

UNIVERSITY OF CAPE COAST

**“ABRABO MU WO NSEM PII” (LIFE ENTAILS A LOT): MUSICAL  
PIECES BASED ON THE STORY ABOUT “AMMFA ANNKYE YE  
HAW” (UN-FORGIVENESS IS WORRYING)**

**BY**

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

**APRIL, 2024**

## DECLARATION

### Candidate's Declaration

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

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### Supervisors' Declaration

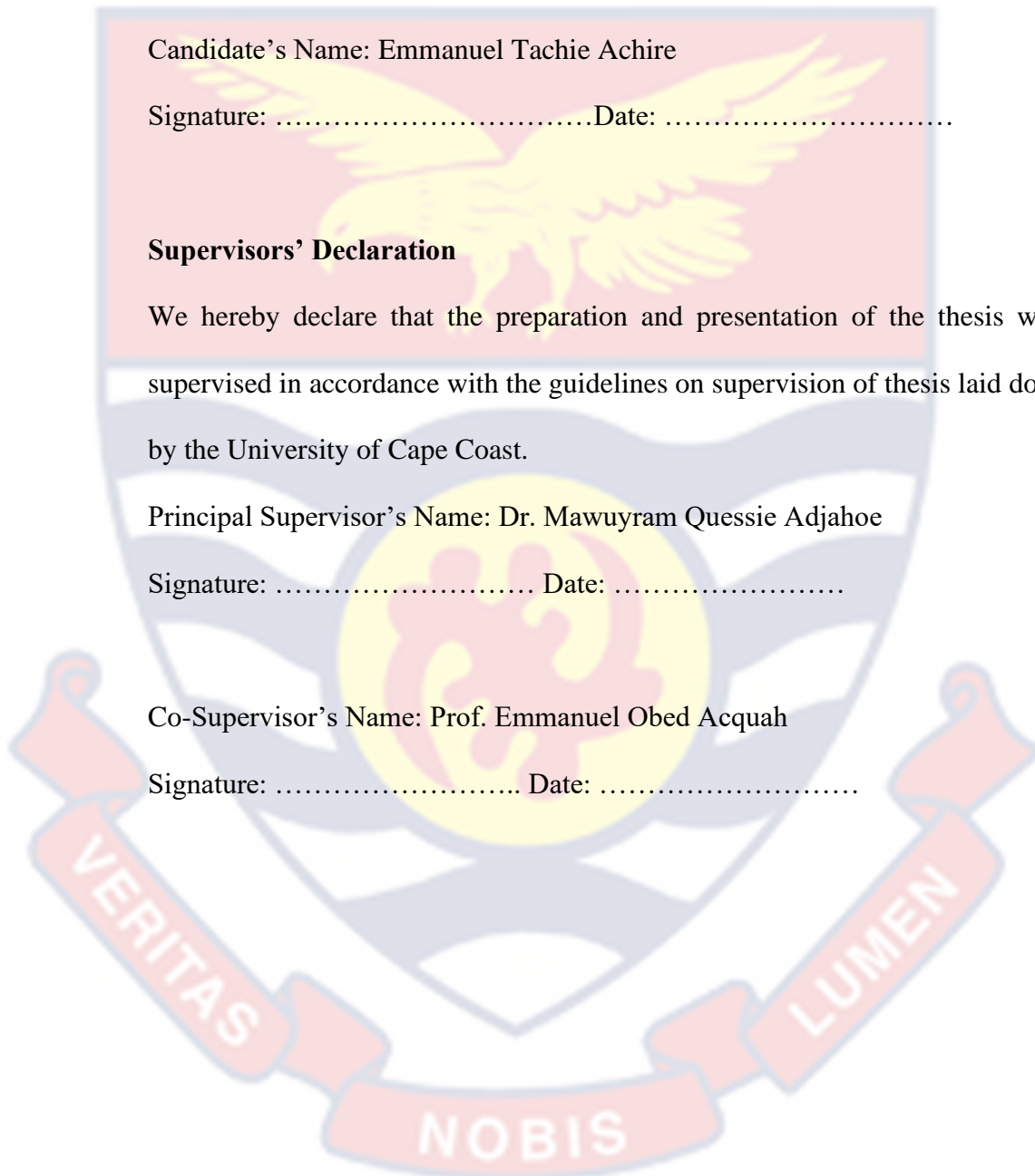
We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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## ABSTRACT

This project was an artistic work that combined a creative work with substantial write up within the domain of praxis and exegesis structured in a manner through the aspirations of the researcher to an eventual performance. Undoubtedly, every traditional music and dance has a story to tell since they were created within certain contextual domains.

In this creative project, source materials made up of traditional music elements as well as folk songs were collected from the cultures of Western, Central, Volta and Northern Regions of Ghana by convenience means. The work created contains a symphonic poem and two instrumental musical works in tonal and post tonal styles based on the story “Ammfa annkye ye haw” (un-forgiveness is worrying). *Two good friends refused to eat particular food they had prepared but subsequently gave it to a third party to eat. In the end, one of them died while the other one was asked to pacify the gods of the land.*

The created artefact was subjected to some fundamental principles of formal analysis by *Zweiteiliges* and *Dreiteiliges* as well as *Thematic Process* by *Reti* to explain the compositional processes used to compose the work. It is concluded that music making and storytelling as a tool for recreation is needed to develop the labour force of a nation in the form of relaxing and invigorating the body for more strenuous activities, thereby, contributing to the quality nature of our day-to-day relaxation needs.

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## DEDICATION

To my parents and my siblings.



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## CHAPTER ONE

### INTRODUCTION

As part of the activities of the Christian Missionaries in Ghana, some citizens were trained as musicians who were solely composing in Western tunes (Flolu, 1994). Similarly, some Ghanaian art musicians later introduced Ghanaian traditional materials into their compositions. This development led to an emergence of hybrid compositions exhibited in choral, instrumental or both choral and instrumental music. Suffice it to say that this hybrid compositions, where traditional materials are used, has become popular over the years, drawing many composers into the hybrid compositions. Again, some composers used their compositions to narrate stories of various kind. One typical example of compositions within the story setting is an operetta by C.W.K. Mereku, titled “Asomdwee Hen” (King of Peace) which is made up of a set of musical compositions that outline the stages of the birth of Jesus Christ. This development (using musical pieces to narrate stories) was cumbersome for most composer. As a result, only few Ghanaian art composers are able to write music within the context of a story (Adjei, 2015).

On the other hand, our traditional music is gradually degrading because some Christians and some elites in most societies have constantly criticized our rich culture since the introduction of Christianity and Westernization into the nation (Jenkins, 2011). To help the campaign of promoting our traditional music and the development and the spread of art music in Ghana, I used musical materials from *asafo*, *gabada*, and *kundum* to write a symphonic poem in a style of minimalism that alternates with a piece of music in *apatampa* style. Again, I used two folk songs to create a musical work

in both tonal and atonal style. Furthermore, materials from *apatampa* were also utilised to compose an instrumental artwork in a style of pandiatonicism.

### **Background to the Creative Project**

In a typical Ghanaian culture, people gather in the evenings to listen to well-structured stories from some individuals (narrators of stories) from the communities (Owusu, & Koomson, 2023). Usually, these narrators are aged or people who have some forms of experience in the day-to-day lifestyle of a society. Alongside the storytelling, they sometimes share personal experience or real life happenings with the listeners (Gbagbo, & Elder, 2019). Storytelling is a useful commodity that has a numerous benefits in Ghanaian societies. It helps in the training of the people in diverse ways especially the young ones. According to Amuah, and Adum-atta (2017) storytelling serves as an avenue to cater for the entertainment needs of the people (p. 50). The content of the various stories have the capacity to reform individuals to fit into Ghanaian cultures since they all promote and reflect on our traditional values.

In recent times, the culture of storytelling and some traditional musical activities in the evenings especially during the days when the moonlight bright is almost taken over by the movie industry and other activities that are not fueled by Ghanaian tradition (Akinyemi, 2003). Some of the themes used for the movies do not promote or reflect on day-to-day activities in the context of a typical Ghanaian culture. This alien development has put the identity of some Ghanaians into serious critics by some people belonging to the society of traditionalists (Owusu, 1996). For example, there was much respect for the elderly, in the then Ghanaian tradition, whereby most young people saw

the need to help known or unknown elderly person(s) in the things they do but now they only help elderly persons who cater for them. A young person would prefer to carry the load of known or unknown elderly person to his / her destination (Porter, Hampshire, Abane, Robson, Munthali, Mashiri, & Tanle, 2010). Again, a young person would like to offer his / her chair to a known or unknown elderly person (Van der Geest, 1998). In fact, young people did more work that was sacrificial for the elderly. This system of living in a society is destroyed to the extent that most youth of today do not see the need to help an elderly person as in the time past but fight for equal right with the elderly.

A fictional story that reflects on a usual way of living in Ghanaian villages has been written for which three musical pieces were composed based on it. The title of the story is “Ammfa Annkye ye Haw” (Un-forgiveness is Worrying). The three musical pieces were titled “Ammfa Annkye” (Un-forgiveness), “Nkabomu” (Unity) and “Asomdwee Aba” (The fruit of peace). Traditional musical materials were used to compose the three musical pieces. Sections of two musical works are in common practice tonality while the other halves and one musical piece were composed in a style parallel to the common practice tonality.

### ***Summary of the story***

Once upon a time, there lived a young man called Kojo Ata in a village. In the event of carrying out his daily activities, he met another young man of his type, called Egya Kofi, who supported him in what he was doing. The young men became friends and continued to engage each other in the time

of need. Later, Kojo Ata saw Egya Kofi to be a notorious person as he was calm. Yet they continued to be friends and supported each other.

On one fateful morning, they went out to look for food to buy. Unfortunately, they did not get any food, so both of them agreed to contribute some money to buy food items to enable them cook and eat since they were hungry. Kojo Ata contributed huge amount of money while Egya Kofi contributed less since they did voluntary contribution. As Kojo Ata contributed huge amount, he gave a little support to Egya Kofi when cooking the food.

Finally, when the food was ready, Kojo Ata told Egya Kofi to take small portion of the food since he contributed less amount. This demand by Kojo Ata led to exchange of words between them. The argument got to a level that each of them became angry and for that matter, lost appetite for the food, so they decided not to eat the food any more. They went out and brought two of their friends to eat the food. As the two friends were eating, Kojo Ata and Egya Kofi entered into angry argument that resulted into exchange of blows. Egya Kofi used a stick he picked from the ground to hit Kojo Ata. Kojo Ata fell into comma as he was bleeding. Kojo Ata was hospitalized but later died. Afterwards, when the two family members sat on the issue, they sent delegates to the shrine to consult from the gods of the land about the incident that happened between Egya Kofi and the late Kojo Ata. After the consultation, Egya Kofi was charged to take some items to the shrine with some amount of money for his purification and to pacify the gods of the land.

### **Source of Inspiration for this Creative Project**

Art music is one of the musical genres that requires training in

theory and practices of Western music before composers are able to compose art music to fit their various objectives for which they compose (Burnard, 2012). It is only a handful of art music composers are able to write art music and relate it to a story. Art music has a limited level of popularity in our various societies. Agawu (2011) supported this statement in his article, 'The Challenge of African Music' that if African music includes traditional, popular and art music, then art music is the least prominent of the three (p. 3). By this, he meant that art music is relatively limited in villages and cities, because of its symbolic potency. He then added that performance of the composed (written) scores for non-participating audiences in its modern guise, reaches only small audiences. This poor reception is partly due to the recent histories of African nations, with political, economic and social factors impinging on the training of musicians, the availability of patronage and audience reception.

In addition, since the introduction of Christianity and Westernization into Ghana, some members of the Christendom have persistently criticized our traditional values and traditional music (Hanciles, 2008). For instance, the leaders of some churches suspend their members, who involve themselves in singing, playing of traditional drums and so on during traditional festivals and or other traditional occasions because of the perception they have about traditional events. According to Agordoh (1994) the leaders of the Basel Mission asked Ephraim Amu to leave the then Presbyterian Training College at Akropong for portraying his Ghanaian identity by preaching in traditional cloth at the local church, and teaching African songs and drumming in the College (p. 146). Again, due to the activities of some people in Ghana, the Ghanaian extended family system of living in compound houses and doing

things in common is now shifting to the foreign-based nuclear family system of living, where parents and children think about themselves without considering any other member of the extended family (Swanwick, Fobi, & Appau, 2022). On another hand, sanctioning of someone's son or daughter for wrongdoing by another parent was a factor of motion but now that system of helping to train the young ones of other parents is not common in the various societies (Ame, 2018). As a result, our traditional values are gradually giving way to Western civilization so as our traditional music also gradually giving way to foreign music (Maczynski, 2011).

Furthermore, storytelling, which was a major activity in the day-to-day entertainment section of the Ghanaian tradition, is now dying off (Cottrell, 2007). This has contributed to the fall of Ghanaian way of living, since the themes used to create the stories used for storytelling reflect on the cultural values and the aspirations of the various societies in Ghana (Hosny, Danquah, Berry, & Wan, 2020). In the Ghanaian tradition, storytelling forms an integral part of educating the indigenes to live in the various societies and portray the societal identity. In fact, the stories were designed to capture most wrongdoings in the various societies that served as an agent of socialization.

Even though some Ghanaian art composers are doing their best to write music with traditional musical materials, there is still that gap of writing more pieces of music with traditional musical materials that are associated with a story. This work is designed to fuse musical materials from our traditional music into the art music using tonal and post tonal compositional styles. The first musical piece will be in a musical drama with the story entitled "Ammfa annkye ye haw" (Un-forgiveness is worrying) whereby one of the two principal

figures died while the other one suffered a lot since each of them was not able to let it go. However, the second and the third musical piece were for some of the characters within the story to relax after a long struggle and as a sign of peace and unity between the two families.

### **Purpose of the Creative Project**

Most composers carry out project work for several reasons: to address an alarming issue, to facilitate work done, to educate people, entertain people and several others. However, the reason for this work is to use:

- i. musical materials from *asafo*, *gabada*, and *kundum* to create a symphonic poem based on two good friends who fought over food they have prepared.
- ii. materials from two folk songs and musical materials from *apatampa* to create two instrumental musical pieces that were used to unite the two families and for relaxation after going through a hectic events to create peace after the ordeal of the two good friends. In addition, to help in the promotion of our traditional music and help to develop the art music in Ghana.

### **Objectives of the Creative Project**

Every project work is guided by some principles that serve as basis for which a composer develops his activities to carry out his search for data and process it to address the substantive issue(s). The following are the objectives for the creation of this creative project:

1. To compose symphonic poem and an instrumental musical piece that will be based on the story about “Ammfa annkye ye haw”.

2. To use traditional musical materials to compose symphonic poem and two instrumental pieces of music in tonal and post tonal styles.
3. To use Western and local instruments in performing the three composed musical pieces.
4. To find out the compositional techniques used by the composers of *apatampa* songs.
5. To use the findings from the selected songs of *apatampa* and another materials from the ensemble to compose an instrumental music
6. To compose musical pieces for academic work and other uses.

#### **Questions to guide the Creative Project**

This is one of the vital areas as far as project work is concerned. It is upon such questions that all the necessary data for the project work is organized. The following questions guided this creative project:

1. What traditional source materials are appropriate for creating a symphonic poem?
2. In what way can the source materials be used for the hybrid composition?
3. How will these traditional materials be used to represent the activities of the characters and the other incidents within the story?
4. Which medium will be appropriate for performing the musical pieces to communicate the story to the audience?
5. What are the techniques used for composing *apatampa* songs?
6. Which musical style(s) will help to create good musical works for academic and other uses?



### Significance of the Creative Project

Every project work carried out by composers has its impact on the society. It is to address an issue, and help to improve upon the moral life style(s) of the individual within the society or entertain the people. Again, it is to help composers to have wider range of compositional techniques and styles to compose different musical pieces or to achieve something positive that will be of an interest to the people to address or reduce certain negativity among them. In the similar manner, the results of this creative project will help in addressing the following:

1. It will help to develop art music in Ghana.
2. It will help to promote our traditional music in Ghana and any other place.
3. It will unveil the techniques used in composing *apatampa* songs.
4. It will also serve as a guide to composers to create rich and standardized compositions for academic and other purposes.
5. It will help in teaching music theory and composition in schools.
6. It will serve as source of entertainment for some people
7. People may be inspired by this work to compose a symphonic poem and / or an instrumental music in post tonal technique(s) that will be related to a story.

### Delimitation

Art music may be composed in either tonal or post tonal style with one or more than one musical materials. Materials that are used for composing musical pieces could be derived from:

- i. existing musical works (traditional music, lullaby and so on),

ii. the activities of some living things (the cries of some animals) and several others. In this creative project, musical materials from four traditional dances and two folk songs in Ghana were used for the creation of the musical works. There are three musical pieces contained in this creative project. The first musical piece comprises a symphonic poem that alternates with a piece of work composed with the principles used to create *apatampa* songs. The symphonic poem section is developed from the rhythmic pattern played on *asafo kyen kese* of the *asafo* of Mumford, the bell patterns of *gabada* of the Ewe, and the bell pattern of *kundum* of the Nzema. From the story, the two principal figures were strong men who because of their disagreement on an issue, argued seriously and later fought. Materials from *asafo* and *gabada*, which are war dances, and for that matter, vigorous in nature were used to represent the principal figures and their associates. However, *kundum* was randomly selected from the category of dances, which are best interpreted in simple duple time with crotchet beat as *asafo* and *gabada* to represent the third force in the story.

Again, from the story, they performed some musical works including *apatampa* for relaxation and as a means to unite the two families after the marathon of problems that the families went through. Therefore, materials from two folk songs were used to compose the second musical work. In addition, materials from *apatampa* music were used to compose the third instrumental musical piece.

The symphonic poem section of the first musical piece is in minimalism that is one of the post tonal musical styles (Potter, & Gann, 2016). A composer is required to compose with minimum resources. It has no complex set of rules in the creation process of a musical work that gives more

freedom to creativity in the contest of symphonic poem. The degree of consonance or dissonance nature of a composition is determined by the set of pitches selected by the composer, as he or she has an option of selecting not more than four pitches at a time for a particular composition. For instance, there is no need to look for a specific cadence to end a phrase or the whole work; it does not need any resolution from dissonance to consonance and so on as in the common practice era. Representation of characters, themes (ideas), incidence, and so on in a piece of music are freely used without the functionality of the various notes. In my view, since this musical piece uses motif characterization with a number of incidence prominently, this compositional paradigm is appropriate for it (Almen, 2017).

The second musical piece is composed with different harmonic languages, which includes common practice tonality, twelve-tone technique, pentatonic harmonization, and the use of parallel chords in compositions. Even though, the first folk song may be composed before the introduction of theory and practice of Western music in Ghana, it is composed from a heptatonic scale that is in line with the famous major scale of the Western music. In fact, using the first folk song that was developed from a major scale to compose in common practice tonality is a good practice since tonality is a musical framework for major and minor scale. However, parallel chords were introduced into some part of the last section of the music to weaken the central tone. The second folk song was composed from the traditional pentatonic scale. As a result, pentatonic style of composing in horizontal and vertical sonority (melody and harmony) is a practice that is always encourage in maintaining its identity. Last but not the least, the twelve-tone technique that uses all the tones

in the tone row in a composition, was included in this composition to bring variety of musical taste.

The third musical piece is in a style of pandiatonicism. A style that does not give any precedence to any member of the scale. In addition, a style that gives similar note value (importance) to each member of the scale. *Apatampa* songs were developed from a heptatonic scale that has a lowered seventh note as a member. This is different from the usual major and minor scales, which are the musical framework of the tonality that was developed during the common practice era. In common practice tonality, lowered seventh note is not a diatonic note and needs a resolution unto the submediant note but in *apatampa* songs, it does not resolve a step down since the lowered seventh note is a factor of motion. In the arena of *apatampa*, the lowered seventh note mostly moves to the tonic. Again, in common practice tonality, perfect cadence is used to end a piece of music, but in the conventions used to create *apatampa* songs differ. Sometimes, the ending of *apatampa* songs have a progression from the lowered seventh note to the tonic note. These and others are not found in the conventions of the common tonality. This practice is best used in pandiatonicism as the notes of the scale are freely used without any functional limitation.

### **Selected Songs of Apatampa**

As part of the work, five (5) songs of *apatampa* were selected for analyses to examine the compositional techniques used by the composers. The findings were used to compose an instrumental musical piece that was used as a recreation for some members of the two clans, Egya Kofi's father and some

other associates of the two principal figures. It was also used as a sign of peace and unity between the two clans.

### *Population of Apatampa songs*

Population consist of all subject that are being studied (Bluman, 2004, p. 5). The population of this section of the work is eighteen (18) *apatampa* songs.

### *Sample and Sampling Technique*

Stratified sampling technique was used to select the five *apatampa* songs for the analyses. According to Bluman, (2004) stratified sampling is a sample obtained by dividing the population into sub-groups called strata, according to various homogeneous characteristics and then, selecting members from each stratum for the sample (p. 11). The various songs were divided into two categories, “fast movement” and “slow movement”. Four out of the fifteen songs were selected from the “slow movement” because there are numerous of them but there are very few of the “fast movement” songs and for that matter, only one out of the three songs was selected.

Bluman, (2004) further said that random sampling is a sample selected from a population by using chance methods or random numbers (p. 677). This means that every member of the population has equal opportunity to be selected to be part of the sample for an activity. Simple random was used to select the various songs from the two categories of songs to represent the whole songs. The songs classified as “slow movement” were listed and numbered them in order from one to fifteen. From the list, the first four songs

with even numbers of the serial numbers were selected for the analyses. Also, from the category of the “fast movement” songs, chance method of random sampling, was used to select one song out of the three songs for the analysis.

### **Method of Analyses**

Bent (1987) said that musical analysis is the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure (p. 1). He then added that underlying all aspects of analysis, as an activity is the fundamental point of contact between mind and musical sound, namely, musical perception. Either this musical perception is developed through experiences or certain lay down principles established within a period. To analyse a piece of music is to decompose the piece of music into its parts and examine the processes used in composing that particular piece of music. In an attempt to analyse the musical pieces, the following approaches to analyse musical works were used in analysing both the apatampa songs and the two instrumental musical pieces composed: (i) thematic process and (ii) formal analysis (Bent 1987, pp. 85, & 88).

#### ***Thematic Process (Reti)***

Thematic process analysts regard creation of music as a linear compositional process of which the basic theme(s) of the music is/are considered as the fundamental idea(s) of the whole piece of work. To this analysts, succession of the various themes forms a grouping at a higher level and this sound pattern(s) recurs from section to section becoming the skeleton

of the themes in the movement. In addition, they think that a composer develops a piece of music by variation, reiteration, paraphrase, inversions, transpositions, retrograde, augmentation, and so on, based on a particular theme to get a big work done (Bent, 1987, p 85). The various musical themes in the various musical pieces will be identified from the other developmental elements as variations, transpositions, augmentation, inversions, to mention few and describe the various processes and techniques used by the composers.

### *Formal analysis (Zweiteiliges and Dreiteiliges)*

Formal analysts examine the overall structure of a musical work, which stresses the recognition of recurrence, contrast and variation as AA, AB and AA<sup>1</sup> and the description of techniques in them. This includes the examination of the harmonic structure, melodic structure, motives, rhythm, variation techniques, and especially the relationships between small and large-scale structures. It is based on succession of formal units (relies on proportion and symmetry as it is architectural in nature) and development (continuity and growth). Manuals of formal analysis vary in the extent to which they see the totality of musical formations. Nonetheless, the underlying idea of formal analysis is that of the model against which all compositions are set and compared and measured in terms of their conformity to or deviation from the norm. The structure of the whole piece of music is be divided into its basic sections to look at recurrence, contrast and variation within that piece of music. The relationships between small and large-scale structures is considered as well as the description of the various elements of music used in that piece of music (Bent 1987, pp. 88 & 89)

## Story Type

Story writing are in diverse forms. It can be fictional, nonfictional, heroic, prose poetry and so on. According to Hornby (2010), Fiction is a type of literature that describes imaginary people and their events that are not real issues happened (p. 548). The basis of it may be issues that happened at a particular time but the development of the story (role played by the characters and their event) is imaginary not real issues happened. The story about “Ammfa annkyε yε haw” (Un-forgiveness is worrying) is a fictional type. This story has its root to be an issue that happened but its craftwork to develop the story is an imaginary type.

The root of the story was that two good friends in Mumford in the Gomoa West District of the Central Region of Ghana prepared food to eat in the second month of the year, 1997. When the food was ready, one of them made a statement that offended the other one. Therefore, he decided not to eat the food. The other person got angry and later decided not to eat the food any more since he had lost appetite for it. Therefore, they gave the food to a third party to eat it. This was the initial idea for the writer of this story to use his imagination to develop the story for the creation of the instrumental musical pieces.

## Summary of the Creation of the musical Pieces

According to Scholes (1991), musical composition is practically, the ‘putting together’ of musical materials (sounds) to make a complete work (p. 218). Putting musical sounds together has unspecific processes that composers go through from the beginning of a piece of music to the end.



Whittal (2011) added his voice by saying that since composition is an artwork, which has no mechanical or one definite way of doing it, there are two fundamental questions, which come to mind when one completes a work of art.

These are:

- i. has the composer succeeded in expressing his/her emotions and service of beauty?
- ii. has he/she done so in a way that he/she can gain and hold the attention of a reasonable proportion of an audience accustomed to that particular type of treatment he/she has adopted? (p. 114). In fact, in going through all the compositional processes up to the end, sometimes, the initial idea or theme is maintained during the process of developing it. At times composers lose their initial idea(s) (its identity) in the process of developing the work since many ideas come to the mind of the composer because of achieving his objective of composing that music.

With the creation of the first instrumental musical piece, the first idea was to compose a piece of music in minimalism based on the drum pattern played on the *asafo kyen kɛse* of *Asafo* of the people of Mumford in the Central Region of Ghana since the idea used for the creation of the story was from Mumford. Again, *asafo* is the only dance performed during the *Akwambɔ* festival, which is the major festival of the people of Mumford. Later, I decided to use the music to narrate the story about “Ammfa annkyɛ yɛ haw”. As there are two principal figures in the story, I decided to use an idea from the *asafo* drum pattern to represent the first principal figure and reproduced many motifs out of it to represent his associates within the story. I had to look for another war dance pattern that could be best interpreted in  $\frac{2}{4}$  time signature to bring

$\frac{2}{4}$   
4

variation of musical taste into the composition as *asafo* is best interpreted in time signature. Then, the bell patterns of *gabada* came into my mind. Therefore, I used the first bell pattern of *gabada* to represent the second principal figure and reproduced many motifs out of it to represent his associates within the story. However, I reserved some of the reproduced motifs from both themes to represent the other incidents captured within the story.

Furthermore, I realised that there should be other people within the story, who would not be associated to any of the principal figures to render some services. Therefore, I went back to the story and modified it to have some people to contribute to the completeness of the story. Then, I thought of getting another dance from another region of Ghana that could be best interpreted in time signature to have a tribal balance since the two dances are from Central and Volta Regions respectively. Then, *kundum* from Western Region of Ghana came to my mind, I selected it and used the bell pattern, and its variations to represent the other people captured within the story as “the public”. In fact, all the motifs stated above are all rhythmic so I introduced pitches into them first before reproducing many motifs out of them.

After the final funeral rite of the late Kojo Ata, the two clans met to deliberate on issues. After their discussions, the surviving principal figure and some of his associates within the story performed musical pieces including *apatampa*. Later, some of the late Kojo Ata’s associates joined the performance. It was performed to unite the two clans together. In addition, to entertain the people present to release stress after a long struggle. As a result, two folk songs from Ghana were used to create the second musical piece.

In composing the second musical work, the initial thought was to use only the folk song entitled “*sansa akroma*” to compose the music in common practice tonality. Even though, I initially planned of composing in ternary form that has A B A sections in the same harmonic language but during the process of composing the music, I thought of composing the B section that is the contrast section in a different harmonic language. Then the twelve-tone technique came to my mind. After going through the processes to create the contrast section, then, I decided to change the form to through composed that has A B C D sections. Then I decided to introduce another folk song, which is not in heptatonic scale, then the second folk song entitled “*yayankuley*” that is in pentatonic scale came to my mind so I composed based on it and used it as the C section of the work. To get the D section, I expanded the A section and divided it into two and changed the style of the second part and named it the D section. In order to ensure that the D section depart from the A section, parallel chords were introduced into some parts of the D section using two different chord structures to weaken the tonal centre.

Finally, as part of the work, I selected five songs of *apatampa* and analysed them. The title of the songs are:

- i. “Mbaa baasa hɔn awar nnyɛ o” (Marrying three women is not a good practice)
- ii. “Esi e mma nnyɛ ewi o” (Esi don’t be a thief)
- iii. “Esi manowa e me nnyɛ den nyi o” (Esi Manowa, what should I do?)
- iv. “Ɔatɔ kente ama mo kora” (He has bought kente (prominent traditional clothe) for my rival)
- v. “Ɔkwan tsentsen awar” (Distant marriage)

The findings from the songs were used to compose the *atenteben* section of the third musical piece while other materials from the instrumentations of the ensemble were used to compose the accompaniment section of the third musical piece so that it will sound as a musical piece developed from *apatampa* ensemble. The initial thought was to compose for only one *atenteben* and a piano as a solo and its accompaniment but later other instruments were gradually added to make it livelier to satisfy the objective of the performance. The instruments used for performing the third musical piece is a breakaway from the *apatampa* instrumentation to give a feel of *apatampa* on a different medium.

### **Medium**

Musical instruments are used to perform musical pieces either by solo or group performances. The following groups of musical instruments were the basis for composing the two musical pieces:

- i. Flute, Oboe, Bb Clarinet, Timpani, Dawur (bell) and Piano
- ii. Cymbals, Dawur, Apentema and Piano
- iii. Castanet, whistle, 1<sup>st</sup> *Atenteben*, 2<sup>nd</sup> *Atenteben*, 3<sup>rd</sup> *Atenteben*, Piano and Donno.

### **Paradigm**

Before the establishment of different harmonic languages during the twentieth century, the conventions of the common practice tonality were widely used by composers, where tonality was defined. However, the practices of some famous composers (Arnold Schoenberg, Claude Debussy, and so on),

such as over use of: chromaticism, modulation, non-chord tones, and so on during the late nineteenth century led to the collapse of the conventions of the common practice tonality. Kerman and Tomlinson (2000) said that Schoenberg was one of the pioneers who put in more efforts to ensure the breakdown of the traditional tonal system as he was highly influenced by German Expressionism (p. 333). Machlis and Forney (2003) also said when Debussy started moving out of the principles of functional harmony, his Professor asked him, what rules, do you observe? He replied, “None – only my pleasure!” he added, “Music is sensuous experience not functionality”. He tends to use a chord more for its special colour and sensuous quality than for its function in a standard harmonic progression (p. 380).

In addition, Kamien, (2002) asserted that there was more prominent use of chromatic harmony, which uses chords containing tones not found in the prevailing major or minor scales during the late nineteenth century. They deliberately delayed resolution of dissonance to consonance sounds to create feelings of yearning, tension, and mastery. During the period, musical pieces had rapid modulations in them. He further added, by the end of the Romantic period, emphasis was given to harmonic instability more than the usual harmonic stability and resolution (p. 211).

These practices engaged the late Romantic composers and also served as a transition for the composers to move farther away from the principles of tonality and entered into an era of new harmonic and tonal languages during the early part of the twentieth century. For instance, Schoenberg then developed the twelve-tone technique (method of composing in which all the pitches of a composition are derived from special ordering of

the twelve chromatic tones) in the early part of 1920s, which was described as a revolutionized musical composition against common practice tonality. The fall of common practice tonality gave the composers at that time, the freedom to explore into musical works outside the conventions of the common practice tonality. As a result, many musical styles with different harmonic and tonal languages evolved, that gave audience variety of musical taste. Some of these new trends of composing music were established as reaction against some other new trends for example expressionism was a reaction against impressionism.

As these new harmonic and tonal languages were reacting against the conventions of the common practice tonality, each of them had its various degree of the breakaway from functional harmonies of the common practice era. Some of them are classified as complete breakaway from the conventions of the common practice tonality since the principles used to create them are parallel to the principle of tonality. For example, twelve-tone technique, serialism, impressionism, futurism, to mention a few. Others are little breakaway from the common practice tonality since some of their principles are similar to some principles of the functional harmony for example neoclassicism, pandiatonicism, to mention a few. However, minimalism may be a little or a complete breakaway from the common practice tonality. Its possibility depends on the kind of pitches a composer selects for his music. Some of the pitches may weaken the tonal centre while others may not. Each of these new trends is unique and has its own set of principles used for composing musical pieces.



## REVIEW OF RELATED LITERATURE

Over the years, scholars in the field of music have consistently dealt with many disciplines in the sector in terms of research. This section takes a cursory look at what some scholars have said about issues relating to the study. In the section, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings:

1. Programme music
2. Traditional music
3. Minimalism
4. Common practice tonality
5. Twelve-tone technique
6. Pandiatonicism
7. Musical Analysis

### **Programme music**

People have enjoyed diverse musical forms including art music in Africa, particularly Ghana. Art music is a type of musical pieces, preserved in some form of musical notation and perform accordingly to its tradition. It can be vocal, instrumental or both vocal and instrumental (Kamien 2002, pp. 11 & 12). Art music primarily refers to the classical traditions, which are based on formal styles, and techniques which demand focused attention from the performer and the listener and is subject to criticism(s). It started many years ago in the Western world with the Western form of musical notation that has undergone many transformations until today.



One of the major events that took place during the Romantic period of music history was the pride of conquering nations, which led to the struggle for freedom of the suppressed ones. This act of struggling gave rise to strong emotions that inspired musical works of many creative artists (Machlis & Forney 2003, pp. 291 & 292). In fact, all over Europe, people became more conscious of their history and destiny, their national character, and their artistic heritage. This informed most composers at the time to incorporate national folk music into concert pieces, songs, and operas (Kamien 2002, p. 210). This new style of writing musical pieces led to the establishment of different musical styles that gave the audience variety of musical taste at the time. Again, other musical styles were rebranded during the period.

One of the musical styles that gained a new importance and prestige during the Romantic era was program music (Kerman & Tomlinson 2000, p. 237). Kamien (2002) defined program music as instrumental music associated with a story, poem, idea, or scene (p. 238). Composers reflected or imagined incidents and accompanied emotions and composed musical pieces to evoke that specific idea or atmosphere. There are four types of program music namely: concert overture, program symphony, symphonic poem (tone poem) and incidental music.

Machlis and Forney (2003), said that symphonic poem or tone poem is a piece of program music for orchestra, in one movement, which in course of contrasting section develops a poetic idea, suggests a scene, or creates a mood (p. 286). Musical compositions in this style are always based on stories broken into sections that suggest musical ideas to be achieved. It is sometimes seen as musical drama where musical ideas are used to represent the

characters and the other incidents within a story. It has been very useful in communicating scenery emotions and other extra artistic ideas to the audience.

In Ghanaian tradition, music is also used as a medium of communication between the citizens (Amuah, & Adum-atta, 2017 p. 50). They used vocal, instrumental or both vocal and instrumental music in communicating to each other or to the whole community. Some of the instrumental sound patterns are generally agreed patterns by the people within a particular jurisdiction. People within are able to make meaning out of the sound patterns upon hearing them. However, some individuals also have their associations to some categories of sounds that they have their personal ideologies about them. Some scholars generally know this method of making meaning out of sound patterns as musical perception. Bent (1987) said that the fundamental point of contact between the mind and the musical sound is musical perception (p. 1). Since musical perception is a major factor in appreciation of musical compositions, one cannot rule it out from this symphonic poem, “Ammfa annkyɛ” (Un-forgiveness). There are different sound patterns that were used to represent the activities of the characters and the other incidents captured within the story about “Ammfa annkyɛ yɛ haw” (Un-forgiveness is worrying).

### **Traditional Music**

Variant Ghanaian cultural practices were enacted long before the advent of Westernization and Christianity (pre-colonial days). They had their system of socialization, educating the young ones, entertaining themselves, and to mention a few. They used storytelling, music, dance and drama in almost all

their activities. Traditionally, music is one of the major activities used in diverse ways to accomplish their various activities.

Traditional music is made up of all musical types that are closely linked to traditional: social, religious and political institutions (Hill, & Bithell, 2014). Traditional Music, which is one of the prominent African musical types, has been in existence and enjoyed by most people for many years ago and it is still enjoyed by some Ghanaians. In fact, it was believed to be the only musical type that was performed by Ghanaians (Gold Coast) during the precolonial days. History has not given any account on the first person or group of people who started traditional music and the time it came into existence. It has undergone many transformations because culture keeps on changing from time to time. The kind of transformation differs from one environment to the other, depending on the various performing groups within that particular environment, period and their aspirations. It is transmitted from one generation to another through oral means. Most of these traditional musical pieces were composed because of certain incident(s) that happened at a particular period. Composers of these musical pieces are generally not known. Some examples of this traditional music are *asafo* of the Fante, *gabada* of the northern Ewe, *kundum* of the Nzema, *apatampa* of the Fante, *kpanlogo* of the Ga, *bawa* of the Dagbamba etc.

*Asafo* is generally known to be an ancient warrior organization that existed in all Akan societies of Ghana. *Asafo* companies have their various traditional military unit of the local society, which consists of able-bodied young and old men under a leader to initiate or expel opposing forces and perform social, political as well as religious functions in time of peace (Sam,

2014, p. 8). He further said that membership of the *asafo* company is based on patrilineal inheritance system. It is obligatory for all fathers to ensure that all their able-bodied male children are initiated into their *Asafo* military unit.

*Gabada* is a dance that is very popular among the Ewes of the northern parts of the Volta Region. The nature of the body movements of the dance and the abusive nature of text of the songs led it to be described as immoral by the Bremen Missionaries and the Evangelical Presbyterian Church. In the course of time, there was some modifications in the dance movements and the texts of the song (Dor, 2001).

According to oral tradition, *Kundum* music was first introduced to the people of Aboade in Ahanta land during the reign of King Atwenekwesi. According to this tradition, the Aboade town was hit by a very severe famine that forced the inhabitants to wander looking for food. During one of the expeditions in the forest, a woman chanced upon some dwarfs who were playing and dancing to what has now become *Kundum* music (Amuah, Adum-atta & Arthur, 2011 pp 68, 69)

Amuah, Adum-atta and Arthur (2011) said that Tradition credits the creation of *Apatampa* to the women of the number Two *Asafo* Company of Cape Coast. It was created to cater for their recreational needs. *Apatampa* was, therefore, a purely female ensemble. Since females were forbidden by tradition from playing drums, the women sang and accompanied their singing by playing the castanet. However, men joined *Apatampa* to play the drums for them (pp 79, 80).

## Minimalism

Kamien (2002), said that Minimalist music is characterized by steady pulse, insistent repetition of short melodic patterns; its dynamic level, texture, and harmony tend to stay constant for long stretches of time, creating a trancelike or hypnotic effect (p. 345). Minimalism is a musical genre that uses a deliberate limited amount of musical materials in a style parallel to the conventions of the common practice tonality, e.g. the use of:

- (i) a few notes,
- (ii) a few text,
- (iii) very limited instruments to compose a piece of music.

The musical work is stripped down to its most fundamental features, since it often features repetitions, imitations, canons, and phase shifting.

Composers started this genre in the United State of America in the early part of the second half of the twentieth century, as a reaction against the complex nature of Arnold Schoenberg's atonality and serialism (Kerman & Tomlinson, 2000 p. 377). Musical compositions could be in consonance (the use of interval considered to be stable in common practice tonality, for example, P1, m3, M3, P5, M6, and P8) music, dissonance (the use of intervals which in a common practice tonal context would be considered to be unstable, for example, m2, d5, d6, M7 and so on) music or the blend of both consonance and dissonance music. The maximum number of pitches a composer can select for his or her composition should be four.

### *Features of Minimalism*

Minimalist compositions typically display some or all of the following:

1. repetition and looping
2. short motifs (use of fragmentary ideas)
3. note addition (where notes are added to a repeating ideas)
4. arpeggio
5. may be in consonance, dissonance or both
6. focus on rhythm
7. sometimes downplay of melody
8. focus on process: changes in timbre, texture, dynamics may take precedence as features over melodic material

### **Common practice tonality**

Musical period from 1600 – 1900 A.D. is generally known as common practice era. This era includes the baroque, the classical and the romantic periods. Since this era involves three different epochs, there are varied styles used in writing such musical pieces. Musical compositions written in the style(s) contained in this period are considered as tonal music, where such pieces have well defined tonality. In theory and practice, tonality is the musical framework of major and minor keys, with horizontal sonority, or horizontal and vertical sonority built around a central tone according to certain established principles during the common practice era. Machlis and Forney (2003) also said that tonality is the principle of organization around a central

tone, the tonic (p. 25). Tonal music is still being written and performed today. In reality, it is a harmonic language that is widely used in Ghana today. Most tonal music are pleasant to the ear because it has less effect of dissonance in them and even most dissonance are immediately resolved unto consonance.

In tonality, the composer always manipulates the listener's expectation for the tonic. For example, hanging on the leading note creates a tension that will resolve only when it moves to the tonic but the other way round creates suspension. Kostka and Payne (1995), said that some chords successions seem to "progress," to move forward towards a goal, while others tend to wander, to leave listeners expectation unfulfilled (p. 106). This strategic use of tonic, subdominant and other chord progressions to create expectations and resolving them when appropriate depends on how well a composer is trained. The composer then uses a kind of gravitational pull that attracts every horizontal sonority or horizontal and vertical sonority to manipulate the feeling of the listener. The emotions of listeners vary from song to song depending on the composer's approach to his / her composition. Actually, functional harmony is a bedrock and a determiner of how we experience musical works and the explanation of the logic behind what we hear in tonality. Usually, music in this style begins on the tonic, wanders off for some time and eventually returns to the tonic at the end.

### **The Twelve-Tone Technique**

Schoenberg developed the twelve-tone technique after several years of research, which he first described privately to his associates, Anton Webern and Alban Berg in 1921. He then made a statement that "I have made a

discovery, which will ensure the supremacy of German music for the next hundred years". (Kamien, 2002 pp. 312, 313).

According to Machlis, and Forney (2003), twelve-tone music is a compositional procedure of the twentieth century that is based on the use of twelve chromatic tones in a row according to prescribed rules. It is a method of composing with all the twelve chromatic notes in a specific order without repetition until the end of the series (all the twelve tones have equal importance). However, repeating a note or a section from a tone row immediately is allowed in the main composition but not at different place within the composition. Schoenberg's use of systematized sets of the 12 pitches of the chromatic scale (A to G sharp) was a radical departure from tonality, the familiar musical language of major and minor keys during the common practice era. The tone row is the basis of which composers build themes, chords, counterpoints and so on in their compositions (Kostka & Payne, 1995, pp. 513, 514). The twelve-tone compositional technique has the following characteristics:

- (i) It avoids the use of traditional pitch collection, that is, anything that might suggest major and minor triads and hence a tonic.
- (ii) It avoids the use of more than three successive pitches that might be identified with the diatonic scale.
- (iii) It has simultaneous sounding of three or more notes to produce a jarring, harsh, or unappealing result.
- (iv) It has no tonal centre, and all notes are given equal attention.
- (v) It is considered to be unstable because of its dissonance nature.



(vi) It avoids the use of octave, either as melodic component of harmonic interval

A composer has to create a unique tone row for each musical piece. The choice of rows is practically limitless, since there are 479,001,600 possible arrangements of the twelve-tones (Kamien, 2002, p. 314).

(i)  $nPr = n!/(n-r)!$  where  $n$  = number of objects in a specific order and  $r$  = number of objects at time

(ii) when  $n= 12$  and  $r = 12$  we have  $nPr = 12!/(12-12)! = 479,001,600$ . Not all the 479,001,600 possible ways of arranging the pitches are acceptable, based on the principles of the twelve-tones.

Again, there are forty-eight (48) possible forms of getting different series out of one tone row built using the matrix (i) the series itself (forward)

(ii) the inversion (upside down) (iii) the retrograde (backward) (iv) the retrograde inversion (backward upside down)

***Ernst Krenek's Method of Developing Twelve-Tone Matrix***

1	2	3	4	5	6	7	8	9	10	11	12
1	3	2	5	4	7	6	9	8	11	10	12
3	1	5	2	7	4	9	6	11	8	12	10
3	5	1	7	2	9	4	11	6	12	8	10
5	3	7	1	9	2	11	4	12	6	10	8
5	7	3	9	1	11	2	12	4	10	6	8
7	5	9	3	11	1	12	2	10	4	8	6
7	9	5	11	3	12	1	10	2	8	4	6

### *Distribution of the notes of a matrix in Composition(s)*

After the matrix has been developed, there is a need to distribute the notes to create the musical work in a desired form and style. The following are some of the steps of distributing the various notes.

- (i) Distribute the notes of the series to all the parts, one after the other
- (ii) Selection of parts of the notes of the series to serve as accompaniment
- (iii) No pitch should be repeated until all other pitches have been sounded.

However, a pitch or a section of the row may be repeated immediately after it is heard

- (iv) Use of wide-ranging and extremely disjunct melodies be achieved

### **Pandiatonicism**

The term pandiatonicism (i.e. an all-inclusive, essentially non chromatic pitch series) is a vocabulary used extensively by American and French composers in the second and third decades of the twentieth century that consist of a linearly conceived, non-functional diatonicism. It is sometimes referred to as “white – key music” (Cooper, 1981 p. 428). Pandiatonicism is a sub-category harmonic language that we call “free tonality”. This style of music limits itself to a defined set of pitches, which could be in a Major or minor key.

Pandiatonicism primarily refers to the technique where the composer makes an attempt of equalizing all the pitches of a diatonic scale without the limitations of the conventions of the common practice tonality (Kostka &

Payne, 1995 p. 507). In most cases, composers try to distinguish melodic rhythm from harmonic rhythm. Musical pieces of this category have melodic notes those do not sit with the harmony (in other words, they are sometimes non-chord tones). Pandiatonic music typically uses all the notes of the diatonic scale freely in dissonant combinations without conventional resolution and / or standard chord progression. It implies that musical pieces will have their tonal centre weakened. Composers of this genre treat every possible chord movement equally. No chord is treated as special and therefore regarded as paramount over the other. Any of the chords could be used to start or end a piece of music as opposed to functional harmony. In the same way, each progression is equal; any notes of the scale could be used over any chord.

### *Characteristics of Pandiatonicism*

Pandiatonic writing has some of the following as its identities:

1. the use of melodic tonality may differ from the harmonic tonality
2. reduction of hierarchical notes of the scale
3. the use of tendency tones in pandiatonic melody
4. the use of dissonance harmony
5. the music is not firmly anchored around a particular tonic pitch.
6. usually, melodic rhythm differs from harmonic rhythm

### **Analysis**

According to Hornby (2010), to analyze is to examine the nature or structure of something, especially by separating it into its parts, in order to understand or explain it (p. 47). To analyze a piece of music, therefore, there is

the need for looking at the various melodic and harmonic structures within the scope of the composer's own intentions. Any criteria outside the scope of the composer's intentions will not authenticate the results of the analysis.

Bent (1987) asserts that underlying all aspects of analysis as an activity is the fundamental point of contact between mind and musical sound, namely, musical perception (p. 1). As music is about sounds, understanding a piece of music is the ability of the brain to receive the sound(s) and process it or them. This consideration of the nature of musical perception should be of central concern to the musical analyst. In other words, to provide an adequate account of musical perception, reference must necessarily be made to the empirical findings of the musical ideas.

LaRue (1992) said that in studying each part of musical elements in a piece of music, we must try to understand the functions and interrelationships of these elements, so that we can make meaningful interpretations, identifying the significant aspects of each composer to his social environment (p. 2).

Cook (1987), on another hand says that there are two main ways musical analysts approach pieces of music, namely: overall form and melodic, harmonic or rhythmic content (p. 9). When analysing a piece of music, the analyst should pick one musical element (pitch for instance) and listen to the entire song focusing on just that for a number of times till he is okay with it before moving on to the next element until the analyst exhaust all the elements within the piece of music. The analyst should write down everything he/she sees about the element before moving on to the next item. By the end of the exercise the analyst will have more grounds to form complex opinions about the composer's techniques.



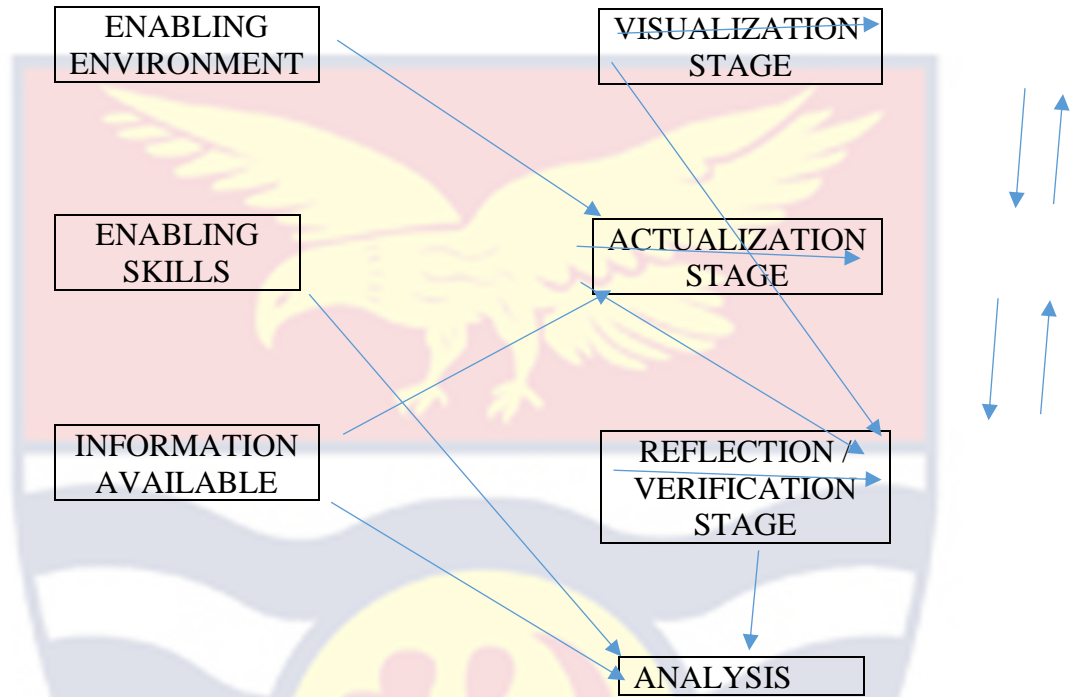
**CONCEPTUAL FRAMEWORK**

**CREATIVE THINKING PROCESS**

**Part one**

*Conditions*

*Stages of the creation process*



The two upwards arrows between the first three stages are conditional (visualization, actualization and reflection/verification stages)

**ENABLING ENVIRONMENT**

- 1. Stable mind
- 2. Conducive atmosphere (desirable location)
- 3. Suitable mood of the composer

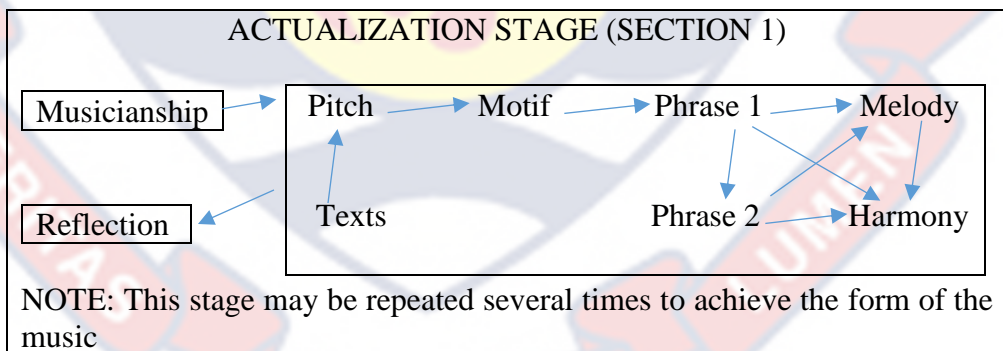
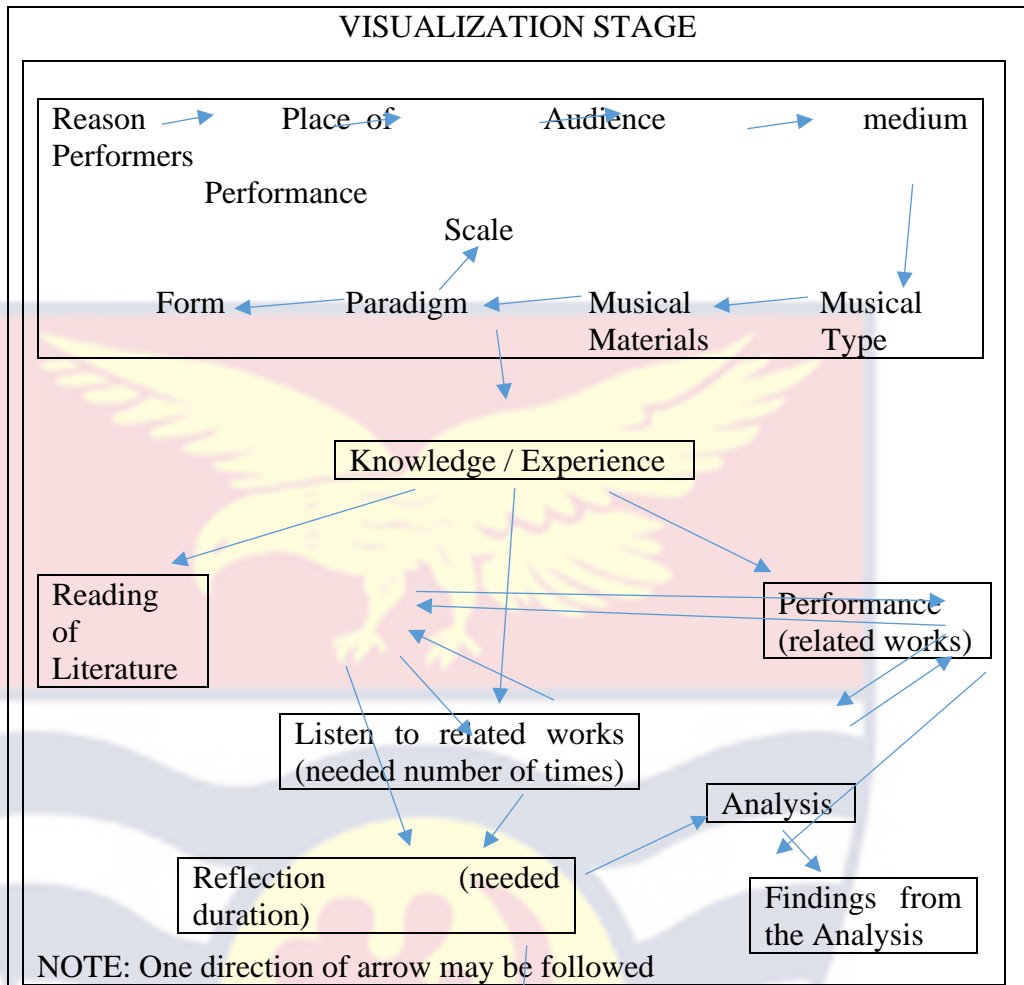
**ENABLING SKILLS**

- 1. Conception of sounds
- 2. Processes of sounds
- 3. Musical perception
- 4. Development of themes

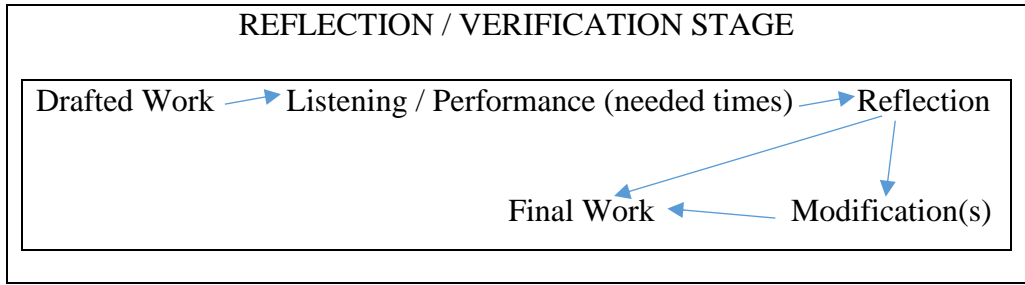
**INFORMATION AVAILABLE**

1. Compositional devices available
2. Knowledge about the style to be used
3. Knowledge about the paradigm to be used

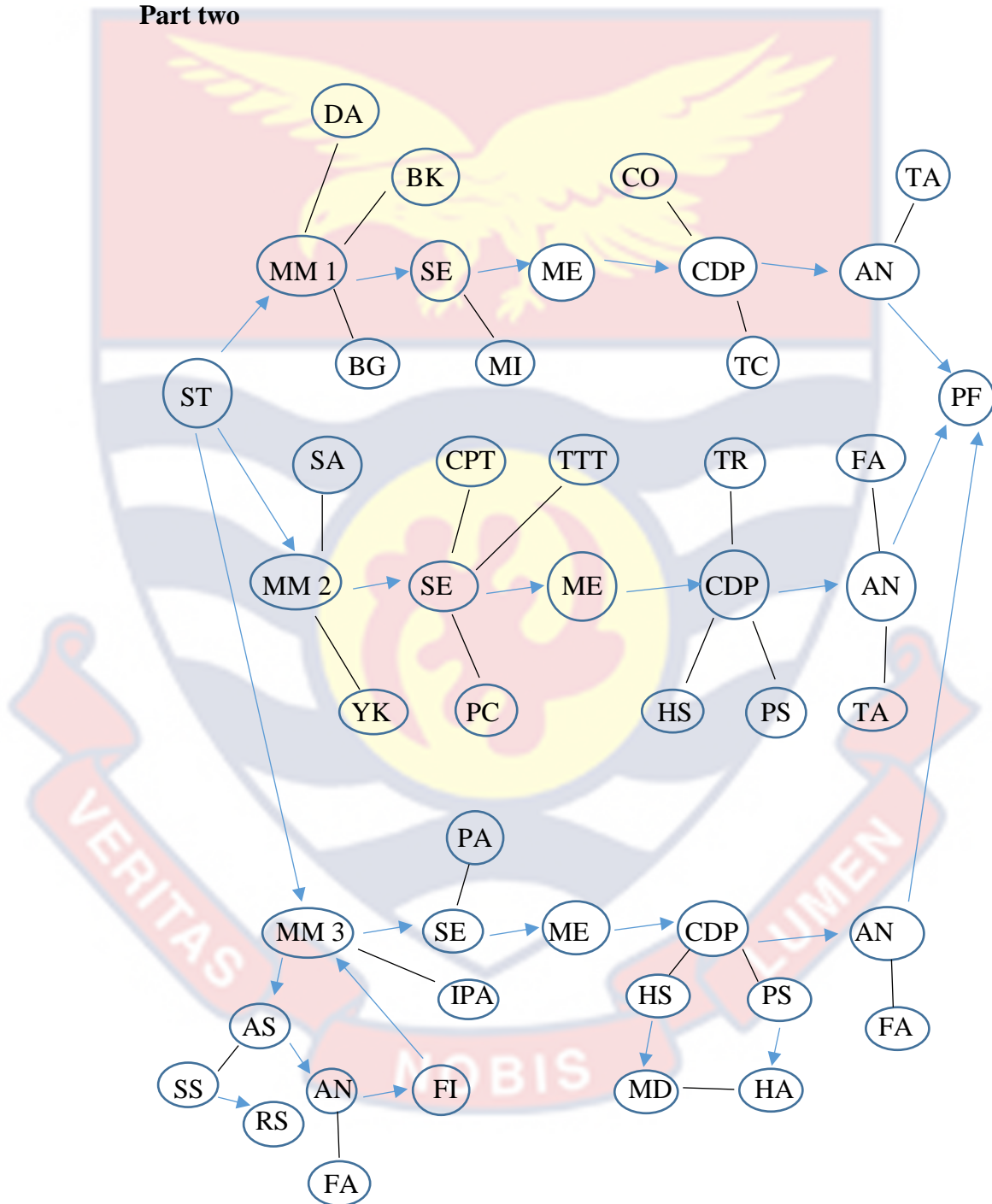








Part two



**ST** – STORY      **DA** – DRUM PATTERN OF ASAFO      **CO** –  
 CONVENTIONS  
**MM** – MUSICAL MATERIAL      **MI** – MINIMALISM      **ME** –  
 MEDIUM  
**CDP** – COMPOSITIONAL DEVICES AND PROCESSES      **AN** –  
 ANALYSIS  
**BK** – BELL PATTERN OF KUNDUM      **SS** – STRATIFIED SAMPLING  
**TA** – THEMATIC ANALYSIS      **BG** – BELL PATTERNS OF GABADA  
**TC** – TONIC CHORD      **PF** - PERFORMANCE      **FA** – FORMAL  
 ANALYSIS      **FI** – FINDINGS      **PA** - PANDIATONICISM      **PS** –  
 PENTATONIC SCALE  
**MD** – MELODY      **RS** – RANDOM SAMPLING      **HA** – HARMONY  
**AS** – APATAMPA SONGS      **IPA** – INSTRUMENTAL PATTERNS OF  
 APATAMPA      **HS** – HEPTATONIC SCALE      **YK** –  
 YAYANKULEY  
**SA** – SANSA AKROMA      **CPT** – COMMON PRACTICE  
 TONALITY  
**SL** – STYLE      **TR** – TONE ROW      **TTT** – TWELVE-TONE  
 TECHNIQUE  
**PC** – PENTATONIC COMPOSITION



## Layout of the Creative Work

The report of this creative work covers five chapters. The first chapter embodies the background of the creative project (introduction, and summary of the story), source of inspiration for this creative project, purpose of the creative project, questions to guide the creative project, objectives of the creative project and the significance of the creative project. It continues with delimitation, selected songs of *apatampa*, population of *apatampa* songs, sample and sampling technique, method of analyses, story type, summary of the creation of the musical pieces, medium, paradigm, review of related literature, conceptual framework, and finally end with the layout of the creative project. The second chapter is the corpus, which consists of the history of *apatampa*, text of the songs, the analyses of five selected songs of *apatampa*, findings from the analyses, and the musical scores of the selected songs. The third chapter is the full story of “ammfa annkye ye haw”. The fourth chapter involves, the conventions and the analysis of “ammfa annkye” (un-forgiveness), the analysis of “Nkabomu” (Unity) and the analysis of “asomdwee aba” (the fruit of peace). The fifth chapter presents the three composed musical scores and finally, the sixth chapter has summary, recommendations and conclusion.

## CHAPTER TWO

### CORPUS

#### History of Apatampa

*Apatampa* ensemble is one of the traditional music that evolved among some Fante along the coastal areas of Ghana. It is performed today at different places for a specific reason. The history of *apatampa* was passed on from generation to generation, through oral tradition to a certain period. The people who started it did not go through formal education to document it from the beginning. The history of the ensemble that we have now was documented many years after its creation. As a result, the actual incident(s) that resulted into the creation of the ensemble is a challenge today. There are differences in the literatures on *apatampa* ensemble, since those scholars did not have any other material; they had to rely immensely on what was provided by their resource persons. The differences vary from one environment to another.

Ebeli (2011) gave two different histories about *apatampa* ensemble. The first account of the history was that *apatampa* ensemble originated from Ekumfi in the Central Region of Ghana. It is believed that a god who resided in the river from which they fetched water for domestic use haunted women in that area. Out of fear, some got drown into the river and died. So it became necessary for the residents to take action to protect the women. The men of the village tried several means to rescue their women but all proved futile. The men became very frustrated and desperate. Therefore, they consulted an old woman of the village who agreed to help to solve the situation with a trick. According to Ebeli's resource person, the old woman dressed according to their custom (Fante women dressed with heavy load (stuffed) at the buttocks). She

stuffed her buttocks heavily and went to the riverside. Instead of facing the river god directly, she turned her back towards the god, and with rhythmic movements of a slow dance, she was able to drive the river god away with her trick. They applauded the woman with the term “*apata ampa*” in the Fante language that means in the English language, “you have really settled the problem”. From thence, the women were no longer worried whenever they went to the riverside. To her resource person, that movement of that woman became the genesis of the ensemble (p. 33).

The other account by the same author has it that Apatampa ensemble came about when an old Fante woman overcame a monster with a trick. To the author’s resource persons, the monster attacked and killed the men of the village. Most of the men left the village out of fear so the village became full of women and a few men. A woman devised a trick to address the situation. She dressed beautifully by stuffing her buttocks with many clothes, putting beads around her neck and wrist, made some decorations on her body with clay and wore a ‘tekua’ (African headgear). As she got to where the monster was, she turned her back towards it and moved slowly to it. The monster stood still looking at what the old woman was doing until the old woman got closer to it and pushed the monster down with her stuffed buttocks. The few men around immediately came to kill the monster. Therefore, the people around at that time said in Fante that “*apata ampa*” which means, “you have really settled the problem” in the English language. That brought about the dance, *Apatampa* (p. 34).

On the other hand, Amuah, Adum-atta and Arthur (2011) gave a different account on the history of *apatampa* ensemble. They said that

Tradition credits the creation of *apatampa* to the women of number Two Asafo Company of Cape Coast. It is claimed that the Asafo Number Two Company was formed by the youth who broke away from the Number One Asafo Company when the elderly members of the Number One Company refused to allow women to be members of the company. This exclusion of women from the Asafo companies was in line with their tradition since Asafo companies were warrior organisations whose prime concern was war. The youth broke from the Number One Company to form the Number Two Company and opened its doors to women. It was then that *apatampa* was created to cater for the recreational needs of the females who had joined the company. To their resource person, *apatampa* was a purely female ensemble. The women sang and accompanied their singing by playing the castanet since females were forbidden by tradition from playing drums. However, men later joined the ensemble to play drums for them.

### **ANALYSES OF THE SELECTED SONGS OF APATAMPA**

Apatampa ensemble is a recreational music created many years ago. It is made up of both vocal and instrumental sections. Although, the songs are short in length yet they have a number of musical elements that make them rich and complete. There are two categories of songs used for the performance of this ensemble. The first category is best interpreted in  $\frac{6}{8}$  time signature while the other one is best interpreted in  $\frac{2}{4}$  time signature. There are more repertoire of songs of the first category than the second category of songs. In fact, the second category of songs are not common to some performers of the

ensemble. They usually sing them when they are getting to the end of a performance or sometimes they do not sing any of them at all. The first four out of the five songs selected for the analyses, fall within the first category while the last song falls within the second category. The following are the titles of the songs:

- i. *Mbaa baasa hɔn awar nnye o,*
- ii. *Esi e mma nnye ewi o,*
- iii. *Esi manowa e me nnye den nyi o,*
- iv. *Datɔ kente ama mo kora,*
- v. *Ɔkwan tsentsen awar*

#### Text of the Selected Songs

The texts used in most traditional songs including the songs of apatampa ensemble add value to the performance of the ensemble. *Apatampa* is a secular music performed at occasions like naming ceremonies, funerals, marriage ceremonies etc. The texts of the songs help the audience to get actively involved into the performance to enjoy the maximum level of satisfaction during performance. Below are the texts of the selected songs and their translations into English language.

#### MFANTSE

1. *Mbaa baasa hɔn awar nnye o*

*mbaa baasa hɔn awar nnye o*

*ɔbaako se montɔ tam mman'*

*ɔbaako se mensi dan mman'*

#### ENGLISH

Marrying three women is not a good practice

marrying three women is not a good practice

One is demanding for a clothe

Another is also demanding for a house



<i>ɔbaako se ɔrehwehwe ne yafunba</i>	The last one is also looking for her own child
2. <i>Esi e mma nnye ewi o na ewi nnye o</i>	Esi don't be a thief because being a thief is not good
<i>Esi e mma nnye ewi o na ewi nnye o</i>	Esi don't be a thief because being a thief is not good
<i>Nana Onyame Ɔama wo nsa a fakɛyɛ edwuma na sɛ enya bi wɔ ho dze aatɔ adze a dze a ayɛ woara woho</i>	As God has given you hands Go and work with it and get something out of that for your own self
<i>Esi e mma nnye ewi o na ewi nnye o</i>	Esi don't be a thief because being a thief is not good
3. <i>Esi Manowa e me nye den nyi o?</i>	Esi Manowa, what should I do?
<i>Esi Manowa e me nye den nye o?</i>	Esi Manowa, what should I do?
<i>Abofra kakraba mawo meba</i>	As a little girl that I have given birth
<i>Wɔdze no ebisa ebisa ma ɔaka beebi o</i>	They always ask of my baby and the child dies
<i>Na ɔaka beebi a me nye den nye o?</i>	What should I do as the child has died?
<i>Wɔdze me ayɛ akokɔ na motow a nna woedzi o</i>	They have made me to be a hen, they eat my eggs when I lay them
4. <i>Ɔatɔ kente ama mo kora ɔdze biisii efura me</i>	He has bought kente (prominent traditional clothe) for my rival but clothe me with funeral clothe
<i>ɔatɔ kente ama mo kora ɔdze biisii efura me</i>	He has bought kente (prominent traditional clothe) for my rival but clothe me with funeral clothe
<i>Muhun yi o mekɛkae nye o wɔsee me korafo bonyiaye</i>	I saw it and commented on it but they told me I am ungrateful rival
<i>Muhun yi o mekɛkae nye o wɔsee me korafo bonyiaye</i>	I saw it and commented on it but they told me I am ungrateful rival
<i>Mukun Kwame e Kwame e Kwame</i>	My husband Kwame, Kwame

*nyimpa gyangyan*

Kwame is a useless person

*Mukun Kwame e Kwame e*

My husband Kwame, Kwame

*mukun Kwame ɔsansanyi*

My husband, Kwame is a foolish and  
useless person

*5. ɔkwan tsentsen awar ee monnkɔ  
o*

I will not marry someone from far  
away

*ɔkwan tsentsen n'aware mo nnkɔ o*

I will not marry someone from far  
away

*Sɛ me nya mokɔ na asem bi si  
m'ekyir a meye den?*

What will I do if I go and something  
happens at home?

*Sɛ me nya mokɔ na asem bi si  
m,ekyir a me ye den?*

What will I do if I go and something  
happens at home?

*ɔkwan tsentsen aware mo nnkɔ o  
asem bi si mekyir a meye den  
matse?*

I will not marry someone from far  
away if something happens at home,  
how will I hear it?



## 1. MBAA BAASA HON AWAR NNYE O (MARRYING THREE WOMEN IS NOT A GOOD PRACTICE)

This is one of the songs of Apatampa ensemble that is best interpreted in  $\frac{6}{8}$  time signature. It is a fourteen bar song and performed in cantor and chorus.

### Form

The form of this song appears in binary form that has A and B sections. The A section stretches from bar one to the tied beat of bar eight while the B section starts from the last note of the eighth bar to the fourteenth bar.

### Melodic Techniques

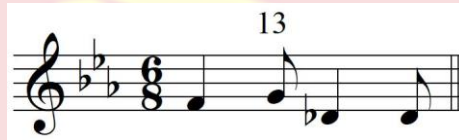
Schmidt-Jones and Jones (2007) said that melody is stringing of series of notes together one after the other (p. 73). Every composer has his or her unique style of stringing sounds in order to reach his or her audience, as there are many artistic ways of combining sounds. The composer of this song used stepwise technique most and a little leap and repetition of notes technique to compose it. The range of the pitches of this song does not go beyond an octave.

As the use of leap technique of writing songs involves different intervals, the composer used a melodic interval of thirds and a fourth in the song. The composer used the melodic interval of thirds three times in the following bars of the song: fifth, ninth, eleventh,



**Example 1. The melodic interval of thirds**

The largest melodic interval of fourth appeared once in the thirteenth bar of the song and was resolved with repetition of note technique as it is shown by example 2 below

**Example 2. The melodic interval of fourth**

In this song, all leaps of thirds were resolved with stepwise technique apart from the two leaps that appeared continuously in an opposite direction in bar five. All the leaps in the song were created from higher pitch to a lower pitch (descending order of magnitude)

**Phrasing**

This song has five phrases in all. The first two phrases that form the A section have four bars each. The second phrase is a variation of the first phrase that has the same text as the first phrase. The last three phrases that have

**Example 3. The first phrase of the song**

**Example 4. The second phrase of the song****Cadence**

Kamien (2002) defined Cadence as a resting place at the end of a phrase in a melody (p. 403). Its use depends on what the composer wants to achieve, whether to obtain a masculine or feminine ending, to end a phrase or to end the whole song. In this song, there are two distinct cadences used to end the first two phrases. The first cadence used at the end of the first phrase is from subdominant note to mediant note which will be best describe as interrupted cadence that has a progression of dominant seventh chord to submediant chord ( $V^7 - vi$ ) and is shown by example 5 below

**Example 5. The cadence of the first phrase**

In addition, the second cadence used at the end of the second phrase is from supertonic to tonic, which is best described as perfect cadence that has a progression of dominant chord to tonic chord ( $V - I$ ) and is shown by example 6 below.

**Example 6. The cadence of the second phrase**

Example 7 below shows the final cadence of the song. The composer moved from lowered seventh degree to the first degree at the end of

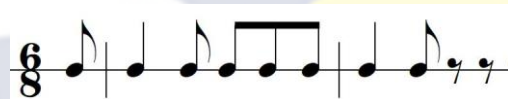


## Rhythm

Kamien (2002) said that Rhythm is the pattern of durations (short or long) of sounds and silences in time signature (p. 32). The time signature helps to shape the rhythmic patterns of a piece of work. Every piece of music has its unique rhythmic patterns. In this song, two different rhythmic patterns dominated. The rhythmic pattern for the first section (A) and the rhythmic pattern for the second section (B). Example 9 below show the basic rhythmic pattern of the first section while example 10 shows that of the second section.



**Example 9. Rhythmic pattern of the first section**



**Example 10. Rhythmic pattern of the second section**

## 2. ESI E MMA NNYE EWI O (ESI DON'T BE A THIEF)

It is one of the songs that is best interpreted in  $\frac{6}{8}$  time signature. It is a twenty – one bar song and performed in cantor and chorus.

## Form

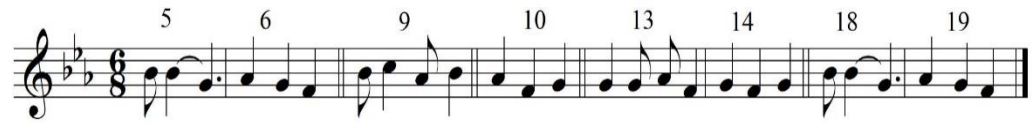
The form of this song appears in a ternary form that has A B A<sup>1</sup> sections. The A section stretches from the first bar to the eighth bar. The B section starts from bar nine to bar seventeen and finally, the last A<sup>1</sup> starts from bar eighteen to bar twenty – one.

## Melodic Techniques

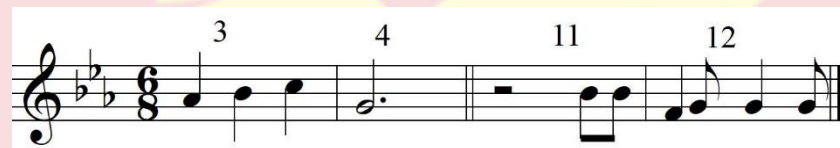
Melody is a succession of single notes or pitches perceived by the mind as a unit. We perceive the pitches of a melody in relation to each other, in the same way we hear the words of a sentence – not singly but as an entire thought (Machlis & Forney, 2003, p. 39). Composers always vary their techniques in order to achieve development and continuity of their works to arouse and sustain the interest level of their audience. The composer of this song used stepwise technique most and used a little leap and repetition of notes techniques to compose it. The pitches of the song were selected within the range of an octave.

As the use of leap technique of writing songs involves different intervals, the composer used a melodic interval of thirds and fourths in the song. The composer used the melodic interval of thirds, five times in the fifth, ninth, tenth, thirteenth and eighteenth bars of this song while the biggest melodic interval of fourth appeared twice in the song, specifically in bar three and between the eleventh and the twelfth bars of the song. All the leaps were resolved into either a stepwise or repetition of note technique. All the leaps in the song were created from a higher pitch to a lower pitch (downwards direction) and were resolved a stepwise upwards. Example 11 shows the number of appearances of melodic intervals of thirds and their respective bars they occur while example 12 shows the appearance of the melodic interval of fourths and the bars they appear





**Example 11. Appearances of thirds and their resolutions in the various bars within the song**



**Example 12. Appearances of fourths and their resolutions in the various bars within the song**

### Phrasing

This song has five phrases in all. The first two phrases that form the A section have four bars each. The second phrase is a variation of the first phrase with the same text as the first phrase. The next two phrases that form the B section have similar materials that are different from the first two phrases. It stretches from the ninth bar to the seventeenth bar. The last section has only one phrase that starts from bar eighteen to bar twenty – one.



**Example 13. The first phrase of the song**



**Example 14. The second phrase of the song**



## Cadences

According to Machlis and Forney (2003), Cadences are phrase endings, which punctuates the music in the same way that a comma or a full stop punctuates a sentence (p. 16). Cadence may be inconclusive, leaving the listener with the impression that more is to come, and it may sound final, giving the listener the sense that the melody has reached the end. Its usage is dependent on the composer's musicianship and experience, whether to have a masculine or feminine effect at the end of a phrase or at the end of a whole piece of music. There are two distinct cadences used to end each phrase of the first section, A. The first cadence used at the end of the first phrase is from submediant note to mediant note that may suggest plagal cadence that has a progression of subdominant chord to tonic chord (IV – I) and is shown by example 15 below. It is not common to hear plagal cadence within a piece of music in common practice tonality as in this song. It is usually used at the end of a piece of music.



**Example 15. The cadence of the first phrase of the song**

Also, the second cadence used at the end of the second phrase is from supertonic to tonic which is best described as perfect cadence that has a progression of dominant chord to tonic chord (V – I). The preceding notes and the cadence itself suggest a masculine ending. This same cadence was used to end the song. Example 16 below illustrate the cadence.



**Example 16. The cadence of the second phrase and the ending of the song**

### Rhythm

According to Kamien (2002), Rhythm is the pattern of durations (short or long) of sounds and silences in time signature (p. 32). Time signature helps to formulate the nature of the rhythmic patterns of a piece of music. Every piece of music has its unique rhythmic patterns that distinguishes it from the other pieces of music. In this song, the composer created a rhythmic pattern and later varied it and used it for the other phrases of the song. The rhythmic pattern of the first phrase is the same as the rhythmic pattern of the second phrase but the rhythmic patterns of the other phrases are different from each other. These rhythmic patterns involve the arrangement of different beats types ranging from a quaver note to a dotted minim note. Example 17 below shows the basic rhythmic pattern used



**Example 17. The basic rhythmic pattern of the song**

### 3. ESI MANOWA E ME NNYE DEN NYI O (ESI MANOWA, WHAT SHOULD I DO?)

It is one of the songs that is best interpreted in  $\frac{6}{8}$  time signature. It is a twenty – four bar song and performed in cantor and chorus.

#### Form

The form of this song appears to be in through – composed that has A B C sections. The A section stretches from bar one to bar eight. The B section stretches from the ninth bar to the sixteenth bar while the section C stretches from the seventeenth bar to the twenty – four bar.

#### Melodic Techniques

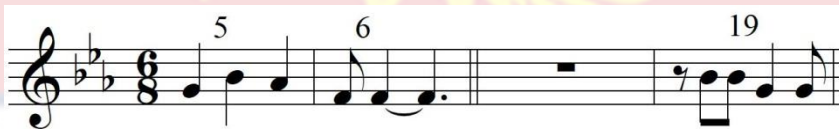
Melody is a series of single notes that add up to a recognizable whole (Kamien, 2002, p. 39). Every composer has his or her own way of arranging sounds in order to reach and sustain his or her audience, as there are many artistic ways of combining sounds. The composer used stepwise technique most, some leaps and repetition of notes techniques to compose the song. The pitches of the song ranges within an octave.

As the use of leap technique of writing songs involves different intervals, the composer used only a melodic interval of thirds in this song. This melodic interval of thirds appeared twelve times in the song. The various appearances of thirds and their resolutions with the various bar numbers are shown by example 18, 19 and 20 below. Four of the leaps were resolved with a stepwise technique in bars 5, 11 – 12, 14 – 15, and 17 of the song. They are indicated on the top of the various examples



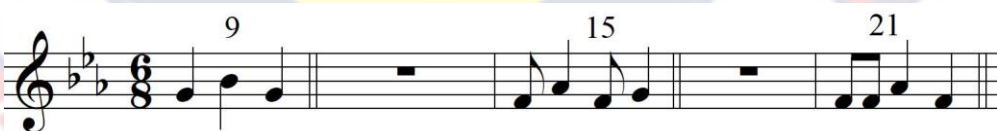
**Example 18. The appearances of the melodic interval of thirds with stepwise resolutions in the various bars within the song**

Two of the melodic interval of thirds were resolved with a repetition of note technique in bars 5 – 6 (the third created between the last note of bar five and the first note of bar six) and 19 as shown below



**Example 19. The appearances of the melodic interval of thirds with repetition of note resolutions in the various bars within the song**

Again, the composer used a leap of thirds two times at the same place in an opposite direction three times as in bar 9, 15 and 21 as illustrated by example 21 below



**Example 20. The appearances of the melodic interval of thirds two times at the same place in the various bars within the song**

### Phrasing

This song has six phrases in all. The first two phrases that form the A section have four bars each so as the other sections. The second phrase is a variation of the first phrase with the same lyrics as the first phrase has. The

next two phrases that form the B section have similar materials that are different from the first two sections. The last two phrases that form section C have similar materials that are different from the first two sections. This song is symmetric (balancing) because all the phrases have equal length with four bars each. In addition, it has even number identity with regard to the number of bars of the whole song (24 bars), the number of bars of each phrase (4 bars) and the number of phrases (6 phrases) in all. Examples 21 and 22 below show the first two phrases



**Example 21. The first phrase of the song**



**Example 22. The second phrase of the song**

### Cadence

Cadences may be partial, setting up expectation (an incomplete cadence), or it may give a sense of finality (a complete cadence). Its use depends on composer's experience and / or by the principles of a paradigm used to compose a piece of music. In this song, there are two distinct cadences used to end each phrase of the first section A. The first cadence used at the end of the first phrase is from subdominant note to mediant note that will be best described as interrupted cadence that has a progression of dominant seventh chord to submediant chord ( $V^7 - vi$ ) and is shown by the example 23 below



**Example 23. The first cadence of the song**

Again, the composer progressed from the supertonic note to the tonic note at the end of the second phrase that is best described as perfect cadence that has a progression of dominant chord to tonic chord (V – I). This type of cadence is so because of the preceding notes that suggest a masculine ending and is shown by the example 22 below



**Example 24. The second cadence of the song**

Example twenty – five below shows the final cadence of the song. The composer repeated the lowered seventh degree two times before moving to the tonic and repeated it two times. In most cases, the use of chromatic note at a cadential area suggest a modulation into another key but in this song, it does not modulate. The lowered seventh degree note is a chromatic note but a diatonic note. This type of cadence is difficult to determine its identity within the conventions of functional harmony.

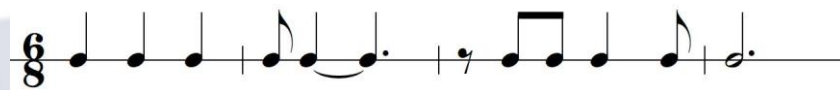


**Example 25. The final cadence of the song**



## Rhythm

Kamien (2002) defined Rhythm as the pattern of durations (short or long) of notes and silences in time signature (p. 32). The time signature gives a framework to determine the nature of rhythmic patterns to be used to compose a piece of work. Every piece of music has a rhythmic pattern that makes a particular music unique. In this song, one basic rhythmic pattern was created and varied in diverse ways to develop the song. The rhythmic pattern of the first phrase is the same as the rhythmic pattern of the second phrase but the rhythmic patterns of the other phrases are different from each other. The rhythmic patterns involve the arrangement of different beats types ranging from quaver beat to dotted minim beat as illustrated by example 26



**Example 26. The basic rhythmic pattern of the song**

**ƆATƆ KENTE AMA MOKORA (HE HAS BOUGHT KENTE FOR MY RIVAL)**

It is one of the songs that is best interpreted in  $\frac{6}{8}$  time signature. It is a twenty – four bar song and performed in cantor and chorus manner.

## Form

The form of this song appears to be in through – composed that has A B C sections. The A section stretches from bar one to the first beat of bar eight. The B section starts from the second beat of the eighth bar to the first beat of

the sixteenth bar while the section C stretches from the second beat of bar sixteen to bar twenty – four.

### Melodic Technique

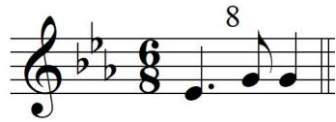
Melody is a series of single notes that add up to a recognizable whole (Kamien, 2002, p. 39). As musical composition is an innate experience, every composer's uniqueness is established with reference to his or her style of arranging sounds. By so doing, the audience are able to identify a composer in a piece of music. The composer of this song used stepwise and repetition of notes techniques mostly and some few leaps. All the pitches of the song were selected within the range of an octave.

As the use of leap technique of writing songs involves different melodic intervals, the composer used only thirds and fourths in the song. The melodic interval of thirds appeared eight times. Three of them were resolved with stepwise technique as illustrated by example 27 below



**Example 27. The appearances of the melodic interval of thirds with stepwise resolutions in the various bars within the song**

One of the thirds was resolved with a repetition of note technique in the eighth bar as shown by example 28 below



**Example 28. The appearances of the melodic interval of thirds with repetition of note resolution within the song**

Three of the thirds were followed by another third in an opposite direction as illustrated in example 29 below,



**Example 29. The appearances of the melodic interval of thirds two times at the same place in the various bars within the song**

The largest melodic interval of fourths appeared two times in the song. Each of them was preceded by an interval of third. Furthermore, the fourths were resolved with a stepwise technique and shown by example 30 below



**Example 30. The appearances of fourths and their resolutions in the various bars within the song**

### Phrasing

This song has six phrases in all. This song is symmetric because all the phrases have equal length with four bars each. In addition, it has even number identity with regard to the number of bars of the whole song (24 bars),

the number of bars of each phrase (4 bars) and the number of phrases (6 phrases). The second phrase appear to be a variation of the first phrase with the same lyrics. The next two phrases that form the B section have similar materials that are different from the first two phrases. The last two phrases that form the section C is different from the first two sections. Example 31 and 32 below illustrate the first two phrases of the song



**Example 31. The first phrase of the song**



**Example 32. The second phrase of the song**

### Cadence

Cadence may be inconclusive, leaving the listener with the impression that more is to come, and it may sound final, giving the listener the sense that the melody has reached the end. Its use depends on what the composer wants to achieve, whether to obtain a masculine or feminine ending, to end a phrase or to end the whole song. In this song, there are two distinct cadences used to end each phrase of the first section A. The first cadence used at the end of the first phrase is from subdominant note to mediant note that will be best described as interrupted cadence that has a progression of dominant seventh chord to submediant chord ( $V^7 - vi$ ) and is shown by the example 33 below



**Example 33. The first cadence of the song**

In addition, the composer progressed from the lowered seventh note to the tonic at the end of the second phrase that is very difficult to determine its identity with regard to cadences established during the common practice tonality. The last note of the phrase is just a repetition of the tonic note. This is so because of the preceding notes that suggest a masculine ending and is shown by example 34 below

**Example 34. The second cadence of the song**

Looking at the final cadence, the tonic note of the cadence is repeated twice as in example 35 below. This cadence is similar to the cadence at the end of the second phrase. The ending has a progression of lowered seventh degree note moving to the first degree (tonic).

**Example 35. The final cadence of the song****Repetition**

Repetition, according to Kamien (2002), is reiteration of a phrase, section, or entire movement, often used to create a sense of continuity by the same voice(s) (p. 52). It can appear immediately or later within a work. The composer repeated the third phrase with a little pitch variation and used it as

the fourth phrase. Examples 36 and 37 below show the statement and its repetition in the song



**Example 36. The third phrase**



**Example 37. The fourth phrase**

### Rhythm

According to Dunnett (2011), rhythm is the movement with uniform or patterned recurrence of a beat, accent or the like (p. 32). Every piece of music has its unique rhythmic pattern(s) that distinguished it from the other musical works. The rhythmic pattern of the first phrase is the same as the rhythmic pattern of the second phrase but the rhythmic patterns of the other phrases are different from each other. In this song, the basic rhythmic pattern involve the arrangement of different beats types ranging from quaver note to a dotted crotchet note. It is illustrated by example 38 below



**Example 38. The basic rhythmic pattern of the song**

### OKWAN TSENTSEN AWAR (DISTANT MARRIAGE)

It is a twenty – two bar song of the Apatampa ensemble that is considered to be a fast movement song of the ensemble by the performers. It is best interpreted in  $\frac{2}{4}$  time signature. It is usually performed at the later part of a performance in cantor and chorus form. The following elements of music were considered when breaking the song down into its basic units

### Form

The form of this song appear in a ternary form that has three sections (A B A<sup>1</sup>). The A section starts from bar one to bar eight while the B section starts from bar nine to bar sixteen. Finally, the last section A<sup>1</sup> comes with a variation of the first section that starts from bar seventeen to bar twenty – two.

### Melodic Technique

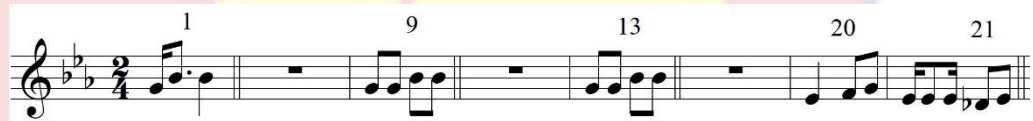
Melody is a series of single notes that add up to a recognizable whole (Kamien, 2002, p. 39). Every composer has his or her unique style of arranging sounds in order to exhibit his or her innate experience through the creation of a musical piece to reach his or her audience. The composer used stepwise, leap and repetition of notes techniques to compose this song. The pitches of the song fall within the range of an octave.

As the use of leap technique of writing songs involves different intervals, the composer used only melodic intervals of thirds in the entire song. This melodic interval of thirds appeared eight times in the song. All others were stepwise and repetition of notes techniques. Some of the thirds were resolved with stepwise technique as shown by example 39 below



**Example 39. The appearances of the melodic interval of thirds with stepwise resolutions in the various bars within the song**

Example 40 below illustrates the use of repetition of note technique to resolve melodic interval of thirds and their bar numbers of which they occur in the song



**Example 40. The appearances of the melodic interval of thirds with repetition of note resolutions in the various bars within the song**

**Phrasing**

This song has six phrases in all. The first two phrases that form the A section have four bars each. The composer varied the first phrase and used it as the second phrase that appeared with the same lyrics as the first phrase. The B section has two phrases with four bar each. The fourth phrase is a repetition of the third phrase. The last section also has two phrases. Examples 41 and 42 illustrate the first two phrases



**Example 41. The first phrase of the song**



**Example 42. The first phrase of the song**



## Cadences

According to Kamien (2002), Cadences are resting place at the end a phrase, a point of arrival. It may be partial, setting up expectation (an incomplete cadence), or it may give a sense of finality (a complete cadence) (p. 40). In *ɔkwan tsentsen awar* song, several cadences were used to mark the breathing places within the song. The first cadence used at the end of the first phrase is from subdominant note to mediant note that will be best described as interrupted cadence that has a progression of dominant seventh chord to submediant chord ( $V^7 - vi$ ) and is shown by the example 43 below



**Example 43. The first cadence of the song**

Example 44 below is the cadence used at the end of the second phrase. The composer moved from lowered seventh degree to the first degree. This is best described as a progression from dominant seven of chord four (tonic minor) to chord four ( $V^7$  of IV – IV). The use of chromatic note at a cadential area suggest a modulation into another key but in this song, it does not modulate. This type of cadence has a masculine effect but difficult to align with cadences established in the common practice era.



**Example 44. The second cadence of the song**

Looking at the ending of the song, the tonic note of the cadence is repeated several times as in example 45 below. This cadence is a variation of the cadence at the end of the second phrase.



**Example 45. The final cadence of the song**

### **Repetition**

Repetition, according to Kamien (2002), is reiteration of a phrase, section, or entire movement, often used to create a sense of continuity by the same voice(s) (p. 52). It can appear immediately or later within a work. The composer repeated the third phrase and used it as the fourth phrase. Example 46 below shows the statement that was repeated as the fourth phrase in the song



**Example 46. The statement that was repeated**

### **Rhythm**

Kamien (2002) Rhythm is the pattern of durations (short or long) of notes and silences in time signature (p. 32). Time signature helps to shape rhythmic patterns of a piece of work. Every piece of music has its unique rhythmic patterns. In this song, two different rhythmic patterns were used to compose the song by means of repetition and variations. The rhythmic pattern of the first phrase is the same as the rhythmic pattern of the second phrase. The



## FINDINGS FROM THE ANALYSES OF THE SELECTED SONGS

Every type of music has its own styles and techniques that make it unique from the other types of music. The following are findings from the selected songs of apatampa that distinguish it from the other musical styles:

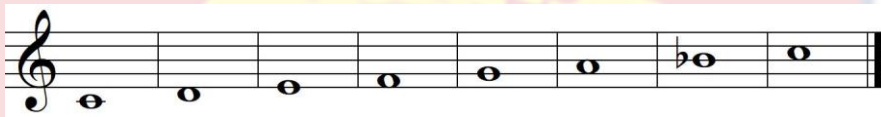
1. There are two categories of the songs sung by the performers. The first category is best interpreted in  $\frac{6}{8}$  time signature while the other one is best interpreted in  $\frac{2}{4}$  time signature. There are more repertoire of songs of the first category of the songs than the second category of the songs. Usually, the second category of songs are sung when they are getting to the end of a performance.
2. The pitches of the songs are selected within the range of an octave
3. The second phrases of the songs are variations of the first phrases with the same lyrics as the first phrase.
4. Every first section of the songs has two phrases with four bar each
5. In most cases, a leap is followed by either a stepwise or repetition of note technique in the song.
6. All the cadences of the second phrases of the various songs have masculine endings
7. The largest melodic interval used in the various songs is the fourth
8. In common practice tonality, lowered seventh note resolves a step downwards but in these songs, the lowered seventh note is a factor of motion and mostly moves a step upwards to the tonic note as illustrated below



9. Stepwise and repetition of note techniques of composing melodies dominated in the various songs

10. From the selected songs, rhythmic patterns of the phrases within a song are varied in many ways but the rhythmic pattern of the first phrase is always the same as the rhythmic pattern of the second phrase

11. The various songs were composed from a heptatonic scale that has the following notes



In this instance, the lowered seventh note is a diatonic note but not a chromatic note

12. All the first phrases of the songs ended on the third degree (mediant note) of the scale

13. It is performed in cantor and chorus

Apatampa is a recreational dance that is performed during occasions or in an ordinary time for pleasure. The songs are structured with quite a number of rich melodic elements that make them complete songs even though they are short in length.

## CHAPTER THREE

### THE FULL STORY

#### AMMFA ANNKYƐ YƐ HAW (UN-FORGIVENESS IS WORRYING)

Once upon a time, there lived a young man, Kojo Ata in a village called Dabi Asem Ntsi. He happily enjoyed the greatness of his lovely environment. One day, he met another young man, Egya Kofi, who helped him to transport his items to his house. These two young men decided to be friends from that time. Kojo Ata was a strong person and calm while Egya Kofi was also a strong person but notorious. They visited each other at any time of convenience to them and shared items together. In fact, they did most things in common and helped each other as well. The peaceful atmosphere they enjoyed was superb until one evening, when Egya Kofi went and asked Kojo Ata to accompany him to fetch water from a nearby river to water his crops but Kojo Ata refused without any reason. This action by Kojo Ata brought a little problem between them but they sat down and resolved it the same day after Egya Kofi had returned from his farm. One month later, Kojo Ata went to Egya Kofi's and told him to go and help him to weed his farm the next morning. Egya Kofi told him that he was not well and for that matter, he could not go and help him to weed his farm. On the said morning, Egya Kofi went to another person's farm to weed for money. This attitude by Egya Kofi led to some misunderstanding between him and Kojo Ata. Afterwards, Kojo Ata expected Egya Kofi to have apologised to him but he did not do that. Two days later, Kojo Ata reported the issue to one of their friends. This friend sat Kojo Ata and Egya Kofi down and had a conversation with them to settle the

dispute. After that discussion, they came together and continued their usual friendship again.

One Saturday around ten o'clock in the morning, when the weather was very calm, Kojo Ata and Egya Kofi went out to buy food to eat. Unfortunately, they did not get any food to buy and eat. Both of them agreed to contribute and buy food items so that they could cook and eat since they were hungry. They did a voluntary contribution to buy the food items. Kojo Ata contributed twelve Ghana cedis (GH¢ 12.00) while Egya Kofi contributed seven Ghana cedis (GH¢ 7.00). As Egya Kofi contributed less amount, he spent much of his time to prepare the food with a little help from Kojo Ata. At a point in time, Kojo Ata left the scene as Egya Kofi was still cooking. On Kojo Ata's return, he took a ladle, fetched some of the food, and told Egya Kofi that he wanted to taste the food. Egya Kofi did the same as Kojo Ata did.

Finally, when the food was ready, Kojo Ata told Egya Kofi to take small portion of the food since he contributed less amount. This statement by Kojo Ata did not go well with Egya Kofi. Therefore, he also asked him that, "Could you cook food to taste nice like this food?" I have used all my energy to cook the food very well, why do you have to tell me that statement? Kojo Ata quickly responded, and so what? I have contributed a very huge amount, and I should get the chunk of the food, why do you want to cheat me? After all, I gave a little support when you were cooking the food. Egya Kofi then asked him "Why didn't you let the so-called big amount of money turn into food for you to eat?" Kojo Ata then said "Ah! You have insulted me". Egya Kofi responded, "Is that an insult? You have tried to put up unrealistic attitude and you are blaming me for that". Kojo Ata reacted, "Yes you have insulted me".

“Have you ever seen money turning into food before?” Kojo Ata then told Egya Kofi to take his seven Ghana cedis (GHS 7.00) back so that all the food would belong to him. Egya Kofi also reacted that then he should add thirty-five Ghana cedis (GHS 35.00) to it for his effort used to cook the food and the wear and tear of his cooking utensils used. Kojo Ata responded that “would that quantity of food be sold at fifty-four Ghana cedis (GHS 54.00) at the market?” Egya Kofi also asked, “Have you compared the quality of food prepared by him to the quality of food sold at the market?” He added that “Go to the restaurants and the hotels to find out the amount of money used to buy such food like this over there” Kojo Ata responded, “Is this place a hotel or a restaurant? Why do you want to cheat me?” He also added, “I will only add three Ghana cedis (GHS 3.00) to your seven Ghana cedis (GHS 7.00). After all, I gave a little support when you were cooking the food. Egya Kofi then asked him that were you paying just three Ghana cedis (GHS 3.00) for the energy and the technical knowledge used to convert that money into the prepared food ready for eating and the wear and tear of my cooking utensils? Were you not enjoying yourself at the time I was using my energy to cook?”

In fact, the argument continued until they all lost appetite for the food. Based on their disagreement on this issue, both of them agreed that they should give the food to a third party to eat since they did not want the food to spoil. To give the food to a particular third party also became a very big problem between them, since each of them did not agree to a person closer to the other. If Kojo Ata suggest someone, then Egya Kofi rejects and vice versa. It took them a long time to settle on the third parties to eat the food. Finally, each of them recommended someone of his choice and they were Kweku Enu



and Kobina Anan. Again, they agreed that after calling the third parties to the house, both of them would sit down and supervise them to eat the food since each of them did not trust each other anymore.

Both of them had to lock the food in the room and walk together to go and search for the third parties that they had earlier settled on to eat the food. On their way to search for Kweku Enu and Kobina Anan, they encountered another problem because Kojo Ata wanted them to walk very fast but Egya Kofi thought otherwise since he was tired as he used much of his energy to prepare the food. They exchanged words and got into intense argument again. Later, the level of the argument reduced and they went ahead to search for the third parties.

They saw Kobina Anan first. Egya Kofi told him the situation and he agreed to take part in the eating of the food. Therefore, he joined them to search for Kweku Enu. On their way to Kweku Enu's house, Kobina Anan became their judge, as the argument did not end. All issues were addressed to him to agree or disagree with it. Unfortunately, they did not see Kweku Enu so Kojo Ata had to suggest Kofi Afebi Ye Esan to replace Kweku Enu to balance the equation. Fortunately, they met Kofi Afebi Ye Esan at a place closer to his house going to buy food to eat at the roadside square. Kobina Anan became the spokesperson for them and explained the issue at hand to him. He laughed and asked Kobina Anan that would both of them join us to eat the food if he should agree? Kojo Ata responded, "no!" Kofi Afebi Ye Esan asked Kojo Ata why they were not taking part in the eating of the food? Egya Kofi narrated the whole story to him. Kofi Afebi Ye Esan tried to settle the problem between them but they did not agree. Kofi Afebi Ye Esan then said that his wish was to

settle that issue so that they would all sit at a table and eat together because life is not all about things that they see. Good and bad things that we cannot predict easily surround us. Kojo Ata insisted that he would not agree to that since they had rejected the food, nothing would compare him to change his decision and eat the food. Kofi Afebi Ye Esan told them that he would not be part of the discussion anymore. A cock crowed immediately after Kofi Afebi Ye Esan had left the scene.

Kojo Ata then suggested Kwame Asem Biara to be the next person to join Kobina Anan to eat the food. Egya Kofi thought Kojo Ata was wasting their time and that brought exchange of words between them again. Kobina Anan tried his best to calm them down but it did not work. One of the relatives of Kojo Ata and a friend of Egya Kofi who were passing by heard the noise of the argument at a distance came there and tried to help Kobina Anan to calm them down but the argument continued for a while. Suddenly, there was a lightning and a strike of thunder and there was a complete silence at the place for some time. This instance reminded Kobina Anan of what Kofi Afebi Ye Esan said before leaving them. Kobina Anan then decided not to take part in the eating of the food. Egya Kofi tried to convince him to wait and take part in the eating of the food but he did not accept it and left. Afterwards, the relative of Kojo Ata also left them and continued his journey since he and Egya Kofi's friend had already eaten. This made Kojo Ata and Egya Kofi very frustrated about their search for third parties to eat their prepared food. Fortunately, Kojo Ata's, Kwame Asem Biara met them at that same scene those people had left them. Kojo Ata called him aside and discussed the issue with him. He said that

it is a good news, he perfectly agreed because he had not eaten since that morning.

As Kobina Anan had left them and gone his own way, they had to try if they could see a friend of Egya Kofi. Fortunately, they met Kow Gyangyan on his way going to buy food to eat. Egya Kofi told him about their mission to search for him. He agreed and went with them to the house. They saw the food exactly as they left it. Kwame Asem Biara and Kow Gyangyan thanked the Lord Jesus for the food and started eating it. Kojo Ata, Egya Kofi and Egya Kofi's friend quietly sat down and supervised them to eat the food. As they were eating, Kojo Ata asked Kwame Asem Biara and Kow Gyangyan, why were they thanking the Lord? Was it because of the misunderstanding between them? Alternatively, was it because of the food they had without going through any pain? Egya Kofi screamed, "Allow them to eat! Had it not been your greediness, would they have got this great opportunity of thanking God and eating this food? Eat everything! His greediness has rewarded him with asking unnecessary questions". Kojo Ata became offended and responded, "Who is greedy? Be very careful about the way you talk to me". Kojo Ata and Egya Kofi began a hot argument as their colleagues were eating.

As they continued to argue, suddenly, there was a great lightning, about five seconds later, another thunder strike for the second time in the day and the place was quiet for some time. Afterwards, they heard a cock crowing. This made one of the relatives of Egya Kofi remembered what Kofi Afebi Ye Esan said before leaving the scene. He also decided to leave the scene. Kwame Asem Biara, Kow Gyangyan and Egya Kofi's other friend tried to convince him to stay but he did not listen to them and left the scene.

Psychologically, Kojo Ata felt that since he contributed a greater amount of money towards the preparation of the food, he has lost something greater than Egya Kofi. His emotions got to a level that was very difficult for him to control. Therefore, he was very strong on his issues and was not ready to listen to any of them. Kwame Asem Biara and Kow Gyangyan then decided to leave the rest of the food and leave the scene. Egya Kofi stopped the argument with Kojo Ata and tried to convince them to continue to eat the rest of the food. As he was convincing them, he stepped on Kojo Ata's foot. That resulted into exchange of blows for the first time. Kwame Asem Biara and Kow Gyangyan and some others tried and separated them. Two of the people around advised them not to fight but they did not listen. Each of them felt that he was a strong person and wanted to exhibit his powers. One of the friends of Kojo Ata contrasted the other people trying to separate them by telling Kojo Ata to beat Egya Kofi for a reward. They fought for the second time. As the people around tried to separate them again, Egya Kofi hit Kojo Ata with a stick he picked from the ground. Kojo Ata fell down and fell into comma as he was bleeding.

One of them shouted ehhhh! Several times, what a great problem. Some of Kojo Ata's relatives and friends who heard the noise and came around suggested that they should take him to the hospital for treatment while Egya Kofi's relatives and friends around suggested that they should take him to a herbalist at the village. The later suggestion was because if they take him to the hospital; (i) the expenditure at the hospital would be higher than that of the herbalist (ii) the hospital administrators would also let Kojo Ata's relatives report the issue to the police, that may bring another level of problem since the

police would also investigate the action. In fact, they insisted several times to take him to the herbalist but since Kojo Ata did not belong to their family, they had to listen to Kojo Ata's relatives. Some of Kojo Ata's relatives and some of Kojo Ata's friends were of the view that treatment at the hospital was far better than that of the herbalist. Alongside those arguing on where to send Kojo Ata for treatment, there were some individuals who had grouped in twos doing their argument on the same issue agreeing and disagreeing with what others had earlier suggested. As they agreed to take him to the hospital for treatment, they had to call the ambulance service to come and convey Kojo Ata to the hospital for treatment. The officer in charge of the ambulance service asked of the direction to the house at Dabi Asem Ntsi and allowed the driver to move the car to pick Kojo Ata for treatment.

The ambulance developed a little fault on the road, so the driver delayed for some time before reaching the house. The delay of the ambulance affected Kojo Ata as he was breeding. Again, after they had put Kojo Ata into the ambulance, payment for the service became another problem because they did not know who to pay for the service. The people around argued for some time as the driver was waiting for them to pay the money. However, after some time, some of the people around contributed to pay for the service before the driver finally set to the hospital. Egya Kofi could not utter a word, since the time of the incident because he was scared.

Immediately the driver of the ambulance left, three people (one of Kojo Ata's friends, one of Egya Kofi's relatives and one of Egya Kofi's friends) quickly went to Kojo Ata's father and delivered the message to him. Kojo Ata's father was shocked and troubled as he wondered around for some

time but he was able to control himself. Kojo Ata's father together with the three people went to Egya Kofi's parents on this same issue. Egya Kofi's father was very surprised and nearly collapsed about the act of his son. He talked and walked around as if he was a mad person. He contemplated about where to get money to cater for the expenses of Kojo Ata. Kojo Ata's father and Egya Kofi's father followed up to the hospital to see Kojo Ata's condition.

At the time they took Kojo Ata to the hospital, there was no empty bed for them to put him on. They put a cloth on the floor and put him on it for treatment. The hospital administrators asked them to pay an amount of two hundred Ghana cedis (GHS 200.00) before they start treating him since he had not been registered as a member of any of the health insurance schemes. This brought another level of argument between the two groups (Kojo Ata's section and Egya Kofi's section) since all of them were not able to raise that amount of money instantly. The argument of taking him to the herbalist came back but they ended it and tried to look for a solution to the issue. Some of them came back home and looked for a loan to pay that initial deposit.

At the time they got that money and went back to the hospital to deposit it, Kojo Ata's situation had worsened. The only doctor at post was then attending to another patient who was also in a critical condition. Kojo Ata had to wait for some time before the doctor attending to him. Kojo Ata's condition deteriorated before the only doctor at post attended to him. He was at that time between life and death. Two hours later, Kojo Ata saw Kofi Afebi Ye Esan and some of his friends. Kojo Ata then remembered what Kofi Afebi Ye Esan said before leaving them at time they wanted him to take part in eating of their food. He started crying and suddenly shouted, "Oh! Lord, have mercy on me. Kofi

Afebi Ye Esan said it all but I did not listen to him I would not have been in this situation. Beloved, look at how far anger has taken me to, and learn a lesson from it. Lord forgive me and have mercy on my soul if I die. Had I know, always at last”.

Kofi Afebi Ye Esan then started talking to him that he would not die so he should have faith in God and he would get out of the sick bed. One hour later, Kojo Ata left this world to join the ancestral world. Immediately the doctor broke the news to them, they were all silent for a moment before any of them could talk. This brought the debate of resorting to the herbalist again for about 10 minutes but they ended that argument and put the corpse of the late Kojo Ata at the mortuary. They came back home in a sorrowful mood to report the issue to the other members of the late Kojo Ata’s clan. The news quickly spread all over since that place was a village. The late Kojo Ata’s clan officially informed Egya Kofi’s clan on the death of their beloved son as tradition demanded. Egya Kofi’s family met on Kojo Ata’s death for the first time to look at it and the way forward.

As tradition demands, when there are issues surrounding ones death, the family had to settle the problem(s) before burying the corpse. Three days later, the late Kojo Ata’s clan summoned Egya Kofi’s clan to their house to settle the dispute between them. On the first meeting, they did not reach any consensus and left for their various homes. The next week, they met again and called those relatives and friends that the late Kojo Ata and Egya Kofi contacted when they had that misunderstanding about the food they had prepared. Initially, there was a very intense argument between the two clans. However, when most of the relatives and friends testified what they

encountered with Kojo Ata and Egya Kofi on their dispute, they put the argument aside and looked at the way forward. An elderly person present reminded both clans that it is a taboo to: (i) fight on the first Saturday of the month, (ii) fight at a place closer to the shrine. He added that they had to pacify the gods of the land else, (i) Egya Kofi will die, (ii) two people from both clans will also die, poverty will be on both clans for ten years. Both clans received the message in good faith and thanked him for his concerns.

Both clans sent delegation to visit the shrine to find out what they had to do to prevent those future problems from happening. Immediately, they went to the shrine and found the traditional priest very busy attending to some other people. His interpreter came to them and told them to come at another time. They had to schedule another time with him and came back home. They informed the two heads of the clans about the development at the shrine. Three days later, early in the morning, they took off and went straight into the shrine when the traditional priest was asleep. The traditional priest woke up and asked them “why have you people disturbed the peace and meditation of my consultation with the only potent gods of the land”. He then drove them out of the place because he was angry. That action became another issue to resolve before their mission of going to the place. The people went on their knees to apologise to the traditional priest for some time before he accepted their plea and allowed them to enter the shrine. The traditional priest warned them not to do that again. He then added, “You people are very lucky to see the man side of me” since he claimed to be half man and half spirit. The people thanked him for that opportunity given to them to enter the shrine again.



Then, they presented their issue to the traditional priest through his assistance. The traditional Priest consulted the gods of the land on the issue presented to him by the people. Egya Kofi was asked to present: (i) one bottle of drink (schnapps), (ii) one white goat and an amount of GHS 500.00 to the traditional priest to pacify the gods of the land. (iii) Egya Kofi was asked to go to the shrine for the traditional priest to bath him for three consecutive times. Furthermore, both clans were to present one sheep each to the shrine. In the evening of the same day, the two clans met again for the delegates to deliver the message from the shrine to them. The delegates delivered the message to them. They accepted the message and discussed the way forward. Two days later, they took the items to the shrine for the traditional priest to perform the sacrifice to pacify the gods of the land.

They then started thinking about how they would bury the late Kojo Ata. Egya Kofi's clan pleaded to be given time to think about it and then get back to them. The late Kojo Ata's clan accepted their plea and they left for their various activities. One week later, Egya Kofi's clan sent a four-man delegation to meet the clan of the late Kojo Ata to discuss the development of their previous meeting and the way forward to the burial of the late Kojo Ata. The outcome of that meeting was that Egya Kofi's clan would present two gallons of local drink (apatashie), five crates of malta guinness, ten crates of minerals and one thousand, two hundred Ghana cedis to the deceased clan. In addition, they would pay for the hearse service, pay half of the cost of the canopies and plastic chairs needed to organise the funeral.

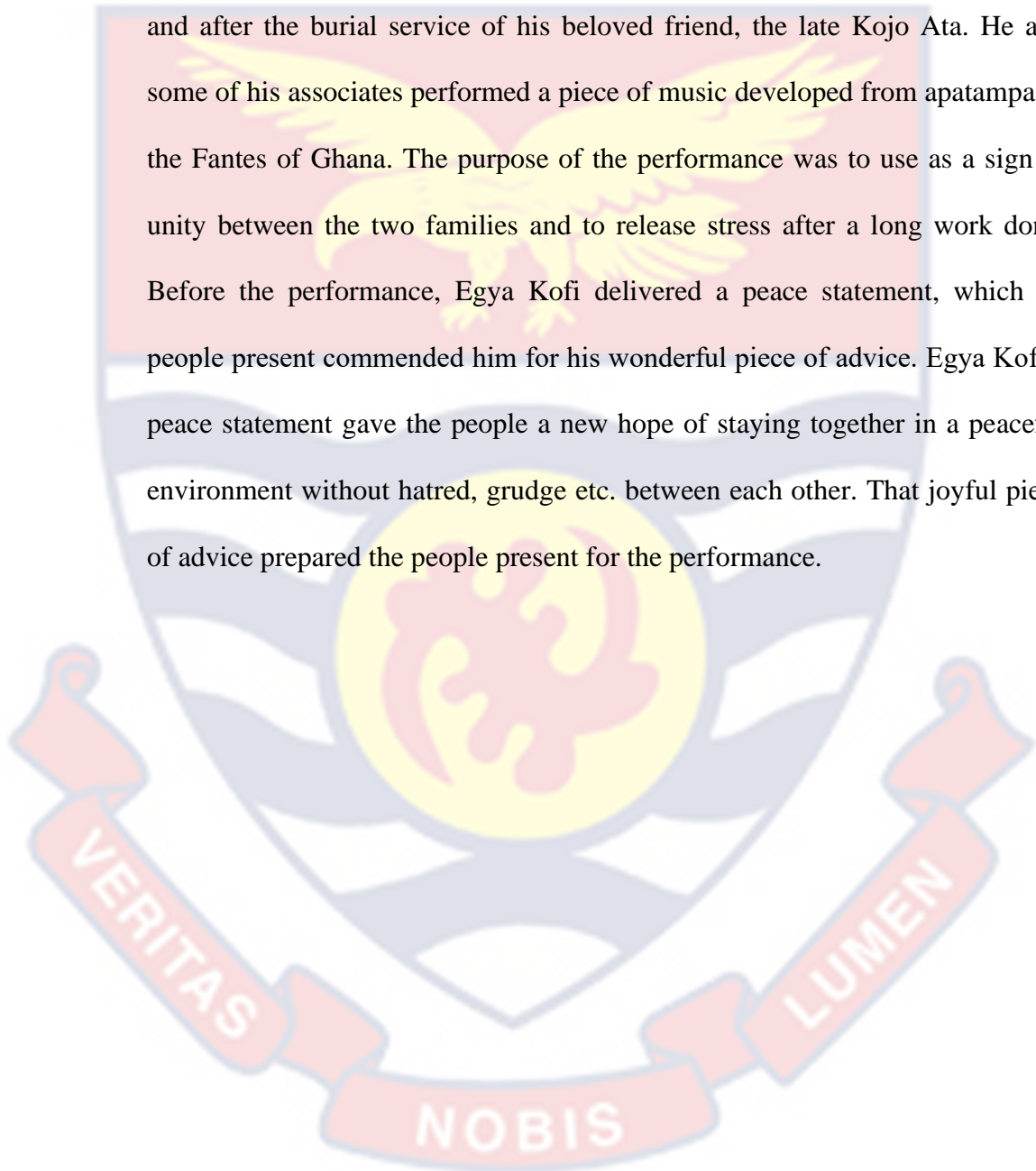
One month later, they brought the corpse for his final funeral rite. On the Saturday morning, clouds covered the sunrays followed by several

lightning and strikes of thunder. The weather threatened to rain heavily but there was a little shower. The weather remained dark for about three hours in the morning. This reminded the people the incident that happened before the death of Kojo Ata. Exactly at 11 o'clock in the morning, Kojo Ata was laid in state for people to mourn him for an hour. Egya Kofi's clan donated two gallons of apatashie, five crates of malta guiness, ten crates of minerals and one thousand, two hundred Ghana cedis to the deceased family. Other friends and sympathisers donated some amount of money to the bereaved clan. During the time people were mourning the late Kojo Ata, his mother collapsed. Some people suggested that they should take him to the herbalist but the late Kojo Ata's father and others did not agree so they had to call another ambulance to come and pick her to the hospital.

The linguist of the late Kojo Ata's clan was asked to pour libation and call their ancestors on the burial of the late Kojo Ata. Afterwards the corpse was put into the hearse and was taken to the cemetery for burial. On their way to the cemetery, they met the ambulance that was coming to pick the late Kojo Ata's mother to the hospital that had another sound of siren ringing. People around could hear two different sounds of siren ringing for about a minute. They peacefully went to the cemetery, buried the late Kojo Ata, and came back without any problem. Later in the afternoon, the members of the late Kojo Ata clan sat down at the funeral grounds to continue the funeral rites.

When the activities of the final funeral rites of the late Kojo Ata were over, Egya Kofi, some members of his clan together with his father went and thanked the members of the late Kojo Ata's clan for their cooperation. The members of the late Kojo Ata's clan also thanked Egya Kofi, his clan together

with his father for their support given to them before and during the burial service of their beloved son. At the gathering, some of the other associates of both parties came there. Finally, Egya Kofi thanked the members of his clan, and all other members present, for the support they gave to him before, during and after the burial service of his beloved friend, the late Kojo Ata. He and some of his associates performed a piece of music developed from apatampa of the Fantes of Ghana. The purpose of the performance was to use as a sign of unity between the two families and to release stress after a long work done. Before the performance, Egya Kofi delivered a peace statement, which all people present commended him for his wonderful piece of advice. Egya Kofi's peace statement gave the people a new hope of staying together in a peaceful environment without hatred, grudge etc. between each other. That joyful piece of advice prepared the people present for the performance.



## CHAPTER FOUR

### CONVENTIONS AND ANALYSES

This Chapter contains several sections of the write up of the musical compositions that seek to explain some of the processes used in composing the musical works in the following order:

- i. The conventions used to compose “ammfa annkyɛ” (un-forgiveness)
- ii. The analysis of “ammfa annkyɛ” (un-forgiveness)
- iii. The analysis of “nkabomu” (unity)
- iv. The analysis of “asomdwee aba” (the fruit of peace)

#### CONVENTIONS USED TO CREATE “AMMFA ANNKYɛ”

In every work, there are certain motifs that run through the work to help the composer to communicate his or her intentions to the audience for easily understanding of the whole work. Within this work, two different musical motifs were used to represent the two principal figures within the story. These two musical motifs were manipulated in diverse ways to represent their relatives and their friends. Apart from these two main groups, there were other category of people found within the story, captured as the “Public”. A third musical motif was transformed in many ways to represent this category of people. However, there were others motifs within this piece of music that were used as ornaments while others were used to represent other incidents within the story. These musical motifs were taken from asafo, gabada and kundum from Central, Volta and Western Regions of Ghana respectively. These motifs from our traditional music were used to compose this instrumental music associated with the story about “ammfa annkyɛ yɛ haw”. Kojo Ata and Egya

Kofi of the village called Dabi Asem Ntsi were the two principal figures captured in the story. The following are examples of the musical motif, their variations, the ornaments and the other incidents captured within the story about “ammfa annkye ye haw”.

### KOJO ATA AND HIS ASSOCIATES

Appearance of example 50 represents the activities of Kojo Ata, (the principal motif 1)



**Example 50. Kojo Ata (Principal motif 1)**

#### *Kojo Ata's relatives*

Ten different variations of principal motif 1 represent the activities of the relatives of Kojo Ata. Variation 1 represents the activities of the head of Kojo Ata's clan as variation 2 represents the activities of Kojo Ata's father



**Example 51. The head of Kojo Ata's clan**



**Example 52. Kojo Ata's father**



**Example 53. Kofi Afebi Ye Esan**



**Example 54. Variation 4 of principal motif 1**



**Example 55. Variation 5 of principal motif 1**



**Example 56. Variation 6 of principal motif 1**



**Example 57. Variation 7 of principal motif 1**



**Example 58. Variation 8 of principal motif 1**



**Example 59. Variation 9 of principal motif 1**



**Example 60. Variation 10 of principal motif 1**

*Kojo Ata's friends*

Appearance of variations of retrograde of principal motif 1 signifies the activities of Kojo Ata's friends. There are six of them starting from example 61 to example 66



**Example 61. Retrograde of principal motif 1**



**Example 62. Variation 1 of retrograde of principal motif 1**



**Example 63. Variation 2 of retrograde of principal motif 1**



**Example 64. Variation 2 of retrograde of principal motif 1**



**Example 65. Variation 3 of retrograde of principal motif 1**



**Example 66. Variation 4 of retrograde of principal motif 1**

**EGYA KOFI AND HIS ASSOCIATES**

Example 67 below shows principal motif 2. Its appearance represents the activities of Egya Kofi.



**Example 67. Egya Kofi (Principal motif 2)**

*Egya Kofi's relatives*

There are seven different variations of principal motif 2 starting from example 68 to example 74. These examples listed below represent the activities of the relatives of Egya Kofi



**Example 68. The head of Egya Kofi's clan**



**Example 69. Egya Kofi's father**



**Example 70. Variation 3 of principal motif 2**



**Example 71. Variation 4 of principal motif 2**

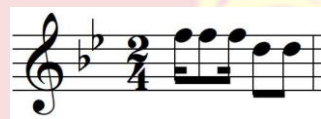




**Example 72. Variation 5 of principal motif 2**



**Example 73. Variation 6 of principal motif 2**



**Example 74. Variation 7 of principal motif 2**

### *Egya Kofi's friends*

Appearance of variations of retrograde of principal motif 2 signifies the activities of Egya Kofi's friends. There are four of them starting from example 75 to example 78



**Example 75. Retrograde of principal motif 2**



**Example 76. Variation 1 of retrograde of principal motif 2**



**Example 77. Variation 2 of retrograde of principal motif 2**





**Example 84. The traditional priest's interpreter**



**Example 85. Traditional priest**



**Example 86. The driver of the hearse**

#### *Other indicators*

Appearance of two or more different motifs in succession (in horizontal order) signifies that two or more people agree on an issue under discussion at a particular time. This is illustrated by examples 87 and 88 below

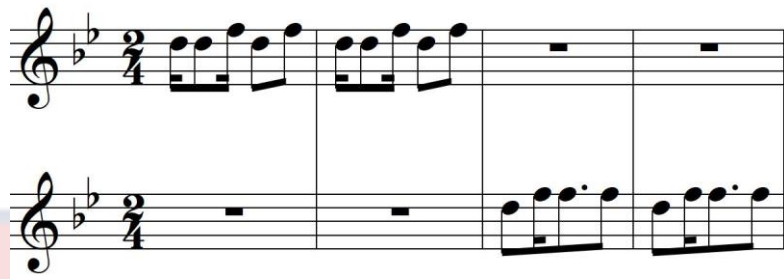


**Example 87. Two people agreeing on an issue**



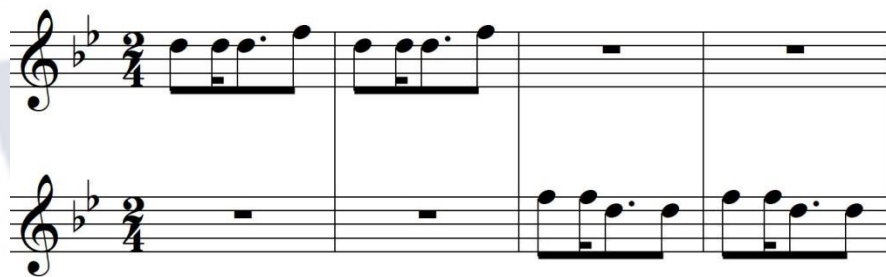
**Example 88. Four people agreeing on an issue**

Appearance of principal motif 1 followed by principal motif 2 on a different instrument signifies dialogue between Kojo Ata and Egya Kofi as illustrated by example 89



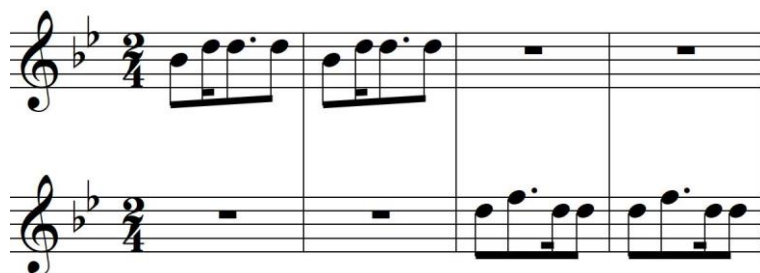
**Example 89. Dialogue between Kojo Ata and Egya Kofi**

Appearance of a variation of principal motif 1 followed by a variation of principal motif 1 on a different instruments signifies dialogue between two of Kojo Ata's relatives as illustrated by example 90 below



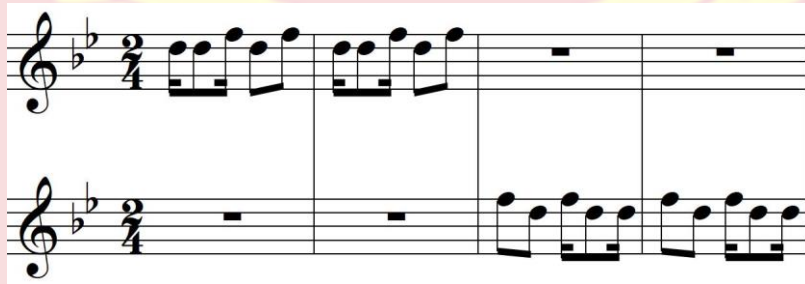
**Example 90. Dialogue between two of Kojo Ata's relatives**

Appearance of a principal motif 1 followed by retrograde of principal motif 1 on a different instrument signifies dialogue between Kojo Ata and one of his friends. This is shown by example 91 below



**Example 91. Dialogue between Kojo Ata and his friend**

Appearance of principal motif 2 followed by a variation of retrograde of principal motif 2 on a different instrument signifies dialogue between Egya Kofi and one of his friends. This is illustrated by example 92 below



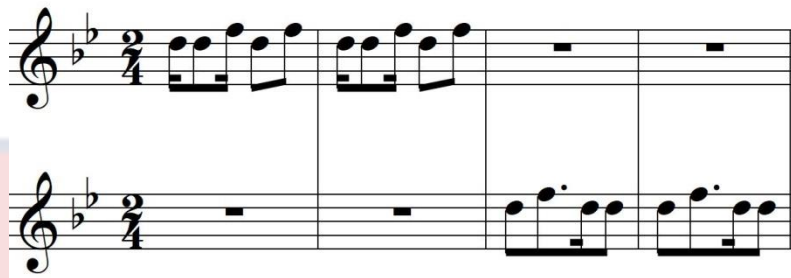
**Example 92. Dialogue between Egya Kofi and his friend**

Appearance of principal motif 1 followed by a variation of retrograde of principal motif 2 on a different instrument signifies dialogue between Kojo Ata and one of Egya Kofi's friends as it is illustrated below by example 93



**Example 93. Dialogue between Kojo Ata and one of Egya Kofi's friends**

Appearance of principal motif 2 followed by a variation of retrograde of principal motif 1 on another instrument signifies dialogue between Egya Kofi and one of Kojo Ata's friend. Example 94 below illustrates it



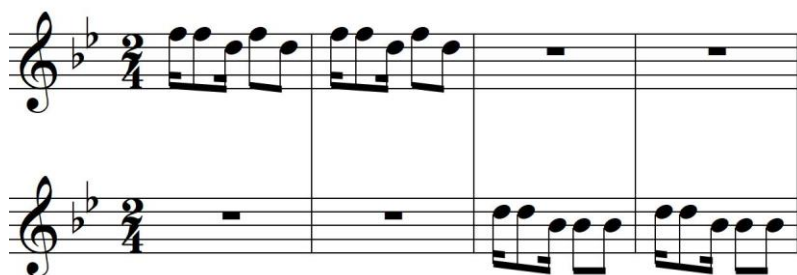
**Example 94. Dialogue between Egya Kofi and one of Kojo Ata's friend**

Appearance of a variation of retrograde of principal motif 2 followed by a variation of retrograde of principal motif 2 on another instrument signifies dialogue between two of Egya Kofi's friends. Example 95 below illustrates it



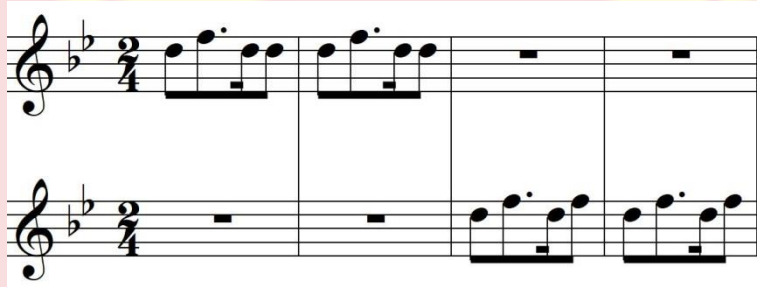
**Example 95. Dialogue between two of Egya Kofi's friends**

Appearance of a variation of principal motif 2 followed by a variation of principal motif 2 on another instrument signifies dialogue between two of Egya Kofi's relatives. Example 96 below illustrates it

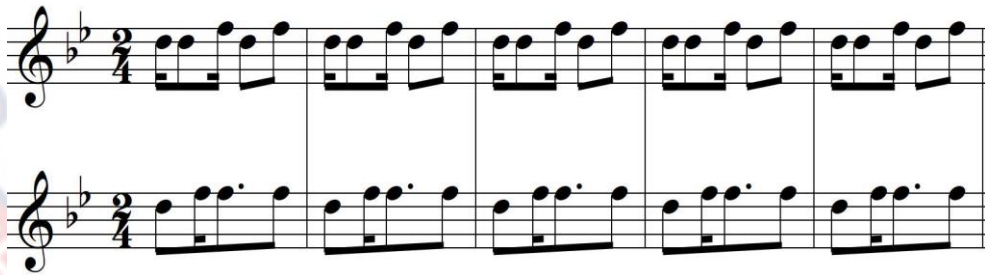


**Example 96. Dialogue between two of Egya Kofi's relatives**

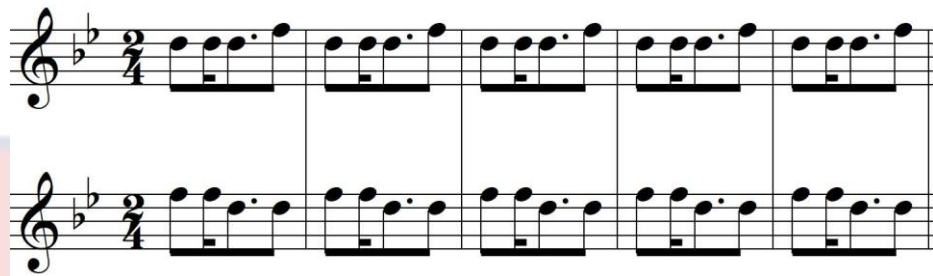
Appearance of variation of retrograde of principal motif 1 followed by variation of retrograde of principal motif 1 on another instrument signifies dialogue between two of Kojo Ata's friends. Example 97 below illustrates it

**Example 97. Dialogue between two of Kojo Ata's friends**

Appearance of the two principal motif in the same bar(s) in vertical order signifies misunderstanding between Kojo Ata and Egya Kofi. This is illustrated by example 98 below

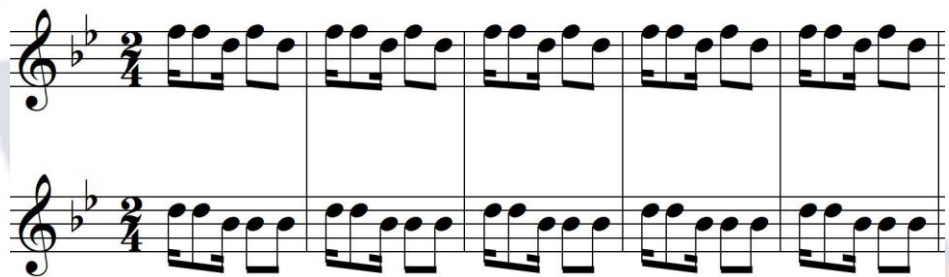
**Example 98. Misunderstanding between Kojo Ata and Egya Kofi**

Appearance of two variations of principal motif 1 at the same time in vertical order signifies misunderstanding between two of Kojo Ata's relatives. Example 99 illustrates it



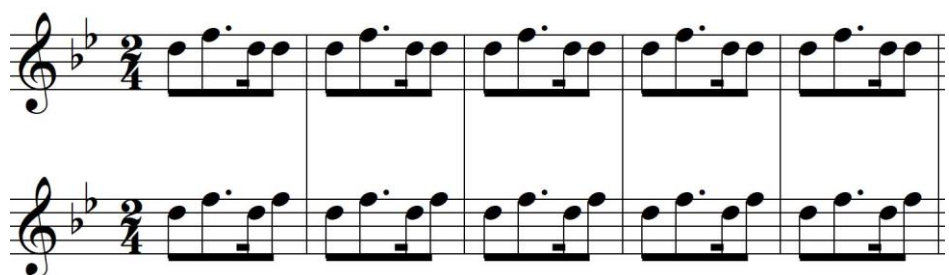
**Example 99. Misunderstanding between two of Kojo Ata's relatives**

Appearance of two variations of principal motif 2 at the same time in a vertical order signifies misunderstanding between two of Egya Kofi's relatives. Example 100 illustrates it



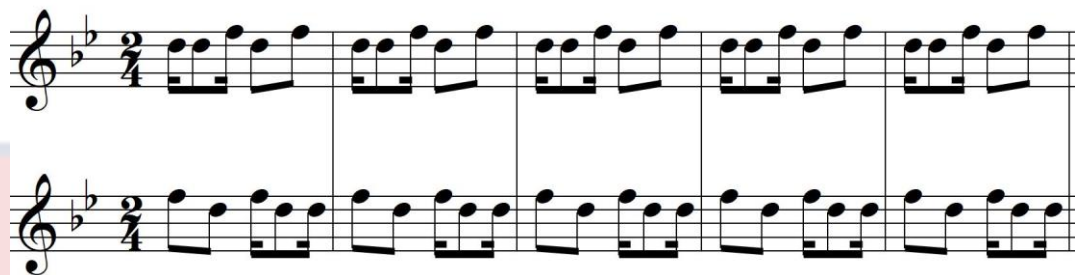
**Example 100. Misunderstanding between two of Egya Kofi's relatives**

Appearance of a variation of retrograde of principal motif 1 and a variation of retrograde of principal motif 1 at the same time in a vertical order signifies misunderstanding between two of Kojo Ata's friends and is shown by example 101 below









**Example 104. Misunderstanding between Egya Kofi and one of his friends**

Appearance of a variation of a principal motif 2 and a variation of a retrograde of a principal motif 2 at the same time in a vertical order signifies misunderstanding between one of Egya Kofi's relatives and one of Egya Kofi's friends. This is shown by example 105 below



**Example 105. Misunderstanding between one of Egya Kofi's relatives and one of Egya Kofi's friends**

As the angry argument between Kojo Ata and Egya Kofi resulted into exchange of blow, a relative of Kojo Ata and a relative of Egya Kofi tried to separate them. This is illustrated by example 106 below.



**Example 106. Kojo Ata's relative and Egya Kofi's relative against the fight between Kojo Ata and Egya Kofi**

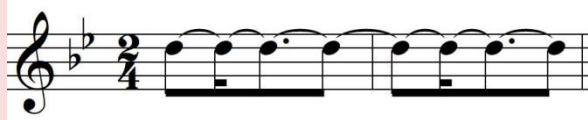
As the doctor announced the death of Kojo Ata's to them through his father, the argument of whether to take him to the hospital or to the herbalist came up again. There was a little argument between Egya Kofi's friend, the late Kojo Ata's relative and Egya Kofi's father. This is illustrated by example 107 below



**Example 107. Argument between Egya Kofi's friend, Kojo Ata's relative and Egya Kofi's father**

## THE INCIDENTS WITHIN THE STORY

Example 108 below was used to indicate when a relative of Kojo Ata disagreed with an issue under discussion at a time and left the scene.



**Example 108. Kojo Ata's relative leaving the scene**

Example 109 below was used to indicate when a friend of Kojo Ata disagreed with an issue under discussion at a particular time and left the scene



**Example 109. Kojo Ata's friend leaving the scene**

Example 110 below indicates a surprise by any of Kojo Ata's associates while example 111 illustrates Kojo Ata's blows



**Example 110. Kojo Ata's associate's surprise**



**Example 111. Kojo Ata's blows**

Example 112 below was used to indicate when a relative of Egya Kofi disagreed on an issue under discussion and left the scene at a particular time



**Example 112. A relative of Egya Kofi leaving the scene**

Example 113 below was used to indicate when a friend of Egya Kofi disagreed on an issue under discussion and left the scene at a particular time



**Example 113. A friend of Egya Kofi leaving the scene**

A relative of Egya Kofi used example 114 below as an indication of surprise while example 115 illustrates Egya Kofi's blows. Also, example 116 illustrates a period of silence by the characters



**Example 114. Egya Kofi's associate's surprise**



**Example 115. Egya Kofi's blows**







## ORNAMENTS

Example 126 to example 133 were played on the different instruments to beautify the work



Example 126. Ornament 1



Example 127. Ornament 2



Example 128. Ornament 3



Example 129. Ornament 4



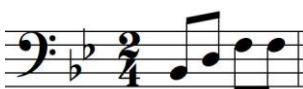
Example 130. Ornament 5



Example 131. Ornament 6



Example 132. Ornament 7





**Example 133. Ornament 8****THE SOUNDS OF THE AMBULANCE**

Four variations of principal motif one were reserved and used as siren for the ambulance that to Dabi Asem Ntsi to conveyed Kojo Ata to the hospital for treatment when he fell into comma. Examples 134 and 135 are the sounds of the ambulance when it was going to the village while examples 136 and 137 were the sounds of the ambulance when it was returning to the hospital for treatment.

**Example 134. Variation 11 of principal motif 1****Example 135. Variation 12 of principal motif 1****Example 136. Variation 13 of principal motif 1****Example 137. Variation 14 of principal motif 1**

**THE SOUNDS OF THE HEARSE**

Three variations of principal motif two were reserved and used as siren for the hearse that took the corpse of the late Kojo Ata from the mortuary to Dabi Asem Ntsi. Examples 138 and 139 were used when it was moving to the family house at the village while example 140 was used when it was moving from the family house to the cemetery for the burial of the late Kojo Ata as illustrated below



**Example 138. Variation 8 of principal motif 2**



**Example 139. Variation 9 of principal motif 2**



**Example 140. Variation 10 of principal motif 2**

## ANALYSIS OF “AMMFA ANNKYƎ” (UN-FORGIVENESS)

“Ammfa annkyƎ” is a musical work that has a dual paradigm. It consist of minimalism and *apatampa* music. It is written for: Flute, Oboe, Bb Clarinet, Timpani, Dawur (bell), and Piano. The music divided into three sections: part one, part two, and part three. For the purpose of analysis, the entire work is divided into category A and category B. Category A comprises music played on the following instruments: Flute, Oboe, Bb Clarinet and Timpani while category B comprises music played on Dawur (Bell) and Piano. The two categories do not appear simultaneously but alternate each other. Category B is introduced into part one and three of the entire music. Category A section of this work follows the principles of minimalism, which is one of the post tonal styles that evolved in the United State of America in the 1960s as a reaction against the complex nature of Arnold Schoenberg’s atonality. However, Category B is composed using a heptatonic scale with a lowered seventh note and the principle used for composing *apatampa* songs. This piece of music is a symphonic poem that is associated with the story about “Ammfa annkyƎ yƎ haw”. The title “ammfa annkyƎ yƎ haw” is from the Fante Language that means un-forgiveness is worrying in the English Language. The  $\frac{2}{4}$  whole work is written in time signature and concert key of Bb major.

### CATEGORY A

The various motifs created within this category are materials from *Asafo* of Mumford, *Gabada* and *Kundum* ensembles from Central, Volta and

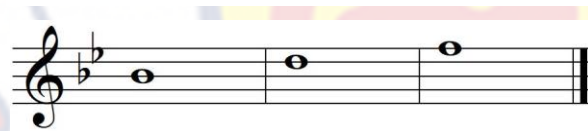
Western Regions of Ghana respectively. The following are some of the processes used in composing category A section of the entire musical work.

### Form

Most musical pieces have their various forms to be ternary, rondo, sonata, etc. but the form of this musical work was not defined as any of the forms that has been established by scholars of the discipline.

### Scale

Most pieces of music are developed from a defined scale (set of different pitches grouped together as a family). There are different types of scales used to compose musical pieces. This whole work of music is developed with three pitches i.e. the tonic chord (*doh mi soh*) of the pentatonic scale. Example 141 below illustrates the pitches used



**Example 141. Pitches**

### Rhythm

According to Kamien (2002), rhythm is the pattern of durations of notes and silences in time (p. 32). The rhythmic patterns of a piece of music is being influenced by the time signature. Every piece of music has its unique rhythmic pattern that distinguishes it from the other musical pieces. The systematic arrangement of the number and the type of beats and silences within a time signature outline the shape of that particular musical piece. In this work,

the rhythmic patterns involve the arrangement of the different beat types ranging from semi – quaver to a dotted quaver note. Four basic rhythmic patterns and their various retrogrades were used to create this music. The rhythmic pattern played on the *asafo kyen kese* drum that is used for procession by the various *asafo* military units of the *Asafo* companies of Mumford, the rhythmic pattern of the first and the second bell of *gabada* and the bell pattern of *kundum*. Example 142 below shows the rhythmic pattern played on the *asafo kyen kese* drum



**Example 142. The rhythmic pattern of asafo**

This rhythmic pattern from *asafo* (example 142) is broken into motifs and used in this work as illustrated below by examples 143, 144 and 145.



**Example 143. The first motif from the asafo rhythmic pattern**



**Example 144. The second motif from the asafo rhythmic pattern**



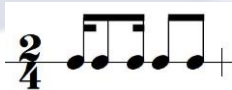
**Example 145. The third motif from the asafo rhythmic pattern**

Example 146 below shows the retrograde of the first theme taken out of the *Asafo* rhythmic pattern that was used to represent the friends of principal figure one captured within the story.



**Example 146. Retrograde of motif 1 from Asafo rhythmic pattern**

Example 147 illustrates the rhythmic pattern of the first bell of *gabada* ensemble that was used to represent the principal figure two and his associates captured within the story.



**Example 147. The first bell pattern of gabada**

Example 148 below shows the retrograde of the rhythmic pattern of the first bell of *gabada* that was used to represent the friends of principal figure two captured within the story.



**Example 148. Retrograde of the first bell pattern of gabada**

Example 149 below illustrates the rhythmic pattern of the second bell of *gabada*. It is used in diverse ways within the work. It is transformed and used as ornaments and some incidents within this work.





**Example 152. The second pattern**

Example 153 below shows the addition of dominant note to the two notes and is repeated several times continuously



**Example 153. The third pattern**

Another dominant note is then added to the sound pattern derived already to obtain another sound pattern and it is repeated several times. It is illustrated by example 154 below.



**Example 154. The principal motif 1**

This sound pattern obtained (example 154 above) was used as a principal theme to represent the activities of a principal figure, Kojo Ata in the story about “Ammfa annkye ye haw”. Example 155 is a similar pattern that is a third below example 154 above. This also represent the same figure in the story. It was done to bring variety of musical sounds to the work to beautify it

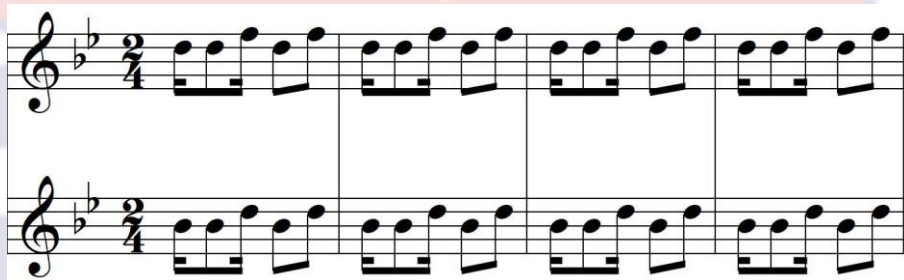


**Example 155. Colouration of principal figure 1**



## Harmony

Musical works are developed as a result of harmony and voice leading. In the process of developing the movements of the parts, consideration is given to the vertical order of arrangement. Aldwell and Schachter (1989) said that the unit of harmony is the chord (p. 60). In this work, usage of chords as a means of musical development were not used to develop this work. However, there are at times the same motif appears in parallel thirds as in vertical sonority. In fact, much attention was paid to the horizontal sonority. This is shown by example 156 below



Example 156. Parallel thirds

**CATEGORY B**

The piano section of the music was created to bring about variety of musical taste and to add value to the musical work that was created in style of minimalism. This section of the work also contributes to the narration process of the story to have a meaningful musical work of art in reaching to the audience. The materials used for composing this music were extracted from an *Apatampa song* entitled “*ɔkwan tsentsen awar*” as shown by example 157 below. The following are some of the processes used in composing this category of the entire musical work.

**ɔkwan tsentsen awar**

**Example 157. The score of *ɔkwan tsentsen awar***

**DAWUR (BELL) SECTION**

This section of “*ammfa annkye*” was created to give a time line to the piano work and to add colour and unique identity to the work. The

rhythmic pattern of this part was extracted from the rhythmic pattern of *Apatampa* song entitled “*ɔkwan tsentsen awar*”. It was extracted from the bar eleven of the song and added a little variations to produce the different patterns for the bell throughout this part of the work. It prominently features in parts one and three of this music. It appeared in three hundred and thirty-two (332) bars of parts one and three of this musical work. Part one has one hundred and fifty – six (156) while part three has one hundred and seventy – six (176). It starts from bar 75 – 151, 188 – 207, and 507 – 560, in part one while it continues from bar 134 – 136, 434 – 521, 676 – 685, 720 – 794. Example 158 below illustrates the bell pattern that was used to begin this section of the musical work



**Example 158. Time line for the bell**

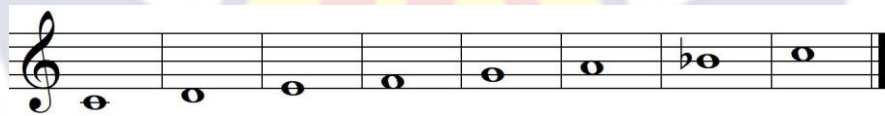
### PIANO SECTION

The principles used to create this section of the work is parallel to minimalism. Again, it has interesting features that departs from functional harmonies of major and minor scales firmly established during the common practice era. It is written in a concert key of F major that moved into other keys and finally returned to the home key. This section was carefully designed it with a heptatonic scale that has a lowered seventh degree and its principles. In all, this music has three hundred and eighty – eight (388) bars. It appears in one hundred and sixty – four (164) bars in part one while it appears in two hundred and twenty – four (224) bars in part three. It starts from bar 63 – 52, 187 – 207,

509 – 560 in part one as 137 – 156, 436 – 521, and 677 – 794 in part three. The following are some of the compositional devices used to create this section of the music.

### Scale

Most pieces of music are created from a specific scale that has a defined set of pitches. Machlis and Forney (2003) defined scale as collection of pitches arranged in ascending or descending order (p. 23). The scale used to create this part of the work is a heptatonic scale that has semitones occurring between the third and the fourth, and the sixth and the seventh notes. This heptatonic scale has a lowered seventh note as its unique identity and it is illustrated below by Example 159 below.

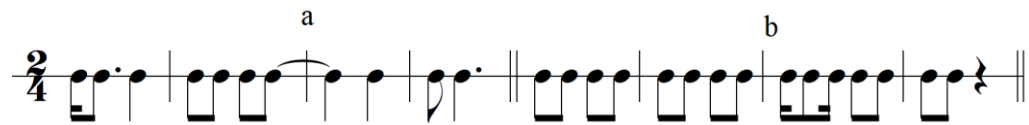


**Example 159. Heptatonic scale**

### Rhythm

According to Kamien (2002) Rhythm is the pattern of durations of notes and silences in time (p. 32). It is the time signature, which helps to shape the rhythmic patterns of a piece of music. Every piece of music has its rhythmic patterns, which outline the movements of the beats. In this work, the rhythmic patterns involve the arrangement of the different beat type ranging from semi – quaver to a minim note. The rhythmic patterns of this section of the music was developed from the two basic rhythmic patterns below that were

extracted from the song entitled “*ɔkwan tsentsen awar*” and is illustrated by a and b sections of example 160 below



**Example 160. Rhythm from *ɔkwan tsentsen awar***

Subsequently, the rhythmic pattern above features prominently in this musical section. In addition, there are other forms of manipulations of the above-mentioned rhythmic patterns including variations, inverse, to mention a few in the work.

### Modulation

A shift from one key to another key within the same piece of music is known as modulation (Kamien, 2002, p. 47). The shift of key is a temporary change that brings variety and contrast in music and is likely to end in the home key. As the work “*ammfa annkye*” is divided into three parts, there are modulations in both part one and three. In part one, the piano section enters at bar 63 in F major that is the dominant of the concert key and ends at bar 151. Example 161 below illustrates the beginning of the piano section in the new key



**Example 161. Dominant modulation**

In other to have variety of musical taste, some other modulations were employed in the piano section of part one of the work. A typical example is a shift of key into Bb major, which is the subdominant key from bar 346 to bar 367. Example 162 below illustrates a section of it



#### **Example 162. Subdominant modulation**

Again, in part three of the work, the piano section starts in F major (the dominant of the concert key), and modulates to other keys. Another example is a modulation into C major, which is the dominant key from bar 434 and returns to F major at bar 499. Example 163 below illustrates a section of it



#### **Example 163. Dominant modulation**

### **Repetition**

Repetition, according to Kamien (2002), is reiteration of a phrase, section, or entire movement, often used to create a sense of unity by the same voice(s) (p. 52). It could appear immediately or later within a work. There are several repetitions in both part one and three of the piano section of the music.

Examples 164, 165, and 166 appear in several sections of the piano section of both part one and three of the music



**Example 164. Repetition 1**



**Example 165. Repetition 2**



**Example 166. Repetition 2**

### Sequence

According to Kerman and Tomlinson (2000), sequence is the technical word for duplication of a motif or a phrase at two or more different pitch levels immediately in the same voice (p. 21). As the composer uses many musical devices in “Ammfa annkye”, he as well uses sequences in the work. In this section of the music, sequences appeared at two places in part one of the





ways in which these chords are selected and connected (p. 77). The nature of a given melody suggests the various chords to use to provide appreciable harmony. However, the audience factor, the aspiration of the composer and the composer's, experience (level of musicianship) influence the choice and order of chords to use to provide needed harmony for that musical work. In this section of the work both in part one and part three, most of the melodic notes do not sit on the various chords that makes the harmonic rhythm different from the melodic rhythm. The nature of the scale used for the piano section of the music has some interesting identities of some chords that differ from our usual major and minor scales. The identities of the chords are chord I, IV, and VII are major chords while chord ii, v, and vi are minor chords as chord iii is a diminished chord. Examples 170, 171 and 172 below show excerpt from some places within this section. Example 170 appears in bar 16 – 24 of this section that is the beginning of the piano part. Example 171 appears in bar 61 – 70 while example 172 appears in bar 95 – 103 of this section



**Example 170. Harmony 1**



**Example 171. Harmony 2**

**Example 172. Harmony 3****Example 173. Harmony 4**

### Theme

Theme is the basic subject matter of a piece of music (Kerman & Tomlinson 2000 p. 434). There are several ways of composing music of different kinds. A composer may start writing a piece of music by creating a motive first and further develop it to be a theme. Then based on the theme, the music is developed using several methods. In this section, there are three basic themes used to compose the piano section both part one and three of the work. These themes were manipulated in diverse ways to develop it. Examples 174, 175, and 176 respectively highlight the three themes used to compose this section of the music



Example 174. Theme 1



Example 175. Theme 2



Example 176. Theme 3



### ANALYSIS OF “NKABOMU” (UNITY)

“Nkabomu” (Unity) is an instrumental piece of music written for dawur, cymbals, apentemma and piano. This musical piece was composed, using diverse harmonic languages (common practice tonality, twelve-tone technique, pentatonic harmonization, and the use of parallel chords). The tonal centre of the music is firmly established and felt at some places within the work while other places within the work has the tonal centre not strongly felt since they have been weakened. Listening to the whole piece of music gives a balance feel of the central tone. Nonetheless, audience of this music should always remember that some of the principles used to compose this music are breakaway from the conventions of the common practice tonality.

It is written in a concert key of F major that moved into other keys and finally returned to the home key. It is in  $\frac{2}{4}$  time signature. The materials used for composing this music were extracted from two popular folk songs. One of the folk songs is from the Southern part of Ghana while the other one from the Northern part of Ghana. The whole work was developed from three different scales. The first and the last sections are from a heptatonic scale, the second section is from the twelve-tones technique (tone row) and the third section is from the traditional pentatonic scale. The folk songs were transformed and modified in diverse ways to achieve the objective of creating a piece of music with several harmonic languages. In all, this music has five hundred and twenty (520) bars.

#### **Peace Statement delivered by Egya Kofi before the Performance**

The price of un-forgiveness or let it go is a constant suffering and or death. It is a waste or a big lost for a person to suffer an expensive penalty of

sacrifices or die because of perishable commodity. Un-forgiveness is impeding the growth and development of many people with its darkness. Beloved, lighten the candle of peace in your life to brighten the areas filled with darkness by the deadly un-forgiveness, which is destroying our beautiful and conducive atmosphere. Peace is an enjoyable commodity that is supposed to be experienced by every human being under the planet. Let us all learn a great lesson from what happened to us. As of now, I have to work and pay for a debt awaiting me because of misunderstanding about food that we have prepared ourselves, which developed to that avoidable fight between the late Kojo Ata and I. I could have used the money to purchase items for another project that might have helped me to develop an aspect of my lifestyle instead of paying for an avoidable debt. There is a saying that “Had I know” is always at last. It is an undeniable fact that un-forgiveness is vanity since it leads to hatred, grudge, discontinuity of an event and what have you. Let us all seek for peace in our various places to ensure unity and development in the social, economic and emotional lifestyles within our society. Once again, everything parallel to peace is vanity.

### **CYMBALS SECTION**

This section of the music was created to add colour to beautify the musical piece, to be more appealing to the various audiences. It features in forty – three bars of the whole work. There are different patterns in the work that is meant to be played with the cymbals. Example 177 below illustrates a









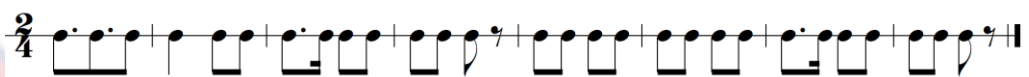
some chromatic notes used in this section. Example 184 below illustrates the notes of the heptatonic scale used



**Example 184. Heptatonic scale**

### Rhythm

According to Kamien (2002) Rhythm is the pattern of durations of notes and silences in time (p. 32). It is the time signature, which helps to shape the rhythmic patterns of a piece of music. Every piece of music has its rhythmic patterns, which outline the movements of the beats. In this work, the rhythmic patterns involve the arrangement of the different beat type ranging from semi – quaver to a crotchet note. The example 185 below shows the rhythmic pattern of the folk song used



**Example 185. Sansa akroma rhythm**

### Modulation

As part of the activities of composers during the common practice era, they established modulation to attain variety of musical taste. Most of these modulations are temporary change that brings a lot of contrast in music taste and is likely to end that musical piece in the tonic key. In this section of

work, the tonal centre starts in F major and modulates to C major, which is the dominant key from bar 36 and return to the tonic key at bar 48. Example 186 below illustrates it



**Example 186. Dominant modulation**

In the quest to develop this section of the music, the central tone was moved to Bb major that is a subdominant key from bar 75 and returned to the home key at bar 93. Example 187 below illustrates it



**Example 187. Subdominant modulation**

### **Imitation**

Any melodic idea presented in one voice and then restated in another voice is known as imitation (Machlis and Forney, 2003, p. 28). In an effort to enrich the composer's style of writing, a three bar phrase at the right hand at bar 22 – 24 and immediately taken the same phrase at the left hand at bar 25 – 27. It is shown by example 188 below



### Example 188. Imitation 1

Again, a four bar phrase at the right hand at bar 59 – 62 and immediately, the same phrase appears at the left hand at bar 63 – 66. It is shown by example 189 below



### Example 189. Imitation 2

### Repetition

Repetition is one of the compositional devices used to develop a piece of music. In this section of the work, there is only one repetition of an idea used in developing the music. The idea appears in bars 125 and 126 but immediately appears in bars 127 and 128 in the same voice. Example 190 below highlights it.



### Example 190. Repetition

### Sequence

In other to ensure development and continuity of the music, “Nkabomu” the composer uses many musical devices including sequences in the work. In this section of the music, sequences appeared at two different places. The first one appeared in bar 25 – 29 at the right hand of this section and it is shown by example 191 below



**Example 191. Sequence 1**

Another sequence appeared in bar 81 – 91 of this section of the music at both hands. Two-note motif was repeated several times at different pitch levels. It occurred at both hands in contrary motion. As the right hand ascends, the left hand descends and vice versa. Example 192 below illustrates it



**Example 192. Sequence 2**

### **Harmonic Progression**

In tonal harmony, formation of chords to harmonize a given melody is a major factor that cannot be under estimated by any individual. The aspiration of the composer and the audience factor, influence the nature and order of chords to be used for that musical work. Since musicianship is an

innate experience, harmonic progression differs from one composer to another. Reynolds (2002) supports this by saying that a musical work is achieved gradually over a period in a manner that varies from composer to composer (p. 4). In this section, most of the melodic notes do not sit on the various chords that makes the harmonic rhythm different from the melodic rhythm. The chords used at the left hand were mostly major chords, few minor chords and some few appearance of the dominant seven chord ( $V^7$ ) as endorsed by Cooper (1981) when he said that most folk song harmonization consist of primary chords with occasional coloration of supertonic and submediant chords (p. 310). Examples 193, 194 and 195 show excerpt from some places within this section. Example 193 appears in bar 16 – 24 of this section that is the beginning of the piano part. Example 194 appears in bar 61 – 70 while example 195 appears in bar 95 – 103 of this section



**Example 193. Harmony 1**

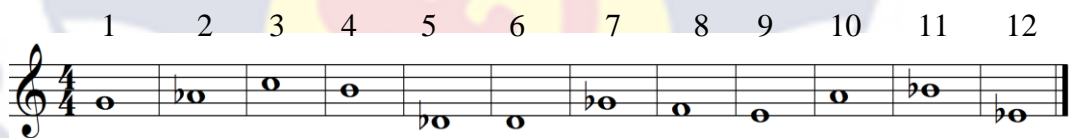


**Example 194. Harmony 2**



**Example 195. Harmony 3****SECTION B**

This section of the music starts from bar 131 – 192. It appears to be a deviation from the two folk songs from Ghana that was used to develop the other sections of the whole music both in pitches and in rhythm. It is a contemporary work in twelve-tone technique. All the twelve chromatic notes are arranged in a specialised manner known as tone row. This was then used to develop a matrix for onward distribution for the creation of this musical section in accordance with the principles underlying this harmonic language. Example 176 illustrates the tone row used for this particular section

**Example 196. Tone row**

Developing the tone row was just by manipulation of the notes, which had the following characteristics:

- (i) Varieties of intervals were used for the row
- (ii) A portion of the row can be transposed at an interval, which will not let some part of the row get beyond an octave (all intervals should be complementary intervals).
- (i) The entire row can be transposed at an interval
- (ii) There is a semitone between every three notes within the row

(iii) The twelve notes were fixed within an octave, excluding the octave of a pitch within the row

(iv) no pitch was repeated within the row

### The Twelve-Tone Technique Matrix

The matrix below was developed with the tone row above, using Ernst Krenek's approach

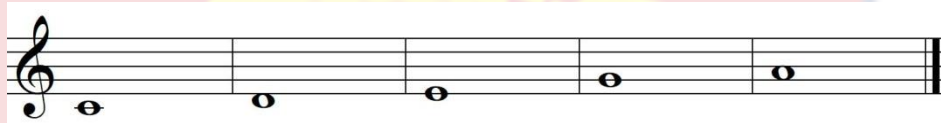
1	2	3	4	5	6	7	8	9	10	11	12
G	Ab	C	B	Db	D	Gb	F	E	A	Bb	Eb
G	C	Ab	Db	B	Gb	D	E	F	Bb	A	Eb
C	G	Db	Ab	Gb	B	E	D	Bb	F	Eb	A
C	Db	G	Gb	Ab	E	B	Bb	D	Eb	F	A
Db	C	Gb	G	E	Ab	Bb	B	Eb	D	A	F
Db	Gb	C	E	G	Bb	Ab	Eb	B	A	D	F
Gb	Db	E	C	Bb	G	Eb	Ab	A	B	F	D
Gb	E <sup>4</sup>	Db	Bb	C	Eb	G	A	Ab	F	B	D
E	Gb	Bb	Db	Eb	C	A	G	F	Ab	D	B
E	Bb	Gb	Eb	Db	A	C	F	G	D	Ab	B
Bb	E	Eb	Gb	A	Db	F	C	D	G	B	Ab
Bb	Eb	E	A	Gb	F	Db	D	C	B	G	Ab
Eb	Bb	A	E	F	Gb	D	Db	B	C	Ab	G
Eb	A	Bb	F	E	D	Gb	B	Db	Ab	C	G
A	Eb	F	Bb	D	E	B	Gb	Ab	Db	G	C
A	F	Eb	D	Bb	B	E	Ab	Gb	G	Db	C





**Example 198. Yayankuley song****Scale**

This section of the music is developed from the traditional pentatonic scale. Example 199 below illustrates the notes of the pentatonic scale used

**Example 199. The pentatonic scale****Form**

The form of this section of the music appear to be in rondo that has A B A C A D A sections. The A section stretches from bar 205 – 215 while the B section spans from bar 216 – 237. The second statement occupies bar 238 – 247 as the second contrast starts from bar 248 and ends at bar 260. The third appearance of the A section stretches from bar 261 – 271 while the D section spans from bar 271 – 283. Finally, the last statement starts from bar 283 - 293

**Melody**

Melody is a series of single notes that add up to a recognizable whole (Kamien, 2002, p. 39). Writing of melodies differs from composer to composer since everyone has a unique style of organising his or her sounds in order to reach to his or her audience, as there are many artistic ways of arranging sounds.

In this section, the retrograde of the theme was developed to create the melody of the first contrast. It is highlighted in example 200 below



**Example 200. Retrograde of the statement**

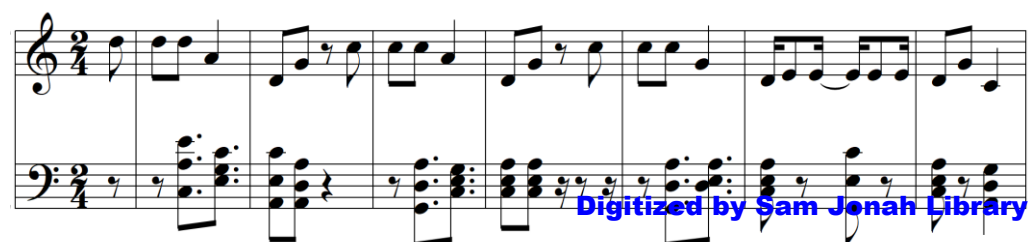
The theme used for the statement was varied and developed for the melody of the second contrast. Example 201 below is a section of the melody of the second contrast



**Example 201. Variation of the statement**

**Modulation**

In the quest to allow audiences to enjoy this section of the music with different tonal centres, modulations were used to avoid monotony in listening to the same central tone, as there is an avenue for it. According to Kostka and Payne (1995), modulation is the shift of tonal centre that takes place within an individual movement (p. 299). Modulation is achieved in many ways depending on the style and availability of materials for it. In this section, abrupt type of modulations were used since it fits into this style of music that uses pentatonic scale, which has limited notes to use. As the statements appear in C major, the first contrast that is the B section appears in F major. The second contrast that is the C section appears in G major and finally, the D section appears in C major. Examples 202, 203, 204 and 205 highlight sections of the statement, the first contrast, the second contrast and the third contrast respectively.



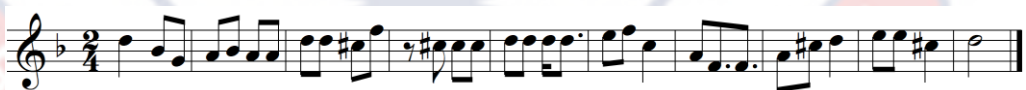
**Example 202. The statement**
**Example 203. The first contrast**
**Example 204. The second contrast**
**Example 205. The third contrast****Harmony Progression**

In Western music, vertical sonorities are produced primarily by three different kinds of harmony: secunda, tertian and quartal. From these all other spellings of vertical sonorities are formed from interval inversions (Cooper, 1981, p. 441). As this section of the music is in the traditional pentatonic scale, functional harmonies of the common practice tonality were not followed but



**Example 208. Retrograde of the song****Example 209. Retrograde inversion of the song****Example 210. Variation of the song****Modulation**

It is the process of changing from one key to another within the same piece of work, (Machlis & Forney, 2003, p. 122). It is used to bring about change of musical taste within the same work with regard to the tonal centre. In this section of the music, there was a change of tonal centre from F major to d minor, which is the relative minor key at the beginning, which spans from bar 308 – 320. Example 211 shows a section of the modulation to the relative minor key

**Example 211. Relative minor modulation****Repetition**

According to Kamien (2002), repetition is reiteration of a phrase, section, or entire movement, often used to create a sense of unity (p. 419). Usage of this compositional device requires the composer's discretion at any point in time to develop the musical work. In a quest to create a sense of unity

in some places of this section of the work, repetition was one of the compositional devices used prominently. Examples 212 and 213 below show musical ideas that appeared several times in this section of the music while example 214 below was repeated once in the section with a little variation in pitch and rhythm



**Example 212. Repetition 1**



**Example 213. Repetition 2**



**Example 214. Repetition 3**

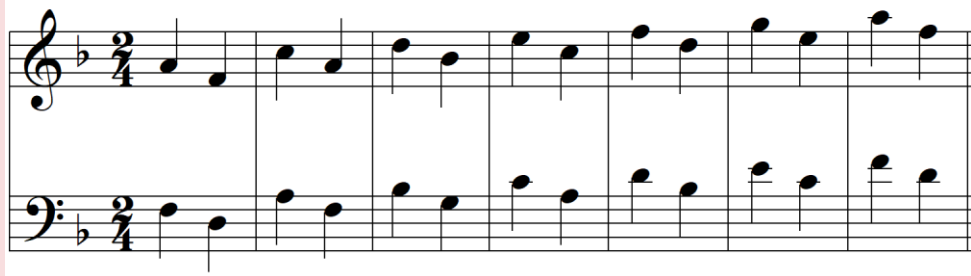
### **Sequence**

According to Cooper (1981), Sequence is the repetition of a few notes or a phrase at a different pitch level(s) that could be higher or lower from the original notes (p. 85). It occurs within the same voice, which provides variety and continuity in musical composition. In pursuit of attaining variety and continuity in this section of the music, sequences were used in some places. Example 215 below illustrates the first appearance of sequence in the section. Example 216 below illustrates the second appearance of sequence while

example 217 has a little variation in pitch and rhythm from its first appearance as illustrated in example 214 above



**Example 215. Sequence 1**



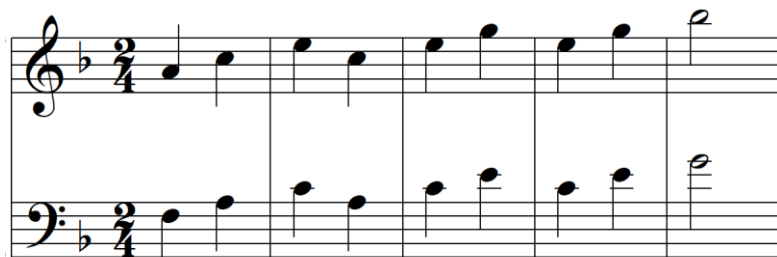
**Example 216. Sequence 2**



**Example 217. Sequence 3**

### Arpeggio

Arpeggios are simply the notes of a chord played one at a time, in any order (ascending or descending), rather than all at the same time (Cartar, 2018, p. 146). In developing this section to attain variety of sounds, arpeggio was introduced from bar 412 – 416 that appeared in a parallel third between both hands, in an ascending order of magnitude. It is shown by example 218 below




**Example 218. Arpeggio**

### Harmonic Progression

According to Kamien (2002), harmony is the way chords are constructed and how they follow each other (p. 42). In the process of developing a piece of music, vertical order of arrangement play major factor that we cannot undermine it. Aldwell and Schachter (1989) agree that the unit of harmony is the chord (p. 60). Since harmonic progression is a creative work, it differs from one composer to another. In this section of the music, one line music was used to start and further moved into contrapuntal texture (two-part writing) from bar 324 – 367. This texture involves the use of retrograde of the “sansa kroma” song against its inverse, retrograde inversion against retrograde and so on. Example 219, 220 and 221 show some of texture used in this section of the music



**Example 219. Inverse against retrograde inversion**



**Example 220. Retrograde against inverse**





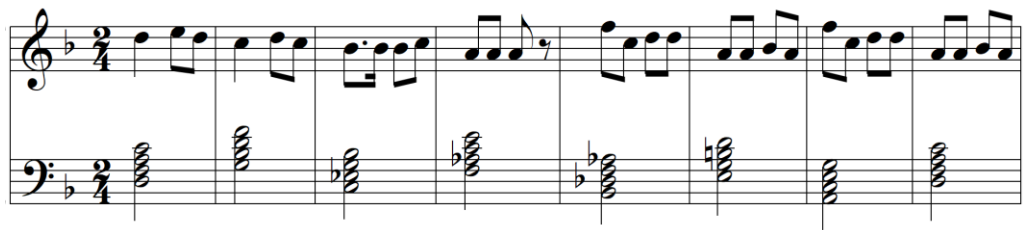
**Example 221. Retrograde inversion against retrograde**

Again, in pursuit of developing this section of the music, circle of fifth was introduced at the left hand of some part of this section. Example 222 below highlights a circle of fifth used

The image shows a musical score for Example 222. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a series of chords that form a circle of fifths progression. The chords are: F major (F-A-C), C major (C-E-G), G major (G-B-D), D major (D-F-A), A major (A-C-E), E major (E-G-B), and B major (B-D-F). The progression moves from F to C, C to G, G to D, D to A, A to E, and E to B, which is a circle of fifths.

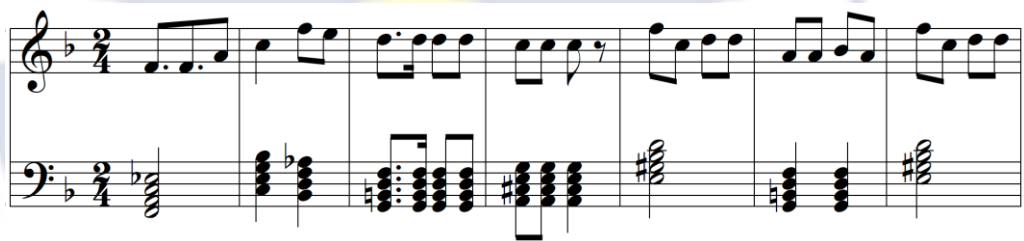
**Example 222. Circle of fifth****Parallel chords**

Machlis and Forney (2003) said that Parallel chord is a chord built on one tone is duplicated immediately on a higher or lower tone with the same structure (p. 358). This compositional device is used to dilute the sense of directed motion found in traditional progressions. In developing this section of the music, parallel chords were introduced into some places of this section of the music to weaken the central tone and for that matter, tonality is not strongly felt. The chord structure used at the left hand from bar 374 – 388 is the submediant seven ( $vi^7$ ). Example 223 below highlights it



### Example 223. Parallel chords 1

Another parallel chords were introduced at the left hand of the music from bar 391 – 410, 465 – 475, and from bar 489 – 517. This chord has the structure of  $V^7$  of IV. In functional harmony,  $V^7$  of IV resolves unto chord IV but in this case, resolution was not needed and all of the chords remained like that since it is one of the important practices in the French impressionism. Example 224 below highlights it



### Example 224. Parallel chords 2

## ANALYSIS OF “ASOMDWE E ABA” (THE FRUIT OF PEACE)

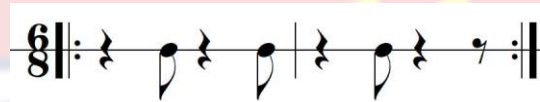
“Asomdwee Aba” (The Fruit of Peace) is an instrumental piece of music written for whistle, castanet, atenteben, piano and donno. This musical piece was composed, using the principle of pandiatonicism. The tonal centre of the music is not strongly felt at the piano section since it is a factor of the conventions of pandiatonicism. The attempt to equalize the notes of the scale and the use of many dissonance intervals have given it a weak tonal centre. However, tonality at the atenteben section is strongly felt as it is a requirement of this paradigm. Listening to the whole piece of music gives a balance feel of the central tone. Nonetheless, audience of this music should always remember that the principles used to compose this music is a breakaway from the conventions of the common practice tonality.

It is written in a concert key of C major and  $\frac{6}{8}$  time signature. The materials used for the atenteben section of this composition were the findings derived from the analyses of selected songs of apatampa ensemble. Even though, the findings are from vocal music but they have been used to write an instrumental musical piece. The whole work was developed from two different scales. The atenteben section is from a heptatonic scale with a lowered seventh degree note while the piano section is from traditional pentatonic scale. The rhythmic pattern of the piano section of this work was developed from the rhythmic patterns of adaka (master drum), tamalin (supporting drum) and pati (supporting drum) all of *apatampa* ensemble. The three rhythmic patterns were blended and modified in diverse ways to achieve the harmonic rhythm to accompany the atenteben section. In all, this music has seven hundred and two bars. It has been designed to sound as *apatampa* ensemble. Anyone conversant

with *apatampa* ensemble can easily identify it as a work developed from *apatampa*.

### CASTANET SECTION

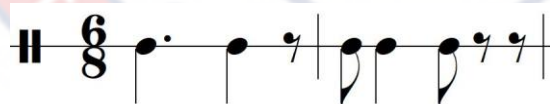
This section of the music gives time line to the other performers performing this work as in *apatampa* ensemble. It has six hundred and sixty bars. Example 225 below illustrates the time line pattern



**Example 225. The time line**

### WHISTLE SECTION

This section of the music adds colour to the musical piece to beautify the performance as in *apatampa* ensemble. It features in eighty – three bars of the whole work. Example 226 below illustrates the rhythmic pattern of the idea meant to be played by the whistle.



**Example 226. The whistle pattern**

## THE ATENTEBEN SECTION

This section of the musical piece involves three instruments that appear in an alternating manner, where one comes before the other, alongside the other instrument(s) as its accompaniment(s). At times, an instrument plays parallel third to another instrument. In all, not all the three instruments performed at the same time. All musical lines were written with the compositional techniques of composing *apatampa* songs. Even though, this section was written as instrumental music but depicts the nature of *apatampa* songs. Again, the solo sections alternate with the call and response sections against the other instruments. There are three different call and response sections, which are repeated several times in the work. In the passage of the call and response, another instrument come in at a parallel third to a section of the response part. Out of the seven hundred and two bars of the music, the first *atenteben* features in two hundred and fifty – two bars, the second *atenteben* features in two hundred and twenty – four bars, as the third *atenteben* features in two hundred and ten bars. The following are some of the compositional processes used in composing this section of the music.

### Scale

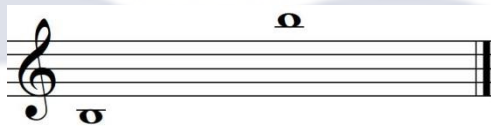
Example 227 below illustrates the heptatonic scale used to compose this section of the music. This heptatonic scale is a little bit different from the traditional heptatonic scale that we know. This has semitones occurring between the third and the fourth, and the sixth and the seventh notes.



**Example 227. Heptatonic scale**

### Range of the atenteben

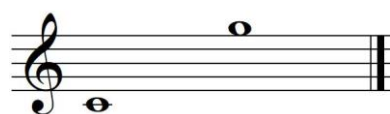
Kamien (2002, p. 8) defines musical instrument as any mechanism that produces musical sounds (could be high or low in pitch). Every musical instrument has its definite concert key as well as its range (the distance between the lowest and the highest notes). Example 228 below shows the actual range of atenteben (from the lowest note to the highest note)



**Example 228. The range of atenteben**

### The range of the pitches of the melodies

Even though, the range of pitches of apatampa songs do not go beyond an interval of an octave but in this work, the range of pitches extended into an interval of eleventh. The pitches of the melodic lines range from C4 (it appears in many bars but the following are some of the bar numbers of which it appears 5, 10, 132, 218, 256 etc.) as the lowest note to G5 (which appears only in bar 651) as the highest pitch of the music. Example 229 below illustrates the range of pitches of the melodic lines



**Example 229. The range of pitches of the melodies**

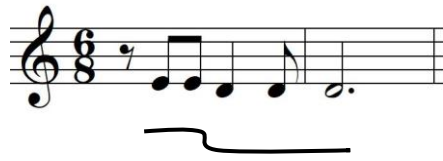
## Melodic Technique

Machlis and Forney, (2003) said that melody is a succession of single tones or pitches perceived by the mind as a unity (p. 14). They further said that melodies of each music cultures have their own distinctive character.

It could be short or long depending on what the composer wants to achieve. In composing a piece of melody, every composer's approach of combining sounds within a particular culture is influenced by his or her inspiration(s) and / or aspiration(s). This gives every composer a unique way of reaching to his or her audiences, as there are many artistic ways of combining sounds in a horizontal order. The following melodic techniques: stepwise, leap and repetition of notes were used to compose these melodic lines according to the style of *apatampa* songs.

As the use of leap technique of writing melody involves different intervals, the composer used different melodic intervals according to his aspiration for which he composed this work. The smallest leap technique in this musical piece is a third while the biggest leap technique is a fourth as per the tradition of *apatampa* songs. In this part of the composition, most of the leaps were resolved by either a stepwise or repetition of note technique.

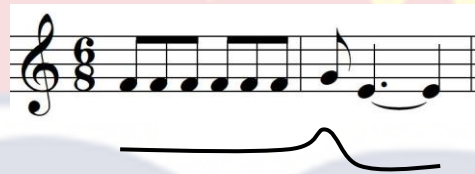
Every melody has its contour (geographical shape) which outlines the shape of that particular music. It is easier and simpler to draw contour of a theme (which is a smaller section of a melody) than to draw a contour of a whole melody. Some of the themes appeared several times in the melody. These themes appeared with diverse variations in the *atenteben* section. Figures 1, 2, 3 and 4 below show the recurring melodic themes and their melodic curves or contour.



*Figure 1. The contour of most recurring theme 1*



*Figure 2. The contour of most recurring theme 2*



*Figure 3. The contour of most recurring theme 3*



*Figure 4. The contour of most recurring theme 4*

### **Cadence**

Miller (2005) said that cadence is the use of chords to set up a tension, and then relieve that tension to create a feeling of a natural ending. This ending can occur at any place within a piece of music apart from the very beginning (p. 133). During the common practice era, there were standardised conventions used to represent these resting places in a piece of music but in this work, some of the conventions used to represent the resting places do not march with that of the common practice conventions as far as cadences are concern. This practice goes with the tradition of *apatampa* songs. The



following examples illustrate some of the cadences used in the work that do not march with the cadences established during the common practice era. Example 230 appears at bars 81 and 82, example 231 appears at bars 349 and 350 while example 232 appears at bars 485 and 486 of the score



**Example 230. Cadence 1**



**Example 231. Cadence 2**



**Example 232. Cadence 3**

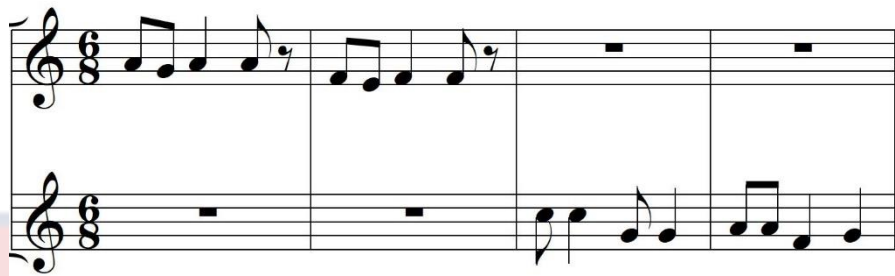
In the conventions of the common practice tonality, the lowered seventh degree resolves a step downwards to the submediant note but in this work, it appeared several times and rather moved upwards to the tonic note. This technique is in line with the practice of writing apatampa songs. The lowered seventh degree note is not a chromatic note but diatonic to the scale used for composing apatampa songs and for that matter, it is a factor of motion. Examples 233 and 234 below were used as cadences. Example 233 occurred within the musical line of the second atenteben at bars 397 and 398 while example 234 occurred at the end of the first atenteben musical line at bars 693 and 694. These types of cadences are very difficult to determine their identity in the conventions of the common practice tonality.

**Example 233. Cadence 4****Example 234. Cadence 5**

This style of ending a piece of music agree with the conventions of Pandiatonicism. Since no note or chord is paramount over the other. Again, any of the notes or the chords could be used to end a piece of music unlike the conventions of the common practice tonality where perfect cadence is always used to end a piece of music.

### **Call and Response**

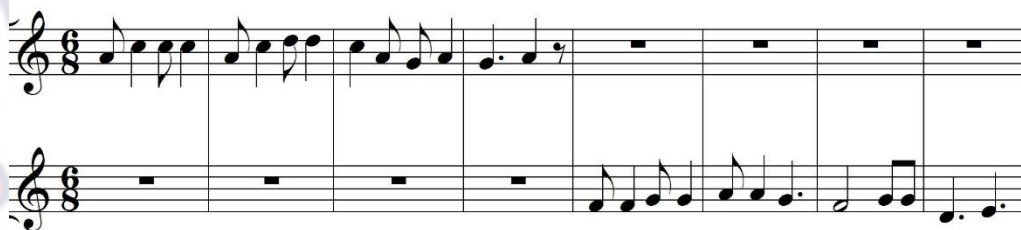
In the quest to develop this section of the work, the composer developed several call and response and repeated them several times within the work to make it more interesting and attractive. Call and Response is a performance style with a leader who is imitated by a follower (Machlis and Forney, 2003, p. 37). Examples 235 and 236 below illustrate the first four bars of the first and second call and responses created to develop the work while example 237 below shows the first eight bars of the third call and response section



Example 235. Call and response 1



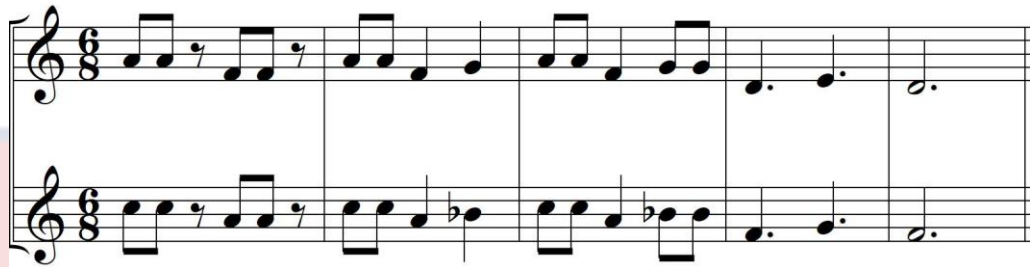
Example 236. Call and response 2



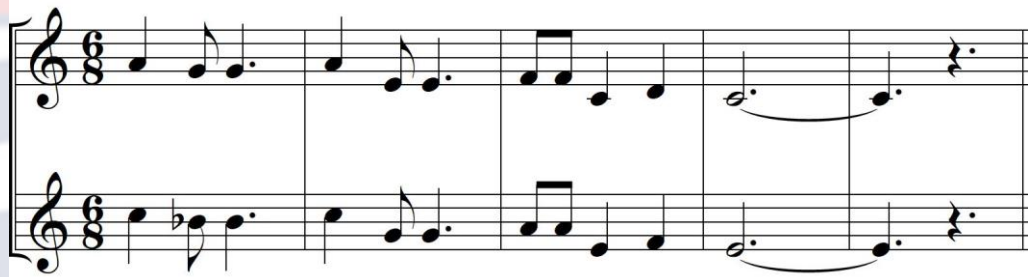
Example 237. Call and response 3

### Harmony

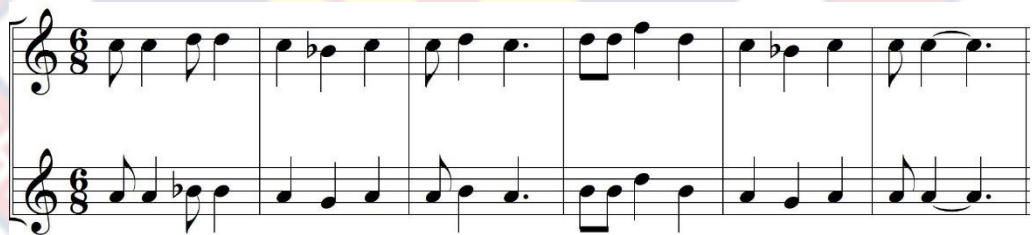
In our traditional music, melodies are harmonized in parallel 3<sup>rd</sup>, 4<sup>th</sup>, and 6<sup>th</sup> and sometimes octaves. In this work, another instrument later enters into all the response section of the call and response, in parallel thirds either above or below the actual melodic line. Examples 238, 239 and 240 below illustrate them



Example 238. The last five bars of the first call and response section in parallel thirds

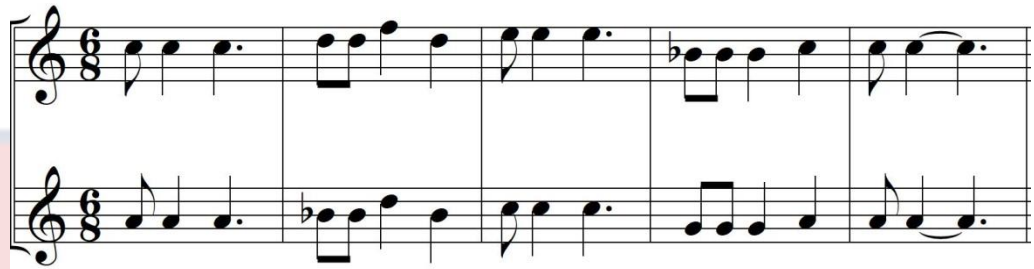


Example 239. The last five bars of the second call and response section in parallel thirds



Example 240. The last six bars of the third call and response section in parallel thirds

Example 241 below illustrates the last five bars of the *atenteben* section. The second instrumental line played in parallel third below the first instrumental line from bar 685 – 694 (10 bars).



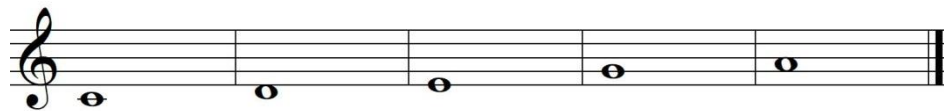
**Example 241. The last four bars in parallel thirds**

### THE PIANO SECTION

This section of the music is to accompany the melodic lines (the atenteben section). It comes with different materials from the same apatampa ensemble (materials from the rhythmic patterns of the drums). This section of the work features in six hundred and sixteen (616) bars out of the seven hundred and two (702) bars

### Scale

This section of the music is developed from the traditional pentatonic scale. Example 242 below illustrates the notes of the pentatonic scale used



**Example 242. The pentatonic scale**

### Rhythm

Kamien (2002) said that rhythm is the pattern of durations (short or long) of sounds and silences in time signature (p. 32). Time signature helps to shape the arrangement of the different duration of sounds and silences in a musical work. There are many ways of forming rhythmic patterns to compose a piece of music. The type of rhythmic pattern a composer uses for his work suggest the nature of musical work to be obtained. In this section of the work, the rhythmic patterns are simple, varied and diluted. All the rhythmic patterns obtained were shaped within  $\frac{6}{8}$  time signature frame. The shortest note within the work is the quaver while the longest note is a dotted minim. The following rhythmic patterns are the basis for which the piano section of the music was developed



**Example 243. Rhythmic pattern of pati**



**Example 244. Rhythmic pattern of tamalin**



**Example 245. Rhythmic pattern of adaka**

### Harmonic Progression

In the process of developing a piece of music, vertical sonority is a major activity that a composer cannot do away with it. Aldwell & Schachter (1989) said that the unit of harmony is the chord (p. 60). The various

movements of the chords and their harmonic rhythm influence the mood associated to a musical piece. Since harmonic progression is a creative work, it differs from one composer to another. In this work, the composer's choices of chords brought variation of sounds from consonance to dissonance. The principle used to select the various chords is parallel to the principle of harmony and voice leading established during the common practice era. All the chords were freely used without the limitations of functional harmonies. None of the chords is treated paramount over the other since this type of harmonic language attempts to equalize the various chords and the various notes of the scale.

There are themes that appeared several times within this work. Subsequent appearances of these themes come with variations. Again, some of these themes mostly appear at the right hand while the left hand notes sometimes change upon its subsequent appearances. Usually, the right hand notes are the themes while the left hand notes are the accompaniment. The following are some of the themes and their accompaniments used to develop this section of the music, "Asomdwee Aba"



**Example 246. Asomdwee aba's theme 1**

The right hand notes of example 246 above comprises a motive and its retrograde. The first two bars of the example illustrates the motive while the

last two bars indicates the retrograde of the motive. The left hand notes are accompanying the motive and its retrograde.

Examples 247 and 248 below show variations of the first motive and a variation of the motive's retrograde. However, example 248 has a different material at the left hand, which is accompanying right hand notes

**Example 247. Asomdwee aba's theme 2**

**Example 248. Asomdwee aba's theme 3**

Example 249 below illustrates the fourth motive and its variation. The motive appears in the first two bars of the example while the last two bars illustrates its variation

**Example 249. Asomdwee aba's theme 4**



There are several other themes used to develop this section of the work, which are also shown below by examples 250, 251, 252, and 253.



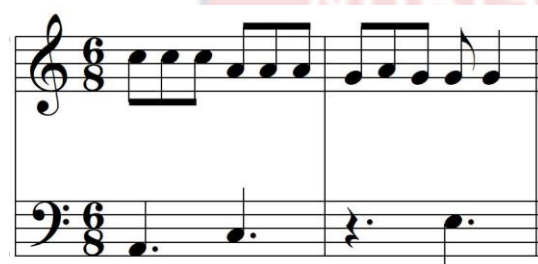
Example 250. Asomdwee aba's theme 5



Example 251. Asomdwee aba's theme 6

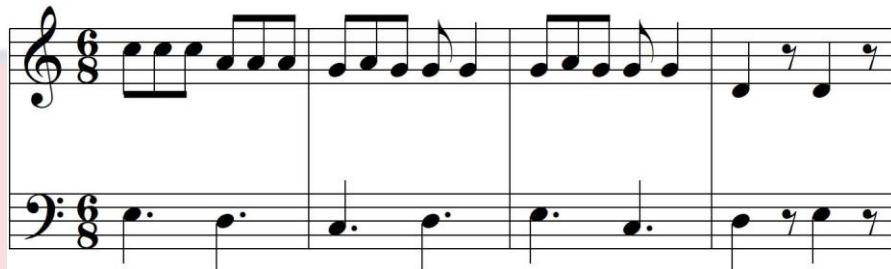


Example 252. Asomdwee aba's theme 7

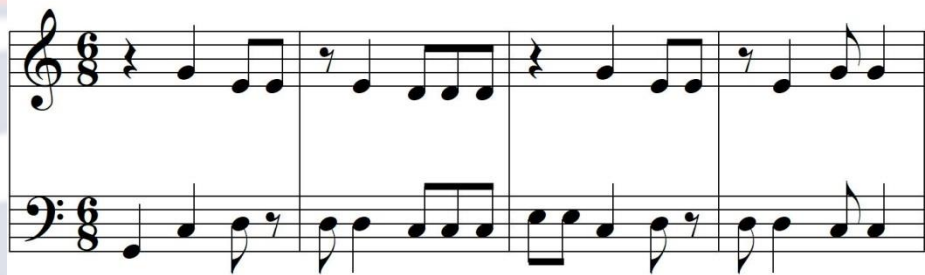


Example 253. Asomdwee aba's theme 8

Example 254 below shows a variation of the eighth motive used to develop the music with a different accompaniment at the left hand as example 255 shows the last theme, which is a variation of theme 4 above



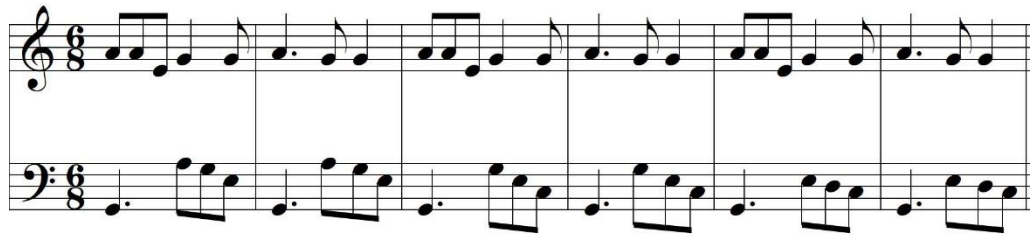
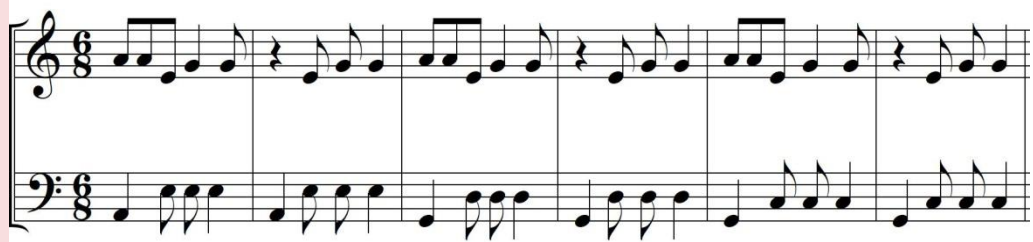
**Example 254. Asomdwee aba's theme 9**



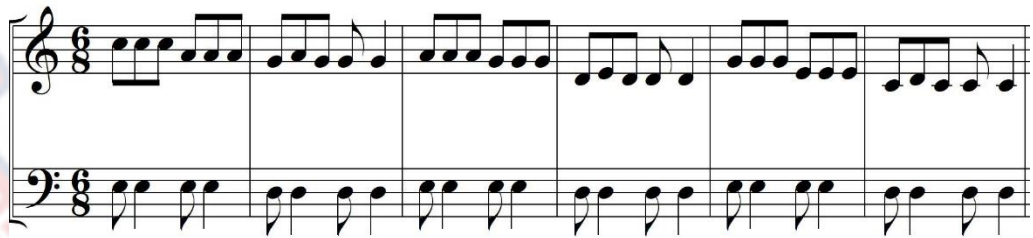
**Example 255. Asomdwee aba's theme 10**

### Sequences

Sequence only occurs within the same voice that helps and provides variety and continuity in musical compositions. As the composer wants variety and continuity in this work, he used a few sequences those appeared several times in the work. Some of the sequences appeared at the left hand notes of the work and they are illustrated below by examples 256 and 257

**Example 256. Sequence 1****Example 257. Sequence 2**

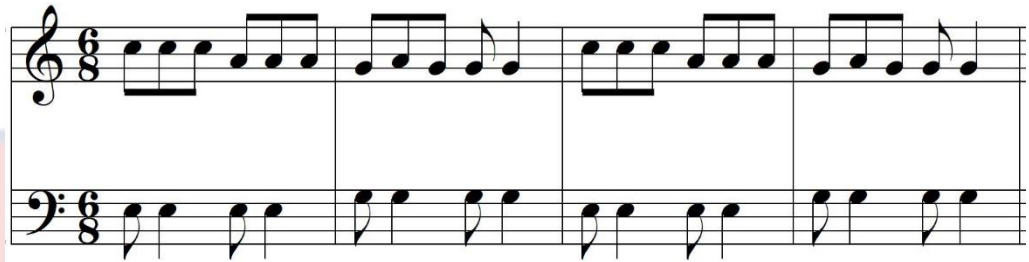
Example 258 below shows another sequence used by the composer where the idea in the first two bars of the example appeared in the next four bars at different pitch levels to get variety of sounds. However, the sequence appeared this time at the right hand notes. It appeared several times in the work

**Example 258. Sequence 3**

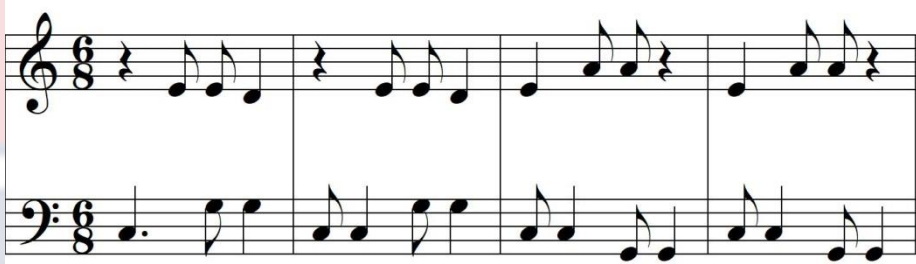
### Repetition

Repetition, according to Kamien (2002), is reiteration of a phrase, section, or entire movement, often used to create a sense of unity by the same voice(s) (p. 52). It could appear immediately or later within a work that will

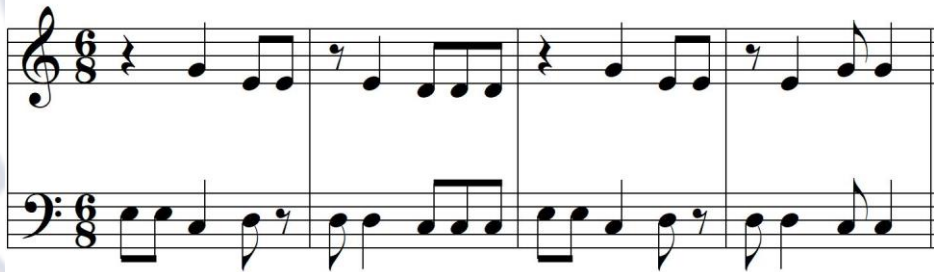
help continuity and development of the work. There are several repetitions in this work and some of them are highlighted below.



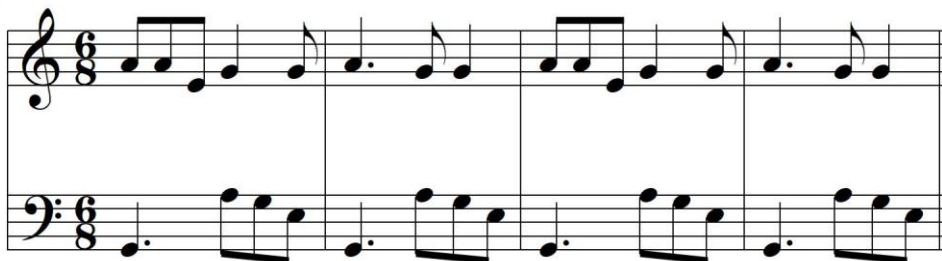
**Example 259. Asomdwee aba's repeated theme 1**



**Example 260. Asomdwee aba's repeated theme 2**



**Example 261. Asomdwee aba's repeated theme 3**



**Example 262. Asomdwee aba's repeated theme 4**





## CHAPTER FIVE MUSICAL SCORES

The following are the three composed musical works “Ammfa annkye”, “Nkabomu” and “Asomdwee aba”

### MUSICAL SCORE OF “AMMFA ANNKYE” (UN-FORGIVENESS)

#### Part One

Score

#### AMMFA ANNKYE

The musical score is for the piece "AMMFA ANNKYE" (Part One). It is written in 2/4 time and features six parts: Flute, Oboe, Clarinet in Bb, Timpani, Piano, and Dawuro. The score is divided into two sections: "Spirito" and "Introduction to Minimalism".

- Flute:** Plays a melodic line in the "Spirito" section, consisting of eighth notes. It is silent in the "Introduction to Minimalism" section.
- Oboe:** Silent in the "Spirito" section and plays a melodic line in the "Introduction to Minimalism" section, consisting of eighth notes.
- Clarinet in Bb:** Silent in both sections, with a final melodic flourish at the end of the score.
- Timpani:** Silent throughout the score.
- Piano:** Silent throughout the score.
- Dawuro:** Silent throughout the score.

AMMFAANNKYE

Appearance of the first principal figure, Kojo Ata

11

Fl.

Ob.

B♭ Cl.

Timp.

11

Pno.

11

21

Fl.

Ob.

B♭ Cl.

Timp.

21

Pno.

21



AMMFAANNKYE

Appearance of the second principal figure, Egya Kofi

Musical score for the section 'Appearance of the second principal figure, Egya Kofi'. The score is in 3/4 time and B-flat major. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part begins at measure 31 with a melodic line. The Oboe part enters at measure 31 with a dynamic marking of *ff* and plays a rhythmic accompaniment. The Bass Clarinet, Timpani, and Piano parts are mostly silent, with the Piano providing a simple harmonic accompaniment in the right hand and bass line in the left hand. The section ends at measure 40.

Dialogue between the two principal figures

Musical score for the section 'Dialogue between the two principal figures'. The score is in 3/4 time and B-flat major. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part begins at measure 41 with a melodic line. The Oboe part enters at measure 41 with a dynamic marking of *ff* and plays a rhythmic accompaniment. The Bass Clarinet, Timpani, and Piano parts are mostly silent, with the Piano providing a simple harmonic accompaniment in the right hand and bass line in the left hand. The section ends at measure 50.

AMMFAANNKYE

51 *Vivace* The two principal figures were in happy mood

Fl.  
Ob.  
B♭ Cl.  
Timp.

51

51 *Moderato*

Fl.  
Ob.  
B♭ Cl.  
Timp.

Pno.

51

AMMFAANNKYE

The musical score is divided into two systems, each starting at measure 72. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.). The piano part features a melody in the right hand and a bass line in the left hand, with a fortissimo (ff) dynamic marking. The second system continues the piano part with a more complex melodic line in the right hand and a bass line in the left hand. The woodwind and timpani parts are mostly silent in this section.

AMMFA ANNKYƎ

The musical score is arranged in systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), all marked with a dynamic of 90. The Piano (Pno.) part is shown in grand staff notation. The second system continues the piano accompaniment. The third system includes staves for Flute, Oboe, Bass Clarinet, and Timpani, all marked with a dynamic of 100. The Piano part continues with a 'Vivace' marking. The score is set in a key with one flat (B♭) and a common time signature.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 110 and 120 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part consists of a steady rhythmic pattern of eighth notes.

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 130 and 140 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Piano part features a complex melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part consists of a steady, rhythmic pattern of eighth notes.

AMMFA ANNKYË

150 *a tempo* Misunderstanding between the two principal figures

Fl.  
Ob.  
B. Cl.  
Timp.

150

160 The principals figures have come together

Fl.  
Ob.  
B. Cl.  
Timp.

160

AMMFA ANNKYƐ

170 Kojo Ata is in happy mood Egya Kofi is in happy mood

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

170

180

Ob.

B♭ Cl.

Timp.

Pno.

180

Adagio

180



AMMFA ANNKYE

The musical score is arranged in systems. The first system (measures 190-199) includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), which are mostly silent. The Piano (Pno.) part features a complex rhythmic pattern with sixteenth and thirty-second notes. A drum part follows with a steady eighth-note pattern. The second system (measures 200-209) shows the Flute and Oboe parts becoming active, with the Flute marked *a tempo*. The Bass Clarinet and Piano parts continue with their respective parts, and the drum part concludes with a final pattern.

AMMFA ANNKYƐ

Misunderstanding between the two principal figures

The musical score is divided into three systems, each starting at measure 210. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Flute part features a melodic line with eighth-note patterns. The Bass Clarinet part provides a rhythmic accompaniment with eighth-note chords. The Oboe and Timpani parts are mostly silent, with the Timpani showing occasional rests. The second system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Flute part continues with its melodic line. The Oboe part enters with a rhythmic pattern of eighth notes. The Bass Clarinet part remains silent. The Timpani part is silent. The third system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Flute part continues with its melodic line. The Oboe part continues with its rhythmic pattern. The Bass Clarinet part remains silent. The Timpani part is silent. The piano (Pno.) part is present in all three systems but is mostly silent, with some faint markings in the first system.

AMMFA ANNKYE

230

Fl.

Ob.

B. Cl.

Timp.

Pno.

230

230

This system contains musical notation for measures 230 to 239. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), Piano (Pno.), and a percussion line. The Flute part has a melodic line starting in measure 237. The Oboe and Bass Clarinet parts have rhythmic patterns. The Piano part is mostly rests. The percussion line has a simple pattern of eighth notes.

240

The principals figures have come together again

Fl.

Ob.

B. Cl.

Timp.

Pno.

240

240

This system contains musical notation for measures 240 to 249. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), Piano (Pno.), and a percussion line. The Flute part has a melodic line starting in measure 240. The Oboe and Bass Clarinet parts have rhythmic patterns. The Piano part is mostly rests. The percussion line has a simple pattern of eighth notes.

AMMFAANNKYE

Both principal figures dialogued to cook

The musical score is divided into three systems, each starting at measure 250, 260, and 260 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute and Bass Clarinet parts feature a rhythmic pattern of eighth notes, while the Oboe part has a similar pattern. The Piano and Drum parts are mostly rests, with the Drum part showing a simple rhythmic pattern. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

AMMFA ANNKYE

Misunderstanding on sharing of the food

Musical score for measures 270-279. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The piano (Pno.) part is also present but contains only rests. The key signature has one flat (B♭) and the time signature is 4/4. The flute part features a melodic line of eighth notes. The bass clarinet part provides a harmonic accompaniment of eighth notes. The timpani part has a simple rhythmic pattern. The piano part is silent.

They agreed to bring a third party to eat the food

Musical score for measures 280-289. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The piano (Pno.) part is also present but contains only rests. The key signature has one flat (B♭) and the time signature is 4/4. The flute part features a melodic line of eighth notes. The bass clarinet part provides a harmonic accompaniment of eighth notes. The timpani part has a simple rhythmic pattern. The piano part is silent.

AMMFA ANNKYE

They met a friend of Egya Kofi and he agreed to go with them

290

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

300

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

AMMFAANNKYE

The principal figures and Egya Kofi's friend met a friend of Kojo Ata

The musical score is arranged in three systems. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), Piano (Pno.), and Drum set. The score is in a key signature of one flat (B-flat) and a common time signature (C). The first system starts at measure 310. The Flute part has a melodic line starting in measure 310. The Oboe part has a similar melodic line. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly silent. The Drum set part has a simple rhythmic pattern. The second system starts at measure 320. The Flute part has a melodic line starting in measure 320. The Oboe part has a similar melodic line. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly silent. The Drum set part has a simple rhythmic pattern.

AMMFA ANNKYE

He disagreed with the three and left the seen after he gave advice them

330

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

A cock crowed

340

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

340



AMMFAANNKYE

The musical score is arranged in systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), with a measure number of 350. The second system features the Piano (Pno.) part, also starting at measure 350. The third system includes Flute, Oboe, Bass Clarinet, and Timpani parts, with a measure number of 500. The fourth system features the Piano part, starting at measure 300. The fifth system includes the Drum part, starting at measure 300. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano part shows a complex rhythmic pattern with many sixteenth notes. The flute part has a melodic line that becomes more active in the later measures of the system. The oboe and bass clarinet parts are mostly rests. The timpani part consists of a steady pattern of notes. The drum part is a simple, rhythmic accompaniment.

AMMFA ANNKYE

370

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

380

They met two friends conversing

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 390 and 400 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum (Drum). The score is written in a key signature of one flat (B♭) and a common time signature (C). The Flute part features melodic lines with eighth and sixteenth notes. The Oboe part has a similar melodic line, often in harmony with the Flute. The Bass Clarinet part provides a rhythmic accompaniment with eighth notes. The Timpani part consists of a steady pattern of eighth notes. The Piano part is mostly silent, with some sparse notes. The Drum part is represented by a series of vertical lines on a staff, indicating a rhythmic pattern.

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 410 and 420 respectively. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with eighth-note patterns. The Bass Clarinet (B. Cl.) provides a rhythmic accompaniment with eighth-note chords. The Timpani (Timp.) part consists of a steady eighth-note pulse. The Piano (Pno.) part is mostly silent, with some light accompaniment in the right hand. The Drum part is represented by a single line with vertical strokes indicating drum hits.

AMMFA ANNKYE

Thunder

430

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

440

Silence

Argument resumed

440

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

440

AMMFA ANNKYE

The first friend left the scene

Musical score for measures 450-459. The score includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The piano (Pno.) part is shown in grand staff notation. The music is in a key with one flat (B♭) and a common time signature. The flute part has rests throughout. The oboe and bass clarinet parts feature rhythmic patterns of eighth and sixteenth notes. The timpani part has rests. The piano part has rests in both staves.

Another guy also left

Musical score for measures 460-469. The score includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The piano (Pno.) part is shown in grand staff notation. The music is in a key with one flat (B♭) and a common time signature. The flute part has rests until measure 463, then plays eighth notes. The oboe part has rhythmic patterns of eighth and sixteenth notes. The bass clarinet part has rhythmic patterns of eighth and sixteenth notes. The timpani part has rests. The piano part has rests in both staves.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 470 and 480 respectively. The instruments are arranged as follows:

- Flute (Fl.):** In the first system, it has rests until measure 475, then plays a melodic line. In the second system, it plays a melodic line from measure 480.
- Oboe (Ob.):** In the first system, it has rests until measure 475, then plays a melodic line. In the second system, it plays a melodic line from measure 480.
- B♭ Clarinet (B♭ Cl.):** Plays a rhythmic accompaniment of eighth notes throughout both systems.
- Timpani (Timp.):** Has rests throughout both systems.
- Piano (Pno.):** Has rests throughout both systems.
- Drum:** Has rests throughout both systems.

AMMFA ANNKYE

490

Fl.

Ob.

B. Cl.

Timp.

Pno.

490

500 They agreed to go home and eat the food

Fl.

Ob.

B. Cl.

Timp.

Pno.

500

500

Detailed description: This is a musical score for a piece titled 'AMMFA ANNKYE'. The score is arranged in a standard orchestral format with six staves. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score is divided into two systems. The first system starts at measure 490 and ends at measure 499. The second system starts at measure 500 and ends at measure 509. The lyrics 'They agreed to go home and eat the food' are written above the Flute staff in the second system. The Flute part has a melodic line with some grace notes. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a simple accompaniment. The Timpani part has a steady pulse. The Piano part has a simple accompaniment. The Drum part has a simple accompaniment.



AMMFAANNKYE

The musical score is arranged in systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), all of which are currently silent. The Piano (Pno.) part begins at measure 511 with a *Vivace* tempo marking. The second system continues the Piano part and includes a drum part with a steady eighth-note pattern starting at measure 511. The third system shows the Flute, Oboe, and Bass Clarinet staves, which remain silent. The Piano part continues with more complex melodic and harmonic textures, and the drum part maintains its pattern. The score concludes at measure 521.

AMMFA ANNKYE

531

Fl.

Ob.

B. Cl.

Timp.

531

Adagio

Pno.

531

542

Fl.

Ob.

B. Cl.

Timp.

542

a tempo

Pno.

542

AMMFAANNKYE

The musical score is arranged in three systems. Each system includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum (Dr.).

- System 1 (Measures 552-561):** The Flute, Oboe, and B♭ Clarinet parts are mostly silent. The Piano part features a melodic line in the right hand and block chords in the left hand. The Drum part plays a steady eighth-note pattern.
- System 2 (Measures 562-571):** The Flute and Oboe parts enter with a rhythmic eighth-note pattern. The Piano part remains silent. The Drum part continues its pattern.
- System 3 (Measures 572-581):** All parts are silent.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 573. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Ci.), Timpani (Timp.), and Piano (Pno.). The Flute part features a melodic line with eighth-note patterns. The Oboe part has a similar melodic line. The Bass Clarinet part is mostly silent, with some activity at the end of the system. The Timpani part consists of a series of rhythmic pulses. The Piano part is silent. The second system continues the same parts, with the Flute and Oboe parts showing more complex rhythmic patterns. The Bass Clarinet part has more activity, including eighth-note runs. The Timpani part continues with rhythmic pulses. The Piano part remains silent. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

AMMFAANNKYE

The musical score is divided into three systems, each starting with a rehearsal mark (593, 603, and 603 respectively). The instruments are arranged as follows:

- Flute (Fl.):** Treble clef, key signature of one flat. It plays a melodic line with eighth-note patterns and rests.
- Oboe (Ob.):** Treble clef, key signature of one flat. It plays a rhythmic accompaniment of eighth notes.
- B♭ Clarinet (B♭ Cl.):** Treble clef, key signature of one flat. It plays a rhythmic accompaniment of eighth notes, often in unison with the oboe.
- Timpani (Timp.):** Bass clef, key signature of one flat. It plays a simple rhythmic pattern of eighth notes.
- Piano (Pno.):** Grand staff (treble and bass clefs), key signature of one flat. The piano part is mostly rests, with some light accompaniment in the bass line.
- Drum:** A single staff with a double bar line at the beginning, indicating a drum part that is mostly rests.

AMMFAANNKYE

613

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

613

613

Detailed description: This block contains the musical score for measures 613 to 622. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part begins with a melodic phrase in measure 618. The Oboe and Bass Clarinet parts play a rhythmic accompaniment of eighth notes. The Timpani part has a simple pattern of quarter notes. The Piano part is mostly silent, with some light accompaniment in the right hand. A rehearsal mark '613' is placed at the beginning of the section.

623

Another argument arose between the principal figures as those friends were eating

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

623

623

Detailed description: This block contains the musical score for measures 623 to 632. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part has a melodic line with slurs. The Oboe and Bass Clarinet parts play a rhythmic accompaniment of eighth notes. The Timpani part has a simple pattern of quarter notes. The Piano part is mostly silent, with some light accompaniment in the right hand. A rehearsal mark '623' is placed at the beginning of the section, and the text 'Another argument arose between the principal figures as those friends were eating' is written above the Flute staff.

AMMFAANNKYE

The musical score is divided into three systems, each starting at measure 633. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.).

- System 1 (Measures 633-642):** The Flute plays a melodic line with eighth-note patterns. The Oboe and Bass Clarinet play a rhythmic accompaniment of eighth notes. The Timpani and Piano parts are silent.
- System 2 (Measures 643-652):** The Flute continues its melodic line. The Oboe and Bass Clarinet continue their rhythmic accompaniment. The Timpani and Piano parts remain silent.
- System 3 (Measures 653-662):** The Flute continues its melodic line. The Oboe and Bass Clarinet continue their rhythmic accompaniment. The Timpani and Piano parts remain silent.

AMMFA ANNKYE

653

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

663

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

A stroke of a thunder

Complete silence

*ff*



AMMFA ANNKYE

A cock crowed

The musical score is divided into two systems. The first system covers measures 673 to 682, and the second system covers measures 683 to 692. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.C.), Timpani (Timp.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The Flute part has a melodic line with slurs and accents. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a similar rhythmic pattern. The Timpani part has a simple rhythmic pattern. The Piano part is mostly silent, with some notes in the right hand. The score is marked with measure numbers 673, 683, and 693. There is a watermark 'VER' on the left side of the page.

AMMFA ANNKYE

The musical score is arranged in three systems. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The score is in a key signature of one flat (B♭) and a common time signature (C). The first system starts at measure 693. The Flute part has a melodic line with eighth notes and rests. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly rests. The Drum part has a simple rhythmic pattern. The second system starts at measure 703. The Flute part has a melodic line with eighth notes and rests. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly rests. The Drum part has a simple rhythmic pattern.

AMMFA ANNKYE

713

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

723

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

AMMFA ANNKYE

Exchange of blows by the principal figures

The musical score is divided into two systems. The first system covers measures 733 to 742, and the second system covers measures 743 to 752. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute part features a melodic line with grace notes and a trill. The Oboe and Bass Clarinet parts play rhythmic patterns. The Timpani part has a steady pulse. The Piano and Drum parts are mostly silent, with the drum providing a simple accompaniment. The score is in a key with one flat and a 2/4 time signature.

AMMFA ANNKYE

753

Fl.

Ob.

B. Cl.

Timp.

Pno.

753

Exchange of blows by the principal figures

763

Fl.

Ob.

B. Cl.

Timp.

Pno.

763

Stick

Detailed description: This page contains two systems of musical notation for the piece 'AMMFA ANNKYE'. The first system, starting at measure 753, features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Flute part has a melodic line with slurs and accents. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a similar rhythmic pattern. The Timpani part has a simple rhythmic pattern. The Piano (Pno.) part is shown as two empty staves. The second system, starting at measure 763, features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part has a melodic line with slurs and accents. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a similar rhythmic pattern. The Timpani part has a simple rhythmic pattern. The Piano part is shown as two empty staves. The text 'Exchange of blows by the principal figures' is written above the Flute staff, and 'Stick' is written above the Timpani staff. The page number 213 is at the bottom.

Part Two

AMMFA ANNKYE

The others were disagreeing on an issue

Flute

Oboe

Clarinet in B $\flat$

Timpani

Exchange of blows by the principal figures

Fl.

Ob.

B $\flat$  Cl.

Timp.

Stick sound Kojo Ata's relative was suprised

Fl.

Ob.

B $\flat$  Cl.

Timp.



AMMFA ANNKYE

28 Egya Kofi's relative was suprised

Fl.  
Ob.  
B♭ Cl.  
Timp.

37 suprised

Fl.  
Ob.  
B♭ Cl.  
Timp.

46 Misunderstanding between them

Fl.  
Ob.  
B♭ Cl.  
Timp.

55 Dialogue on taking Kojo Ata to the hospital

Fl.  
Ob.  
B♭ Cl.  
Timp.

AMMFA ANNKYE

64

Fl.  
Ob.  
B.Cl.  
Timp.

This musical system covers measures 64 to 72. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), and Timpani (Timp.). The key signature has two flats (B-flat and E-flat). The Flute part has rests in measures 64-65 and 67-68, with eighth-note patterns in measures 66, 69, 70, and 72. The Oboe part has eighth-note patterns throughout measures 64-72. The Bass Clarinet and Timpani parts have rests throughout the system.

73

Dialogue between ambulance service director and ambulance driver

Fl.  
Ob.  
B.Cl.  
Timp.

This musical system covers measures 73 to 81. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), and Timpani (Timp.). The key signature has two flats. The Flute part has eighth-note patterns in measures 73-74 and rests in measures 75-81. The Oboe part has eighth-note patterns in measures 75-76 and rests in measures 77-81. The Bass Clarinet part has eighth-note patterns in measures 79-81 and rests in measures 73-78. The Timpani part has rests throughout the system.

82

Fl.  
Ob.  
B.Cl.  
Timp.

This musical system covers measures 82 to 90. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), and Timpani (Timp.). The key signature has two flats. The Flute part has eighth-note patterns in measures 84-85 and rests in measures 86-90. The Oboe part has eighth-note patterns in measures 82-83 and rests in measures 84-90. The Bass Clarinet part has eighth-note patterns in measures 82-83 and rests in measures 84-90. The Timpani part has rests throughout the system.

91

The sound of the ambulance when moving to Dabi Asem Ntsi

Fl.  
Ob.  
B.Cl.  
Timp.

This musical system covers measures 91 to 99. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), and Timpani (Timp.). The key signature has two flats. The Flute part has eighth-note patterns in measures 91-92 and rests in measures 93-99. The Oboe part has eighth-note patterns in measures 93-94 and rests in measures 95-99. The Bass Clarinet part has eighth-note patterns in measures 91-92 and rests in measures 93-99. The Timpani part has rests throughout the system.



AMMFA ANNKYE

100

Fl. Ob. B. Cl. Timp.

Musical score for measures 100-108. The Flute part has a melodic line starting at measure 104. The Oboe and Bass Clarinet parts have rhythmic accompaniment. The Timpani part is mostly rests.

109

Fl. Ob. B. Cl. Timp.

Musical score for measures 109-117. The Flute part continues its melodic line. The Oboe and Bass Clarinet parts have rhythmic accompaniment. The Timpani part is mostly rests.

118

Fl. Ob. B. Cl. Timp.

Musical score for measures 118-126. The Oboe and Bass Clarinet parts have rhythmic accompaniment. The Flute part is mostly rests. The Timpani part is mostly rests.

127

Fl. Ob. B. Cl. Timp.

Musical score for measures 127-135. The Flute part has a melodic line starting at measure 131. The Oboe and Bass Clarinet parts have rhythmic accompaniment. The Timpani part is mostly rests.

AMMFA ANNKYE

The ambulance driver demands money

136

Fl.  
Ob.  
B♭ Cl.  
Timp.

145

Fl.  
Ob.  
B♭ Cl.  
Timp.

The sound of the ambulance when moving to the hospital

154

Fl.  
Ob.  
B♭ Cl.  
Timp.

163

Fl.  
Ob.  
B♭ Cl.  
Timp.

AMMFA ANNKYE

172

Fl.  
Ob.  
B.CI.  
Timp.

Detailed description: This musical system covers measures 172 to 177. The Flute part (Fl.) has a melodic line starting in measure 172. The Oboe part (Ob.) has a rhythmic accompaniment of eighth notes starting in measure 174. The Bass Clarinet part (B.CI.) has a rhythmic accompaniment of eighth notes starting in measure 174. The Timpani part (Timp.) has a simple rhythmic pattern of eighth notes starting in measure 174.

Misunderstanding between Kojo Ata and Egya Kofi's associates

181

Fl.  
Ob.  
B.CI.  
Timp.

Detailed description: This musical system covers measures 181 to 186. The Flute part (Fl.) has a melodic line starting in measure 181. The Oboe part (Ob.) has a rhythmic accompaniment of eighth notes starting in measure 181. The Bass Clarinet part (B.CI.) has a rhythmic accompaniment of eighth notes starting in measure 181. The Timpani part (Timp.) has a simple rhythmic pattern of eighth notes starting in measure 181.

190

Fl.  
Ob.  
B.CI.  
Timp.

Detailed description: This musical system covers measures 190 to 195. The Flute part (Fl.) has a melodic line starting in measure 190. The Oboe part (Ob.) has a rhythmic accompaniment of eighth notes starting in measure 190. The Bass Clarinet part (B.CI.) has a rhythmic accompaniment of eighth notes starting in measure 190. The Timpani part (Timp.) has a simple rhythmic pattern of eighth notes starting in measure 190.

Relative of Kojo Ata and the ambulance driver

199

Fl.  
Ob.  
B.CI.  
Timp.

Detailed description: This musical system covers measures 199 to 204. The Flute part (Fl.) has a melodic line starting in measure 199. The Oboe part (Ob.) has a rhythmic accompaniment of eighth notes starting in measure 199. The Bass Clarinet part (B.CI.) has a rhythmic accompaniment of eighth notes starting in measure 199. The Timpani part (Timp.) has a simple rhythmic pattern of eighth notes starting in measure 199.

AMMFA ANNKYE

208

Fl.

Ob.

B. Cl.

Timp.

217

Fl.

Ob.

B. Cl.

Timp.

226 These group agreed to inform the father of Egya Kofi

Fl.

Ob.

B. Cl.

Timp.

235

Fl.

Ob.

B. Cl.

Timp.

AMMFA ANNKYE

Appearance of the father of Egya Kofi

244

Fl.  
Ob.  
B.Cl.  
Timp.

They informed the father of Egya Kofi about the issue

253

Fl.  
Ob.  
B.Cl.  
Timp.

Egya Kofi's father was surprised

262

Fl.  
Ob.  
B.Cl.  
Timp.

271

Fl.  
Ob.  
B.Cl.  
Timp.

AMMFA ANNKYE

280

Fl.  
Ob.  
B. Cl.  
Timp.

This system of music covers measures 280 to 288. The Flute part has rests until measure 284, then plays a sixteenth-note pattern. The Oboe part plays a continuous sixteenth-note pattern. The Bass Clarinet and Timpani parts have rests throughout.

289

Fl.  
Ob.  
B. Cl.  
Timp.

This system of music covers measures 289 to 297. The Flute part plays a sixteenth-note pattern starting in measure 289. The Oboe part continues its sixteenth-note pattern. The Bass Clarinet part plays a sixteenth-note pattern starting in measure 293. The Timpani part has rests.

298

Fl.  
Ob.  
B. Cl.  
Timp.

This system of music covers measures 298 to 306. The Flute part has rests until measure 306, then plays a sixteenth-note pattern. The Oboe part plays a sixteenth-note pattern starting in measure 300. The Bass Clarinet part plays a sixteenth-note pattern starting in measure 298. The Timpani part has rests.

307

Fl.  
Ob.  
B. Cl.  
Timp.

This system of music covers measures 307 to 315. The Flute part plays a sixteenth-note pattern starting in measure 307. The Oboe part plays a sixteenth-note pattern starting in measure 311. The Bass Clarinet part plays a sixteenth-note pattern starting in measure 307. The Timpani part has rests.

AMMFA ANNKYE

316

Fl.  
Ob.  
B♭ Cl.  
Timp.

Detailed description: This system of music covers measures 316 to 324. It features four staves: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and Timpani (Timp.). The key signature has two flats (B-flat and E-flat). The Flute part begins with a melodic line in measure 316, while the Oboe and B-flat Clarinet parts enter with rhythmic patterns in measure 317. The Timpani part remains silent throughout this system.

325

Fl.  
Ob.  
B♭ Cl.  
Timp.

Detailed description: This system of music covers measures 325 to 333. The Flute part is silent throughout. The Oboe and B-flat Clarinet parts continue with their rhythmic patterns, with the Oboe playing a more active role in measure 325. The Timpani part remains silent.

334

Fl.  
Ob.  
B♭ Cl.  
Timp.

Detailed description: This system of music covers measures 334 to 342. The Flute part becomes more active, playing a melodic line with dotted rhythms. The Oboe and B-flat Clarinet parts continue with their rhythmic accompaniment. The Timpani part remains silent.

343

The sound of the ambulance getting to the hospital

Fl.  
Ob.  
B♭ Cl.  
Timp.

Detailed description: This system of music covers measures 343 to 351. It includes a descriptive text annotation: "The sound of the ambulance getting to the hospital". The Flute part plays a melodic line with dotted rhythms. The Oboe and B-flat Clarinet parts continue with their rhythmic accompaniment. The Timpani part remains silent.

AMMFA ANNKYE

352

Fl.  
Ob.  
B. Cl.  
Timp.

Detailed description: This system of musical notation covers measures 352 to 360. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The key signature has one flat (B-flat). The Flute part has a melodic line starting in measure 352. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part is mostly silent, with some activity in measure 360.

361

Fl.  
Ob.  
B. Cl.  
Timp.

Detailed description: This system of musical notation covers measures 361 to 369. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The key signature has one flat (B-flat). The Flute part has a melodic line starting in measure 361. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part is mostly silent, with some activity in measure 369.

370 The doctor

Fl.  
Ob.  
B. Cl.  
Timp.

Detailed description: This system of musical notation covers measures 370 to 378. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The key signature has one flat (B-flat). The Flute part has a melodic line starting in measure 370. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part is mostly silent, with some activity in measure 378.

379

Fl.  
Ob.  
B. Cl.  
Timp.

Detailed description: This system of musical notation covers measures 379 to 387. It features four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The key signature has one flat (B-flat). The Flute part has a melodic line starting in measure 379. The Oboe part has a rhythmic accompaniment of eighth notes. The Bass Clarinet part has a rhythmic accompaniment of eighth notes. The Timpani part is mostly silent, with some activity in measure 387.



AMMFA ANNKYE

Kojo Ata remembered Afebi's advice

388

Fl. Ob. B♭ Cl. Timp.

Detailed description: This system of music covers measures 388 to 396. It features four staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Timpani (Timp.). The key signature has two flats (B♭ and E♭). The flute part has rests in measures 388-390 and 392-394, with eighth-note patterns in measures 391, 393, and 395. The oboe part has eighth-note patterns in measures 388-390 and 392-394, and rests in measures 391, 393, and 395. The B♭ clarinet part has rests in measures 388-390 and 392-394, and eighth-note patterns in measures 391, 393, and 395. The timpani part has rests throughout.

397

Fl. Ob. B♭ Cl. Timp.

Detailed description: This system of music covers measures 397 to 405. It features four staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Timpani (Timp.). The key signature has two flats (B♭ and E♭). The flute part has rests in measures 397-399 and 401-403, with eighth-note patterns in measures 400, 402, and 404. The oboe part has eighth-note patterns in measures 397-399 and 401-403, and rests in measures 400, 402, and 404. The B♭ clarinet part has rests in measures 397-399 and 401-403, and eighth-note patterns in measures 400, 402, and 404. The timpani part has rests throughout.

406

Fl. Ob. B♭ Cl. Timp.

Detailed description: This system of music covers measures 406 to 414. It features four staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Timpani (Timp.). The key signature has two flats (B♭ and E♭). The flute part has eighth-note patterns in measures 406-408 and 410-412, with a trill (tr) in measure 414. The oboe part has rests in measures 406-408 and 410-412, and eighth-note patterns in measures 409, 411, and 413. The B♭ clarinet part has rests in measures 406-408 and 410-412, and eighth-note patterns in measures 409, 411, and 413. The timpani part has rests throughout.

The death of Kojo Ata

415

Fl. Ob. B♭ Cl. Timp.

Detailed description: This system of music covers measures 415 to 417. It features four staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Timpani (Timp.). The key signature has two flats (B♭ and E♭). The flute part has a melodic line in measure 415, a trill (tr) in measure 416, and a phrase with a fermata (∞) in measure 417. The oboe, B♭ clarinet, and timpani parts have rests throughout.

Part Three

AMMFA ANNKYE

The death of Kojo Ata

Musical score for 'The death of Kojo Ata' featuring Flute, Oboe, Clarinet in Bb, Timpani, Piano, and Davuro. The score is in 2/4 time and B-flat major. The Flute part includes trills and accents. The Oboe part has a melodic line. The Clarinet in Bb, Timpani, Piano, and Davuro parts are mostly rests.



AMMFA ANNKYE

10 Dialogue between the doctor and Kojo Ata's father

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

19 The people were surprised when they heard the news

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 28 and 37 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Flute part is mostly silent, with some notes in the second system. The Oboe and Bass Clarinet parts feature intricate rhythmic patterns, including sixteenth and thirty-second notes. The Timpani part consists of a steady, rhythmic pattern. The Piano part is mostly silent, with some notes in the second system. The Drum part consists of a steady, rhythmic pattern.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 46 and 55 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Flute part is mostly silent, with some melodic lines in the second system. The Oboe and Bass Clarinet parts play rhythmic patterns of eighth and sixteenth notes. The Timpani part consists of a steady pattern of eighth notes. The Piano part is mostly silent, with some low-frequency accompaniment in the second system.

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 64 and 73 respectively. The instruments are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Percussion (Perc.). The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The Flute part features a melodic line with eighth and sixteenth notes. The Oboe and B♭ Clarinet parts provide harmonic support with similar rhythmic patterns. The Timpani part consists of a steady eighth-note pulse. The Piano part is mostly silent, with some light accompaniment. The Percussion part features a series of rhythmic accents.

AMMFA ANNKYE

82

Fl.

Ob.

B. Cl.

Timp.

Pno.

Dialogue between the heads of the clans

91

Fl.

Ob.

B. Cl.

Timp.

Pno.





AMMFA ANNKYE

Four man delegation to the shrine

The musical score is divided into two systems. The first system covers measures 118 to 126, and the second system covers measures 127 to 135. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), Piano (Pno.), and Drum (Drum). The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. The Flute part has a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line, often in harmony with the Flute. The Bass Clarinet part provides a rhythmic accompaniment with eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly silent, with some chords in the right hand. The Drum part has a simple rhythmic pattern.

### AMMFA ANNKYE

The musical score is divided into two systems. The first system starts at measure 136 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The Piano (Pno.) part begins at measure 136 with the tempo marking 'Adagio'. The second system starts at measure 145 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The Piano (Pno.) part continues from measure 145. The score is written in a key signature of one flat (B♭) and a common time signature (C). The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Timpani part consists of a few notes. The Piano part features a complex rhythmic pattern with many sixteenth notes and rests. The Drum part consists of a few notes.

AMMFA ANNKYE

154 *a tempo*

Fl.  
Ob.  
B♭ Cl.  
Timp.

Pno.

154

This system contains measures 154 to 162. It features staves for Flute, Oboe, B♭ Clarinet, and Timpani. The Flute part begins with a melodic line marked 'a tempo'. The Piano part provides accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The Timpani part has a simple rhythmic pattern.

163 The traditional priest and his assistant

Fl.  
Ob.  
B♭ Cl.  
Timp.

Pno.

163

This system contains measures 163 to 171. It features staves for Flute, Oboe, B♭ Clarinet, and Timpani. The Flute and Oboe parts play a melodic line. The B♭ Clarinet part has a melodic line starting in measure 168. The Piano part is mostly silent. The Timpani part has a simple rhythmic pattern.

AMMFA ANNKYE

The delegates at the shrine

172

Fl.

Ob.

B♭ Cl.

Timp.

172

Pho.

172

181

Fl.

Ob.

B♭ Cl.

Timp.

181

Pho.

181

AMMFA ANNKYE

The musical score is divided into four systems, each starting at measure 190. The instruments are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The key signature is one flat (B♭) and the time signature is 4/4. The Flute and Oboe parts play a melodic line with eighth-note patterns. The B♭ Clarinet part plays a rhythmic accompaniment of eighth notes. The Timpani part is mostly silent, with occasional rests. The Piano part is also mostly silent, with occasional rests. The score is presented in a standard musical notation format with staves and clefs.

AMMFA ANNKYE

208

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

Discussions on the outcome of the consultation at the shrine

217

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 226 and 235 respectively. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), and Piano (Pno.). The Flute, Oboe, and Bass Clarinet parts feature a rhythmic pattern of eighth notes. The Timpani part consists of a series of vertical strokes. The Piano part is mostly silent, with some faint markings in the bass clef. A large watermark 'VER' is visible on the left side of the page.

AMMFA ANNKYE

244 Items sent to the shrine

The musical score is arranged in three systems. Each system contains staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.), and a percussion line. The key signature is one flat (B-flat major or D minor). The first system (measures 244-252) features a melodic line in the Flute and Oboe, with the Bass Clarinet playing a rhythmic accompaniment of eighth notes. The Piano part is mostly rests, and the Timpani part has a simple rhythmic pattern. The second system (measures 253-262) continues the melodic and rhythmic patterns. The percussion line consists of a series of vertical strokes on a common time signature.



AMMFA ANNKYE

Discussions on the burial service of the late Kojo Ata

The image displays a musical score for measures 262 to 271. The score is organized into two systems. The first system covers measures 262-270, and the second system covers measures 271-279. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.). The Flute part features a melodic line with eighth-note patterns. The Oboe part has a similar melodic line, often in harmony with the flute. The Bass Clarinet part provides a rhythmic accompaniment with eighth-note patterns. The Timpani part consists of a simple drum pattern. The Piano part is mostly silent, with some light accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, semi-transparent watermark is visible on the left side of the page, partially overlapping the musical staves.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 280. The first system includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part is mostly silent with rests. The Oboe and B♭ Clarinet parts play a rhythmic eighth-note pattern. The Timpani part has rests. The Piano part is also silent. The second system continues the same instrumentation. In this system, the Flute part has some notes in the final measures, while the Oboe and B♭ Clarinet parts continue their rhythmic patterns. The Timpani and Piano parts remain silent. A large watermark 'VER' is visible on the left side of the page.

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 298 and 307 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Ci.), Timpani (Timp.), and Piano (Pno.).

- System 1 (Measures 298-306):**
  - Fl.:** Active in measures 298-306, playing eighth-note patterns.
  - Ob.:** Silent in measures 298-306.
  - B.Ci.:** Active in measures 298-306, playing eighth-note patterns.
  - Timp.:** Silent in measures 298-306.
  - Pno.:** Silent in measures 298-306.
- System 2 (Measures 307-315):**
  - Fl.:** Silent in measures 307-315.
  - Ob.:** Active in measures 307-315, playing eighth-note patterns.
  - B.Ci.:** Active in measures 307-315, playing eighth-note patterns.
  - Timp.:** Silent in measures 307-315.
  - Pno.:** Silent in measures 307-315.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 316 and 325 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), and Piano (Pno.).

- Flute (Fl.):** In the first system (measures 316-324), the flute plays a melodic line of eighth notes. In the second system (measures 325-333), the flute continues with a similar melodic pattern.
- Oboe (Ob.):** In the first system, the oboe has rests until measure 319, then enters with a melodic line. In the second system, the oboe has rests until measure 328, then enters with a melodic line.
- Bass Clarinet (B. Cl.):** In the first system, the bass clarinet has rests until measure 319, then enters with a melodic line. In the second system, the bass clarinet has rests until measure 328, then enters with a melodic line.
- Timpani (Timp.):** The timpani part consists of a steady rhythmic pattern of eighth notes throughout both systems.
- Piano (Pno.):** The piano part consists of a steady rhythmic pattern of eighth notes throughout both systems.

AMMFA ANNKYE

<sup>334</sup> The sound of the hearse that brought the corpse of the late Kojo Ata to Dabi Asem Ntsi

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

<sup>334</sup>

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

<sup>343</sup>

AMMFA ANNKYE

Burial service of the late Kojo Ata

The musical score is divided into two systems, each starting at measure 352 and 361 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum (Drum). The score is written in a key signature of one flat (B♭) and a common time signature (C). The Flute part has a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line. The Bass Clarinet part has a rhythmic accompaniment. The Timpani part has a simple rhythmic pattern. The Piano part has a simple accompaniment. The Drum part has a simple rhythmic pattern.

AMMFA ANNKYE

Thunder

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), with a grand staff for Piano (Pno.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), with a grand staff for Piano (Pno.).

Key features of the score include:

- Flute (Fl.):** Remains silent in the first system and begins playing in the second system.
- Oboe (Ob.):** Plays a rhythmic pattern in the first system and continues in the second system.
- Bass Clarinet (B. Cl.):** Plays a rhythmic pattern in the first system and continues in the second system.
- Timpani (Timp.):** Plays a rhythmic pattern in the first system and continues in the second system.
- Piano (Pno.):** Remains silent throughout both systems.
- Dynamic:** A *fff* (fortississimo) dynamic marking is present in the first system.
- Rehearsal Marks:** Marked with 370 and 379.

AMMFA ANNKYE

388

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

388

388

Playing of dirge

397

Fl.

Ob.

B♭ Cl.

Timp.

Pno.

397

397

Detailed description: This page contains two systems of musical notation for the piece 'AMMFA ANNKYE'. The first system, starting at measure 388, features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part has a melodic line with eighth notes and rests. The Oboe and Bass Clarinet parts have similar rhythmic patterns. The Timpani part consists of a series of rests. The Piano part is also mostly rests. The second system, starting at measure 397, is titled 'Playing of dirge'. It features the same five staves. The Flute part has a more active melodic line with eighth notes and slurs. The Oboe and Bass Clarinet parts have rests. The Timpani part has a series of rests. The Piano part is also mostly rests. A large watermark 'VER' is visible on the left side of the page.



AMMFA ANNKYE

The image displays a musical score for the piece 'AMMFA ANNKYE'. The score is organized into two systems, each containing five staves. The first system covers measures 406 to 414, and the second system covers measures 415 to 423. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The Flute part is the only one with active notation, featuring a melodic line with eighth and sixteenth notes. The Oboe, Bass Clarinet, and Timpani parts are mostly silent, indicated by rests. The Piano part is also silent, with rests in both the treble and bass clefs. A large, faint watermark is visible on the left side of the page, partially overlapping the score.

# AMMFA ANNKYE

424 **Thunder**

Fl.

Ob.

B♭ Cl.

Timp.

*ff*

424

Pno.

424

433

Fl.

Ob.

B♭ Cl.

Timp.

433 **Vivace**

Pno.

433

AMMFA ANNKYƐ

The musical score is divided into two systems, each starting at measure 442 and 451 respectively. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.), all of which are currently silent. The Piano (Pno.) part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part consists of a steady, rhythmic pattern of eighth notes. The second system follows the same layout, with the Flute, Oboe, Bass Clarinet, and Timpani staves remaining silent, while the Piano and Drum parts continue their respective parts.

AMMFA ANNKYE

The musical score is divided into two systems. The first system covers measures 460 to 468. The second system covers measures 469 to 477. Each system includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Timpani (Timp.), which are mostly silent. The Piano (Pno.) part features a complex rhythmic accompaniment with sixteenth and thirty-second notes. The Drum part provides a steady, rhythmic pattern.

AMMFA ANNKYE

The musical score is divided into two systems. The first system covers measures 478 to 486. The second system covers measures 487 to 495. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum (Drum). The piano part includes a *ff* dynamic marking. The drum part features a consistent rhythmic pattern of eighth notes.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 496 and 505 respectively. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.). The second system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.). The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes a section with a 'cresc.' marking. The woodwind and percussion parts are mostly silent, with some notes appearing in the later measures of the first system.

AMMFA ANNKYE

The musical score is divided into two systems. The first system starts at measure 514 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part has a steady eighth-note pattern. The second system starts at measure 523 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The Flute part has a melodic line starting in measure 523. The Oboe part has a melodic line starting in measure 523. The Bass Clarinet part has a melodic line starting in measure 523. The Piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part has a steady eighth-note pattern.

AMMFA ANNKYE

532

Fl.  
Ob.  
B♭ Cl.  
Timp.  
Pno.

541 The sound of the hearse moving to the cemetery

Fl.  
Ob.  
B♭ Cl.  
Timp.  
Pno.



AMMFA ANNKYE

The musical score is divided into three systems, each starting at measure 550. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.). The key signature is one flat (B♭) and the time signature is 4/4. The Flute part has a melodic line with eighth-note patterns. The Oboe and Bass Clarinet parts play a rhythmic accompaniment of eighth notes. The Timpani part consists of a steady eighth-note pattern. The Piano part is mostly silent, with some faint markings in the bass clef. A large watermark 'VER' is visible on the left side of the page.

AMMFA ANNKYE

568

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

568

568

577

At the cemetry

Fl.

Ob.

B $\flat$  Cl.

Timp.

Pno.

577

AMMFA ANNKYE

The image displays a musical score for the piece "AMMFA ANNKYE". The score is arranged in two systems, each containing staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), and Piano (Pno.).

**System 1 (Measures 586-594):**

- Fl.:** Measures 586-594. The flute part is mostly silent, with melodic lines appearing in measures 588, 590, and 592.
- Ob.:** Measures 586-594. The oboe part features a continuous eighth-note pattern throughout.
- B.Cl.:** Measures 586-594. The bass clarinet part is silent.
- Timp.:** Measures 586-594. The timpani part is silent.
- Pno.:** Measures 586-594. The piano part is silent.

**System 2 (Measures 595-603):**

- Fl.:** Measures 595-603. The flute part is mostly silent, with melodic lines appearing in measures 597, 599, and 601.
- Ob.:** Measures 595-603. The oboe part continues with its eighth-note pattern, including some rests.
- B.Cl.:** Measures 595-603. The bass clarinet part is silent.
- Timp.:** Measures 595-603. The timpani part is silent.
- Pno.:** Measures 595-603. The piano part is silent.

AMMFA ANNKYE

Return from the cemetery

The musical score is divided into two systems, each starting at measure 604 and 613 respectively. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Flute part has a melodic line with some rests. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic pattern. The Piano part has a simple rhythmic pattern. The Drum part has a simple rhythmic pattern.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 622 and 631 respectively. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent, with some activity in the second system. The Oboe (Ob.) and Bass Clarinet (B♭ Cl.) parts play a rhythmic pattern of eighth notes. The Timpani (Timp.) part is silent. The Piano (Pno.) part is silent. The Percussion part is silent.

AMMFA ANNKYƐ

The musical score is divided into three systems, each starting at measure 640. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Piano (Pno.), and Drum. The key signature has one flat (B♭) and the time signature is 6/4. The Flute part features a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line, often in harmony with the flute. The Bass Clarinet part is mostly silent. The Timpani part consists of a steady pulse of eighth notes. The Piano part is silent. The Drum part consists of a steady pulse of eighth notes.

AMMFA ANNKYE

658

Fl.

Ob.

B. Cl.

Timp.

Pno.

658

658

667 *rit.*

667

667

Detailed description: This is a musical score for the piece 'AMMFA ANNKYE'. It consists of two systems of staves. The first system covers measures 658 to 666, and the second system covers measures 667 to 675. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Timpani (Timp.), and Piano (Pno.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Flute part has a melodic line starting at measure 658. The Oboe and Bass Clarinet parts have rhythmic patterns of eighth and sixteenth notes. The Timpani part has a simple rhythmic pattern. The Piano part is mostly silent, with some notes in the right hand. The second system begins at measure 667 with a 'rit.' (ritardando) marking. The Oboe and Bass Clarinet parts continue with their rhythmic patterns, while the Flute part has a melodic line. The Timpani part continues with its rhythmic pattern. The Piano part remains mostly silent.

AMMFA ANNKYE

The musical score is divided into two systems. The first system starts at measure 676 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Piano (Pno.) part begins at measure 676 with a tempo marking of *a tempo*. The Percussion part (represented by a double bar line) starts at measure 676 with a rhythmic pattern of eighth notes. The second system starts at measure 685 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Timpani (Timp.). The Piano (Pno.) part begins at measure 685 with a tempo marking of *Adagio*. The Percussion part (represented by a double bar line) starts at measure 685 with a rhythmic pattern of eighth notes.





AMMFA ANNKYE

The musical score is divided into two systems. The first system covers measures 712-719, and the second system covers measures 720-727. Each system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Timpani (Timp.), Piano (Pno.), and a Drum part. The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes. The Drum part has a consistent rhythmic pattern.

AMMFA ANNKYƐ

730

Fl.

Ob.

B♭ Cl.

Timp.

730

Pno.

730

739

Fl.

Ob.

B♭ Cl.

Timp.

739

Pno.

739

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 748 and 757 respectively. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), which are mostly silent. The Piano (Pno.) part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Drum part consists of a steady rhythmic pattern. The second system follows the same layout, with the Piano part continuing its melodic and harmonic development.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 766. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.) and a drum staff. The second system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.), followed by a grand staff for Piano (Pno.) and a drum staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The drum part consists of a steady eighth-note pattern.

AMMFA ANNKYE

The musical score is divided into two systems, each starting at measure 784 and 793 respectively. The instruments are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), and Piano (Pno.).

**System 1 (Measures 784-792):**

- Fl., Ob., B♭ Cl., Timp.:** All instruments are marked with a whole rest, indicating they are silent during this passage.
- Piano:** The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand provides a steady accompaniment with chords. Performance markings include *rit.* (ritardando) and *dim.* (diminuendo) at the end of the system.
- Timpani:** The timpani part consists of a rhythmic pattern of eighth notes, alternating between G2 and F2.

**System 2 (Measures 793-800):**

- Fl., Ob., B♭ Cl., Timp.:** Similar to the first system, all instruments are marked with a whole rest.
- Piano:** The piano part continues with the melodic and harmonic lines. The right hand has a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand continues with chords. The system concludes with a double bar line.
- Timpani:** The timpani part continues with the rhythmic pattern of eighth notes, alternating between G2 and F2.

### MUSICAL SCORE OF NKABOMU (UNITY)

Score

## NKABOMU

Moderato  
Vivace Common practice tonality

The musical score is written for a 2/4 time signature in a common practice tonality. It includes parts for Cymbals, Piano (treble and bass clefs), Dawuro, Apentema, Cym., Pno., Dwr, and Ape. The score is divided into two systems. The first system shows the initial rhythmic patterns for each instrument. The second system, starting at measure 9, shows a change in the piano part with a forte (f) dynamic and a melodic line in the treble clef. The percussion parts continue with their respective rhythmic patterns.



NKABOMU

17

Cym. 

Pno. 

Dwr 

Ape 

25

Cym. 

Pno. 

Dwr 

Ape 

33

Cym. 

Pno. 

Dwr 

Ape 



NKABOMU

41

Cym.

Pno.

41

Dwr

Ape

49

Cym.

Pno.

49

Dwr

Ape

57

Cym.

Pno.

57

Dwr

Ape

NKABOMU

65

Cym.

Pno.

Dwr

Ape

73

Cym.

Pno.

Dwr

Ape

81

Cym.

Pno.

Dwr

Ape

NKABOMU

89

Cym. 

Pno. 

Dwr 

Ape 

97

Cym. 

Pno. 

Dwr 

Ape 

105

Cym. 

Pno. 

Dwr 

Ape 

NKABOMU

113

Cym.

Pno.

Dwr

Ape

121

Cym.

Pno.

Dwr

Ape

129

Cym.

Pno.

Dwr

Ape

*rit.*

**Allegro**

NKABOMU

Twelve-tone technique

The musical score is divided into three systems, each starting with a measure number (137, 145, and 153). Each system includes staves for Cym (Cymbal), Pno (Piano), Dwr (Drum), and Ape (Ape). The Cym and Ape parts are primarily rhythmic, while the Pno part features melodic lines and chords. The Dwr part is mostly silent. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The Pno part includes a dynamic marking of *f* (forte) in measure 137. A large watermark 'VER' is visible on the left side of the page.

NKABOMU

161

Cym.

Pno.

161

Dwr

Ape

169

Cym.

Pno.

169

Dwr

Ape

177

Cym.

Pno.

177

Dwr

Ape

NKABOMU

185

Cym. 

Pno. 

Dwr 

Ape 

Moderato

193

Cym. 

Pno. 

Dwr 

Ape 

Pentatonic composition

201

Cym. 

Pno. 

Dwr 

Ape 

NKABOMU

209

Cym. 

Pno. 

Dwr 

Ape 

217

Cym. 

Pno. 

Dwr 

Ape 

225

Cym. 

Pno. 

Dwr 

Ape 



NKABOMU

233

Cym.

Pno.

Dwr

Ape

Adagio

241

Cym.

Pno.

Dwr

Ape

249

Cym.

Pno.

Dwr

Ape

NKABOMU *a tempo*

257

Cym. 

Pno. 

Dwr 

Ape 

265

Cym. 

Pno. 

Dwr 

Ape 

273

Cym. 

Pno. 

Dwr 

Ape 

NKABOMU

281

Cym.

Pno.

Dwr

Ape

289 *rit.* **Spirito**

Cym.

Pno.

Dwr

Ape

297

Cym.

Pno.

Dwr

Ape

NKABOMU  
Common practice tonality

305

Cym.

Pno.

305

Dwr

Ape

313

Cym.

Pno.

313

Dwr

Ape

321

Cym.

Pno.

321

Dwr

Ape

NKABOMU

329

Cym. 

Pno. 

329

Dwr 

Ape 

337

Cym. 

Pno. 

337

Dwr 

Ape 

345

Cym. 

Pno. 

345

Dwr 

Ape 

NKABOMU

353

Cym.

Pno.

Dwr

Ape

361

Cym.

Pno.

Dwr

Ape

Moderato

369

Cym.

Pno.

Dwr

Ape

NKABOMU

377

Cym.

Pno.

Dwr

Ape

385

Cym.

Pno.

Dwr

Ape

393 Introduction of parallel chords

Cym.

Pno.

Dwr

Ape

NKABOMU

*rit.*

401

Cym.

Pno.

401

Dwr

Ape

*a tempo*

409

Cym.

Pno.

409

Dwr

Ape

417

Cym.

Pno.

417

Dwr

Ape



NKABOMU

425

Cym.

425

Pno.

425

Dwr

425

Ape

433

Cym.

433

Pno.

433

Dwr

433

Ape

441

Cym.

441

Pno.

441

Dwr

441

Ape

NKABOMU

449

Cym.

Pno.

Dwr

Ape

457

Cym.

Pno.

Dwr

Ape

465 Introduction of parallel chords

Cym.

Pno.

Dwr

Ape

NKABOMU

473

Cym. 

Pno. 

Dwr 

Ape 

481

Cym. 

Pno. 

Dwr 

Ape 

489

Cym. 

Pno. 

Dwr 

Ape 

NKABOMU

497

Cym.

Pno.

Dwr

Ape

505

Cym.

Pno.

Dwr

Ape

513 *rit.*

Cym.

Pno.

Dwr

Ape

MUSICAL SCORE OF “ASOMDWE E ABA” (THE FRUIT OF PEACE)

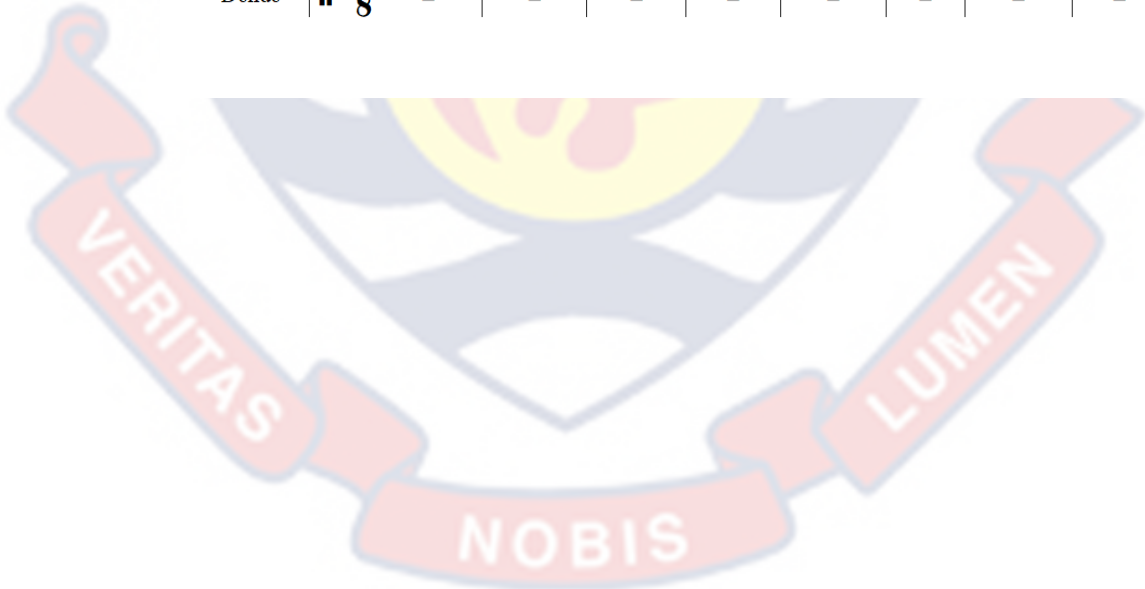
Score

ASOMDWE E ABA

EMMANUEL TACHIE ACHIRE

Moderato  
Vivace

The musical score is written for a 6/8 time signature. It includes parts for three Atenteben (Atenteben 1, 2, and 3), Whistle, Piano (treble and bass clefs), Castanet, and Dondo. The tempo markings 'Moderato' and 'Vivace' are indicated at the beginning. The score shows the first few measures of the piece, with the Atenteben parts having melodic lines and the other instruments providing accompaniment.



ASOMDWEE ABA

9

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

17

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

25

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

33

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

41

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

49

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

57

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

Adagio

65

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

73

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

*a tempo*

81

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

89

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

97

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

105

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

113

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

121

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

129

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

137

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

145

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

153

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

161

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

169

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

177

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

185

Ate. 1

Ate. 2

Ate. 3

189

Wtle.

185

Pian.

185

Cas

185

Don.

193

Ate. 1

Ate. 2

Ate. 3

197

Wtle.

193

Pian.

193

Cas

193

Don.

ASOMDWEE ABA

201

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

*dolce*

209

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

217

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

225

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

233

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

241

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

249

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

257

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

265

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

273

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

281

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

289

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

297

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

305

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

313

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

321

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

329

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

337

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

345

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

353

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

361

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

369

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

377

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

385

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

393

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

**Spirito**

401

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

409

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

417

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

425

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

433

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

441

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

449

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

457

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

465

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

473

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

481

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

489

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

497

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

505

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

513

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

521

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

529

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

537

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

545

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

*ff*

ASOMDWEE ABA

553

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

561

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

569

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

577

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

585

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

593

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

601

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

609

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

617

Ate. 1

Ate. 2

Ate. 3

Wtle. *ff*

Pian.

Cas

Don.

625

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

633

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian. *ff*

Cas

Don.

641

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

649

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

649

Cas

649

Don.

657

Ate. 1

Ate. 2

Ate. 3

Wtle.

657

Pian.

657

Cas

657

Don.

ASOMDWEE ABA

665

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

673

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

ASOMDWEE ABA

681

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.

*rit.*

689

Ate. 1

Ate. 2

Ate. 3

Wtle.

Pian.

Cas

Don.



ASOMDWEE ABA

697

Ate. 1

Ate. 2

Ate. 3

Wtle.

697

Pian.

697

Cas.

697

Don.

Detailed description: This is a musical score for the hymn 'ASOMDWEE ABA'. It consists of six vocal parts (Ate. 1, Ate. 2, Ate. 3, Wtle., Cas., Don.), a Piano accompaniment, and a Cas. part. The score is written on a grand staff with six vocal staves and two piano staves. The piano part includes both treble and bass clefs. The Cas. part is written on a single staff. The Don. part is written on a single staff. The score is marked with the number 697 at the beginning of each system. The vocal parts are mostly whole notes, while the piano part features a more active melody with eighth and sixteenth notes. The Cas. part consists of quarter notes, and the Don. part consists of eighth notes.



## CHAPTER SIX

## SUMMARY, RECOMMENDATIONS AND CONCLUSION

**Summary**

This creative project was done based on the story about, “Ammfa annkyɛ yɛ haw” (Un-forgiveness is worrying). The story is a fiction created by the composer because of this project work. The basis of it was that two good friends in Mumford in the Central Region of Ghana refused to eat a food that they have prepared, after a long exchanged of words. They became furious and gave the food to a third party to eat since they lost appetite on the food.

As the composer is a Ghanaian and wanted to join hands in developing Art music in the country, he based his themes on traditional musical materials and harmonized in the Western idiom that highlights musical nationalism, which gained a new importance during the Romantic Period. In the work, three musical pieces entitled “Ammfa annkyɛ” (un-forgiveness), “Nkabomu” (unity), and “Asomdwee aba” (the fruit of peace) were composed based on local materials (both the story and the musical materials). Musical materials from *asafo*, *gabada* and *kundum* were used to compose the work, “Ammfa annkyɛ,” musical materials from two folk songs from Ghana were used to create the work, “Nkabomu” while musical materials from *apatampa* were used to compose the work, “Asomdwee aba.” The three musical pieces were composed using diverse harmonic languages. The first and the third musical pieces are in minimalism and pandiatonicism respectively. The second musical piece has the following: common practice tonality, twelve-tone technique, pentatonic harmonization and common practice tonality with parallel chords in them. The musical piece in

minimalism, “ammfa annkye” was written for Western instruments. The second musical piece “Nkabom” was written for two western instruments and two locally made instruments while the musical piece in pandiatonicism, “asomdwee aba” was written for locally made instruments and a piano.

In composing the work, “ammfa annkye” a fictional type of story was written purposely for this creative work. Based on the story, materials from the three traditional dances stated above in Ghana were used to create many motifs to represent the human beings and other incidents captured in the story. The motifs were arranged in a way to follow the appearances of the people and the sequence of the other events within the story. Tone colours of the various instruments were also considered to bring variety of sounds that balance the events and the activities in the order of the story.

In composing the second musical piece, musical materials were extracted from a folk song entitled “sansa akroma” which is associated with the people at the Southern part of Ghana, were employed to develop the dawur (bell) and apentema sections of the work. Again, musical materials from the same song “sansa akroma” were used to develop the A and D sections of the piano part. The second folk song entitled “yayankuley” which is associated with the people at the Northern part of Ghana was used to develop the C section of the piano part. However, the B section of the piano part was developed from a tone row that was created and further used to develop a matrix to compose the piece, using the twelve-tone technique. This section of the work appeared as a deviation from the two folk songs.

As part of the work, five *apatampa* songs were selected and analysed to examine the compositional techniques used by the composers of

*apatampa* songs. The findings from the analyses and other materials from the *apatampa* ensemble were used to compose the third instrumental musical piece, “asomdwee aba”. In composing the musical work, findings from the songs were used in composing the *atenteben* section of the work. Furthermore, pitches were introduced into the rhythmic patterns played on the following instruments of the ensemble: *pati*, *tamalin* and *adaka*. These new musical themes (after the introduction of pitches into those rhythmic patterns of those instruments of the ensemble) were modified in diverse ways to develop the accompaniment section (the other sections of the work, apart from the *atenteben* section) of the work, “asomdwee aba”. The following instruments were used to perform the work “asomdwee aba”, *atenteben*, whistle, castanet, *donno* and a piano. The composer selected this medium for performing the work so that the performers and the audience will experience *apatampa* on a medium different from its usual instrumentation.

Some fundamental principles of (i) Formal analysis by *Zweiteiliges* and *Dreiteiliges* and (ii) Thematic Process by *Reti* were used to analyse the musical pieces to explain some of the compositional processes used to compose the musical works (both the five songs of *apatampa* and the three main compositions)

The report of this creative work encompasses six chapters. Chapter One highlights the background of the study, and other information about the work that are not found in the subsequent chapters. Chapter Two presents the history of *apatampa* ensemble, the analyses of the five selected *apatampa* songs, the findings from the analyses and the scores of the selected songs. Chapter Three is the full story of “*Ammfa annkye ye haw*”. Chapter Four

comprises the conventions used to represent the activities of human beings and the other incidents in the first musical piece, “ammfa annkye” and its analysis, and the analysis of “Nkabomu” and “asomdwee aba”. Chapter Five presents the actual scores of the composed musical pieces. Chapter Six comprises the summary, perspectives and conclusion of the creative project.

### **Recommendations**

It takes only the experts in the field of music composition, who are able to write music to reach most audiences immediately or later with their various skills and techniques. This special skills and techniques are used in creating a bigger work that a person do not finish in dealing with every aspect of the work at a time. In this work, there was an attempt to deal with most part of the work.

However, there are other sides of this creative work that the composer did not work on, since Thesis writing has its requirements and it is a time bound project. In view of that, the following are strongly recommended for any further work on this topic.

- (i) A comparative analysis on the two categories of the *apatampa* songs to examine similarities and differences of the compositional techniques used by those composers to arrive at these categories,
- (ii) The composition of a musical piece based on the two categories of the *apatampa* songs,
- (iii) A composition that involves extended forms such as sonata, concerto, based on either one category or both categories of the *apatampa* songs

Moreover, the following are recommended when performing or listening to this work. The person or the group of people:

(iv) should read the full story of “ammfa annkye yε haw” before listening to the two works,

(v) should read through the conventions of “ammfa annkye” before listening to the musical piece,

(vi) should perform or listen to the work, “ammfa annkye” first, before the work, “asomdwee aba”,

(vii) should perform or listen to the musical pieces at all places without any restrictions,

(viii) should listen to the musical works without the story for relaxation.

### Conclusion

Music making and / or storytelling, which forms a major part of our usual entertainment has been part of human activities since ages. Any attempt to take it / them off from ones activities undermines the quality content of entertainment needs of an individual in our various societies. Music making and / or storytelling as a tool for recreation is needed to develop the labour force of a nation in the form of relaxing the body to renew the strength for the next activities.

As a result, in-depth knowledge about *apatampa* songs have been unveiled in the work. Any composer can compose musical pieces to sound as *apatampa* songs after reading the chapter two of this work.

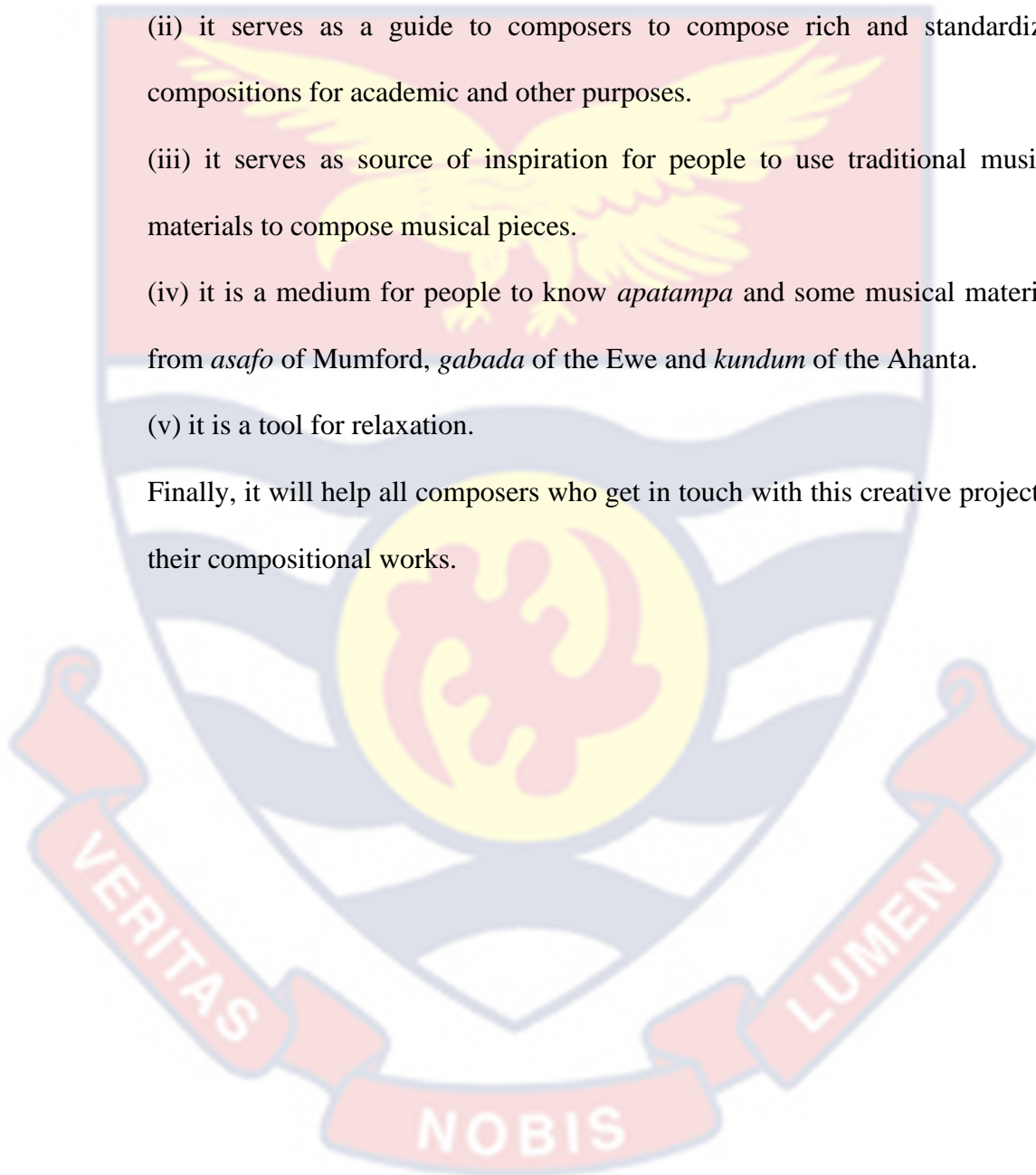
As part of the work, a fictional type of story was written and used to create musical works, following the sequence of the story. In the first

musical work, musical motifs were used to represent the activities of human beings and some incidents captured in the story.

This creative project is beneficial in the following ways:

- (i) it is a tool for teaching theory and composition in schools.
- (ii) it serves as a guide to composers to compose rich and standardized compositions for academic and other purposes.
- (iii) it serves as source of inspiration for people to use traditional musical materials to compose musical pieces.
- (iv) it is a medium for people to know *apatampa* and some musical materials from *asafo* of Mumford, *gabada* of the Ewe and *kundum* of the Ahanta.
- (v) it is a tool for relaxation.

Finally, it will help all composers who get in touch with this creative project in their compositional works.



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## APPENDIX

## SELECTED SONGS

The following songs were selected from *Apatampa* ensemble for the analyses in Chapter Two.

1.

MBAA BAASA HON AWAR

M baa baa sa \_\_\_ hon a war nnyeo \_\_\_ m baa baa sa \_\_\_

6  
\_\_\_ hon a war nnyeo \_\_\_ o baa ko se mo nto tam man' o

11  
baa ko se mo nsi dan man' o baa ko se ore hwe hwe ne yafun ba

2.

ESI E MMA NNYE EWI

E sie \_\_\_ mma nnye ewi na ewi nnyeo \_\_\_ E sie \_\_\_

6  
mma nnye ewi na ewi nnyeo \_\_\_ Na na Onya me o mawo nsa

11  
\_\_\_ fa ke ye e dwuma na se enya bi wo ho dze ato adzea dza

16  
ye wo ara wo ho \_\_\_ E sie \_\_\_ mma nnye ewi na ewi nnyeo \_\_\_

3.

## ESI MANOWA E

E si Ma no wae\_\_ me nyɛ den nyi o E si Ma no wae\_\_  
 me nyɛ den nyi o a fra ka kra\_\_ ba ma wo me ba  
 wo dze no e bi sa ebi sa\_\_ na ɔa ka be bio na ɔa ka be bia  
 me nyɛ den nyi o wo dze me ayɛ ako kɔ na me tow a na ɔa dzio\_\_

4.

## ƆATO KENTE AMA MO KORA

ɔa to ken te ama mo kora ɔ dze bii sii efura me ɔa to  
 ken te ama mo kora ɔ dze bii sii efura me mo hu niio me ke ka  
 o wo sime kora fo bo nyi ayɛ mo hu niio me ke ka o wo sime  
 kora fo bo nyi ayɛ mo kun Kwa me Kwa me e\_\_ Kwa me nyim pa  
 gyan gyan mo kun Kwa me Kwa me mo kun Kwa me ɔsan sa nyi

5.

OKWAN TSENTSEN AWAR



o kwan tsen tsen a ware — mo nnko o o kwan tsen tsen a ware



— mo nnko o se me nya mo ko na asem bi si me kyir a me ye den



se me nya mo ko na asem bi si me kyir a me ye den o kwan tsen tsen a ware



— mo nnko o asem bi si me kyir a me ye den ma tse

