UNIVERSITY OF EDUCATION, WINNEBA

ABLƆDEUU: AN ORIGINAL COMPOSITION DERIVED FROM COMPOSITIONAL TECHNIQUES OF *KINKA* IN AVENORPEDO IN THE VOLTA REGION OF GHANA

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A Thesis in the Department Of Music Education, School of Creative Arts, submitted to the School of Graduate Studies, University of Education, Winneba in partial fulfilment of the requirements for award of the Master of Philosophy (Music Composition) degree

JULY, 2014

STUDENT'S DECLARATION

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

SIGNATURE:……

DATE:……

SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR: Prof. C W K MEREKU

SIGNATURE:…….

DATE:…….

DEDICATION

I dedicate this work to the almighty God, to the memory of my father Agbotsi Afornorpe, my mother Salashie Kudoto, my family, friends and all who overtly and covertly contributed to the success of this work.

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GLOSSARY

Adzowɔwɔ: A short and intermittent performance that precedes a major performance by Anlɔ Eʋe

Afa: Eʋe god of divinity which foretells future events and also makes revelations.

Afaʋu: *Afa* dance.

Atompani: A twin-drum or talking drum used in sending messages in the olden days.

Azagunɔ: The master drummer

Banyinyi: A performance for the invocation of *Afa*

Bɔbɔbɔ: A musical type found among the northern Eʋe of Ghana

Bokɔ: The priest of *Afa* divinity

Bokɔnɔ ɖɔxo Senior priest of *Afa* divinity.

Gahu: A social dance of Anlɔ Eʋe of Ghana

Henɔ: The traditional composer or singer

Husego: One of the major movements or dance forms of *Yeʋeʋu*.

Konkoma: A social cultural troupe among Akans of Ghana

Kitikata: Eʋe appellation of God

Mawu: The name of God in Eʋe

Sogbolisa: Eʋe appellation of God

Tɔgbui: A title for chiefs and also for older males

Woleke: A musical dance found among the southern Eʋe

Allegro: A lively fast tempo in a performance

Cadenza: A solo improvisation inserted into the final cadence of a vocal or instrumental movement.

Cantabile: A performance with the melody well brought out.

Chalumeau: The bottom octave of the clarinet which sounds dark and hollow

Cantor: The lead singer.

Chorus	The response after the lead singer had brought up the tune.
Call and response	A repetitive style of musical performance involving a soloist and a group
Fanfare	A short dramatic series of notes played on trumpets or other brass instruments especially to mark the arrival of somebody important.
Fantasy	An instrumental composition in a free and improvisatory style
Isorhythmic	Repeating the same rhythm although the notes are different.
Interpolation	An abrupt change in musical elements from the main theme
Melo-rhythmic	The basic phenomenal unit of the music and extended by using the ostinato, hocket techniques
Moderato	A performance in a moderate tempo
Parallelism	It is a simultaneous performance of two or more different parts that are separated by constant intervals other than the octave.
Pentatonic	Any musical scale that has five notes to an octave
Picardie third	A name given to a major tonic chord ending a composition in a minor key.
Timeline:	A short distinct and often memorable rhythmic figure of modest duration, usually played by the bell or high-pitched instrument in the ensemble, and serves as a point of temporal reference.
Transposition:	The movement of a group of notes to a different pitch level while keeping the interval relationship.

ABSTRACT

Unlike choral art and popular music, the military band is still hooked to its umbilical cord of using fundamentally Western music as its repertoire. It has been my strongest desire that a sensitization be done on the need to adopt and adapt our rich cultural heritage to ensure that our military band music also becomes part of the global musical discourse. This quest ignited the study that focused on the *Kinka* genre of the Avenorpedo people of the Volta Region in Ghana. The research took a study of *Kinka* genre's generative processes featuring its origin, instrumental resources, rhythmic basis, vocal techniques, melodic, polyphonic and speech principles. These resources were creatively explored and blended with Western contemporary art music compositional techniques fused with military band tenets to come out with a hybrid innovation that maintains an African identity. The novel military band piece is titled *Ablɔɖevu*. It comprises four movements– *Banyinyi, Husego*, *Kinkaʋu* and *Kinata*–whose instrumentation formula is full-band/woodwind/brass/full-band. Very significant is the ethno-musicological dimension intended to deepen the appreciation and understanding of the *Anlɔ* Eʋe and their traditional music in general to the other world of art musicians. In addition, it is hoped that the piece will encourage creativity among not only military bandmasters, but also other Ghanaian art composers in writing music for the country's regimental bands. Finally, it is intended to augment the repertoire of contemporary art music of Ghana.

CHARPTER ONE

INTRODUCTION

1.1.1 Background to the study

It is a verity that in many countries of the world, composers have emerged with trends that have sought inspiration in various ways from the traditional music of their countries for the creation of (art) music. Among European musicians whose musical inclination did portray this ideology are Ralph Vaughan Williams and Benjamin Britten of Great Britain, Zoltan Kodaly and Bela Bartok of Hungary, Smetanna and Dvorak of the former Czechoslovakia, Mussorgsky, Borodin, Rimski-Korsakov and Stravinsky of Russia. All of them were protagonists of this ideology in the late 19th and early 20th centuries.

Agawu (2011) observes that many African composers' first exposure to notated music is in the form of hymns or pieces by European composers from the eighteenth and nineteenth centuries. However, in the first half of the twentieth century, (the pre-independence era of many African countries) the rebirth of Africanism has marked a turning point, as the quest for African art music identity and self-redefinition came into vogue through nationalist movements. "To reclaim art music identity, composers then resorted to indigenization of their approach by using traditional resources as basis for the creation of their new works"(Dor, 2005, p.50).

In Nigeria, art music was exemplified in the works of Akin Euba, Samuel Akpabot and Fela Sowande, who can be described as the most notable pioneers of this new idiom in West Africa (Omojola, 1998).Ghanaian art music composers like Amu, Nketia, Nayo,

Riverson, Amissah, Ndo, Maison etc. who held this intercultural view also wrote many musical compositions depicting the use of traditional elements mostly in contemporary choral music.

The military band and all wind bands for that matter, had chunk of its repertoire from the Western composers, because it was bequeathed us by Europeans. Nevertheless, later generation of military band directors like Colonel Josef Olubobokum of Nigerian military band and Colonel Ebonyin of the Ghana armed forces band have done their best by bringing in more traditional tunes to the repertoire. The motivation of the study stemmed from the view of Euba (2001) that an African identity in music is a prerequisite for the international acceptance of the works of African composers. “The most important thing for an African composer is to strive by every available means to capture in his music the cultural and spiritual essence which pervades the African continent" (Euba 2001, p. 72).

1.1.2 Statement of the problem

The interest of the Ghanaian public had shifted from Western music to local tunes in the 1980s when the Provisional National Defence Council (PNDC) government challenged musicians to compose local and patriotic songs. This trend put a lot of pressure on all military and brass bands, to replenish their repertoire with as much traditional tunes to satisfy the demands of the public. Evidently, there have been some attempts to compose using folk tunes for the bands but very little has been done in delving into the traditional musical types, getting the materials which can be processed in a way to project the originality of these genres.

This study however, focuses on creative ethnomusicology that believes in the use of traditional materials to create an innovation, touch on the history and the livelihood of the Eʋe people in general and particularly of Avenorpedo and furthermore, seeks to specifically examine *Kinka* dance (Eʋe traditional dance) and use the findings to compose for the military/wind band so as to boost the repertoire of the bands. My intention has been the documentation of *Kinka* genre by collecting *Kinka* rhythmic patterns, themes of songs, and other fascinating ideas to create an extension dueling on the inherent scales of the songs and the techniques that is unique in nature.

1.1.3 Purpose of the study

Having known the critical need for the young composer to compose using the local materials, the purpose for the study is therefore to investigate *Kinka,* look for its component materials, analyze them and create an extension of the identified musical resources for the military bands in Ghana. My background is in Western art music but my composition is influenced by my experience and strong interest in traditional and contemporary African musical styles and techniques. The purpose of reconciling my experience of this African influence is to construct a set of frameworks to analyze and understand the processes involved in cross-cultural composition which is paramount to this study.

1.1.4 Objectives of the study

Specifically, the study sought to:

1. Collect *Kinka* songs from Avenorpedo traditional community
2. Analyze the songs collected
3. Explore the most attractive musical elements to create new art works
4. Write a definitive analysis on the new work(s) created by the composer/researcher

1.1.5 Research questions

1. What is the origin of *Kinka*?
2. What are the various elements of *Kinka* genre?
3. How are these elements going to be used?

1.1.6 Significance of the Study

The quest for indigenization of music of Africa is the mantra that is gaining grounds among music composers and scholars who are making frantic efforts to liberate music from neo-colonialism. It is not a farce that the military/wind bands' repertoire is inundated with Western musical scores. This study is, therefore, one of the efforts to replenish the repertoire of our military/wind bands, provide an alternative to contemporary Western art that has enriched itself and remains firmly anchored in Western ways of thinking and doing things, and also to bring our audiences closer to our culture. According to Euba (2001) the primary audience for an African composer exists in Africa and the Diaspora and a composer who cultivates a solid home market has a better chance of success on the international platform, hence, fulfilling the call for military bandmasters to writing pieces that can be enjoyed internationally.

Also very significant of this work is the ethno-musicological dimension which deepens the appreciation and understanding of the *Anlɔ* Eʋe and their traditional music in general and to reveal the elements in *Kinka* to the other world of art musicians. It is hoped that the work will bring to the fore how to compose music using materials and techniques from the traditional setup and blending it with the Western idioms. In addition, it will encourage creativity among not only military bandmasters, but also Ghanaian composers in writing music. Finally, it will add to the repertoire of contemporary art music of Ghana, especially, the military and wind bands.

REVIEW OF RELATED LITERATURE

1.2.1 Meaning of Music

Music has always been a world-wide art because its basic elements cut across all types everywhere. They have simply been given different degrees of development and different combinations as well as relationships for identical functions in different parts of the world. In Africa, music forms an integral part of the socio-cultural life of the people. As culture is said to be dynamic, music and its organization has undergone subtle changes over the years in all cultures. Consequently, there have been conscious efforts by musicians to produce music that reflects their identity.

1.2.2 Acculturation of African music

The African continent is the second largest continent in the world, and its people constitute a 10th of the world's population with about one thousand indigenous languages spoken throughout the continent (Stone, 1998). African music has a long history that has been orally transmitted from one generation to the other and captured in written form in excerpts found in journals of Western explorers. Writings on African music are largely based on Western theoretical frameworks, and these literatures available go a long way to influence the discussion of African music.

Most of the African music history has been surrounded by controversy of misrepresentation by non-native observers. Modern scholars of African music such as Hugh Tracy of South Africa, Nketia of Ghana, Mngoma of South Africa, Maraire of Zimbabwe and Makabuya of Uganda and others have expressed their reservation about

the act of misrepresenting Africans' culture by people who did not understand the culture and the functions of the arts in those people's lives. These discussions have highlighted the need to introduce a context-based approach in the study of music and dance in Africa.

Emielu (2006) observes that Africa, before European and Islamic contacts, was made up of self-sustaining 'ethnic nations' who lived in more or less homogenous communities where life was largely communal. Music in these societies was an integral aspect of life and musical performances punctuated important milestones in the life of the individual from the cradle to the grave. Music making was built around communal activities such as agricultural and other economic activities, domestic chores, religious rites and rituals, festivals, etc. Song texts were derived from shared history, myths, legends and philosophies, while musical instruments were constructed from materials found in the environment.

Music was also an instrument of social control as well as a symbol of political authority. The songs were folk songs in nature and nobody claimed authorship of any composition. Music was used for recreational activities as well as worship and at no point was music or musical performance sold as an 'economic product'. However, this state has changed drastically with the coming of Christian and Islamic culture as well as the European contact with Africa.

Two main external influences have made significant impact on African musical culture. These are Islam and Arabic culture from the East and European culture from the West. According to Oliver (1991), Islam was present in Africa from 639 AD when the Arab armies invaded Egypt and defeated the Byzantine garrison. Again, Islam in its early stages of introduction in North Africa was on oral tradition which sought to regulate the religious practices in military camps in which allies, concubines, wives and children were included. He submits further that the development of Islam as a universal religion capable of absorbing non Arabs in large numbers was only possible after Arabic was adopted as the official language of the Koran.

From the military campaigns, evangelization activities spread to slave soldiers, nomadic Arabs and traders in the late 18th and early 19th centuries, Fulbe Muslim leaders were at the forefront of a succession of Islamic jihads, or holy wars, which swept West Africa. The largest of the new Muslim reform movements occurred in the Hausa city-states of modern northern Nigeria and led to the creation of the Sokoto caliphate or empire. Everywhere Islam reached, it brought in its wake Arabic culture, including music and musical instruments which significantly altered the face of African traditional music (Lindsay, 2010).

Within Africa in the pre-colonial period, trade, wars, migrations, and religion stimulated interaction among sub-Saharan societies, encouraging them to borrow musical resources from one another, including peoples exposed to Islamic and Arabic culture.

These people had integrated some Arabic instruments and techniques into their traditional music. Some usages became concentrated in particular culture areas, whereas others were widely distributed. Thus, the savannah belt of West Africa forms a musical area distinct from the Guinea Coast because of its virtuosic instrumental styles and the presence of a class of professional praise singers, or griots, in that area. Similarly, the music of East Africa is distinguished from that of Central Africa by a number of instruments, and from that of southern Africa, which traditionally emphasizes certain kinds of choral organization and complex forms of music.

By far the most far reaching influence on African music both in the colonial and modern times is Africa's contact with Europe. This European legacy has come through trade, Christianity, colonialism and Western education. European trading activities in Africa included trade in legitimate goods as well as the obnoxious slave trade. Millions of Africans (mostly black Africans) were forcefully transported to the 'new world' and other parts of Europe as house helps and plantation and industrial workers during the slave trade era which lasted several centuries until it was abolished in about 1807. As Nketia (1974) observes, the slave trade from Africa paved the way for the transportation and growth of African derived music in America and Europe. By accepting those aspects of the master's culture which were either congenial to their past learning or necessary for their survival, and retaining such aspects of African culture for which they found no substitute, African slaves carved a niche for themselves; a hybridization of cultural practices which combined African and foreign cultures.

Such Cultural practices have been given such labels as Afro-American, Afro-Cuban, Afro-Haitian, Afro Brazilian etc., and reflecting African cultural practices in foreign lands. In the Western world, hybridization was consciously and deliberately done over the years. Nketia (2005) notes that Zoltal Kodaly insisted that a certain number of Hungarian folk songs be learnt by students of the Liszt Academy of Music in order that they may be part of their musical vocabulary and thinking. Nabokov (1961) observes that in Western music history, some of the best flowerings have come as a result of a hybridizing process by Mozart and Haydn and so many of our great composers as a result of some sort of syncretism.

The appropriation of music from other cultures is a common practice. Earliest records of music indicate its trans-geographic influence. Malm (1977) explains in Chapman (2007) that the Chinese term for foreign music "Hu Yueh" appeared during the T'ang Dynasty (618-907 AD). The rulers Hsuan-Tsung (712-756 AD) listed nine different types of music from surrounding regions and maintained the ensembles from each of these regions. According to Merwe (1989), cited in Chapman (2007), European music is itself shaped from many borrowed instruments and styles, particularly from the Middle East. Arab music had a significant impact on European style, instrumentation and performance between the 8th and 13th centuries AD.

Large-scale influence can be charted historically and until recently, there have been few specific works or individual oeuvres that have reflected a conscious compositional commitment to syncretism. The process is often observed as a result of the collective

enterprise of members of societies who have undergone radical change. The musical syncretism of the South of the United States of America, for example, was forged in the furnace of slavery (Chapman, 2007). Over the last 150 years intercultural communication and exchange have dramatically increased and some composers have used this opportunity to explicitly address music from across cultural borders.

1.2.3 Music and African Wars

In Asante's oral traditions when a narrator is giving account of a battle or of events during the reign of a particular king, or telling a story about migrations, he may mention musical instruments that were captured or lost, or musicians who were among the captives of war. He may also mention musical types, and dances or some specific innovations in performances (Rattray, 1929). Tait (1955) states that musical results of territorial expansion or conquest by migrating groups can be found in many areas. For example, elements from *Konkomba* dances were absorbed into the musical organization of Dagomba when the Konkomba were conquered. The triumphant *Zem* dance is said to be connected with the Konkomba *Ndzee* dance.

1.2.4 Music and Religion

Indigenous African gods sometimes migrated, taking with them their music and forms of worship. In Ga societies, the adoption of gods of Akan origin for worship meant also the adoption of the appropriate Akan musical types. These have survived and are now regarded as an integral part of the Ga musical tradition (Nketia, 2005). Islam acted as the carrier of Arabic musical traditions. According to Fage (1961), the music of states in

northern Ghana, in particular Gonja, Mamprusi, and Dagomba was partially Islamized through Mande and Hausa immigrants.

The one-stringed fiddle and the hourglass drum are two important musical instruments in the Dagomba area which are of Arabic origin and used mainly by Hausa people. There are a few musical types common to Dagomba and Hausa, such as *Damba, Tora*, and *Lua*. Islam has a long and multi-faceted history in West Africa, as elsewhere. Over roughly a thousand years, it has influenced the economy, politics, education, social and gender relations, architecture and other elements of West African culture and history.

1.2.5 Cultural Musical Contacts

Contact with traditions often influenced the adaptation and assimilation of music and musical instruments. Da Cruz (1954) states that beyond the Volta, the interaction of Asante with Dahomey (now Benin) is seen in a number of common musical types or instruments; these constitute evidence of more intensive contact between the two kingdoms. According to Da Cruz, there is an orchestra called *Kantanto*, which Dahomey tradition attributes to Asante, and there is the talking drum *atomkpali* played in *Athieme,* which is probably of Asante's origin. The foregoing underscores the fact that although music in the pre-colonial period was practiced on the basis of ethnicity, the traditions of ethnic groups were exposed to influences leading to a change or hybridization. For example many West Africans captured and sold as slaves in the United States sang songs which became gospel music.

1.2.6 The Concept of Nationalism

In order to understand the notion of nationalism it is first paramount to comprehend what a nation is. A nation is "an imagined political community imagined as both inherently limited and sovereign" (Anderson, 1991, p. 54).

Richard Handler further expands this perception in the text, Nationalism and the Politics of Culture in Quebec, in which he states:

> Nationalism is an ideology about individuated being. It is an ideology concerned with boundless, continuity, and homogeneity encompassing diversity. It is an ideology in which social reality, conceived in terms of nationhood, is endowed with the reality of natural thing (Handler, 1988, p.44).

The important aspect to note in both of these theories is the idea of a nation not as a fixed solid entity, (such as a Country, which incidentally nation is commonly used as a synonym for) but as a virtual 'imagined' social community. The consequence of this is that the impression of a nation is based on the members' opinion of a 'common bond' and not actual interaction and social engagement. It is widely accepted that a nation cannot be created artificially, but is a body formed from a long history of characteristics (Gellner, 2003). Smith (1998) indicates that these characteristics can contain but are not limited to; language, culture, religion, folklore, symbols and music. The social psychology of a nation is thought to stem from the sense of a national pride and national identity, which manifests as a self-association with group accomplishments and sensation of encapsulation within a group, respectively (Hechter, 2000). Nationalism may be expressed in many different ways, depending on what creates a sense of belonging in the

people of the nation and how an individual or a group chooses to express their nationalism.

Geography, language, history, spirituality and religion, ethnicity, culture, and citizenship can all work together or separately to create a sense of belonging in the people of a nation. People can choose to express their nationalism in a variety of ways, including through celebrations of identity; political actions; the writing and telling of history; artwork (painting, sculpture, illustration, and graphic design); literature (novels, plays, and poetry); multimedia (television, websites, movies, animation, and video games); magazines and newspapers; songs, and speeches.

1.2.7 Nationalism in Western Music

As a musical movement, nationalism emerged early in the 19th century in connection with political independence movements, and was characterized by an emphasis on national musical elements such as the use of folk songs, folk dances or rhythms, or on the adoption of nationalist subjects for operas, symphonic poems, or other forms of music.

Group sentiments that emerged in Eastern Europe following the collapse of communism are clearly manifestations of nationalism, not unlike what one would have seen in Africa on the eve of the European scramble for the continent. When the Soviet Union collapsed, its former republics split off, some of them facing internal conflicts as various groups sought to retreat into their linguistic or cultural enclaves.

As briefly mentioned in the above section, the notion of nationalism can also be seen strongly in certain music. It is thought to have surfaced as a musical phenomenon in the mid Romantic era (1830-1850) and was heavily tied into the social Romantic Movement, which also held nationalism as a central theme (Dahlhaus, 1989). The key elements of romanticism were expression and meaning, both of which link to the nationalistic psychology of pride and identity, as discussed earlier. This led to a focus on folklore and national languages, as well as an increase in the importance of local customs and traditions (Gellner, 2003). It comes as no surprise therefore, that the main aspects of nationalistic music stem from these same facets; folk tunes (or National musical traditions), programmatic use of folklore and National musical language/colours (instruments).It is very interesting to note though, that the tone colours used in some 'National' folk tunes are actually not characteristic to the country of origin (Newman, 1954).

Again, this relates back to the idea that nationalism is a sense based on the members' opinion of a 'common bond' and sometimes not a genuine link. Music of this time can be seen to be littered with examples of nationalistic tendencies, such as Antonín Dvořák's 'New World Symphony', which is reminiscent of Bohemian traditional harmonies, and 'The Five' or 'Mighty Handful', whose aim was one of constructing a specifically Russian style of art music ((Longyear, 1988;Grout, 1960). It is believed the patriotic need to write such music came from a desire to break away from the German-Austrian 'Classical' musical techniques and create a musical style specific to a single nation

(Dahlhaus, 1989). This again was rooted in the human aspiration to have a 'sensation often capsulation within a group'.

Finlandia is the national song of Finland written in 1899 for the Press Celebrations, a covert demonstration against escalating censorship from Russia. This piece became a symbol of Finnish nationalism (Ministry for Foreign Affairs of Finland, 2008). Sibelius composed this symphonic poem to accompany a series of tableaux illustrating episodes and stories in Finland's past (Pekkilä, 1994).According to Lyle (1927), it is a beautiful example of nationalistic music evoking the feelings and emotions of the Finnish people at the time while referencing national folklore and history. It also went further, becoming Finnish folklore in its own right and the pure musical icon.

'MáVlast – Bohemian Fatherland' was composed between 1874 and 1879. MáVlast forms a set of six symphonic poems depicting aspects of the countryside, legends, or history of Bohemia (now known as Czech Republic). Smetana felt that "if we are gifted, it is our duty to work for the glory of our nation" (Apel, 1968, p. 45). He became known as one of his nation's leading composers, pianists, and conductors. These six pieces incorporate many of the aspects with nationalistic ideas e.g. Šárka acts as a programmatic portrayal of the ancient Czech legend about Maidens' War (Beckerman, 1986). Vyšehrad describes the Bohemian royal court overlooking Prague, which had thrived in the eighth century under Queen Libuše While Vltava, which is regarded as the most famous work out of the six, contains a folk song adaptation, as well as many programmatic elements (Beckerman, 1986). The Czech Philharmonic Orchestra

performed this piece at the opening of the 1990 Prague Festival. According to Gutmann (2008), this performance, signifying the end of Communist rule, conveys an intense emotion and touching symbolism that shows the patriotic effect and impact these compositions still have on the Czech people of today.

Even though nationalism has been documented in history of Western art music in the nineteenth century, Finkelson (1989) notes that the concept extends further back in Western history, for example Bach used the chorale to establish a German identity in such a way that even when surrounded by complex counterpoint, Germans never failed to recognize the chorale tune. In England, he noted further, Handel mobilized audiences not only through his choice of oratorio topics (which addressed social injustice that was prevalent at the time) but also by writing great choruses, in popularity of choral tradition among the English.

In any case, European nationalism, a pan-European identity in art music does exist. Common bonds of language, culture and history were strengthened. Nationalism led people in their country to be united against the colonist. For example countries like Germany and Italy became united and this inspired the composers to write music about their country. The Italian opera composer Giuseppe Verdi chose librettos that fanned public hatred for the Austrian overlords; forming anti-Austrian.

1.2.8 Nationalism in African Music

African nationalism is a subjective feeling of kinship or affinity shared by people of African descent. It is a feeling based on shared cultural norms, traditional institutions, racial heritage, and a common historical experience. One enduring historical experience shared by nearly all Africans was colonial oppression and its concomitant indoctrination. This monumental influence was not confined to the domain of music only, but it affected almost all facets of culture including religion and education. According to Agawu (2011), many have accepted the limits set by the kinds of cadence and phraseology prescribed in the music of the West. For now, he states further, we must contend with the fact that a largely protestant tonal legacy continues to dominate the musical consciousness of many budding composers.

After colonial rule had been firmly established, Africans continued to exhibit many forms of disaffection and resistance. Groups like Pan-Africanism began as a protest movement against the racism endured by black people in the New World. It slowly evolved into an instrument for waging an anti-colonial struggle dedicated to bringing about African rule in Africa. Along with this sense of shared identity is a collective desire to maintain one's own cultural, social, and political values independent of outside control. Music has also been a venue for profound political expression, with contributions coming from composers as diverse as Bob Marley, Hugh Masakela, Amu, Sowande, and many others.

In fact the potential for music to directly influence the political evolution of society has long been recognized by some thinkers, and even Plato warned that the modes of music

are never disturbed without unsettling of the most fundamental political and social conventions. As what could be described as 'nationalism 'in African music, Art music composers like Amu, Nayo, Riverson, Amissah, Ndo, Maison, and Nketia who held this nationalistic views wrote many musical compositions depicting the use of traditional elements mostly in contemporary choral music. An important compositional technique of Amu was the use of cross-rhythms and polyrhythmic organization based on traditional Ghanaian drumming coupled with the intonation of the language like in *Alegbegbe* (a title of composition). Also remarkable is his adoption of the *Akan* traditional storytelling in *Abibrimma* and Bonwire Kente- weaving song respectively. Among other Ghanaian composers who exploited *Akan* lyrical elements are I.D. Riverson and M.K. Amissah, while N.Z. Nayo and Ndo looked more into the Eʋe models.

In Nigeria, early church musicians, many of whom lacked professional training in music, were to encourage and train a later generation of musicians and composers who, with the benefit of professional musical training in Europe, have written a considerable body of compositions, conceived in the tradition of European classical music but making considerable use of African elements. These composers include Fela Sowande, Ayo Bankole, Akin Euba, Samuel Akpabot, Lazarus Ekwueme and Okechukwu Ndubuisi. These marked the emergence of nationalist church music composers in Nigeria in the nineteenth and twentieth century and the consequent creation of an indigenous tradition of Nigerian church music provided the foundation for the development of modern Nigerian art music (Omojola, 1998).

Composer Fela Sowande was regarded as a champion of Nigerian music in the 1950s when he composed his work, but modern Nigerian composers now feel that he was too Eurocentric His fate was one of diminishing legitimacy, and in similar scenarios, works by other composers come to be judged by some as exploitative, in spite of the intentions and efforts of those composers (Omojola, 1998). The logic behind this reasoning is that the primary audience for an African composer exists in Africa and the Diaspora and a composer who wins the heart and mind of his primary audience can be a successful composer internationally (Euba 2001).

Nketia alluded to this fact when he recounted that:

> The importance of all these, which has always struck me in Africa, was reinforced for me in India during a concert of Indian classical music featuring a singer at the National Centre for the Performing Arts in Bombay. The audience did not just listen. It was evident from the waving of hands and changing body attitudes that they identified themselves with the underlying structure of the music and shared its aesthetic values, and that those who did so were aware of the expectancies in melody and rhythm that provide the common bond for mutual responsiveness and shared focus (Nketia 2005, pp. 340-341).

1.2.9 The Process of composing music

The art of composing entails bringing something into being that did not exist before (Mereku, 2012). "Composing, etymologically and practically means the 'putting together' of materials such as words to make a poem, an essay, or a novel; musical notes to make a sonata or a symphony" (Scholes, 1991, p. 65). Mereku (1993) going further says 'putting together' in musical composition has different dimensions namely:

- 'putting together' of notes in succession – MELODY
- 'putting together' of melodies horizontally – COUNTERPOINT
- 'putting together' of notes simultaneously – HARMONY
- 'putting together' of phrases into sentences, up to themes, to sections to movements – FORM
- 'putting together' of timbres – orchestration or instrumentation.

The totality of these components, he says, is the composer's craftsmanship, technique or design. Corozine (2002) defines composition as an original piece of music. Paynter (1997) also describes composing as an age-old natural process of thinking and making. According to Rice (2014), music composition is to music what writing a story is to literature or painting a picture to art. It is the sharing of a "story," no matter how abstract, between the composer, the performers and the audience all must go through a process.

Below are the steps Dwayne Rice recommends to create a piece of music. It starts with an idea and ends with a written score that can be shared with and interpreted by others.

Idea: Everything starts with an idea. Think about music you have heard or know and see if you can think of anything new out of it.

Research: In order to create the best piece you can, always do some research. First, find out about the individual or group for whom you will be composing the music.

What instrument(s) do they play?

At what level can they play them?

Then think about the style of music you intend to use. Look for and listen to other music that sounds like what you want to create, or just find other music you think is cool and study it. Find out what makes it sound that way.

What instruments does it use?

What rhythms does it use?

Is it one note or part at a time, or many notes and parts happening at the same time?

What note patterns does it use?

What chords does it use?

Brainstorming: Spend some time brainstorming additional ideas. Ask yourself questions like:

What do I want to say with this piece?

What do I want to happen during the piece?

What is something innovative or cool that I could do?

What will move people to tears, to anger, to joy, etc.?

The Blueprint: After having a bunch of ideas on paper or in a notebook, create a blueprint for the piece. This is just like the blueprint for a new building. Music has structure, so you may want to create that structure before you do anything else. Here are the things you can use to create a blueprint for a piece:

- Length of Time – start here. How much time do you have?

- Movements– will the piece be a single movement or several movements. Decide now about how long you want each movement to be.
- Sections – after you have figured out the larger structure, divide the piece or movements into smaller and smaller sections, depending on how much definition you want to give to the piece or how long it is. A section can be just one theme, or where something particular happen.
- Musical Ideas – once the piece is divided up into sections, start filling in what you think should happen musically in each section. This almost always changes when you actually start writing the music, but it gives you a good idea of the direction of the piece and will keep you from wandering aimlessly with the music.

Usually start the blueprint as a timeline and figure out where the 'golden section' is, which the geometric mean of the piece is.

Set up the score: After you have done all your research, created a blueprint etc, you can set up the score in your music notation software and start composing. Use the blueprint to set up the sections of the music. First decide on a tempo of the particular movement or section and then put double bar lines in at the divisions of sections you have determined. That way you know about how many measures you need to fill in each section, how many you have to get somewhere, or how many to achieve some big moment.

Fill in the first draft: Now that you have general music ideas and a structure to fill with them, start working through the piece. You don't have to do it all in order, but make sure you are aware of the flow of the piece.

Orchestrate and revise: After the first draft is complete, step away from the piece for a day or two and then come back and make revisions, clean up the connections between ideas, etc. Make any changes to the form, melody, harmonic progressions, etc. that you feel may need adjusting to work better within the context of the piece, or to help the flow of the music.

Pay attention to the details: After you have completed a second draft, it is time to comb through the score and look at all the little stuff. Pay attention to things like dynamic markings, articulations, where words are placed, etc. Make sure they are legible. However, Mereku (1993) says there is no one method of composing. Composers work in different ways depending on their frame of mind, personality and temper. He explains that nonetheless, research has identified three main ways composers work. These are by intuition, inspiration and development.

1.2.10 Scoring For the Military Band

The dawn of the sixteenth century came the renaissance of the art of war in Europe, and soldiering was being gradually consolidated into a system. Kings and princes began to lay the foundations of their standing armies, and great attention was given to military administration, drilling, equipment and everything appertaining to martial pomp and display. The old system of employing minstrels during a campaign had fallen into desuetude. Armies were adopting precise codes of musical signals, whilst the march in exact rhythm, accompanied by musical instruments, was now carefully taught. All this

necessitated properly trained musicians who could operate with the particular units to which they belonged (Maddy, 1957).

As its name implies, the military band was originally a group of musicians employed by military for military functions. But with its newly created importance the name referred to a combination of wind instruments both woodwinds and brasswinds, together with percussion. As with any type of musical ensemble, the wind band has undergone periods of growth, development, and evolution. Throughout music history, there have been a variety of factors that have affected the size of ensembles, instrumentation and timbre, and literature, both original and transcribed (Adkins, 1941).

While the timbre of the 19th century band became more diverse, it also became more consistent, as the instruments were refined to more or less their present state. Due to the efforts of inventors and refiners such as Wilhelm Wieprecht (tuba, baritone), Johanne Stoelzel (valve), Theobald Boehm (flute), Adolph Sax (valve, saxhorn, saxophone), and Hyacinth Klose (clarinet key system), bands could enjoy all the instruments utilized today in a more or less contemporary state of development. The following chart suggests the wide variety of instruments available to the contemporary concert band:

Table 1 Contemporary concert band instruments

	Flute	Double Reeds	Clarinet	Saxophone	Cylindrical Brass	Conical Brass	Saxhorns
Soprano	Flute piccolo	oboe	E-flat sop. B-flat sop.	soprano	trumpet	Cornet	Flugel horn
Alto	alto	oboe	B-flat sop. E-flat alto	alto	trumpet	French horn	Alto horn
Tenor	-	Eng. horn	E-flat alto B-flat bass	tenor	trombone	French Horn	tenor horn, baritone
Bass	-	bassoon	B-flat bass	baritone	trombone	-	Euphonium
Contrabass	-	contra-bassoon	E-flat contra B-flat contra	bass	bass trombone	-	F, E-flat, C, double-B-flat tuba

Typically, not every country has used all the wind instruments potentially available. For instance, William (1962) explaines that French and Italian bands use the complete family of saxhorns, providing a full spectrum of conical brass sound not found in British and American bands, which usually employ only the baritone and bass horns. In contrast to American bands, British bands emphasize cornets over trumpets. The bassoon is fundamental in English and German bands while American bands frequently double or supplant the bassoon with the saxophone. E-flat soprano clarinet and soprano saxophone are staples of the French and Italian bands not always accepted in American bands. Adkins (1941) postulates that in arranging for the military band, it is necessary to have in

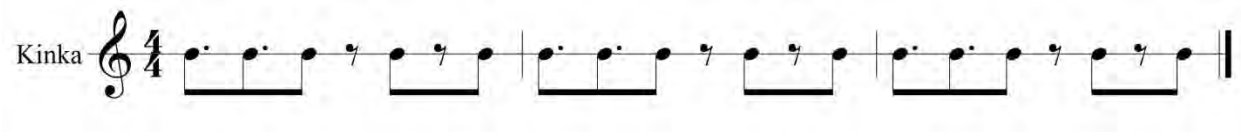
mind the corresponding tone colour of instruments of the military band to the orchestra. A table showing the relationship between the orchestra and military is produced below:

Table 2 colour of instruments

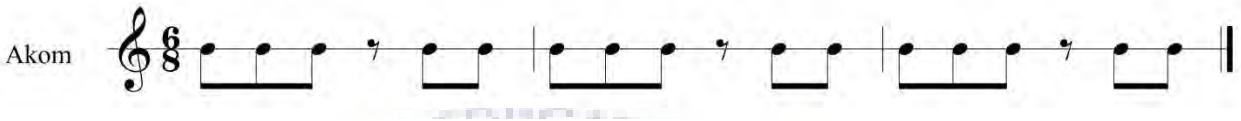
ORCHESTRA	MILITARY BAND
Leading Violin	Solo Clarinet, Eb Clarinet, and Flute
1st Violin	Repiano Clarinet
2nd Violin	2nd Clarinet
Viola	3rd Clarinet, Eb Alto Saxophone
Cello	Euphonium, Bassoon, Bb Tenor Saxophone
String Basses	Basses
Flute and Piccolo	Flute and Piccolo
Oboe and Cor Anglais	Oboe and Cor Anglais
Clarinets	Cornets
Bass Clarinet	Bassoon
Bassoon	Bass Clarinet
1st and 2nd Horns	Horns
3rd and 4th Horns	Trombones, Bassoon or Saxophone
Trumpets	Divisi Cornets
Trombones	Trombones
Tuba	Basses
Percussion	Percussion

I am with the view that idiophones' must be played on parade because of the role this instruments play in African music. Unlike the bass drum that only gives steps to troops when marching, idiophones such as the *agogo* bell (*gakogui*), banana bell (*atoke*),

gong-gong (*dawuro*), castanet (*frikyiwa*), rattle (axatse) and clippers can carry the time-line that propels the music.



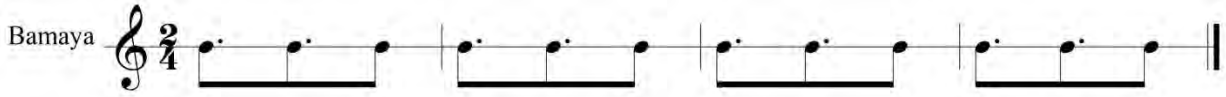
Musical Examples 1 *kinka* time line



Musical Examples 2 *akɔm* time line

The addition of the above instruments will also distinguish the genres from each other.

Musical Examples 3 *Agbadza* time line



Musical Examples 4 *Bamaya* time line

THEORETICAL FRAMEWORK

The study is based on four main theories: creative ethno-musicology by Akin Euba, Webster's creative thinking process, Nketia's theory of inter-culturalism (syncretism) and generative theory of tonal music (GTTM) by Fred Lerdahl and Ray Jackendoff.

1.3.1 Creative Ethnomusicology

Many scholars in ethnomusicology, anthropology and other related disciplines expound that the meaning and analysis of the music of any people requires an appreciable understanding of both the culture of the people in which music exists and what meaning the music might have to its traditional practitioners. The end result of the research and analysis is published in form of essays in journals and other publications. Creative ethnomusicology as propounded by Akin Euba is by contrast, the creative applications of the techniques of ethnomusicology. According to him, the end result of creative ethnomusicology is the composition of music in which elements derived from research are employed. In short he says, research in normal ethnomusicology leads to scholarly writing while research in creative ethnomusicology leads to composition. My research is therefore undoubtedly guided by creative ethno-musicological methodologies and theories as well as relevant historical and anthropological approaches and theories.

1.3.2 Creative Thinking Process

Another framework on which my thesis is based is Webster's creative thinking process. The research on *Anlɔ* Eʋe traditional music with focus on *Kinka* as well as the history is the stand point of this elaborate and comprehensive study. Mereku, (1993) observes that

as a composer, studies in African music should enhance one's mind's ability to think in African sounds. It is when the composer can internalize the elements of African music that imaginative thinking can occur with African ideas. Creative thinking sharpens our creative skills and focuses our imaginative thought.

Webster (1996) in his creative thinking process theory says individual skills such as tonal imagery, rhythmic imagery and syntax are convergent thinking skills; and musical extensiveness, flexibility and originality are divergent thinking skills. These all, he says, are subject to the influence of the environment during the early years of development and possibly into adult life. Consequently, in addition to archival resources, I draw on my personal knowledge and memories of musical activities that I have heard, seen, participated in and practiced as a native of *Anlɔ* Eʋe and a practicing musician born and bred in Avenorpedo and nurtured in *Anlɔ* Eʋe traditional culture.

1.3.3 Syncretism

When the music of two or more cultures merged, the outcomes can range from simple borrowings to the development of new forms of music. It appears that the word *syncretism* was first applied to music by Richard Waterman when he used it to describe the blending of African and European music in America (Waterman, 1948). He borrowed the term from religious studies where it means the fusion of two or more systems of beliefs and practices to form a new religion in which features of both religions remain in evidence in the new one (Rice, 2005). Herskovitz, as explained in Merriam (1964)

describes syncretism as specifically that process through which elements of two or more cultures are blended together; this involves both changes of value and form.

The Oxford English Dictionary defines hybrid from the Latin word as offspring of a tame sow and wild boar. The offspring of two animals or plants of different species or (less strictly) varieties a half-breed, cross-breed, or mongrel..... There is, of course, more metaphorical, less biological ways of defining hybridism. Webster's New Collegiate Dictionary broadens the definition to include a person produced by the blending of two diverse cultures or traditions. Webster (1996) describes it as anything of heterogeneous origin or composition, and even more generally, a composite. We also found a linguistic definition that refers to a word composed of elements from different languages. Clearly, not only animal and plants may be seen as hybrid, but people, cultures, traditions, and languages as well.

Combining the definitions above, syncretism will therefore mean the creation of something new from at least two or more sources that bear references to those sources. This process sounds innocent enough, but the rise in popularity of "World Music" in the West during the 1990s evoked debate in the literature about the use of these terms "appropriation" Ziff and Rao (1997),"hybridization" Kartomi (1981), "syncretism" Stross (1999). However Nettle (1978), and Kartomi (1981) use the term interchangeably.

The use of syncretic approach is not only technical but cultural and may involve the composer in issues of levels of consciousness of personal identity. The point of

intersection between my own first musical culture and the breath of diverse music such as military music, classical, choral and pop music has created the musical maze which manifest in a kind of kaleidoscopic picture in the composition of the study.

It is true that [modern African] composers have often attempted to Africanize their works by using African tunes and rhythms, but, in their preoccupation with Western forms, such borrowing has been quite minimal and their works must be regarded as extensions of Western art music rather than a continuation of African tradition in music (Omojola 1998). Nketia (2005) notes three challenges of tradition thus: originality, authenticity and identity. However Akin Euba explains that an African identity in music is different from the national identities found in Europe, for it has to do with a whole continent rather than with nation states. It is more comparable to a European identity than to a German, Norwegian, Polish, or Czech identity. In my view, he says, an African identity in music is a prerequisite for the international acceptance of the works of African composers.

Nketia therefore developed three sets of compositional techniques for creating contemporary idioms out of traditional music:

- Reversal Technique
- Syncretism Technique
- Technique of re-interpretation

Reversal technique: The reversal technique as he explained it is first turning the procedures of tonal music around and using the logic of the reversal as the basis for the major combination of sounds and rhythm at crucial points of stress or tension, secondly,

employing techniques for making the regular irregular and vice versa and thirdly, generally avoiding procedures or combinations that may suggest unconscious return to tonality or "root harmony" incompatible with the idiom.

Syncretic technique: Syncretism is the creation of something new from at least two other sources and bears references to those sources. Nketia, (2005, p. 44) defines syncretism as "the combination of African melodic and rhythmic techniques with adaptations of Western harmony usually tonal harmony and in the case of large works, the use of developmental techniques".

Technique of re-interpretation: Lastly, on the technique of re-interpretation, Nketia explains enables a composer to stay in his culture and give contemporary relevance to its musical tradition by integrating musical elements: forms within the culture and reordering old and new materials without using the reversal technique.

1.3.4 The Generative Theory of Tonal Music

The fourth theory the researcher adopted is the Generative Theory of Tonal Music by Fred Lerdahi and Ray Jackendoff. This theory urges the researcher to uncover a musical grammar that could explain the human musical mind in a step by step or scientific manner. This means the composer or the researcher should put himself in the shoes of the listener letting him understand the tonal environments from the beginning to the end unconsciously. This theory constitutes a formal description of the musical intuitions of a listener who is experienced in a musical idiom, with the aim of illuminating the unique

human capacity for human understanding. The theory construes the mental procedures under which the listener constructs an unconscious understanding of music, and uses these tools to illuminate the structures of individual compositions. (Lerdahl and Jackendoff, 1982).

METHODOLOGY

1.4.1 Research design

The idea of nationalism and cultural identity had being the search word for most pioneer composers of Africa. This quest involve going to the primary source for information. To get the needed materials the researcher adopted a method that aimed at providing rich, holistic and insight into people's views actions as well as nature. Ethnographic research approach is qualitative involving a systematic study of people's culture through observation, and interaction (Ghodsee, 2013).

It is a descriptive and creative research approach well designed, which to a larger extent explored a qualitative research to provide thick description of the research setting and participation so as to explore the cultural phenomenon where the researcher observe the society from the point of view of the subject under study thus; a review of the repertoire of military/wind bands in Ghana and the research on *Anlɔ* Eʋe traditional music and history, with focus on *Kinka* of Avenorpedo.

My research showed the extent to which these areas (i.e. indigenization of military music using a specific traditional musical type) have been studied and gave me a clear sense of what is needed to be done and how to approach it. The descriptive phase is to enable the collection and analyzing of *Kinka* songs to get elements like rhythm, motifs, phrases, meter, and themes. The creative aspect involved the synthesizing of these elements and using them in the composition. It is a descriptive and creative research design, which to a larger extent explored a qualitative research).

1.4.2 Data collection

This method is meant to capture the social meaning and ordinary activities of the people in the field. In order to avoid a bias, the researcher chose the multiple methods of data collection which include participant observation, field notes, interviews, and surveys. Again to proceed for unimpaired interview in the note taking the researcher video all the observations and interviews using Hawei mobile phone .The researcher also employed secondary analysis of all to provide full insight to the research

1.4.3 Sources of Information

Primary and secondary sources of information (more expanded in the next rubric about research instruments) formed an important part of my research activities especially the examination of written historical evidences.

1.4.4 Population

Avenorpedo has a population size of about three thousand. The people are deeply immersed in cultural practices including performance of musical types in their original perspective. Avenorpedo is the second largest community (village) of Avenɔ people (who belong to the *Anyiehe)* in *Akatsi* South District of Volta Region, Ghana.

They are predominantly peasant farmers

1.4.5 Population Sample:

The size of the population is about (3000) and out of these (40) members belonging to the *Kinka* group were selected.

1.4.6 Sample size:

12 out of the 40 members were purposively sampled. The breakdown is: the leader, two elders of the group, six members (including cantors, drummers and female singers) and three ordinary members**.**

1.4.7 Research Instruments

Interview: Unstructured interviews were conducted for twelve (12) members of the *Kinka* group**.** The researcher used mixed method approach as his methodology. This is to enable the researcher to triangulate that is, to back up one set of his findings from one method of data collection underpinned by one methodology, with another very different method underpinned by another methodology. Due to this, the composer or the researcher gave out a questionnaire to gather statistical data about responses, and then backed it up with more in-depth interviewing of the selected members of the questionnaire sample. The list of research instruments that I used to facilitate smooth collection of data were interviews, observation and participant observation in addition to video recording using a Sony digital camera. The pictures from the video were picked using (V.L.C) media player and the songs retrieved using music software called audition. Samples of questionnaire and pictures are in Appendix A-E.

1.4.8 Collection of Data

The first step in the study was to chat informally with the leaders such as Agor Saka from Avenorpedo *Kinka* group as well as other members. This was done by meeting the individual members to establish good rapport with them. Undoubtedly, this, as well as my experience as an insider of this musical tradition helped me to formulate valid questionnaire before the second phase. To enable me gather information about the history of *Kinka* of the Avenorpedo in general, series of discussions were held with past and active *Kinka* musicians.

The information received from the visits helped me to structure both open and closed ended questionnaire for the population samples. Apart from all these, interviews were carried out with the people who I felt would have an important but consistent insight into the activities of *Kinka*. I interviewed Nɔvɔ Afornorpe (the lead singer and a composer) to know the types of songs they sang and how they are performed during ceremonies. Apart from that, elderly *Kinka* members whose ages ranged sixty (60) and above years were also interviewed about the history of the genre.

Finally, data collected with regard to the sounds, performance context, costume, song texts as well as instrumentation concerning the transformation process were assembled. Other materials for the thesis were collected from published and unpublished bibliographical sources. The data was collected with a portable battery-operated video camera for recording audio. Photographs of musicians were captured in groups as they performed using the *Canon Power Shot A4605* digital camera. This type of camera was

used as a result of its simplicity and portability. It helps in documenting instruments and instrumentalists in performance, pictorial representation of performance situations and other details. Other information and background information relating to each session, such as, time, place, performers, names, sketches showing arrangement of ensemble, and so forth, were recorded in a notebook. Within twelve months of intensive ethnographical studies, about (10) visits were paid to the area.

1.4.9 Processing of Data

As a result of technological advancement, the transcription of the recorded music was done with an Acer laptop computer using Finale Software 2012. After the fieldwork, the historical and analytical point of view that I collected as well as my own conclusions drawn from observations were collated, transcribed, analyzed and documented. Some of the songs transcribed are in Appendix D.

1.4.10 Analysis

I also employed both primary and secondary processes of analysis to cleaning, inspecting, transforming and modeling my data making sure I discover the most useful information that will suggest perfect conclusion to my research and support my decision making as well as provide me full insight to the research. In line with this thinking, the following people were interviewed:

NAME	APPOINTMENT	DATE
Agor Saka	Elder	September 2013
Kalevor Korbla	Elder	September 2013
Afornorpe Emmanuel Nɔvɔ	Cantor	October 2013
Megbenya Hufenu	Cantor	October 2013
Klu Kakafe	Drummer	October 2013
Dziegbor Torgbenya	Drummer	October 2013
Minao Tordzro	Member	November 2013
Ayivi Emmanuel	Member	November 2013
Fomador Noble	Member	November 2013
Wodugah Christiana	Singer	December 2013
Adzidoga Justine	Singer	January 2014
Etsey Gleve	Leader	January 2014

1.1.7 Layout of Report

This report covers five chapters. The first captures the background of the study which covers the historical background of the study, the statement of the problem and the purpose of the study. It continues with the theoretical framework and then reviews related literature. It highlights the methodology, how the analysis is done and ends with the layout of the report. The second chapter highlights on the historical, background of *Kinka*, revealing its origin, and the analysis of the *Kinka* songs collected from the field. The third chapter presents the newly created work. The fourth chapter deals with the definitive analysis of the created work and the fifth summarizes the whole research concerning significance and relevance of the study and its perspectives.

CHAPTER TWO

AVENORPEDO *KINKA*

2.1.1 Historical background

The Eʋe of Ghana, like other major African ethnic groups, descended from the Biblical Noah. Their ancestors lived in *Adzatome* also known as *Sumeria* (*Tsumeria*) or *Anyimewo* or Mesopotani or Iraq. The settlement was founded by Ham, the second son of Noah after the Great flood. Other ethnic or cultural groups that descended from Ham and settled in *Adzatome* were the Cushites, Egyptians, Canaanites and Puts. The people, according to oral tradition, left *Adzatome* after God confused the language they spoke and understood. New clusters of people that spoke the same language emerged and they rallied around new leaders and left Babel which was a suburb of *Adzatome* to find new settlements. After sojourning through Sudan, Ethiopia, Nigeria and Benin, the Eʋe settled in *Nɔtsie* under *Tɔgbui Agɔkɔli* the king of *Nɔtsie* who also had problems with the group due to his tyrannical and cruel decisions so they had to escape.

From Nɔtsie, the Eʋe migrated in three groups: "*Dziehe*", the northern group, comprising the Kpandu and Anfoega stock; "*Titina*", the central group, made up of the Ho stock; and *"Anyiehe*", the *Anlɔ, Avenɔ* and *Tɔŋu* to the south Amoaku, (1975) explains more that, there were further subdivisions in the three main groups, all of which were by warfare, strife and ecological problems. The *Anlɔ* settled on the coastal lagoon area. The Ho stock settled south of the Togoland mountain range, north of Adaklu plains, while the Kpandu and Anfoega settled northward across the Togoland mountain range,

closer to the River Volta. Avenorpedo is the second largest community (village) of Avenɔ people (which belong to the *Anyiehe)* in Akatsi South District of Volta Region, Ghana. The community is located between Latitudes 6^{o} 7^{o}N and Longitudes 0^{o}W 1^{o}E. It is bordered to Abor in Keta District on the East and North, West and South by Agorweme, Avedo and Avenorpeme respectively, in the District. The community falls within Coastal Savanna Equatorial Climatic Zone with average temperature of 27^{o} C. Vegetation is Coastal Savanna.

The size of the population is about (3000). The population characteristic is homogeneous in terms of culture. The settlement is nucleated and interlinked with common cultural practices and family relations. The community celebrates a festival known as *"Agbeliza*" (Cassava festival) annually which is not only the second biggest festival celebrated in the District but also the only festival to have recognized the staple food, cassava. Dances perform include, *"Kinka", "Gahu", "Agbadza", "Kpeglisu", "Bɔbɔbɔ"*. Music is very much alive among the people. However, their aficionado in *Kinka* is very high. As a native who participates in the dance, and also a soldier for that matter a bandsman in the Armed Forces Military Band, I believe that there is a lot inherent in this genre which can be tapped to compose for Military/wind and orchestral bands that need it to replenish their repertoire.

2.1.2 Origin of Kinka

Though Eʋe people are linguistically homogeneous, the same cannot be said of their music. The northern and central Eʋe groups adopted a diatonic singing style and use drums largely influenced by the *Akan*. The *Anlɔ* on the other hand maintain a pentatonic singing style typical of the Yoruba and the Anexɔ of the present Nɔtsie region, and use cylindrical "barrel" drums.

Nketia (2005) indicates that musically, the Eʋe on the eastern side of the Volta were wedged between *Akan* influence, through Asante and Akwamu, and the influence of Dahomey. Accordingly, they now belong to two distinct musical groups: the coastal Eʋe or the *Anlɔ, Tɔŋu, Avenɔ*, and the Eʋe of the hinterland. Even though both of these had contact with the *Akan,* and this is evident in, for example, the music of warrior organizations (*asafo*), songs of exhilaration, and music of the court- the *atumpani*, *vuga* and *boba,* contact with the *Akan* was more intensive in the north than in the south. Owing to the above, there is a complete change over from the Eʋe singing style, based on some form of pentatonic or hexatonic foundation, to the heptatonic forms of the *Akan* and to singing in parallel thirds.

On the other hand, the *Anlɔ*- Eʋe appear to have drawn their influences more from the east (Dahomey) than from the west particularly in the field of cult music and social dances.

As Fiagbedzi (1977) shows in his study of *Anlɔ* Eʋe music, it is possible to distinguish between at least three broad stylistic periods in *Anlɔ* music, basing the time scale on *Anlɔ* tradition:

- The music of Ancient period (*Blema*). This is the period BC up to AD 1650. It may be subdivided into Pre-Exodus and Exodus periods, each with a set of musical types. Some musical genres of the period are: ***Yevevu, Afavu****, Husego/ Misego and Adzogbo.*
- The music of the Middle period: Ancestral dances (***Amegaxoxowovu/ Ametsitsivu)*** may be subdivided into early *Anlɔ* (1650-1886) and the Colonial Era (1886-1957).Its musical genres include: *Atrikpui, Kpegisu, Akpoka, and Atsiagbekor* which are 'war dances' (***Avadevuwo***). Social and recreational dances such as*: Atsigo, Woleke, Agbadza, Adzida*.
- The music of contemporary period: Dances of the youth (*Dekadzewoʋu)*. This dates from 1957 independence era. *Gota, Gahu, Kinka, Bɔbɔbɔ.*

Locke (1998) describes *Kinka* as a dance of the youth which was derived from two older musical types, *Gahu* and *Woleke.* According to oral history, *Gahu* is a social dance of the *Anlɔ* Eʋe, originated in very recent memory by *Anlɔ* fisher-folk living in Badagry, a southwestern Nigerian coastal city (close to the Nigerian/Benin border). *Woleke*, according to oral tradition is a dance of the youth which is fairly older and has lyrics that are mostly for admiration, courtship, successful or unsuccessful marriages, etc.

Kinka was brought to Avenorpedo in 1950 by the great composer, J.K. Dunyo, after he saw it performed at Tsiame. Thereafter, Dunyo served as the principal composer for the *Kinka* group in Avenorpedo.

Indeed, in many ways African popular music can be seen as a modern extension of traditional recreational music that is customarily associated with youthful age-sets and supplies an arena for generational identity and conflict. In West Africa, West Indian troops were stationed by the British in Freetown (1819), Cape Coast (1870) and late 19th century Lagos. In Ghana these Caribbean soldiers, numbering about six thousand, helped catalyze the formation of local Fanti '*Adaha*' brass band music that used indigenous and Caribbean rhythms. These bands spread through southern Ghana during the cocoa boom of the early 20th century, and a poor-man's '*Konkoma*' or '*Konkomba*' version (using percussion and voices only) appeared in Fanti-land in the 1930s. *Konkoma* spread as far east as Nigeria and helped establish a neo-traditional variant in the Ghana/Togo area known as '*Bɔbɔbɔ*'(Collins, 1976). (*Bɔbɔbɔ* is a popular recreational dance form of the northern Eʋe.)

The basic *Kinka* rhythm is related to the rhythms of most of the other local music in Ghana since cultural practices hardly develop in isolation. *Kinka* has almost the same time-line as *Bɔbɔbɔ* of the northern Eʋe, *Kpanlogo* of the *Gas* and the popular highlife music which makes it rhythmically simple and danceable by most people. But for the pentatonicism and musical instruments of the *Anlɔ* Eʋe, the lyrics and partly the dancing

which is almost the same as that of *Bɔbɔbɔ* and the fact that these two genres began around the same time, I believe that *Kinka* is also a neo-traditional variant of *Konkoma* which was in vogue at the time.

2.1.3 Analysis of *Kinka*

***Kinka* Form:** *Kinka* songs are generally in simple binary (AB) and ternary (ABA) forms; Call and response, solo and chorus and refrain are usually used. The cantor usually starts a song with an intriguing and usually metaphoric statement (A). This first statement is sometimes repeated but rarely exactly or with some form of variation, (A1) usually by the chorus. It is followed by a second statement (B) which seeks to clarify the meaning of the first statement in some cases.

Melodic structures of *Kinka*: The melodies of *Kinka* are organized in four, five and six-note scales. Hemitonic and anhemitonic forms of pentatonic scales, hexatonic scales and heptatonic scales are the tonal materials used in *Kinka.* They turn to use small melodic intervals 2nds and 3rds and they also use parallels, reoccurring patterns and descending phrases typical of African melody. There are a lot of slurs, whistles and yodels as well as swooping in its performance.

Rhythmic Organization: Rhythmically, apart from the normal strong and weak beat flow, *Kinka,* just as highlife, is syncopated sometimes on the first beat by a tie from the last note of the previous bar or tie notes within the bar which set the overall music a bouncing one. It is in simple duple or quadruple time $\frac{2}{4}$ $\frac{4}{4}$

Harmony: Harmonic procedures affect or influence melodic organization. Parallelism is one of the prominent features in *Kinka* songs. Common harmonic intervals including 4ths, 5ths and octaves usually in parallel motion are mostly used. The fourth is the most important and most commonly used interval apart from the octave. The harmonic fourth occurs at sporadic points of the piece and the cadences. The fifth is another frequently used harmonic interval which usually occurs at the points of voice separation. Thirds and sixths are sporadically used between fourths and fifths. Seconds and sevenths are seldom used.

2.1.4 Performance

Kinka, like most southern Eʋe dances has three main sections: *Adzowɔwɔ*; in this section other musical dances are performed in bits which are intended for prayer to the ancestors and greetings to the audience. It starts with a song in free rhythm but later joined by idiophones. With the arena set, the main cantor, walking round the dancing arena, starts the song and the chorus also joins. This is followed by a brief dance aimed at warming the performers up.

Hatsiatsia*:** the second section is the song cycle section. Accompaniment in this section is provided by the bell *(gakogui*) and rattles (*axatse)* with the *boba* occasionally punctuating. Normally, the dancers move in circles around the cantors and those who are playing the idiophones in a calculated movement of the legs while wriggling the waist just as in *bɔbɔbɔ* .It is a blend of pelvic shift style of *bɔbɔbɔ* and a softer and lighter version of the southern Eʋe torso contraction. The third section ***Kinka. It is when *Kinka* is performed in earnest until the performance is over. *Kinka*, like most southern Eʋe dances, is danced with a body movement which involves chest contractions and releases amidst flapping of arms.

2.1.5 Instrumental Set Up

The instruments used in *Kinka* ensemble include the following: *Gakogui, Axatse, Kagan, Kidi Sogo, Boba and Atsimeʋu* (see Appendix).

Figure 1: Gakogui

The *gakogui*, also known as a *gakpevi*, is a bell, or gong instrument played with a wooden stick. It is made out of forged iron and consists of a low-pitched bell (often referred as the parent bell) and a high-pitched bell (or the child bell, which is said to rest on the bosom of the protective parent), The *gakogui* is the skeleton, backbone, and foundation of all traditional Eʋe music. The *gakogui* plays steadily and without error throughout the piece. The bell phrase guides the tempo, aligns the instruments, and marks elapsing musical time into bell cycle units.

Figure 2: Axatse

The next instrument used in traditional Eʋe drumming is called *axatse* (pronounced ah-hah-chay). The axatse is a rattle-like instrument which is basically a hollowed-out gourd covered with a net of seeds or beads. The *axatse* is usually played sitting down. It is held at the handle and in the players strong hand and is shaken up hitting the hand and down hitting the thigh making two different sounds. The *axatse* usually plays the same thing that the bell plays but with some extra added notes in between the beats. It can be described as the eighth note version of what the *gakogui* plays. It has also been described as enriching or reinforcing what the *gakogui* plays. Overall it gives energy to the music and drives the music. The *axatse* produces a dry ratting but energetic sound.

Figure 3: Kagan

The *kaganu* is the smallest and highest pitched drum used by the Eʋe, but its sound does incorporate some bass as well. The *kaganu* has a drumhead made of antelope or deer skin. The body of the drum is made of wood and is often decorated with carvings. The *kaganu* is played with two long skinny wooden sticks, usually with the drummer sitting down. Like the *gakokui* and *axatse*, its pattern does not change for the duration of the piece. In *Kinka,* for example, it plays two notes on the upbeat.

Figure 4: Kidi

The *kidi* is a mid-sized drum played with two wooden sticks. Like other Eʋe drums, the drumhead is made of the skin of a deer or antelope. Its body is made out of wood and is sometimes decorated by elaborate carvings. It normally plays an eighth note pattern with some variation (e.g. a roll played instead of the first note of the phrase). The *kidi* does what is described by the Eʋe as 'talking' or 'conversing' with the lead drum. This is often called *drum dialogue.* The *kidi* often improvises a little bit at the appropriate times.

Figure 5 : Sogo

The basic master drum is called a *sogo* (pronounced "so-go)". *Sogo* is the drum that can always be a substitute for the master drum. It is also the actual "correct" master drum for some pieces. The *sogo* is a larger version of the *kidi* and is taller and fatter than the *kidi*. It can be played either with two wooden sticks, one hand and one stick, or both hands. This depends on the technique used in the piece being played. Depending on the piece, sometimes the *sogo* can play the same support role as the *kidi*. It produces a low tone and is usually played sitting down, or standing up.

Figure 6 Boba

A newer, lesser used master drum is called the *agboba* (pronounced ag-bo-bah or sometimes *bo-bah*). This drum was invented by the Eve in the 1950s to play a newly invented piece called *gahu*. The *boba* is the deepest sounding drum played by the Eve. It has a fat body and is played leaning over on a stand similar to that of the *atsimevu*.

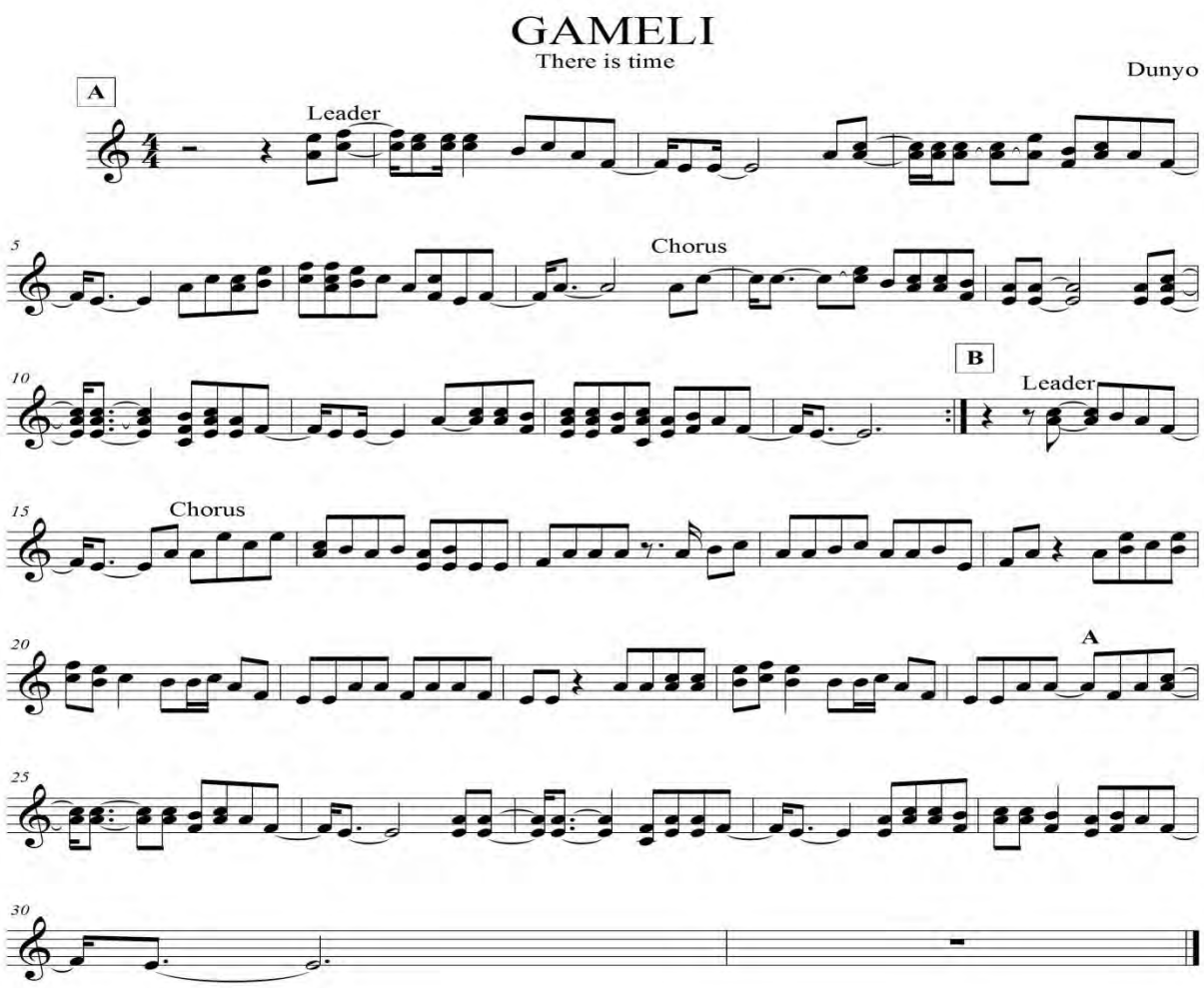
Another master drum is called *atsimevu* (pronounced ah-chee-meh-voo). The *atsimevu* is the tallest of the Eve drums. It must be leaned over a stand called a *vudetsi*. To play the drum, the master drummer stands by either side of the drum and either plays it with two wooden sticks or one hand and one stick. The *atsimevu* makes a middle range sound with some bass in the sound.

Figure 7: Atimevu

In the understanding of a drummer, a drumming stick is an extension of the hand. It remains under constant control in order to release only the desired frequency of vibration as it strikes the membrane. There are four types of stick drumming techniques in the art of master drumming, a basic technique and three variants of this technique. Each of these techniques produces a distinct pitch of the *Atsimeɔu* pitch series. In terms of a performance technique, the duration of resonance of a tone is normally controlled by damping the membrane at the periphery with a light but firm touch of the weak hand fingers. This technique is of prime importance in the articulation of the structure of a drum music or *ɔugbe*. It provides the means of indicating the basic motives, phrases and periods out of which the drum music is made

Below is an example of a *Kinka* song and its scale:-

Musical Examples 5 *Gameli* scale



Musical Examples 6 *Kinka* tune

2.2.1 The Military March Music

This section discusses the origin, format and other musical aspects of March music. March as defined by the Grove dictionary is music with strong repetitive rhythms and an uncomplicated style usually used to accompany orderly military movements and processions (George, 2001).

The origins of European and American march music can be traced to the military music of the Ottoman Empire. The martial purpose of the music was to regulate the functioning of armies in the field by communicating orders, and keeping time during marching and maneuvers. The origins of march music began before the Gun powder during which armies would maintain their troops' morale by marching with music playing, whether that be from the beat of a drum or fife. American march music showed during the Revolutionary War and earlier wartime conflicts, in which a fife and snare drum would play while the troops marched to battle. This is why it can be said that March music is a military's music.

While the tradition of soldiers playing music while marching into battle had ended soon after the American Civil War (mid-19th century), military bands continued to perform marches during related ceremonies and other events. This actually spawned a whole new tradition of playing marches as a source of entertainment. The late 19th century saw the emergence of two march composers who lent much vitality and originality to the form, the American John Philip Sousa (1854-1932) and the Briton Kenneth J. Alford (1881-1945).Sousa's marches were lively, filled with shifting of rhythms and he presented an opportunity for instrumental display (George, 2001).

John Philip Sousa revolutionized the march. His prolific production of quality marches added to the genre's popularity. According to Sousa's researcher Paul Bierley, Sousa's marches were known for simplicity and understatement, with rousing counterpoint and overall energy. By contrast with the ebullient style of Sousa's marches, Kenneth Alford

was noted for clipped melodic phrases, economy of instrumentation and unusually wide range of moods for military marches.

2.2.2 Musicality and the March Music Form

Meter: The majority of marches are written in duple meter, meaning they have two beats per measure. Only a handful of marches are written otherwise, usually in simple quadruple time with a crotchet beat but still using the same tempo.

The following is a list of meters used in marches:

𝄵 or **cut-time** (indicated by a letter "c" with a slash through it. This literally represents common time being cut in half; hence the name "cut time"). Marches written in cut-time have a clear upbeat/downbeat feel. In layman's terms, a cut-time march has a strong "oom-pah" sound to it. Many cut-time marches utilize heavy syncopation to create rhythmic interest. Because passing tones in most cases are shorter, cut-time marches tend to sound "faster" than other marches in a different meter. The most famous cut-time march would probably be *Stars and Stripes Forever* by Sousa.

𝄶 Marches are played in two, meaning the dotted-quarter note gets the beat and there are two of them in a measure. If the composer wants a triplet feel to the march, compound duple time with a dotted crotchet beat is used. In other words, 𝄶 marches have a more dance-like swing feel to them, which is more prominent and exaggerated than its cut-time cousin. A 𝄶 March can be distinguished immediately by recognizing its common "da-bah-da-bah" or "DA-da-DA-da" sound. The most famous compound duple

time March is probably the most common one as well as the Washington Post March, by Sousa.

$\frac{2}{4}$ Is much like cut-time, except that fewer notes appear in a measure, since the quarter note now gets the beat instead of the half note but there are still only two beats per measure. Marches written in $\frac{2}{4}$ tend to be for the sake of the performer, as it is, for the most part, easier to read at faster tempos. Many European marches are written in and almost all American gallops are as well. These gallops are played at a very fast tempo, making it sound as if there was one beat to a bar.

$\frac{4}{4}$ marches are rarely seen, as it is almost pointless to use with a fast tempo. However, some slow marches, such as dirges, utilize it.

Tempo: The tempos of marches vary significantly. While most bands perform marches in their own tempo, most marches are quick (faster than a waltz, as fast as or slower than a polka). Most March composers did not designate a specific tempo on their manuscripts. However, that is not to say the March music composer is random with his/her tempo while conducting the march. For example, John Philip Sousa conducted his marches using around 120 beats per minute. Most European march composers, however, conducted their marches in a slower style, using around 100 beats per minute. There are, however, many and notable exceptions.

Key: For the sake of band performers, marches are typically written in flat keys. The keys of Concert F, B ♭ , E ♭ , and A ♭ are the most frequently used. (Note: the above keys refer to the key the march begins in, not the modulated key in the trio.

March music form: Most marches follow a fairly strict structure. This structure is known as the March music form. The March music form's origins can be derived from the sonata form, as it shares similar ideas of contrasting sections. The true march music form was not utilized until the start of the March music era, and was eventually standardized by none other than John Philip Sousa. While the March music form varies tremendously amongst different styles of the march, all marches must have the following:

- Different sections, called strains.
- Several separate melodies.
- A contrasting section known as the trio.

The following two March forms are the most popular and frequently used by march music composers.

Military march form: The military march can be heavily credited to John Philip Sousa. He is said to have standardized the military march form, and it is used in over half of his marches. The first section is called the Introduction (I) or fanfare and it is 4, 8, or 16 bars long. The introduction is typically played in marcato style, typically using forte dynamics to catch the attention of the listener. Examples without an intro include *Bugles and Drums* and the *Footlifter*. Compared to the other sections of a march, the introduction is usually the shortest part. Most introductions utilize chromatic scales and contrary motion

counterpoint. The introduction is commonly based on the V chord for the purpose of creating tension which naturally leads into the next section.

The intro isn't generally repeated and it generally starts in a major key.

The next section is commonly called the **first strain**, as it is the first prominent melody of the march. The first strain is typically 8 or 16 bars long with 4-measure phrases. The first strain can be in either major or minor mode and can use any variety of dynamics, instrumentation and modulations. Typically this strain utilizes similar motifs in its phrases, and it sounds more rhythmically straightforward than the next section. After the first playing of the strain, it is repeated once, sometimes with added parts such as counter-melodies. Sometimes, the first strain is played again once after the second strains have been played, particularly if the first strain is in minor.

The second strain is usually (16) bars long and is the second primary melody of the march. However, in some marches the second strain may be (32) bars in length. Some marches have the first playing of the second strain quiet and the second loud. This strain may use somewhat different instrumentation or may alter the relative dynamics of the different parts. The melody of the second strain is normally played with the basses (low brass and low woodwinds). In terms of phrasing, it also uses 4-measure phrases, but with more varied motifs. This makes the second strain's melodies sound more "stretched out." For example, many second strains utilize more whole notes than the first strain.

In some marches, a short introduction to the trio is heard. This introduction to the trio can be a repeat of the first introduction, a whole new separate melody played by the whole band, a fanfare by the brasses, or a percussion soli (drum roll off).

The third (or technically fourth or fifth) primary melody in a march is called the trio. The trio is described as the *main melody* of the march. It is often played legato style in a softer dynamic, and features woodwinds more than brass. Sousa often used clarinets and euphoniums in lower tenor register in his trios. The trio is the most contrasting section, often containing variations of motifs heard in the previous two strains. The trio melody is often repeated once at a softer dynamic or not repeated at all and goes right to the next section.

Generally, it is played quietly for the first (or second) play through, then the next has a piccolo playing over the trio melody and in the final play through, it is loud. In almost all cases, the trio modulates to the subdominant key of the march, meaning one flat is added to the key signature. Again, this is for the purpose of contrast and makes the trio more memorable to the listener. The fact that the key is now flatter also offers a more relaxing feel for those trios with softer instrumentation. For marches starting in minor keys, the trio usually modulates to the relative major. This key is maintained to the end of the piece.

Next comes the breaks train or breakup strain (sometimes called the dogfight or interlude), making it the 4th main melody heard. This strain is loud, intense, and marcato. The break strain's purpose can be found in its title. The breaks train literally breaks a gap between the trio sections. It offers contrast to the usually softer trio melodies and generates excitement for the listener. Most breaks trains resemble a conversation between the upper woodwinds and the low brass. The final measures of the breaks train typically contain tension-building chords or chromatic motifs. The breaks train is usually (16) bars long.

After the breaks train, the trio is heard again, either for one last time or and the 2nd (or third) time. If the trio after the breaks train is the last, it is usually played in the same style as the first trio. Sometimes this trio has added counter-melodies or obbligatos. After this trio, the breaks train is played again, then moves on to the final trio. The final trio is known as the grandioso. It is typically much louder than the previous playing(s) of the trio and utilizes all sections of the band, bringing everything to a close.

The grandioso is considered the most exciting section of the march and serves the purpose of instilling the trio melody into the mind of the listener. The grandioso sometimes adds yet another counter-melody or obbligato, such as the one in *Stars and Stripes Forever*. The last measure of the march sometimes contains a *stinger*, a I chord played in unison on the upbeat after a quarter rest. Most but not all marches carry a stinger. Most marches end at the volume forte (loud).

Therefore, the military march form is this: I-AA-BB-C(C)-Br-C-Br-C (Grandioso).

Concert march: A concert march is a march specifically composed for a concert band or brass band (to be played at a formal concert or other audience event). Concert marches are mostly similar to regular military marches or field marches except for these differences:

- Concert marches usually contain more difficult rhythms which in other cases, such as marching, would be awkward to play.
- Concert marches may have more intricate harmonies
- Although most concert marches follow the standard march form, some do not.
- Concert marches tend to have codas.

- Concert marches may be played slower (100-120 b/m)
- Concert marches tend to be longer.
- Concert marches tend to have longer introductions.

As with every single type of March (from Military to Concert to Screamer and contest marches), they usually have an introduction, at least three melodies, and a trio.

Phrasing: The basic (and vague) definition of a march is a piece of music based upon a regular repeated drum/rhythmic pattern. Therefore, what make a march recognizable are its phrases. Almost all quickstep marches consist of four-measure phrases, typical ending with a whole note either creating or resolving melodic tension followed by a pickup note. It can be said that this rather "basic" framework is what makes marches melodically "pleasing." Some marches have more noticeable phrases than others.

Chords and harmonic progression: The harmonic progressions of March music are well-grounded in the archetypal harmonic techniques of the times in which they were written. Most marches use seemingly simple chord progressions, for the sake of sounding melodically pleasing, however March composers will often complement their marches with interesting chords and chord changes, such as the use of chromatic harmonies, sevenths extensions, and secondary dominants.

Instrumentation: A general instrumentation setup would be very difficult to explain, as most bands were extremely varied in the late 19th and early 20th centuries. As stated before, most of the standard march music was written for the composer's band. Whether

Sousa, Ringling Bros., or Gilmore, every band typically had marches written by their conductor in repertoire. With that said, most marches were also written in a very specific instrumentation. For example, many composers simply wrote a piano version of the march, and it was up to the publisher to arrange separate parts for concert band, orchestra.

Assignments and roles of instrument sections: There are some generalities that can be made pertaining to what role a section of a concert band holds in a typical march. Examples: Trumpets/cornets almost always carry the melody. They also tend to be scored various "flourishes" and "calls" for effect. Clarinets, piccolos, and flutes also tend to carry the melody, but often are assigned obbligatos and other various integral lines. French Horns tend to always carry the rhythmic backup of a march. For example, in cut-time marches, they are typically assigned upbeats (the + of 1 and 2) to provide the "pah" for the stylistic "oom-pah" sound. In 6/8 marches, French horns play on beat 1, the 'li' of 1, beat 2, and the 'li' of 2 (1-la-li 2-la-li). In other words, the measure would be one eighth note, then an eighth rest, and then two eighth notes, an eighth rest, then a final eighth note.

Marching percussion (often referred to as the drum line, battery, or back battery) typically includes snare drums, tenor drums, bass drums, and cymbals and are responsible for keeping tempo for the band. All of these instruments have been adapted for mobile, outdoor use.

- Quick March: The basic mobility. 120beats/min.
- Double March: The basic run. 180beats/min.
- Slow March: Ceremonial pace, 40-60 beats/min.
- Parade March: Usually seen combined with music, 120 beats/min. in the UK (except the Rifles who march at 140bpm), 120 beats/min. in the USA and Russia
- Typical German speed is (112) beats per min.

Very clearly many marches were derived from the music of well-known classical composers, but others were the very simple tunes which gave meaning to the everyday life of the soldier. Military music was written or sung to celebrate battles and wars especially the songs which commemorate both wars and popular figures seem to have been the driving force behind the phenomenon of the rambling soldiers.

Similarities/Disimilarities of *Kinka* and March Music

Similarities: I strongly hold the view that *Kinka*, with its very unique nature can easily fit into March music because of the following basic similarities**:**

Meter: Simple duple and quadruple times and sometimes compound duple is used.

Form: Introduction to catch the attention of the listener. Different sections (Concert march).

Melody: Short melodies that are melodically pleasing with noticeable phrases.

Rhythm: Rhythm is based upon a regular repeated percussive rhythmic pattern.

Tempo: Ranges from 100 to 120 beats per minute.

Performance: Ceremonial and recreational.

Dissimilarities: Chords and Harmonic progression is not similar because while marches use the heptatonic scale and uses the common practice tonality, *Kinka* finds itself in the pentatonic scale and progression is modal. There is also total absence of modulations and dynamic levels as in the case of most traditional African music.

CHAPTER THREE

THE ORIGINAL MUSICAL COMPOSITION

3.1.1 Introduction

Ablɔdevu is the title given to the new composition grounded on the story of migration of the Eve to their present location. The entire history of migration is enshrined in song texts and enactment of dance movements. The researcher therefore adopted the themes from the song tests as well as the dance patterns to compose a piece using the pentatonic scale.

Ablɔde means 'freedom' and *vu* means 'dance' or 'drum' hence the title of this composition *Ablɔdevu* connotes 'Freedom dance'. The choice of this title stemmed from a deep reflection on the trials and tribulations Eve people went through and their quest for freedom (which music played a vital role) that finally brought them to their current settlement.

3.1.2 The inspiration in Composing *Ablɔdevu*

I have come to realize that the folk dances of Europe were often employed by the Western composers in most of their compositions and there are copious examples in the works of major composers such as Bach, Handel, Mozart, Schubert, Brahms, Chopin and Dvorak etc. One of the most frequently used dances was the *landler*, a folk dance in slow 3/4 time that was popular in Austria, southern Germany and German Switzerland. Johann

Sebastian Bach, who lived from 1685 to 1750, used the *landler* as the basis of the bass aria from his cantata no. 104.

In reality, most of these pieces composed by the Western composers are performed in the military band. For example *Hootenanny, La paloma, La go Londrina, O sole mio* just to mention but a few. Having played some of these pieces as a soldier, the question that gnawed at me was what prevents the African composer to also adopt, adapt and appreciate as well as perform his or her own traditional songs through re composition of the folk music to fit the contemporary world of art music

Some of these traditional dances we have in Ghana are. *Adowa, Damba, Apatampa, Agbadza, Bamaya*, *Kinka*. The researcher believes therefore that the elements from these numerous beautiful traditional dances be used in composing music for Ghana military/wind bands to project and establish art music culture as done by the Westerners.

3.1.3 Storyline of *Ablɔɖevu*

Nɔtsie was the undisputed last ancestral home of the entire but now scattered Eʋe people .Historical events and life in*Nɔtsie* were mostly documented not only in songs and other musical practices, but in any form. Their stay in*Nɔtsie* under the tyranny of King *Agɔkɔli* was characterized by squabbles and differences which finally culminated in the decision to escape through the walls of *Nɔtsie*.

In *Nɔtsie*, there were several troubles between the king of *Nɔtsie Tɔgbui Agɔkɔli* and the Eʋe people. One of these tensions was fuelled by Sri who believed that his installation as the chief of the Eʋe community after he was nominated by the elders was delayed unduly by *Tɔgbui Agɔkɔli*. A dispute erupted and a relative of King *Agɔkɔli* was reported to have killed one Eʋe and as the law of vengeance demanded, the 'killer' was executed.

After the execution was carried out, it came to light that the relative of *Tɔgbui Agɔkɔli* was impersonated and that he was not responsible for the death of the Eʋe person who died. This got *Agɔkɔli* so angry that he punished the Eʋe people mercilessly. After several deliberations, the consensus was an escape from the Kingdom. *Bokɔ Tegli* an elder of the Eʋe, having consulted the *Afa* divinity asked the women to continuously throw their waste water against the wall until it was wet enough to afford their escape. When the wall was wet, *Bokɔ Tegli* instructed the people to have an all-night performance of *atrikpui* (war dance) to conceal their intention and also to prepare them mentally and physically for the journey.

On that fateful night when other communities went to bed, *Bokɔ Tegli* came to the wet part of the wall, raised a sword and invoked the name of *Mawu* (God), the deities, all divinities and ancestral spirits for guidance and said *"O Mawuga Sogbolisa, Kitikata ɑɖanuwɔtɔ, ʋuagboa ne mia dzo"* which means O great God *Sogbolisa, Kitikata* the

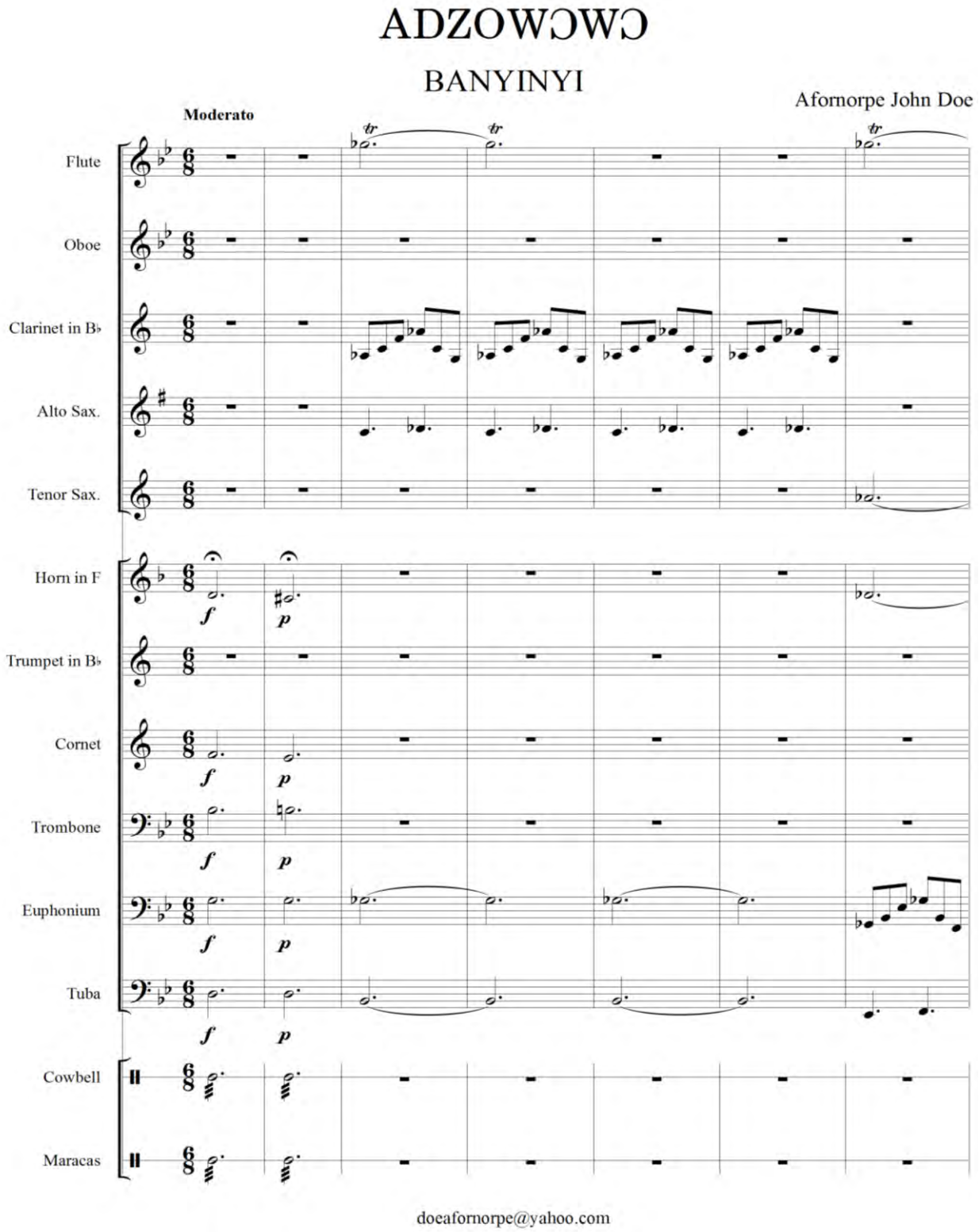
great craft man, open the gate for us to leave. With this invocation, *Tegli* thrust the sword into the wall and bored a hole into it. The entire wet part of the wall was pushed down to create a good passage to 'freedom'. Oral tradition indicates that the older men, women and children left while the *misego* or *husego* music was played. To avoid being tracked by a search party, the last group and the musicians, amidst the *husego* music danced and walked backwards into freedom.

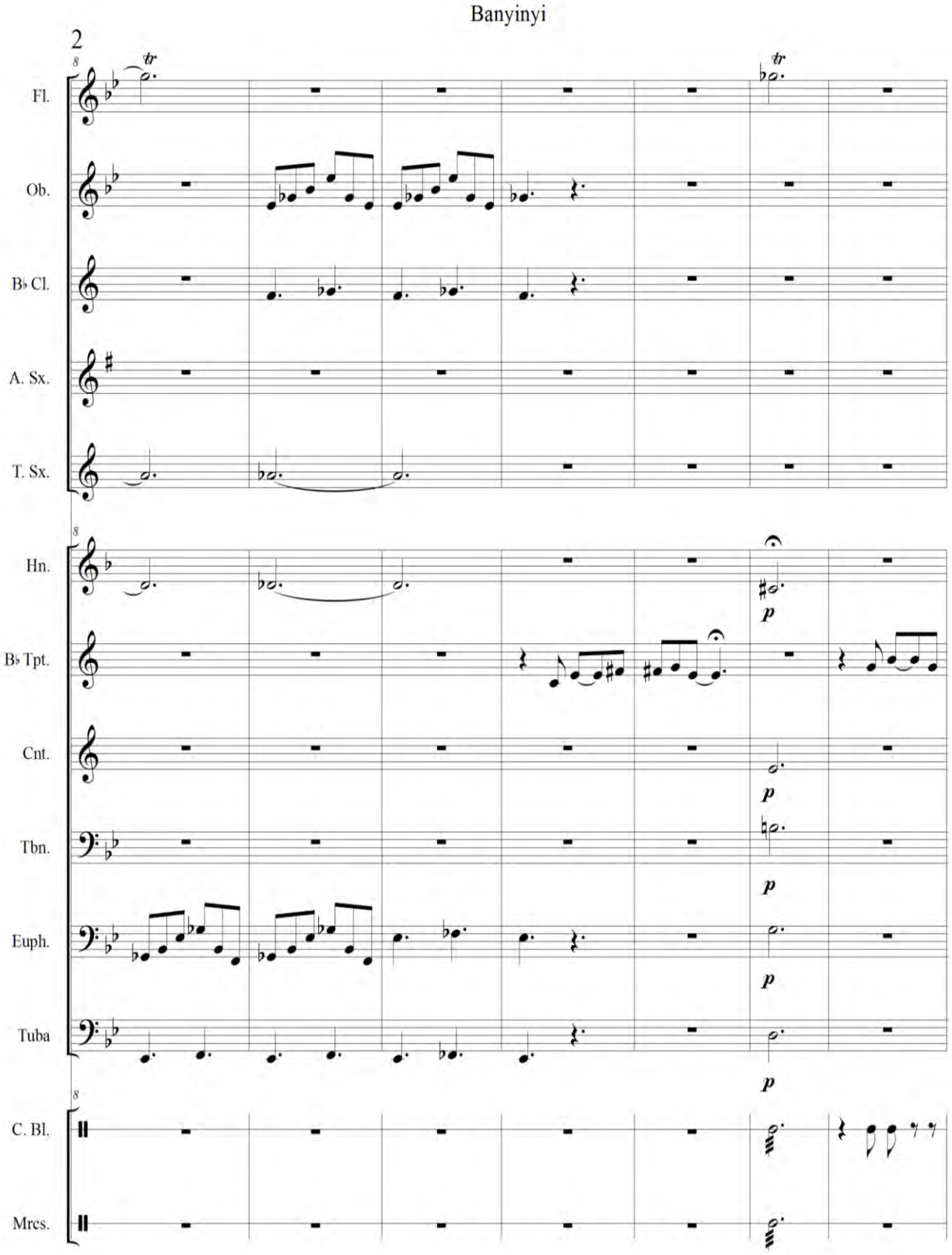
3.1.4 Sectional Description of *Ablɔdɛvu* Composition

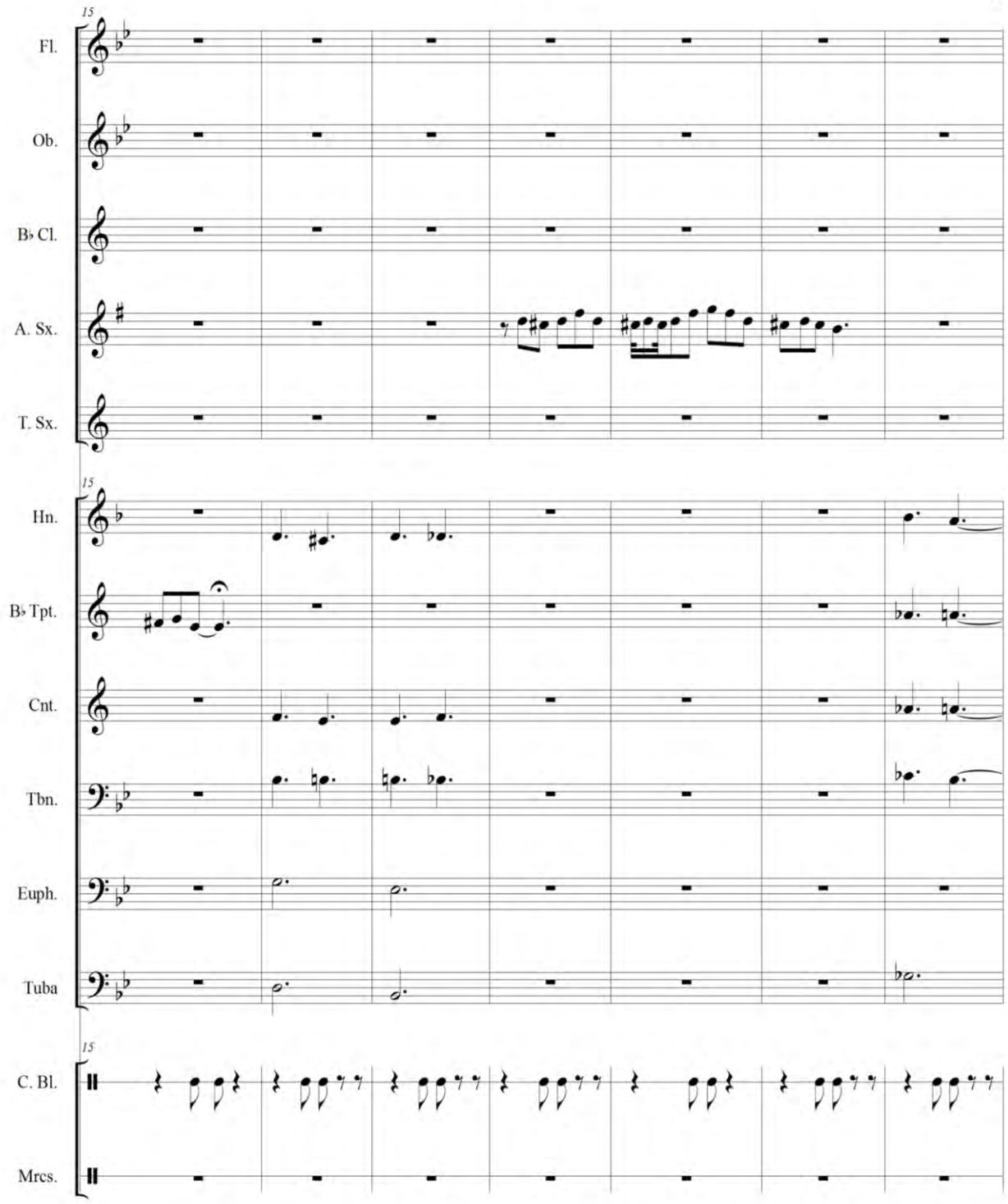
The ***Ablɔdɛvu*** music comprises two main sections with four movements. The first section titled ***Adzowɔwɔ*** has two movements thus:-***Banyinyi***, and ***Husego***. The second section titled ***Kinka*** also has two movements namely:-, ***Kinkavu*** and ***Kinnata.***

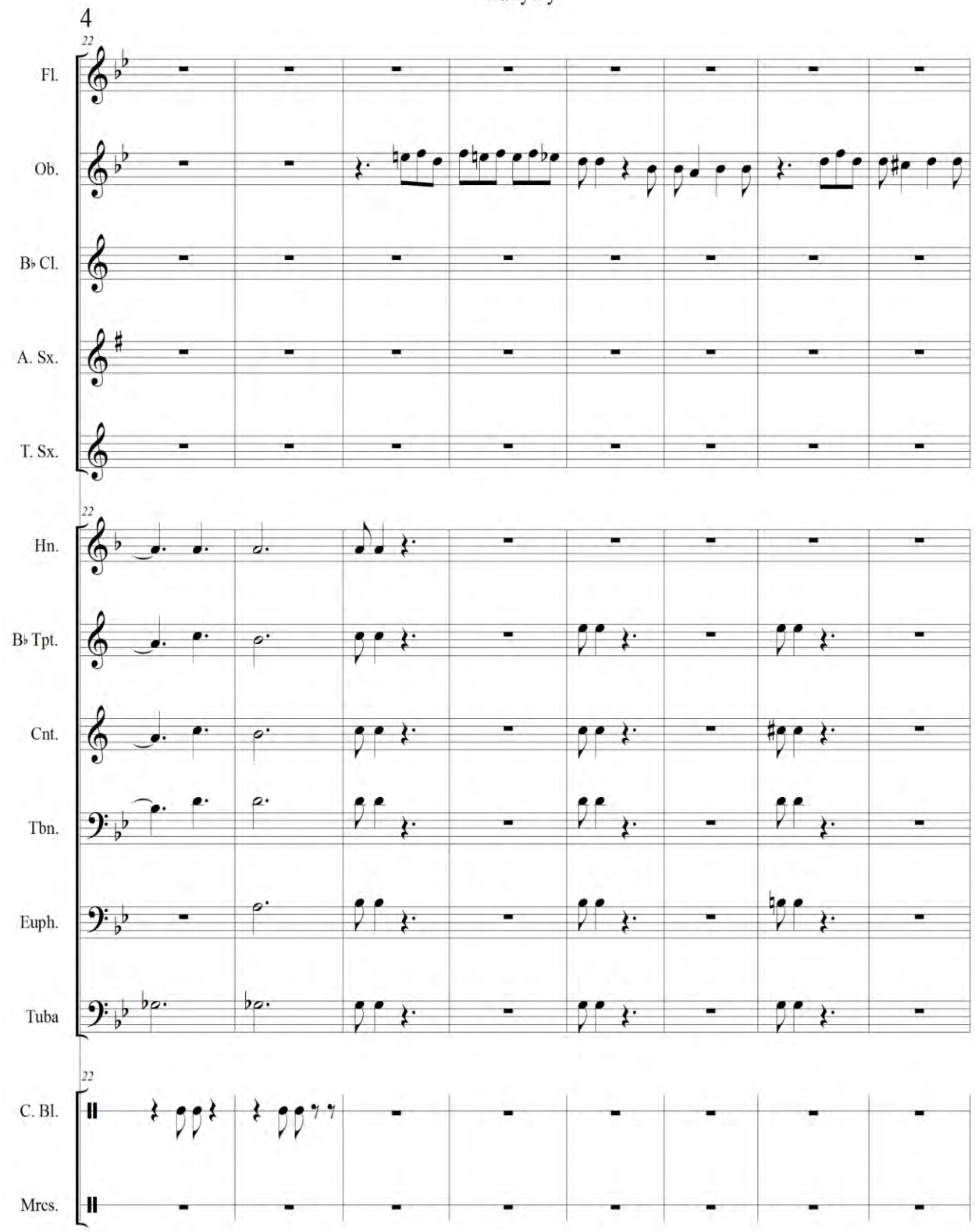
Below are the scores of the compositions:

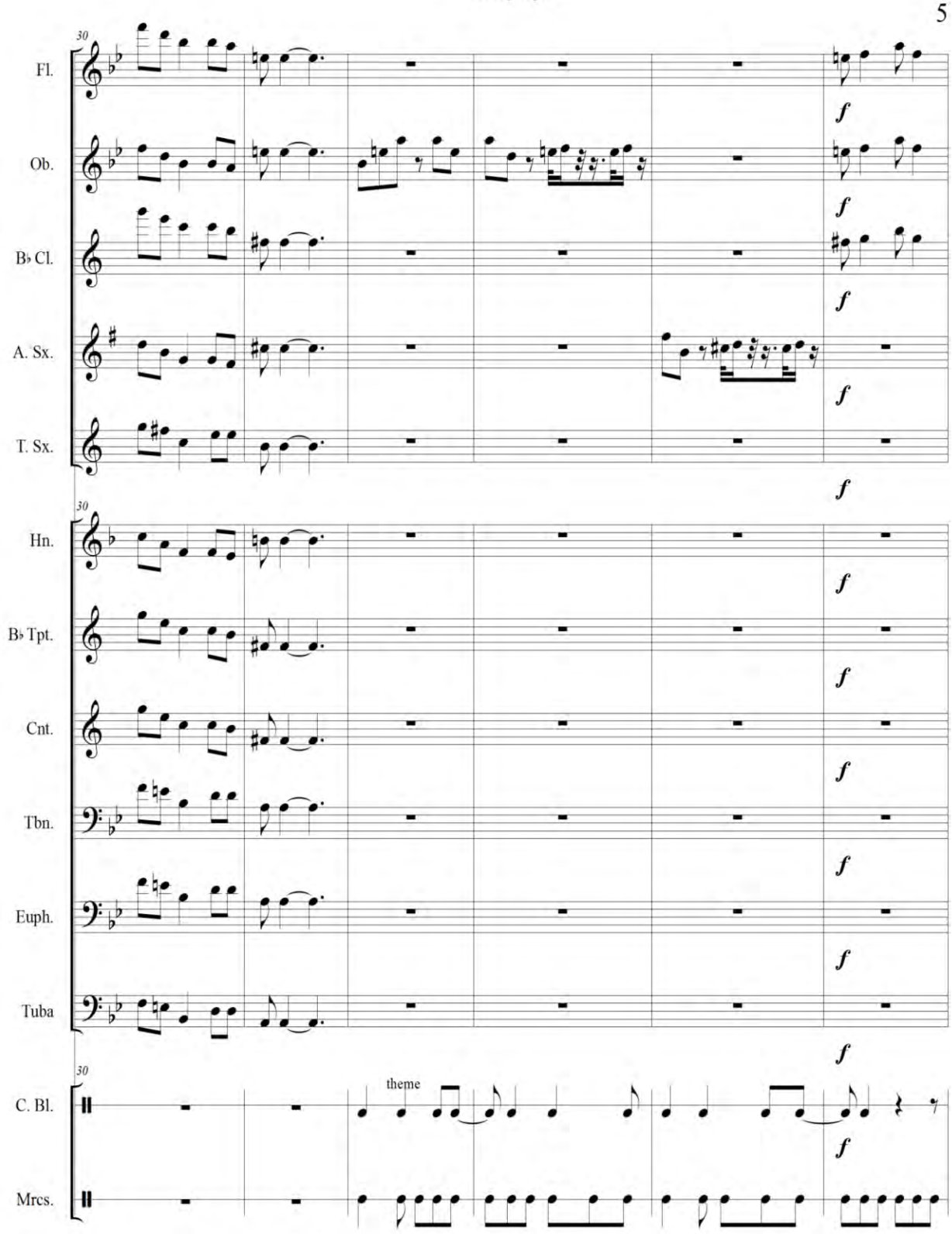
MUSICAL SCORE

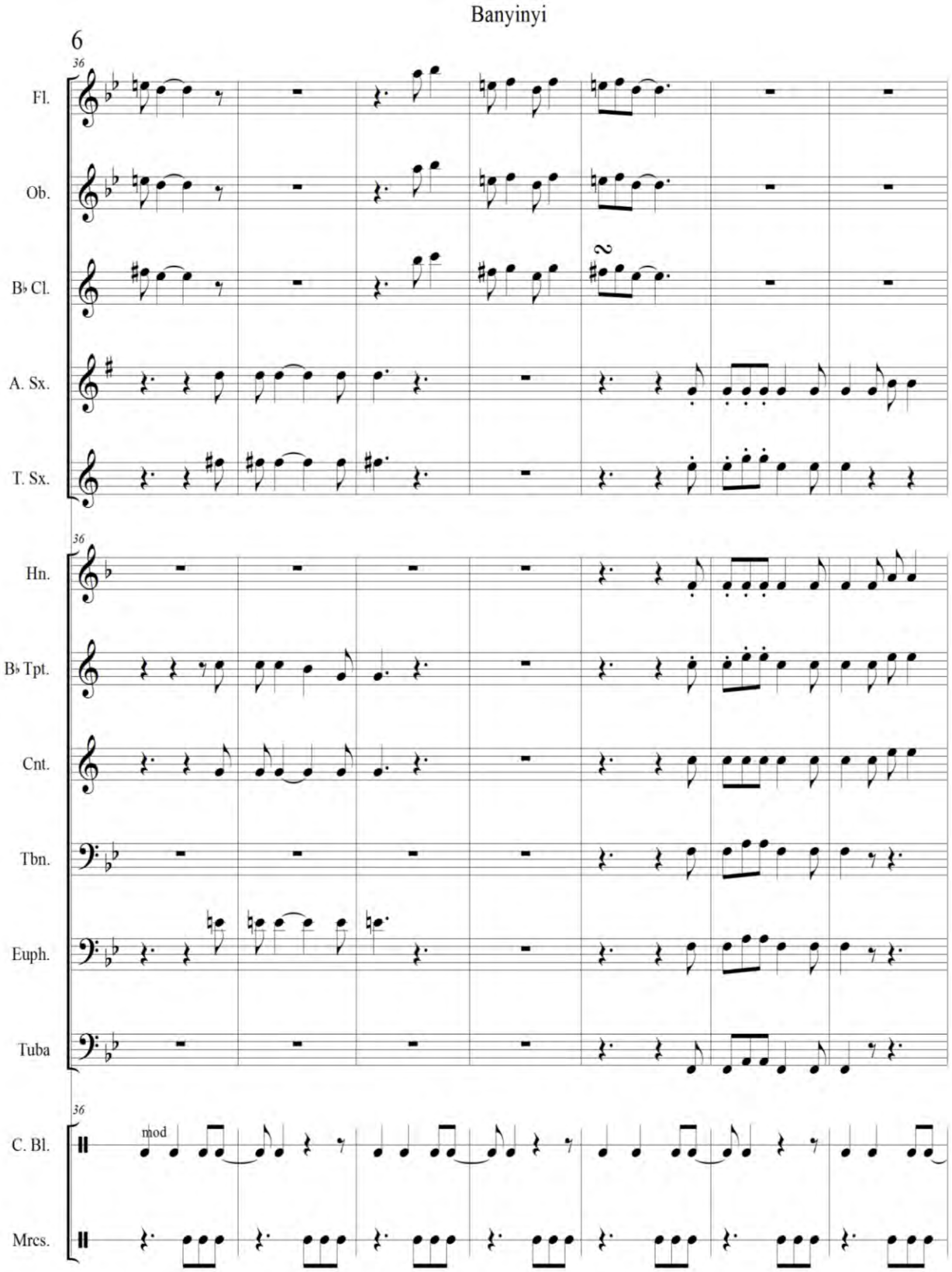


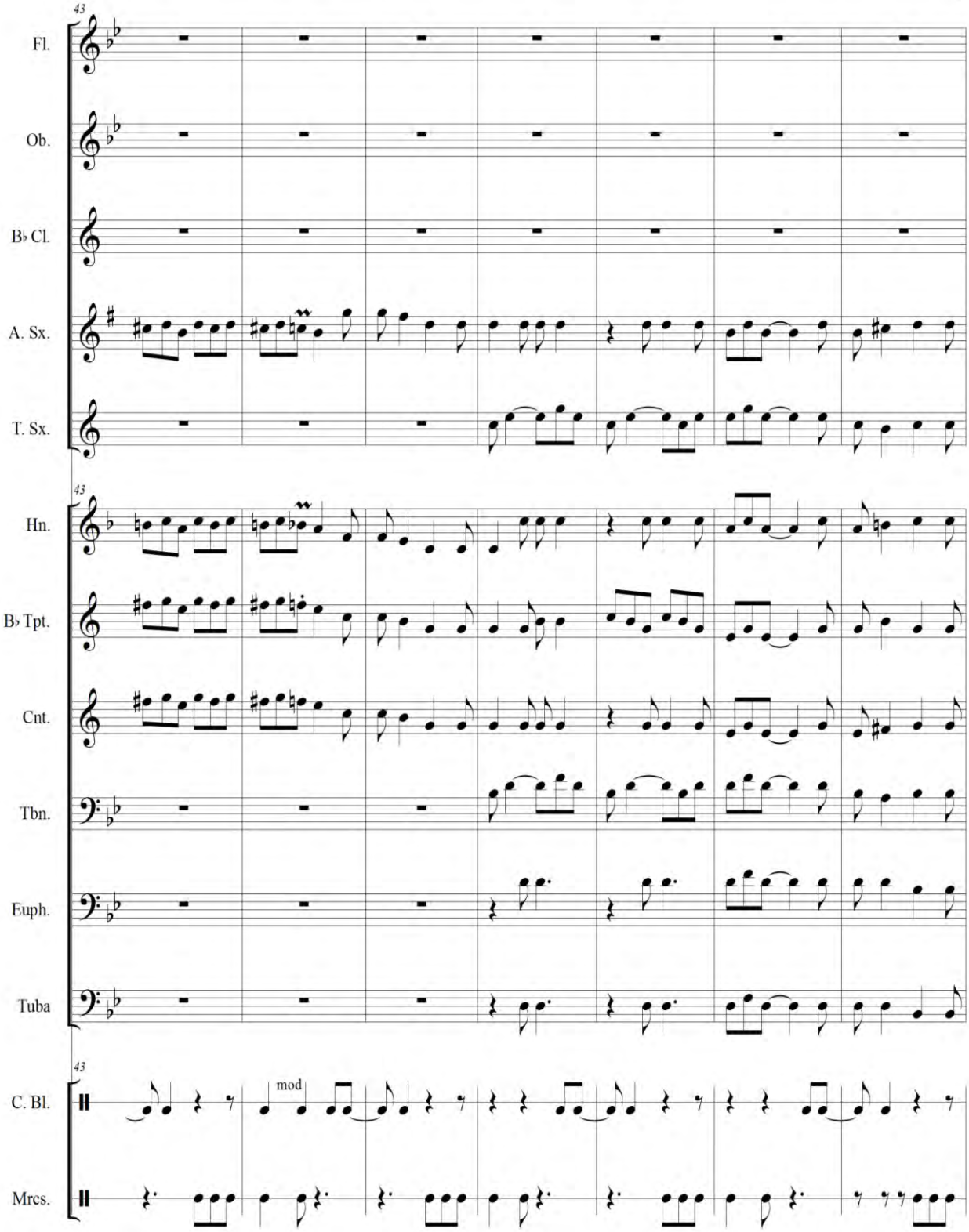


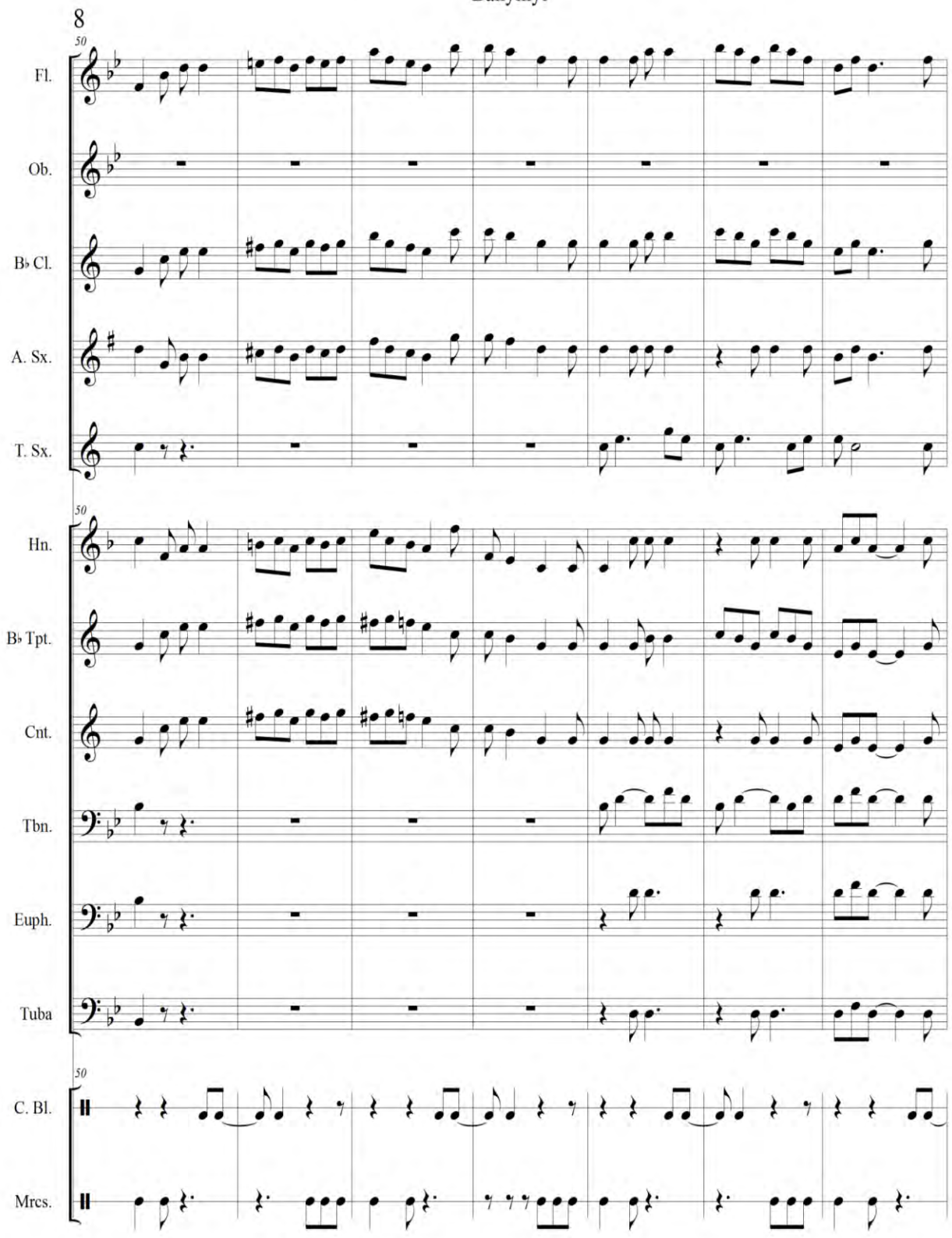


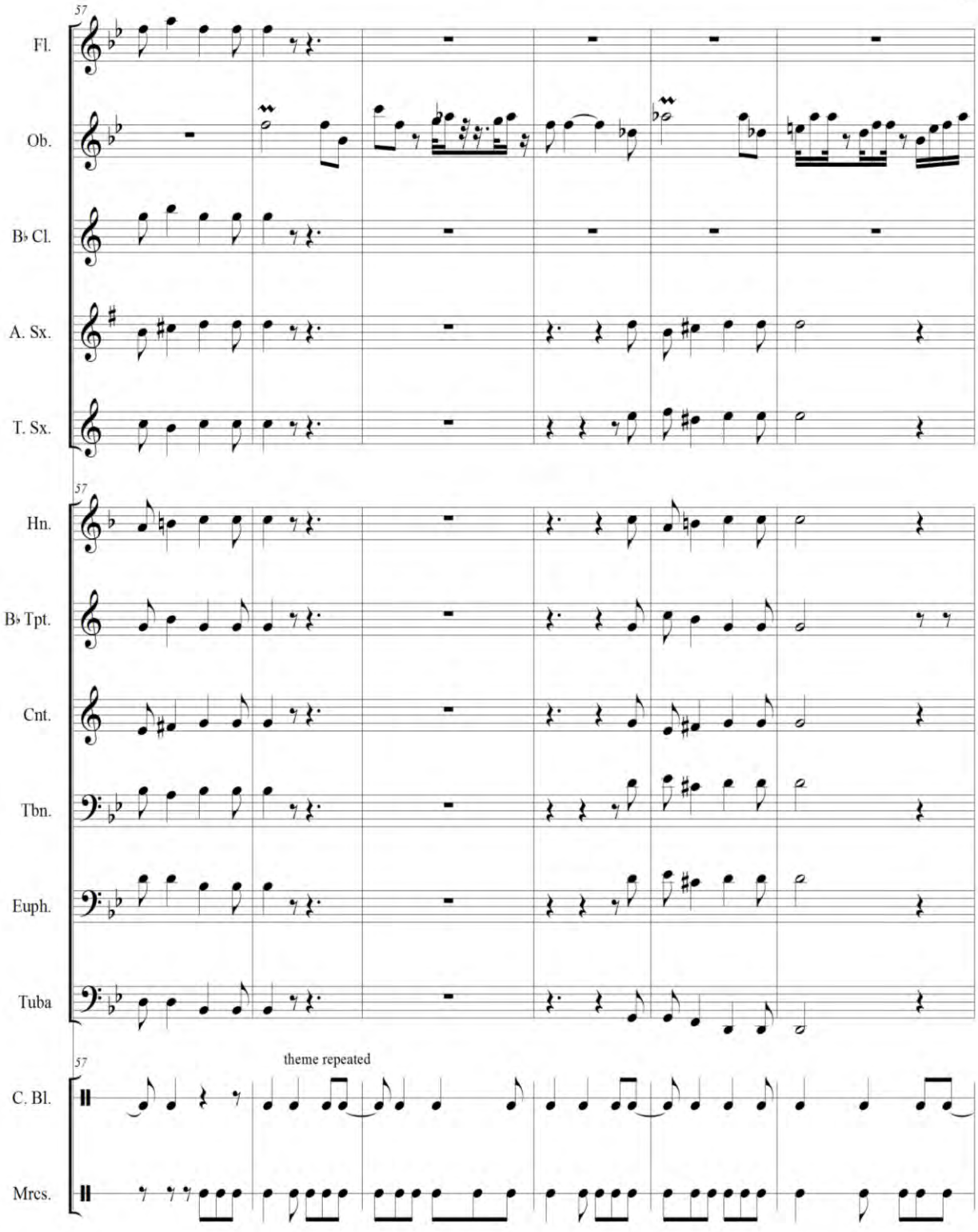


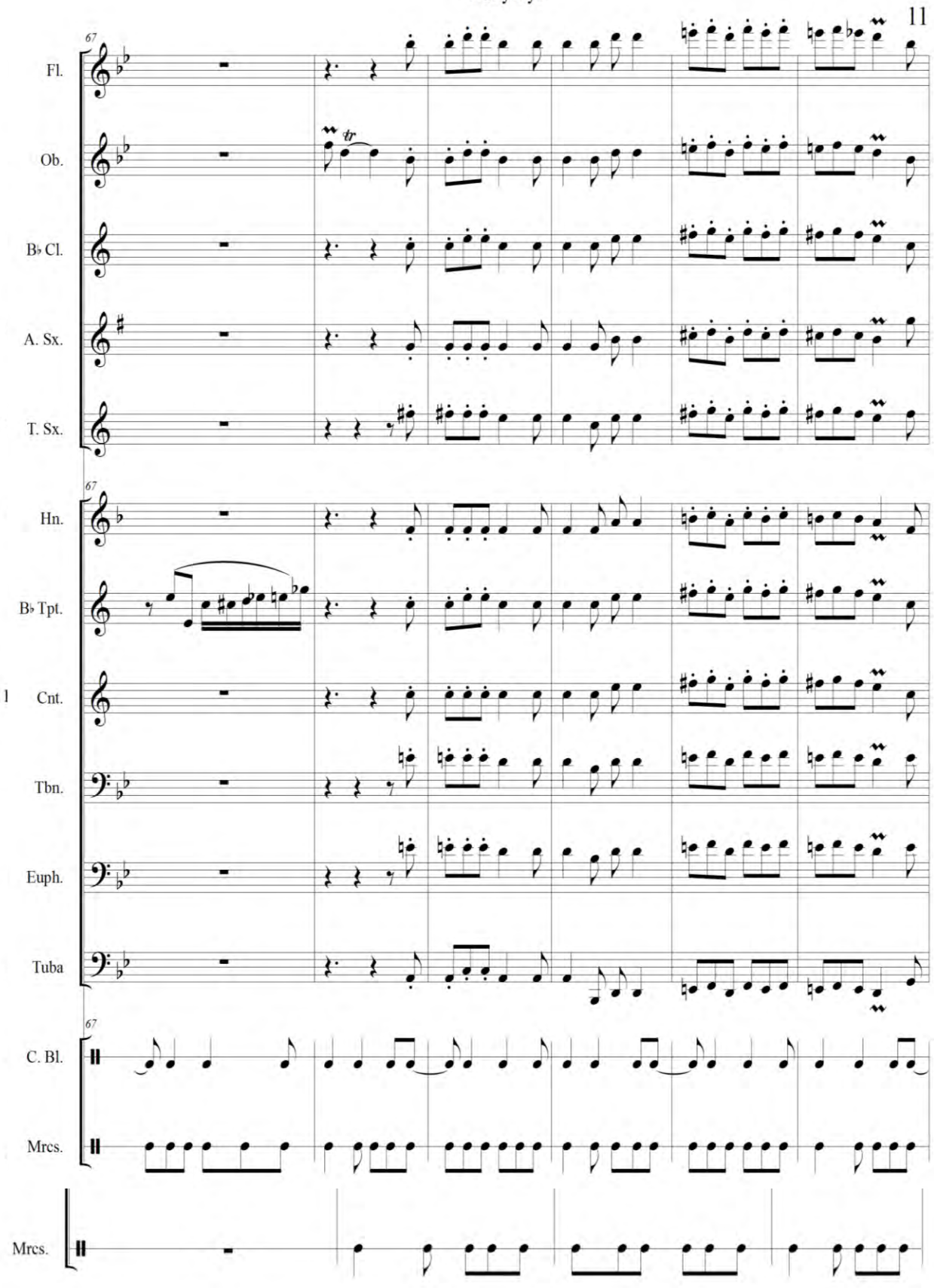


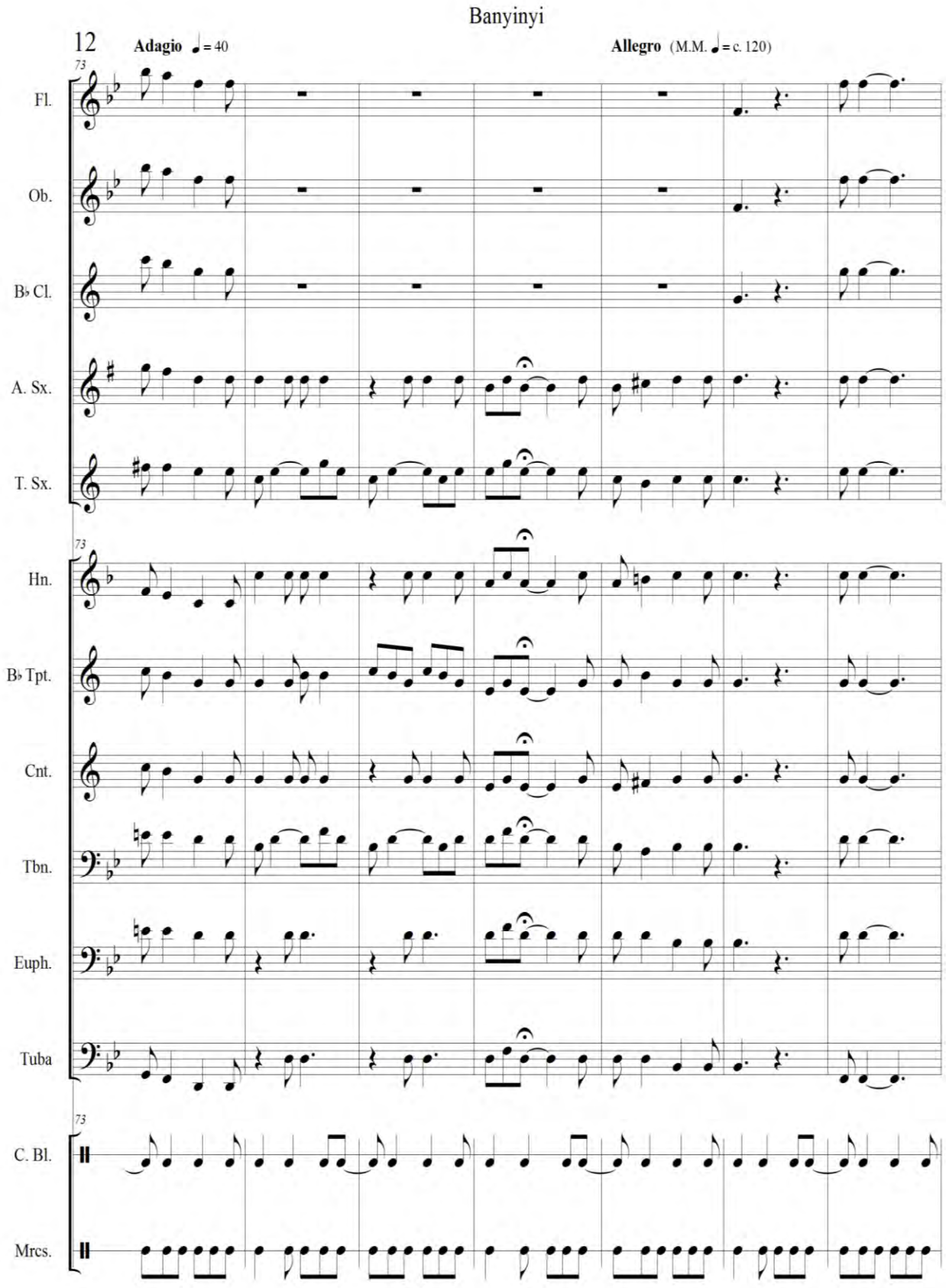


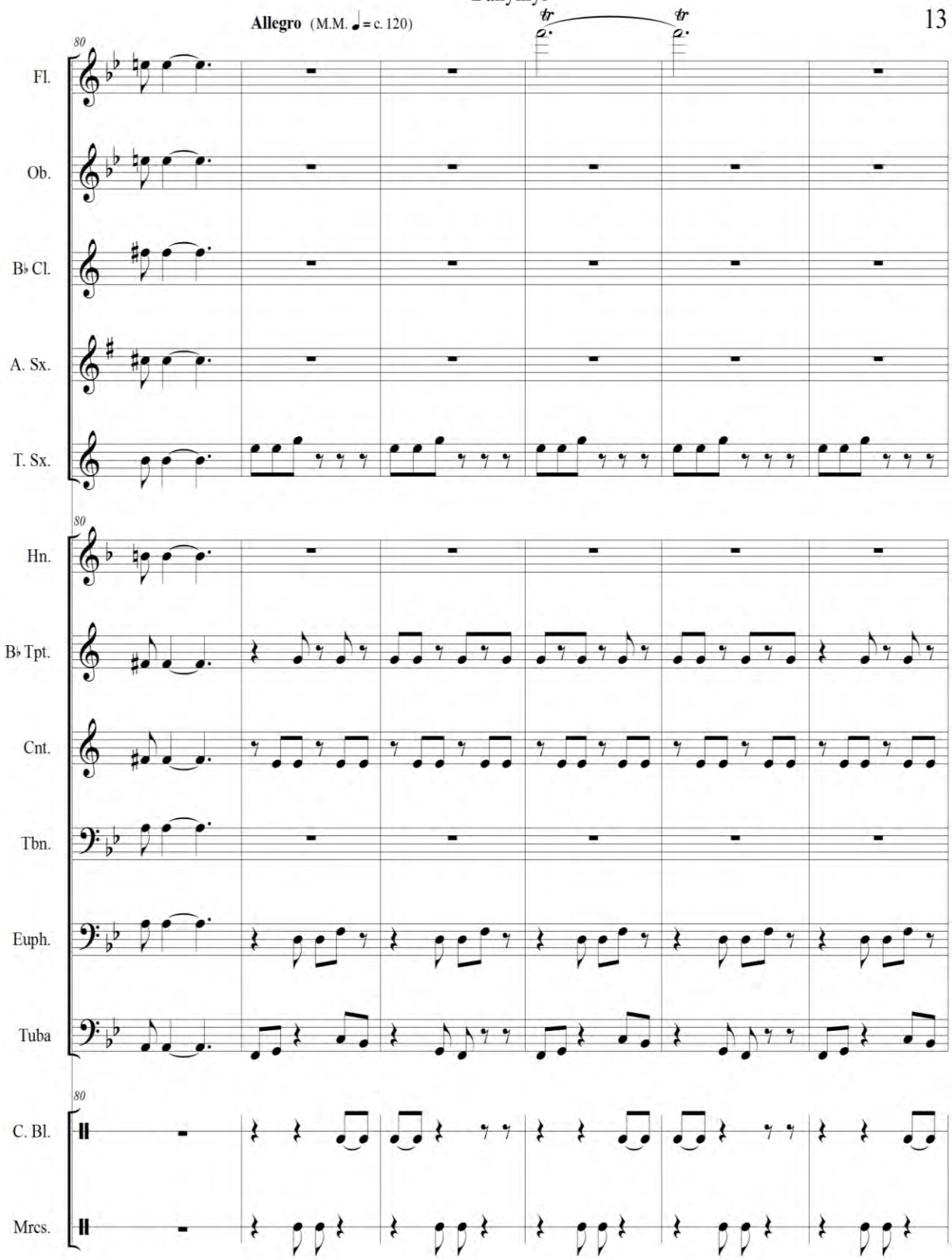


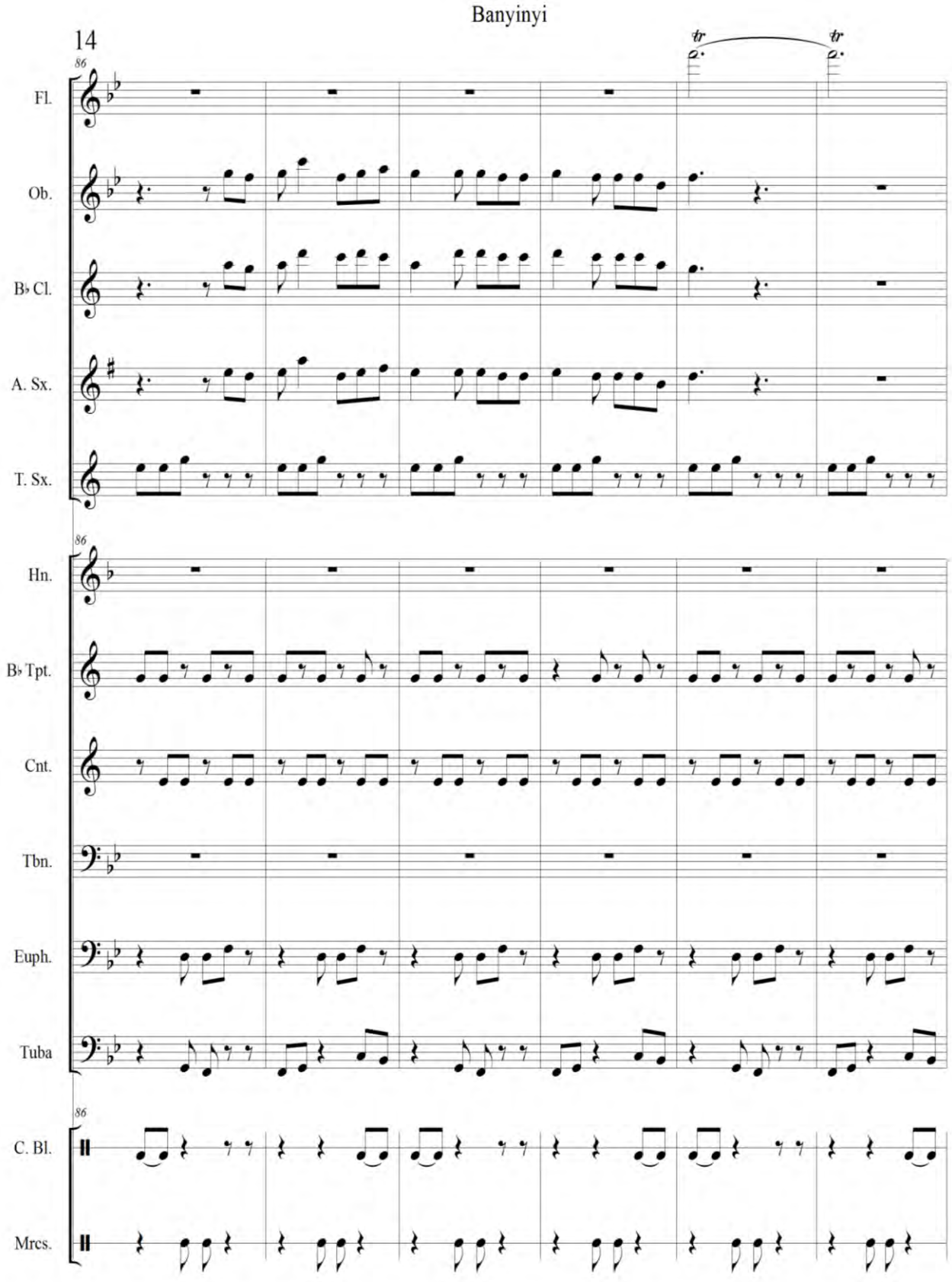


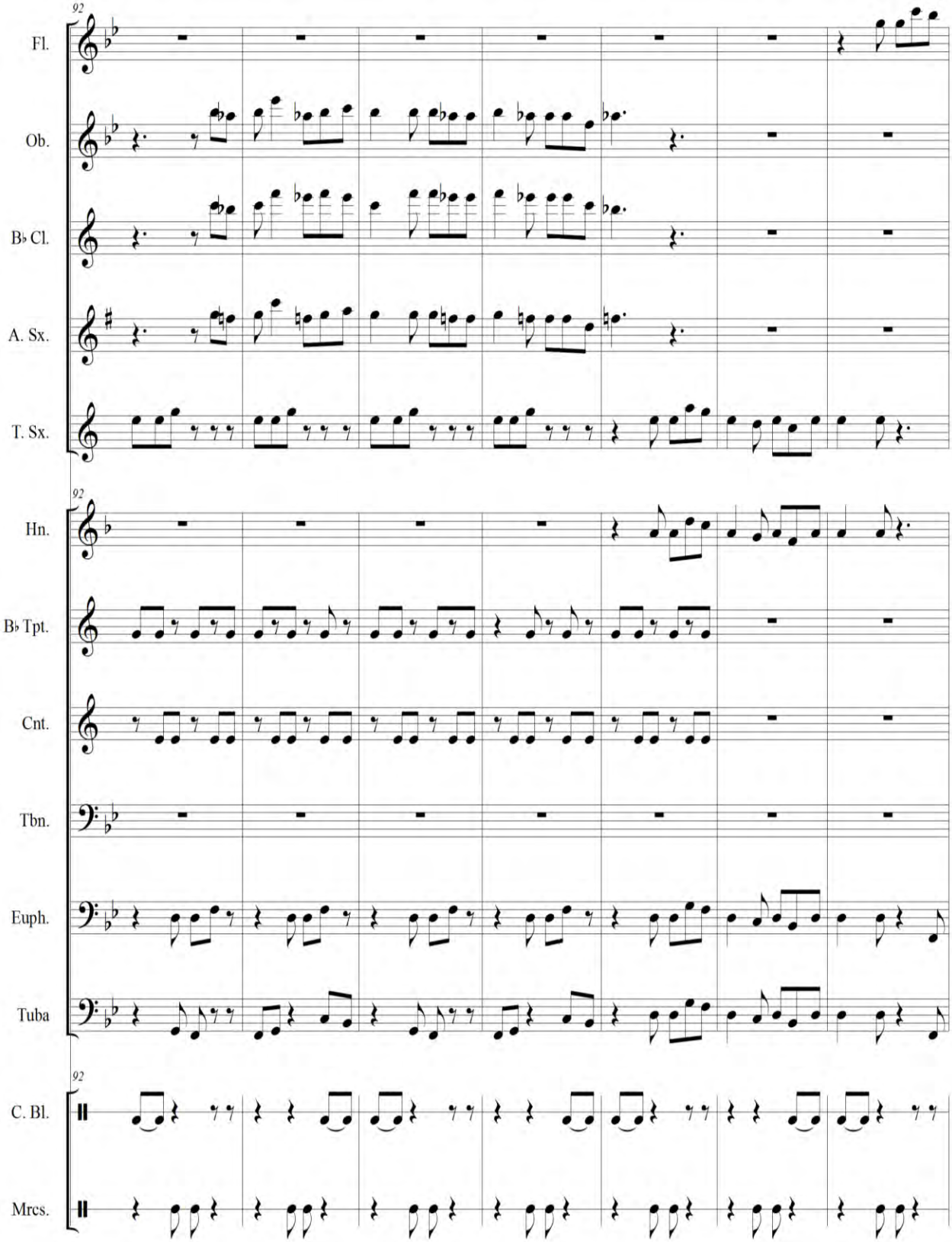


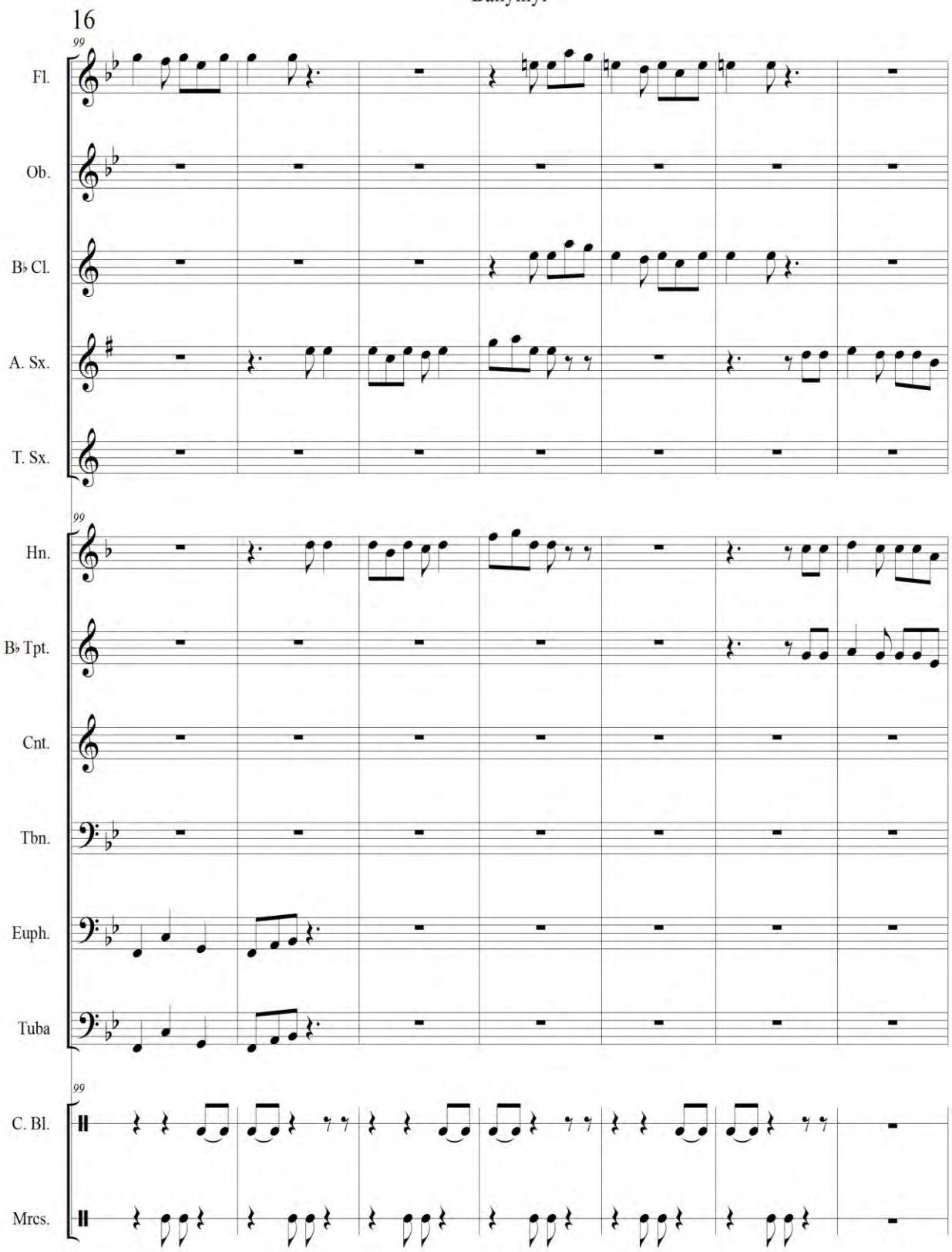


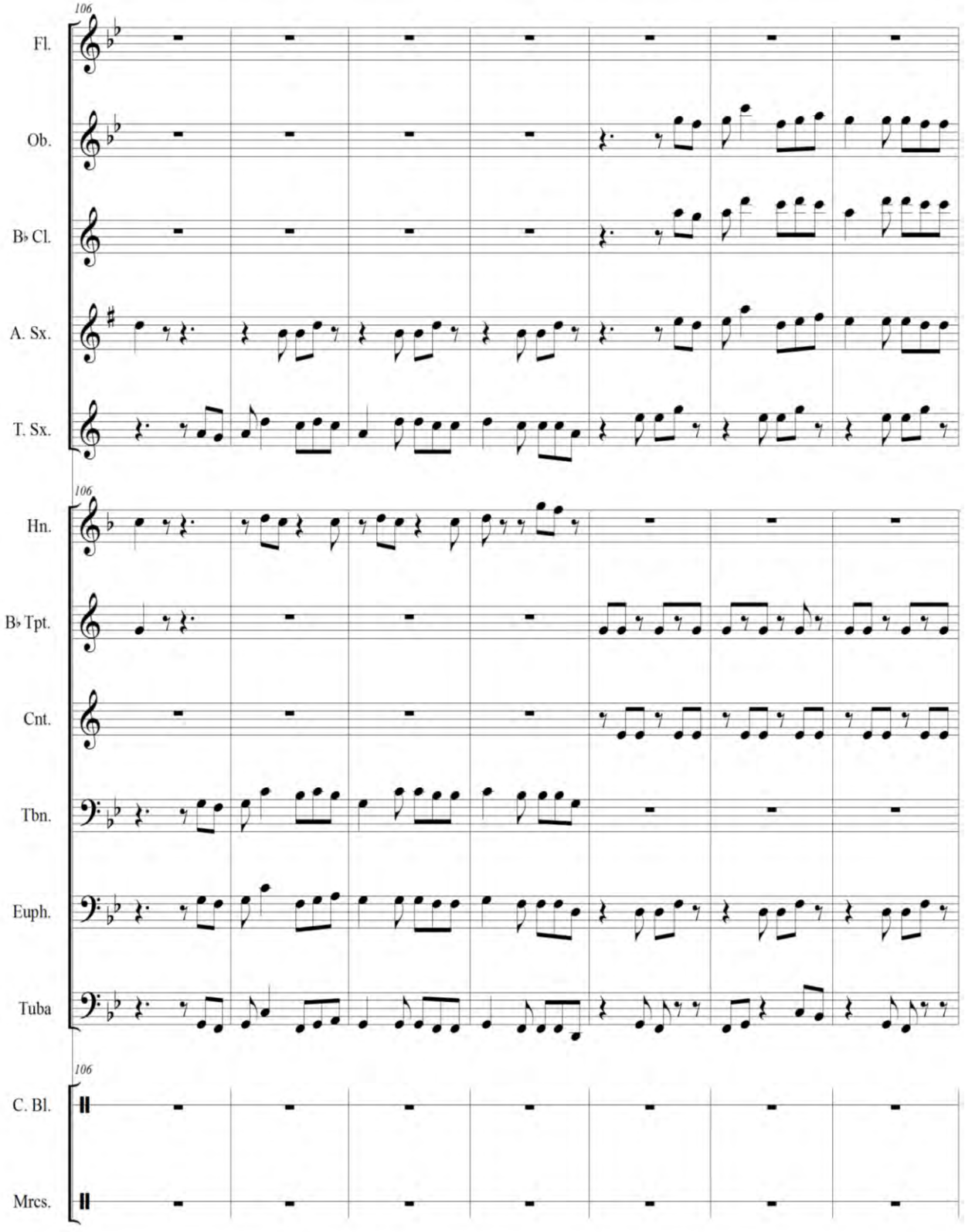


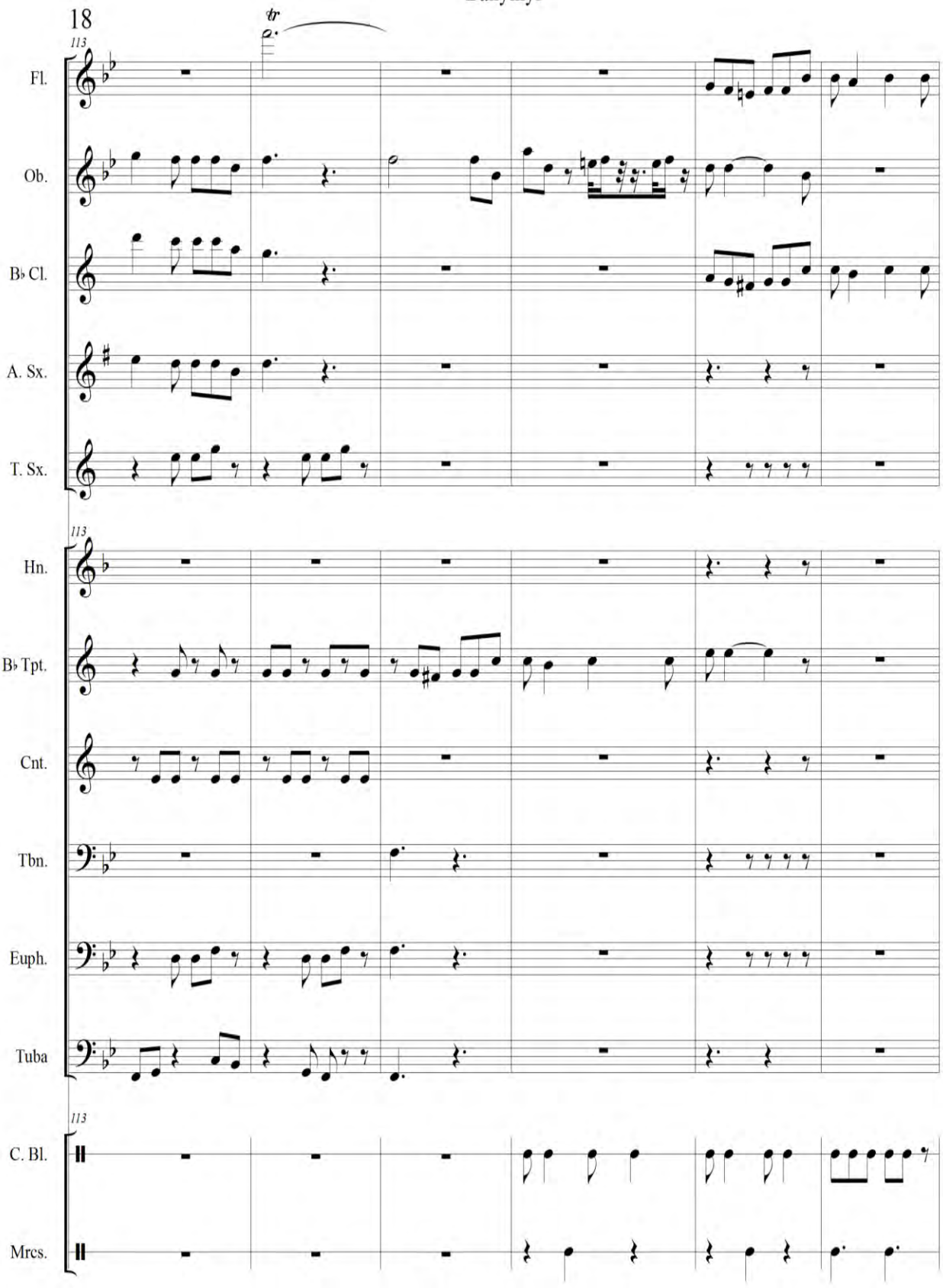


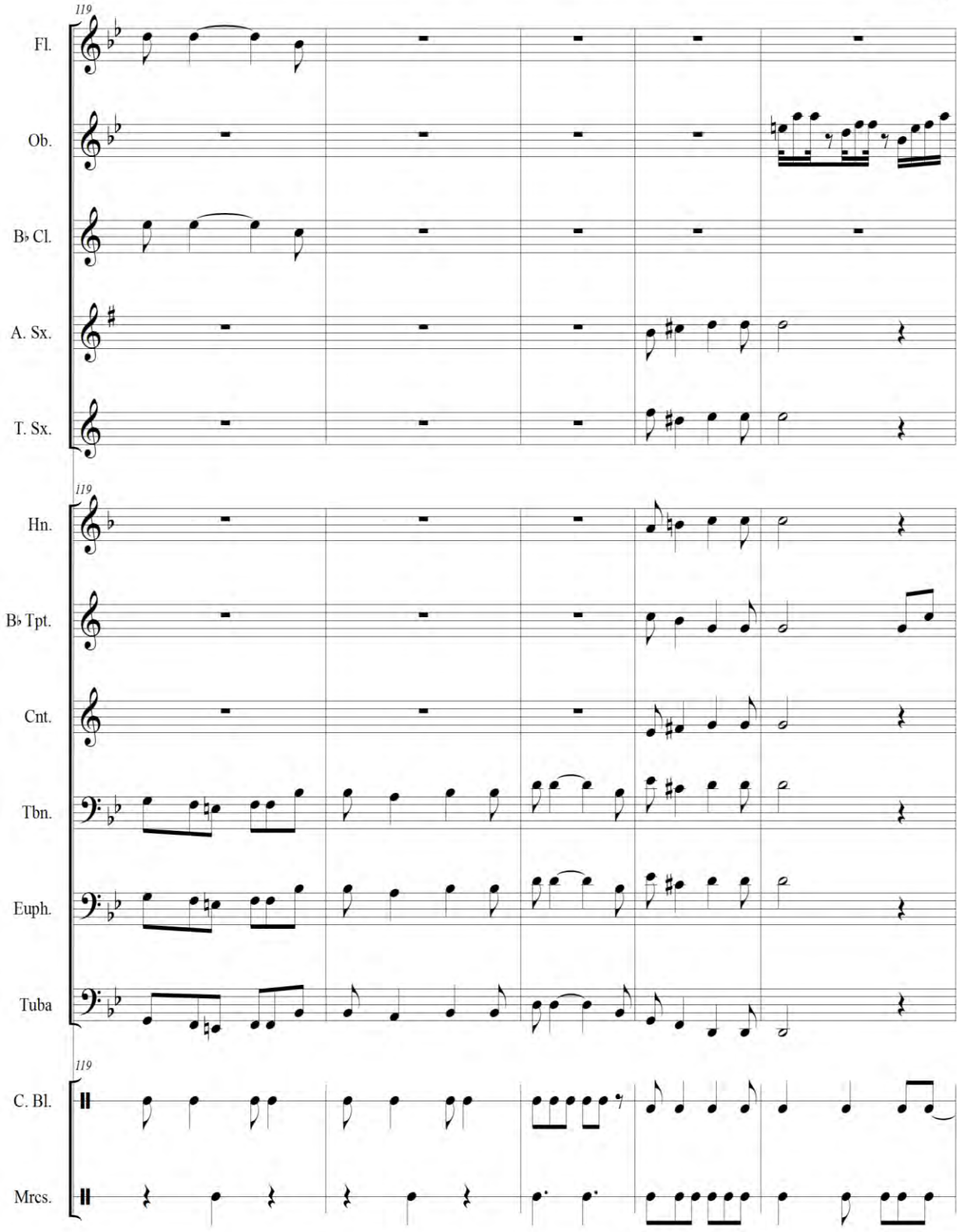


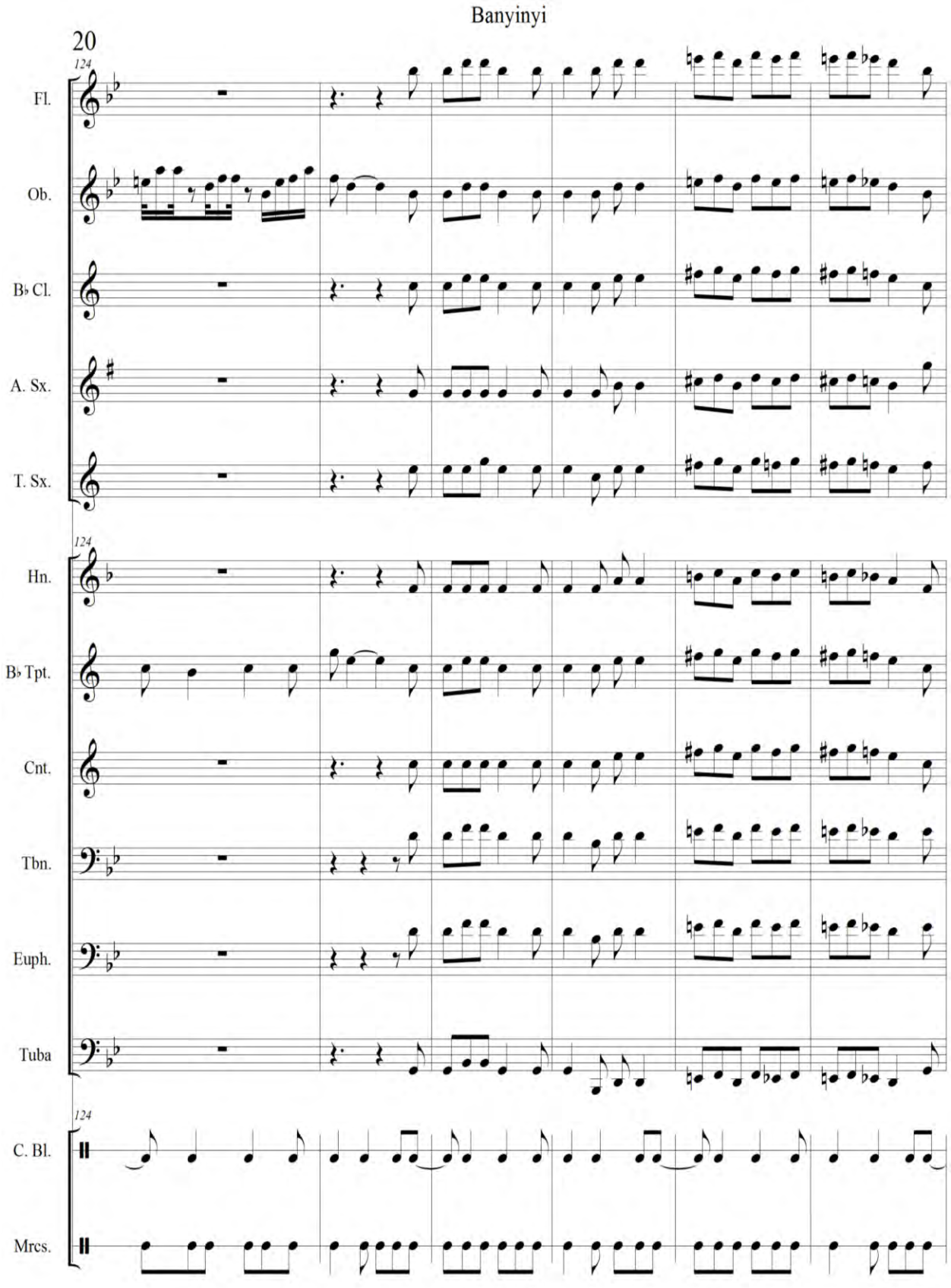


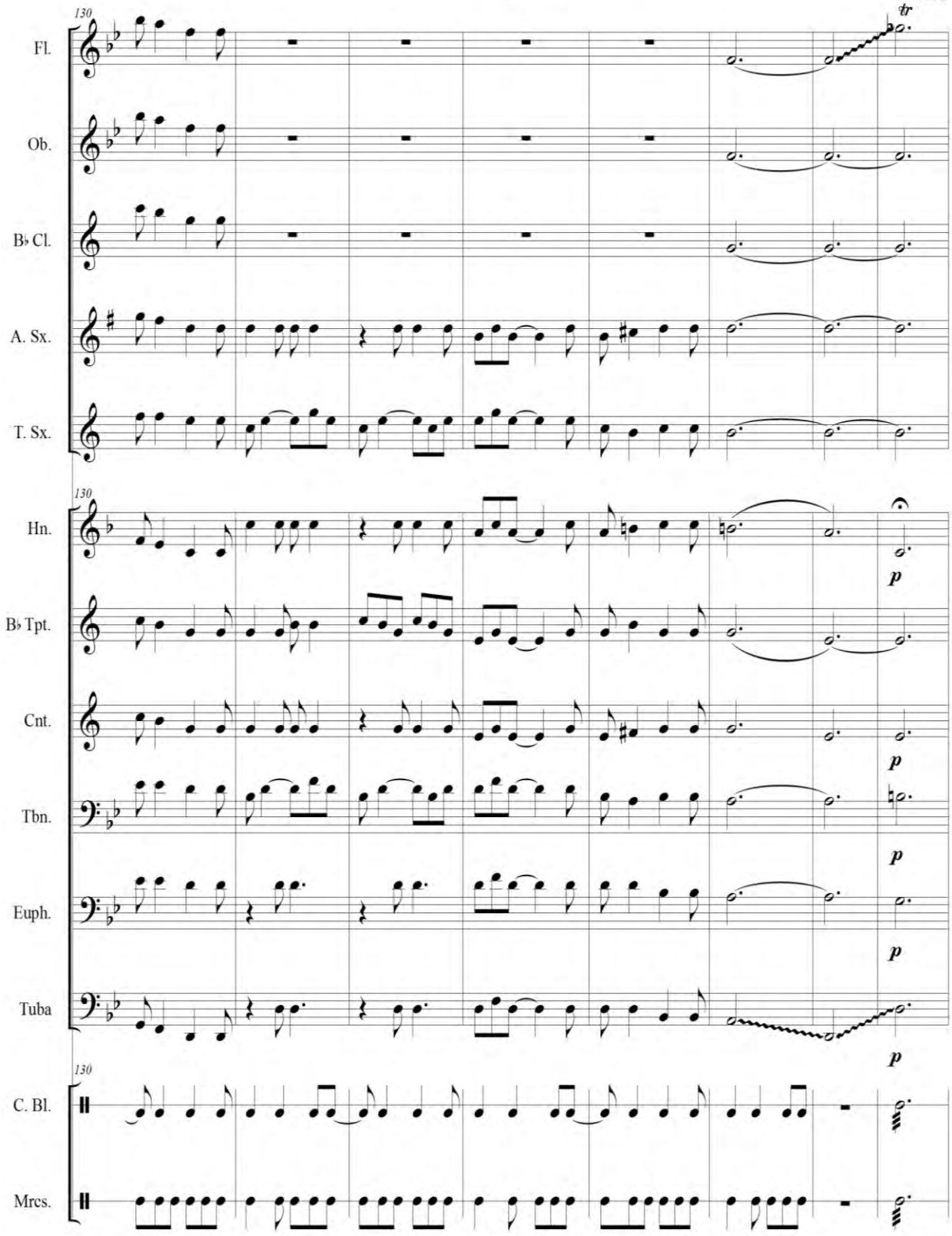


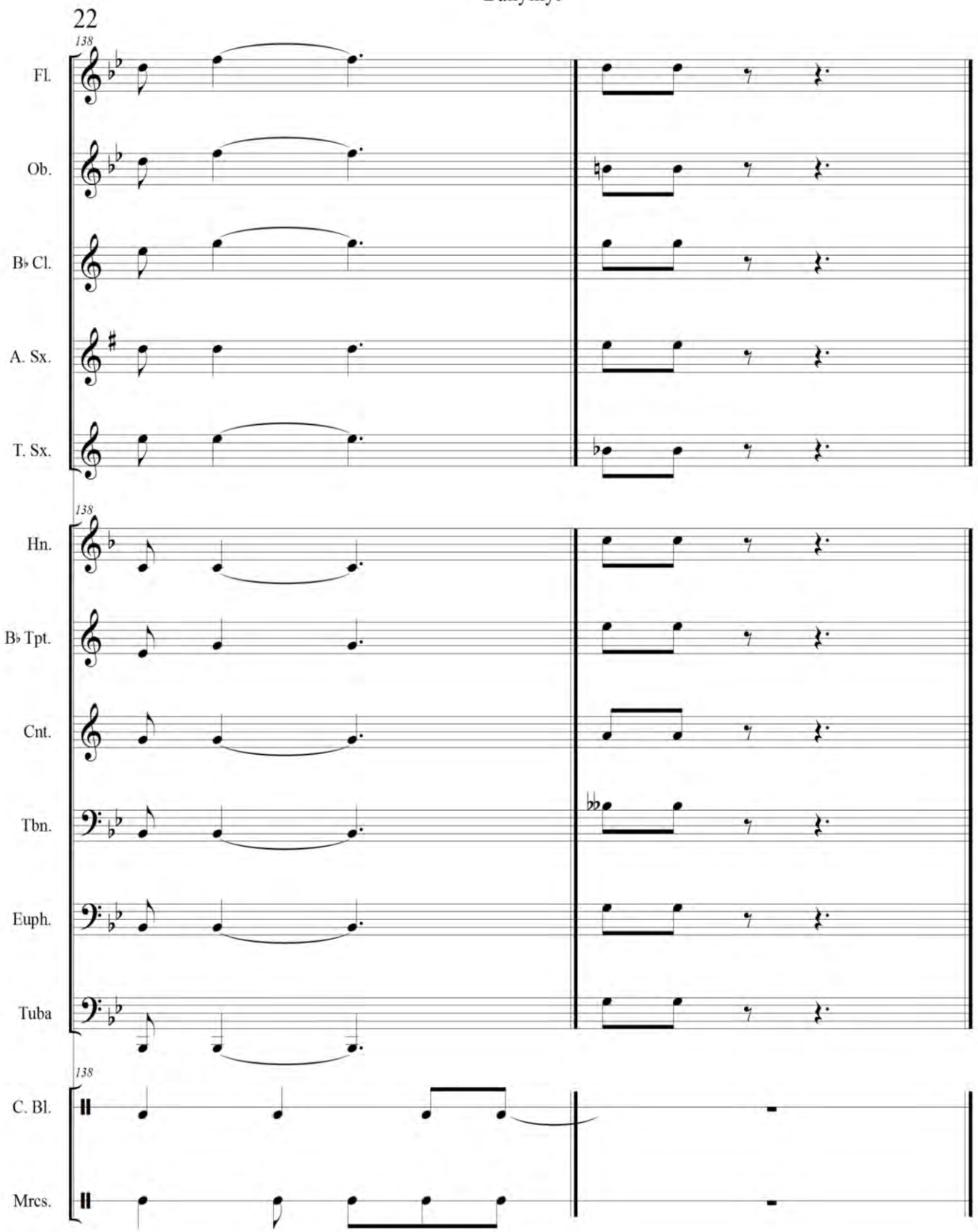












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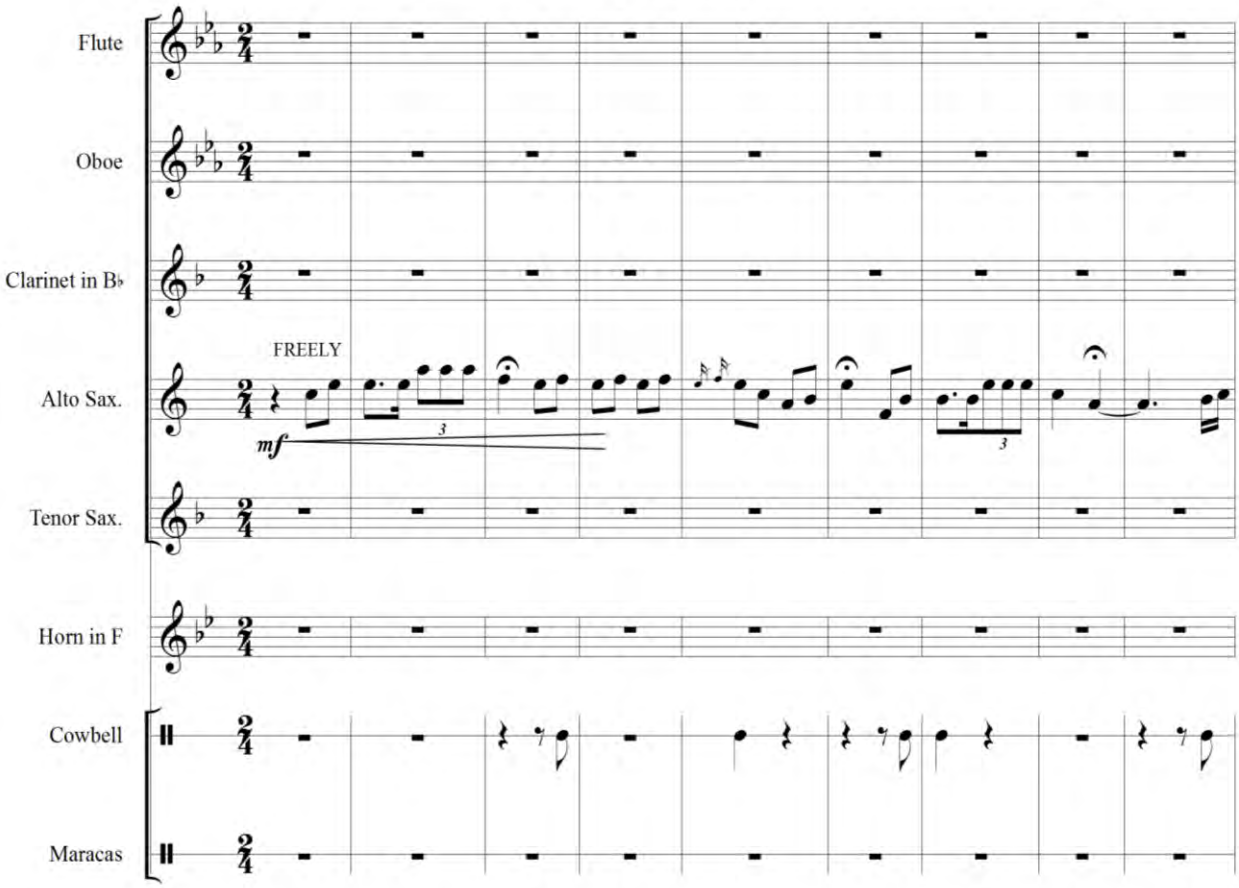

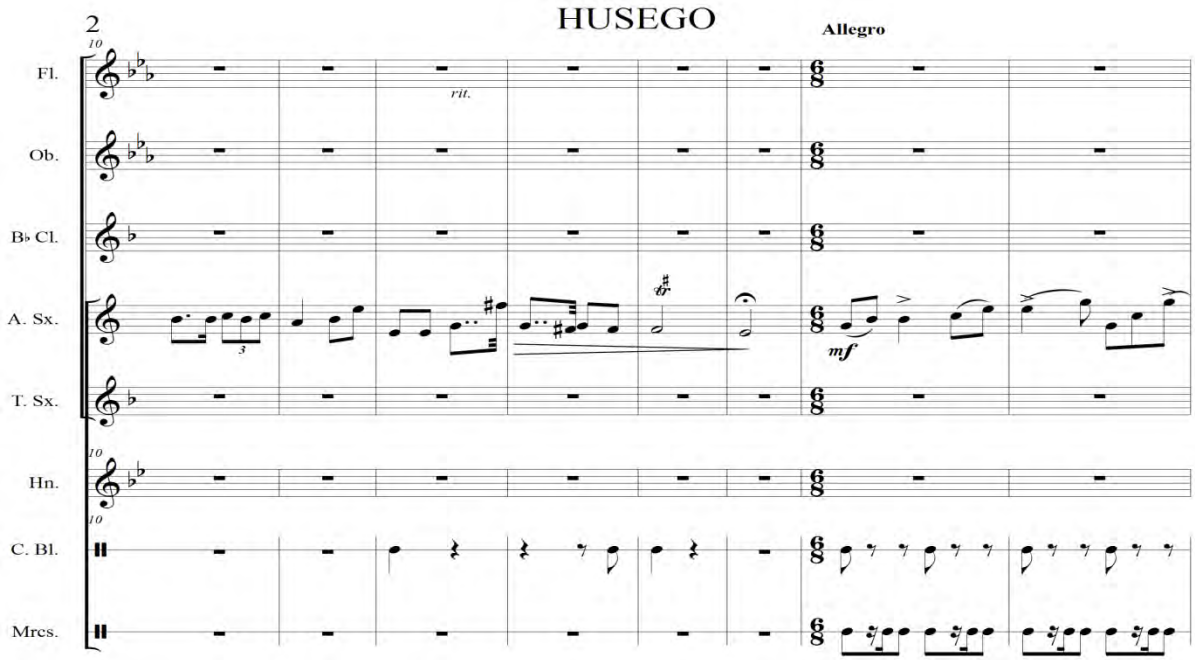

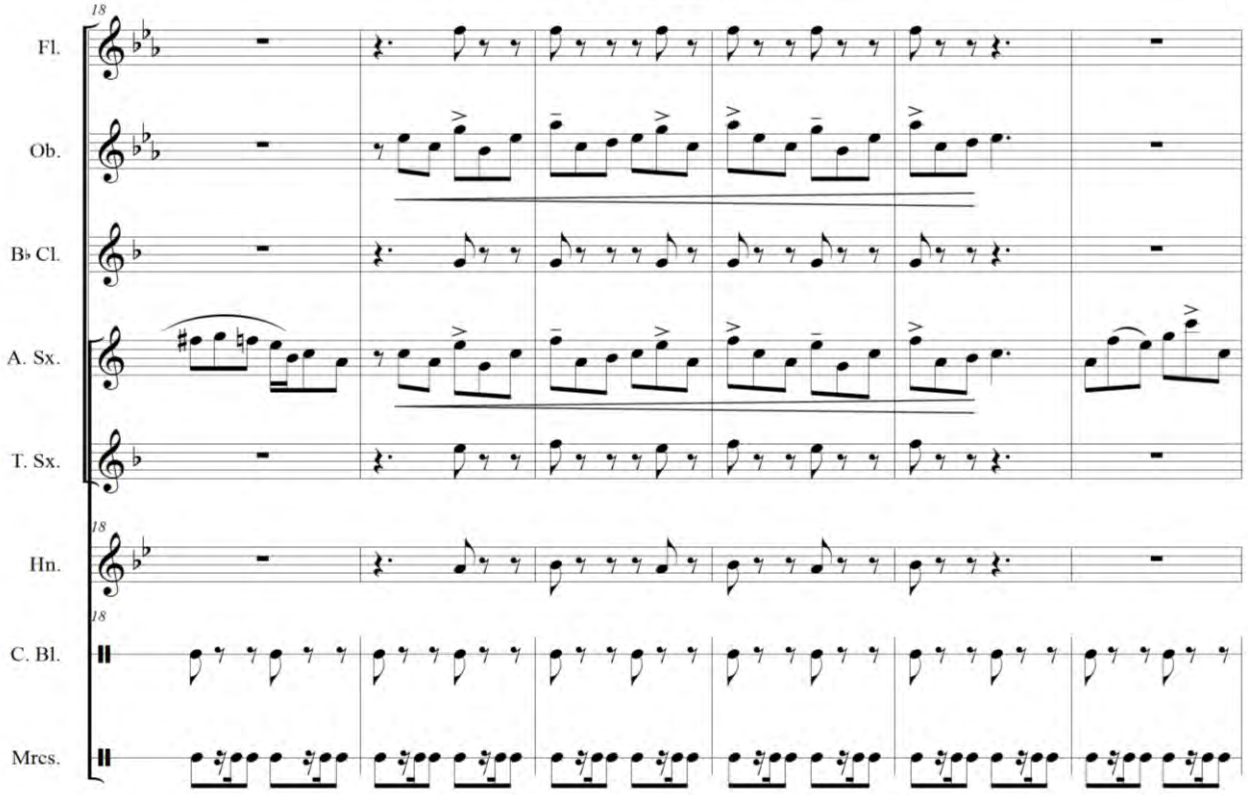

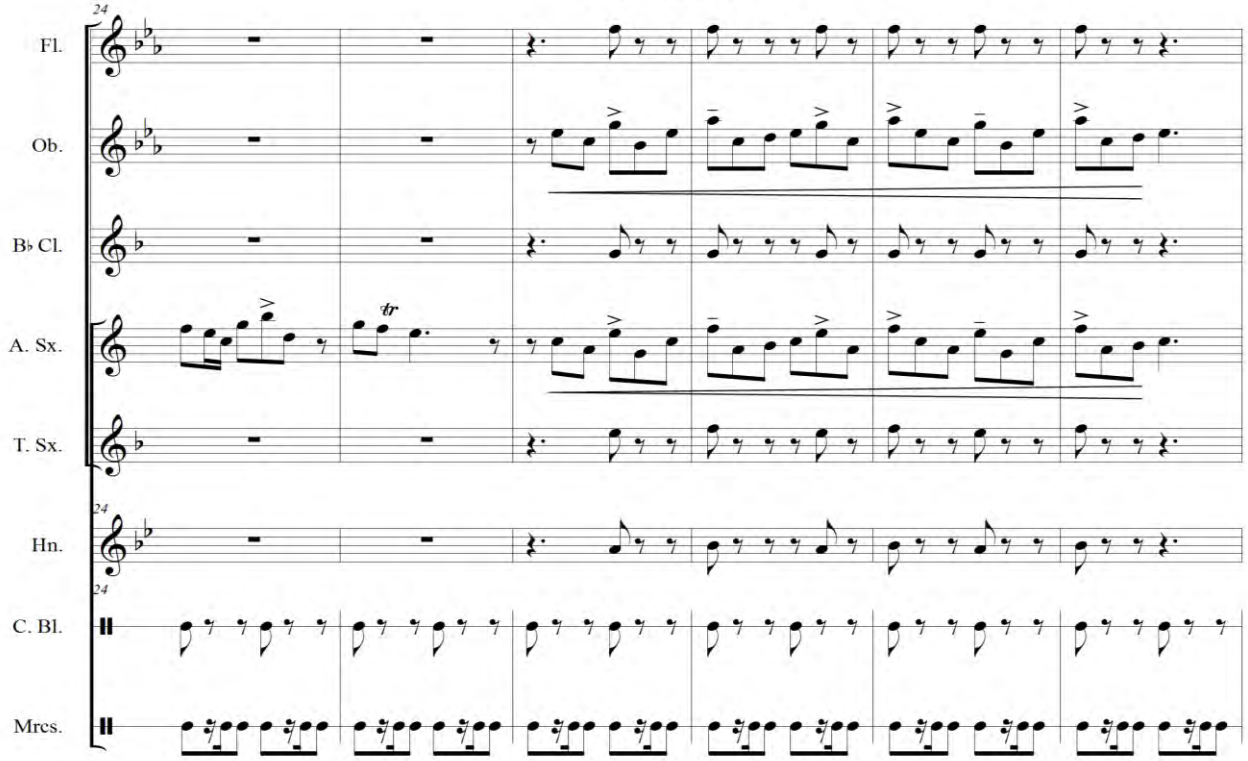

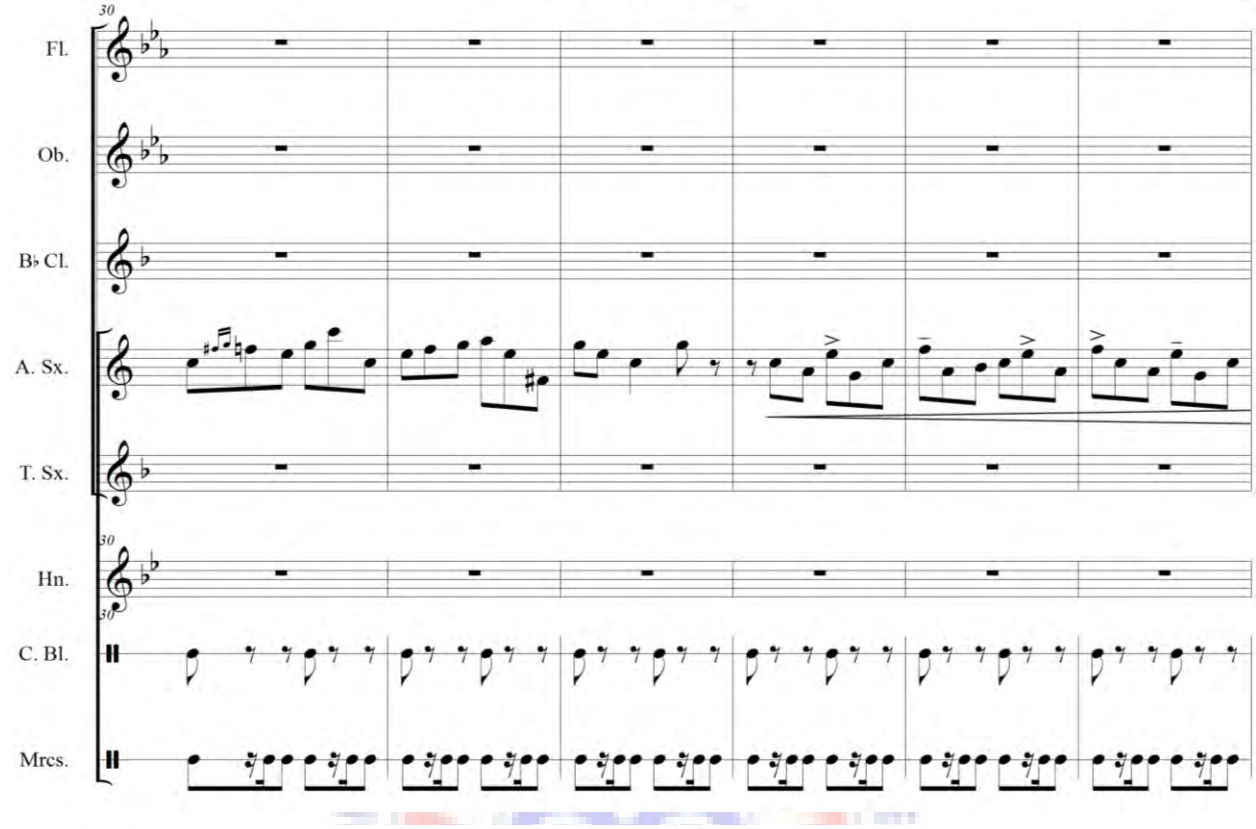

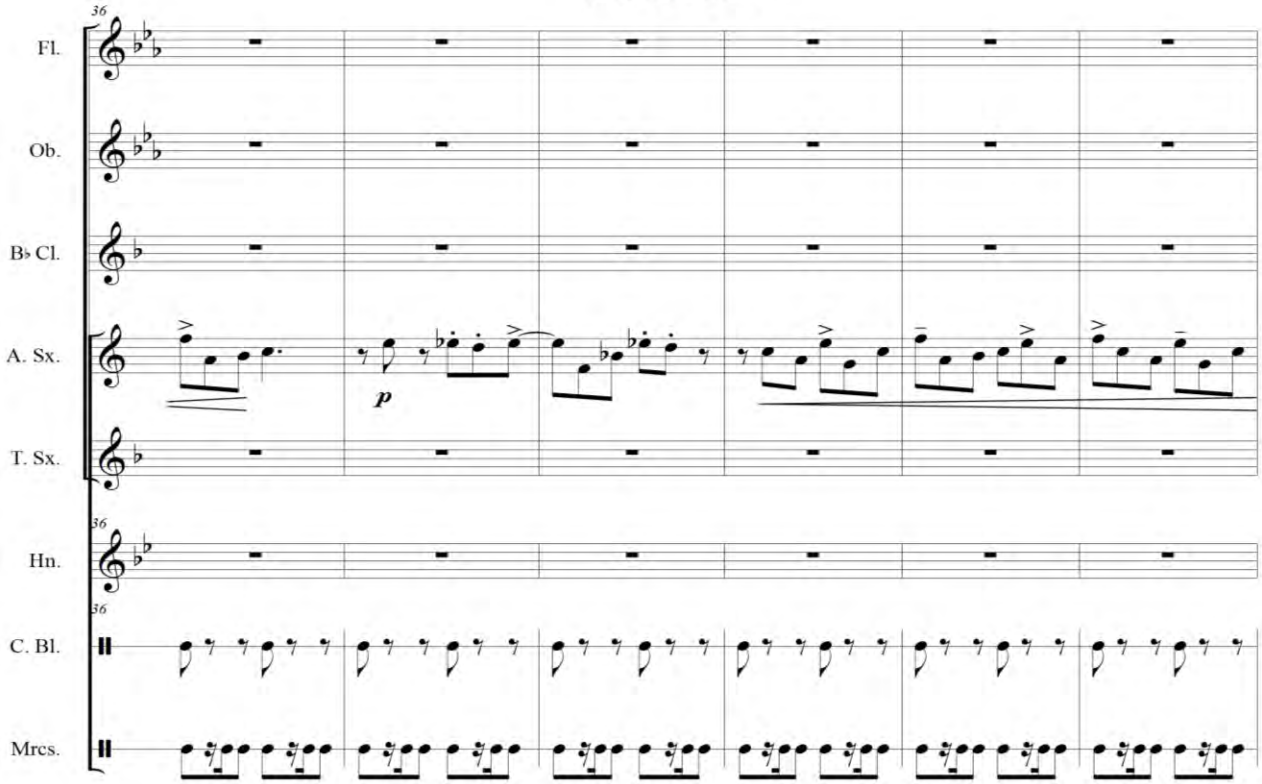

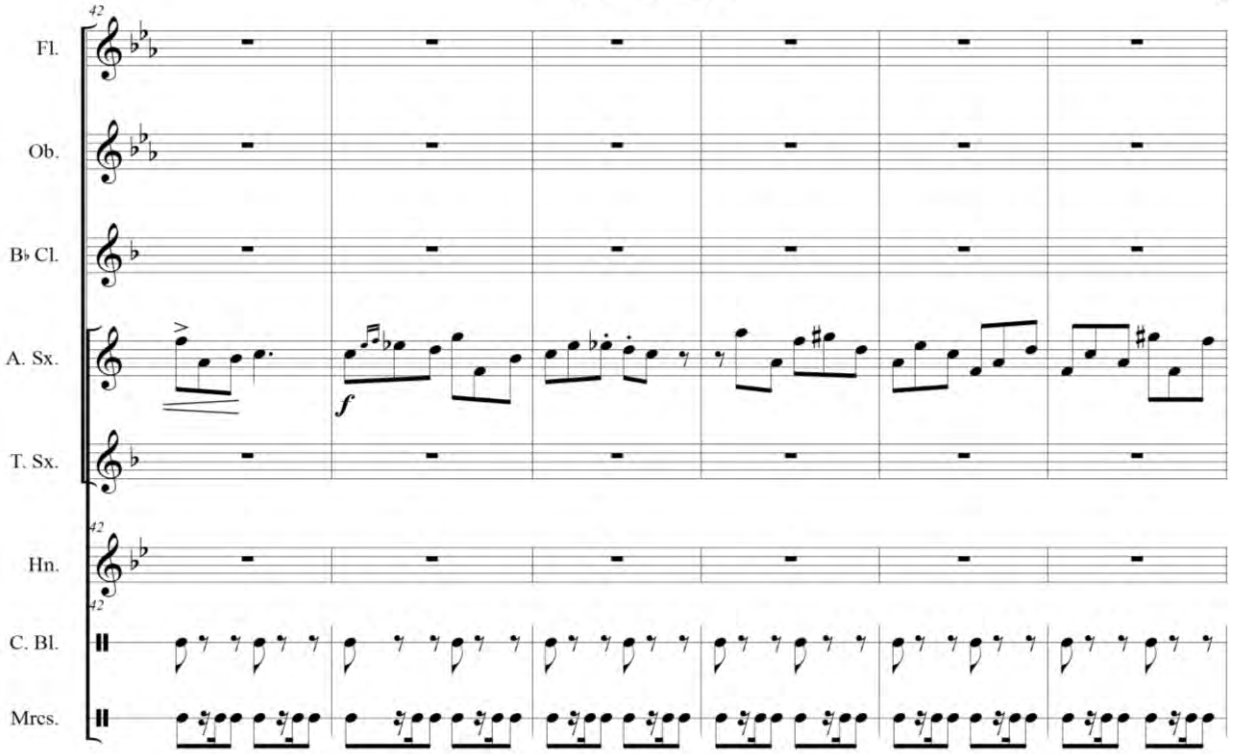

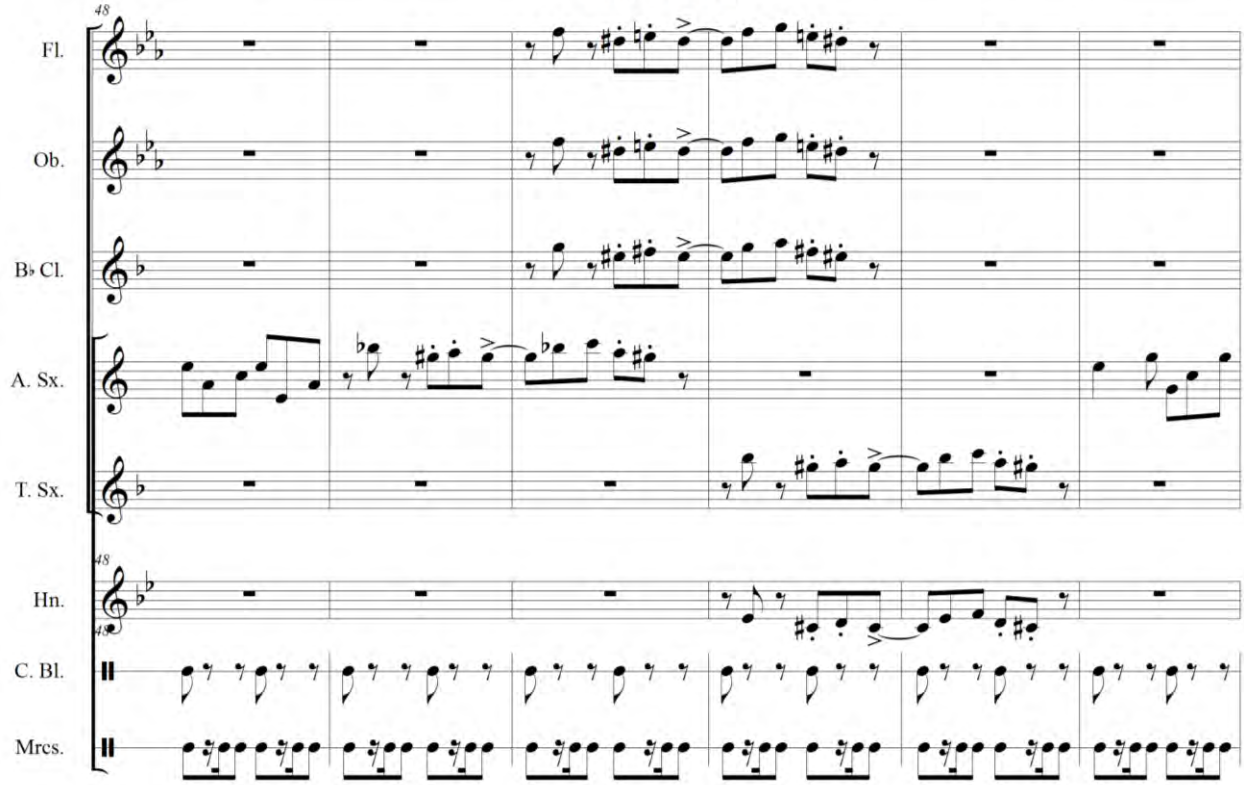

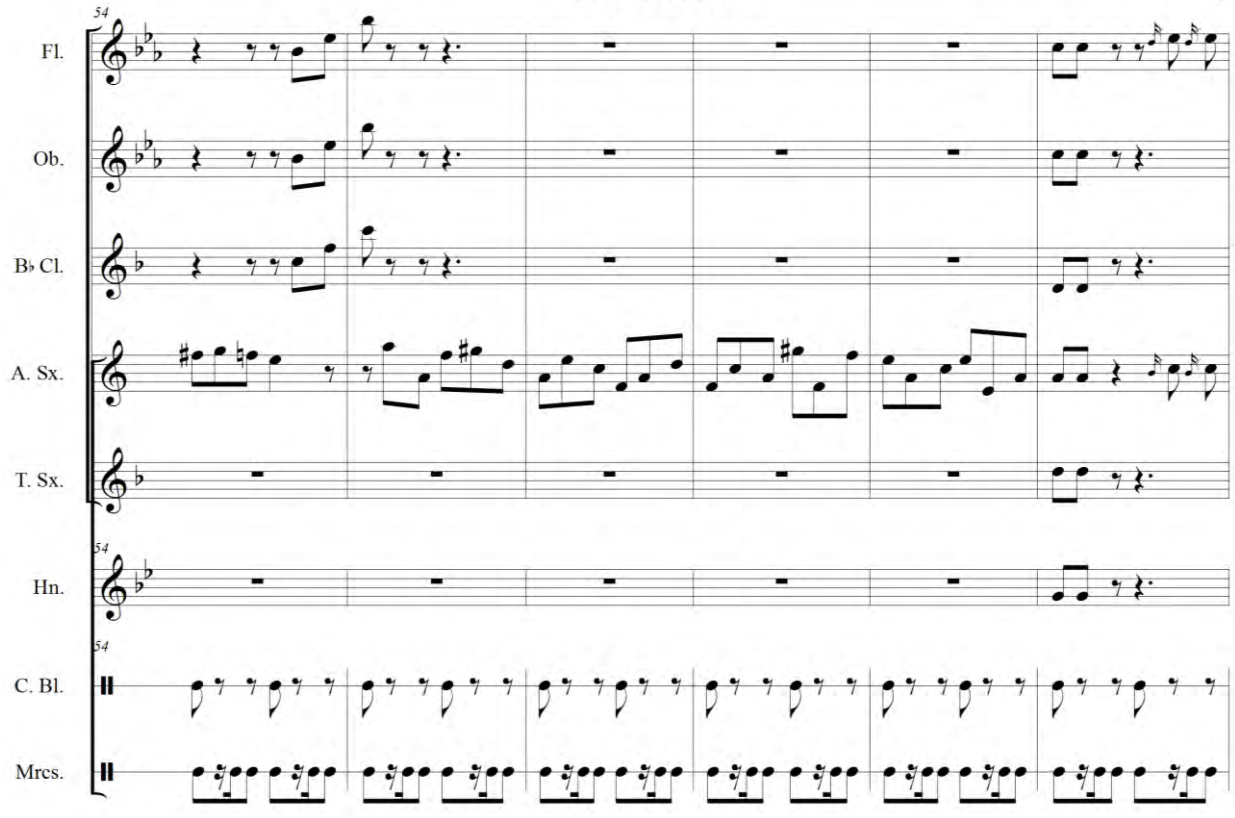

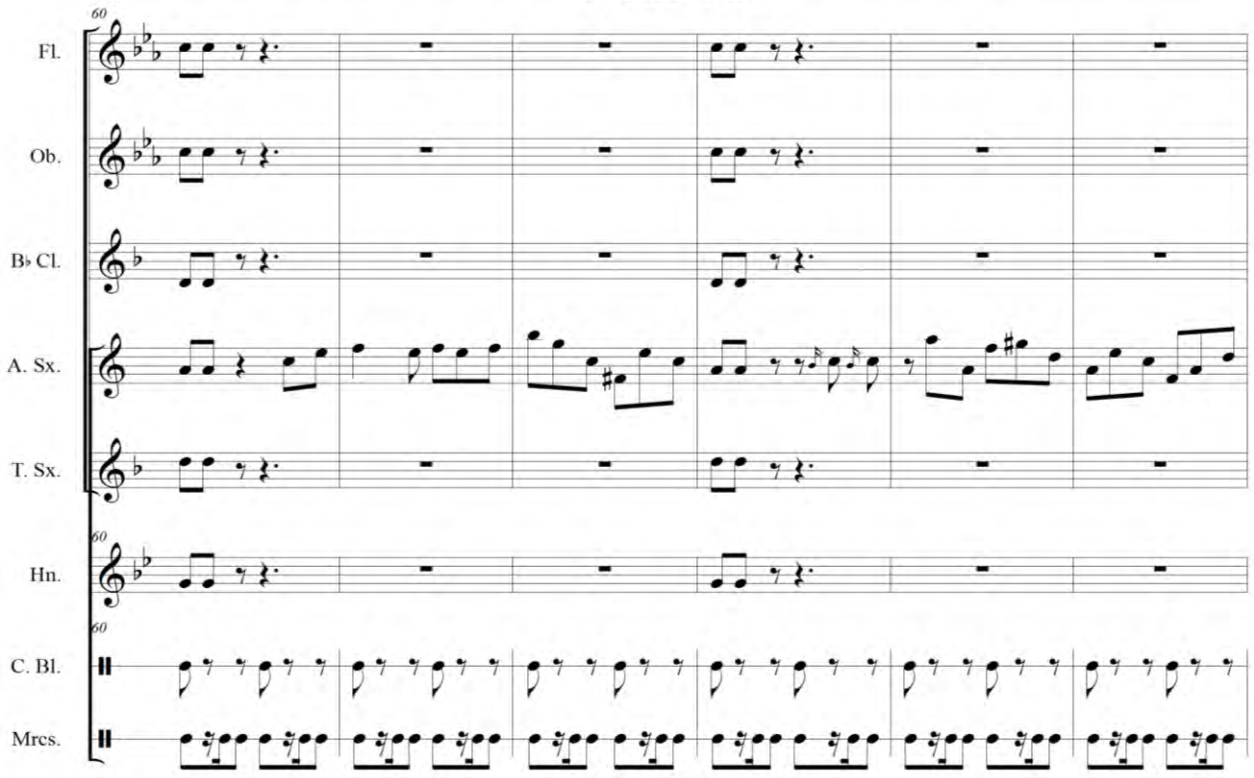

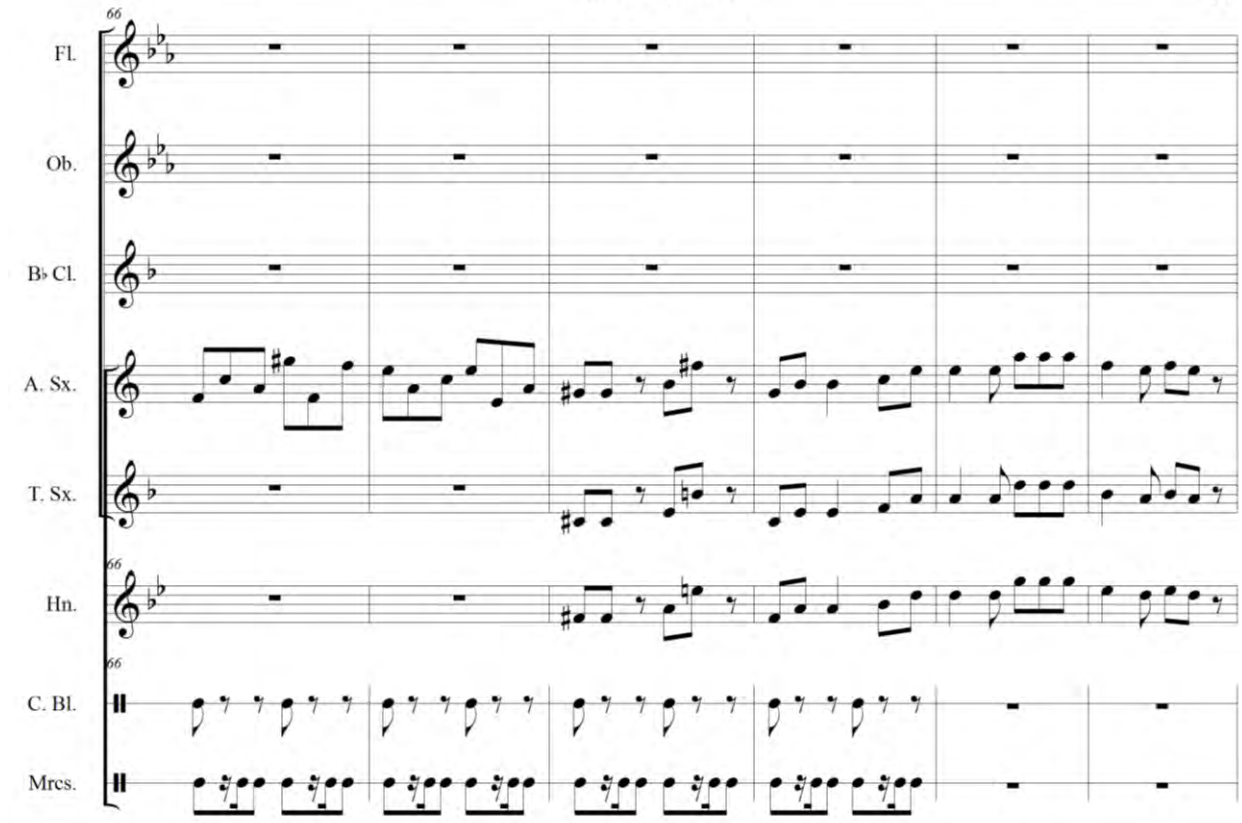

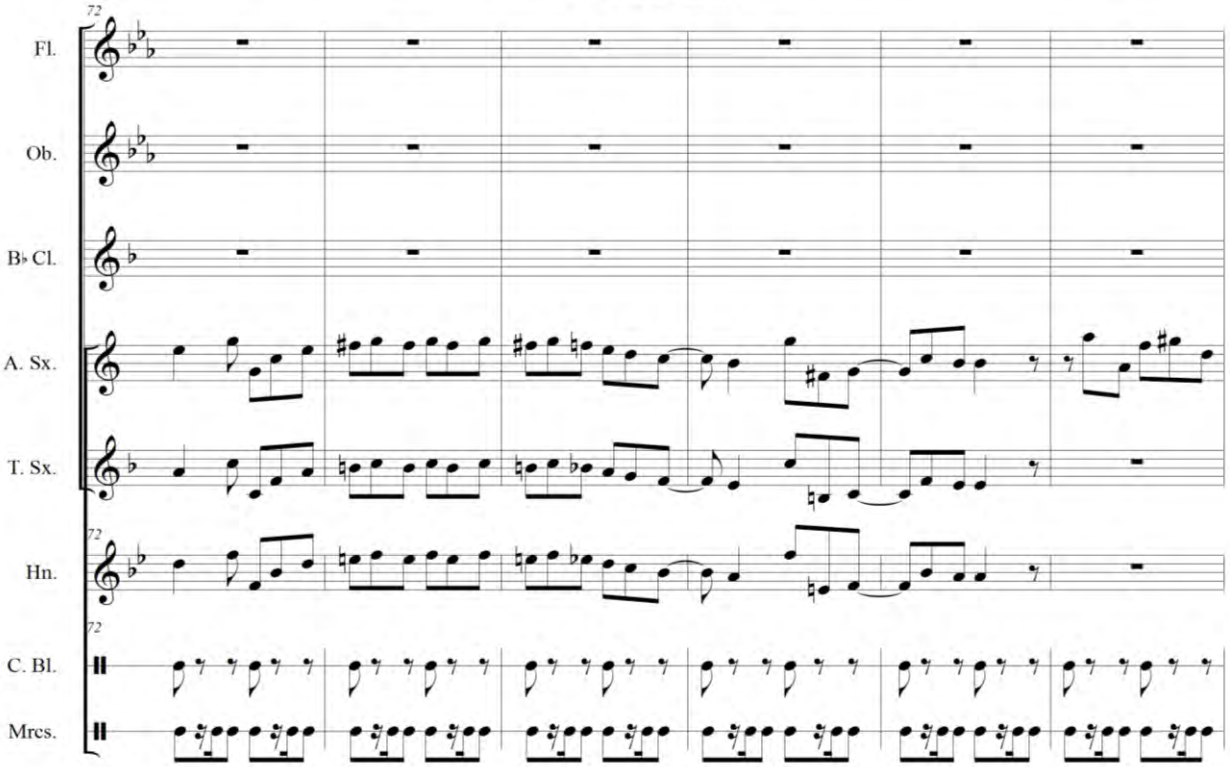

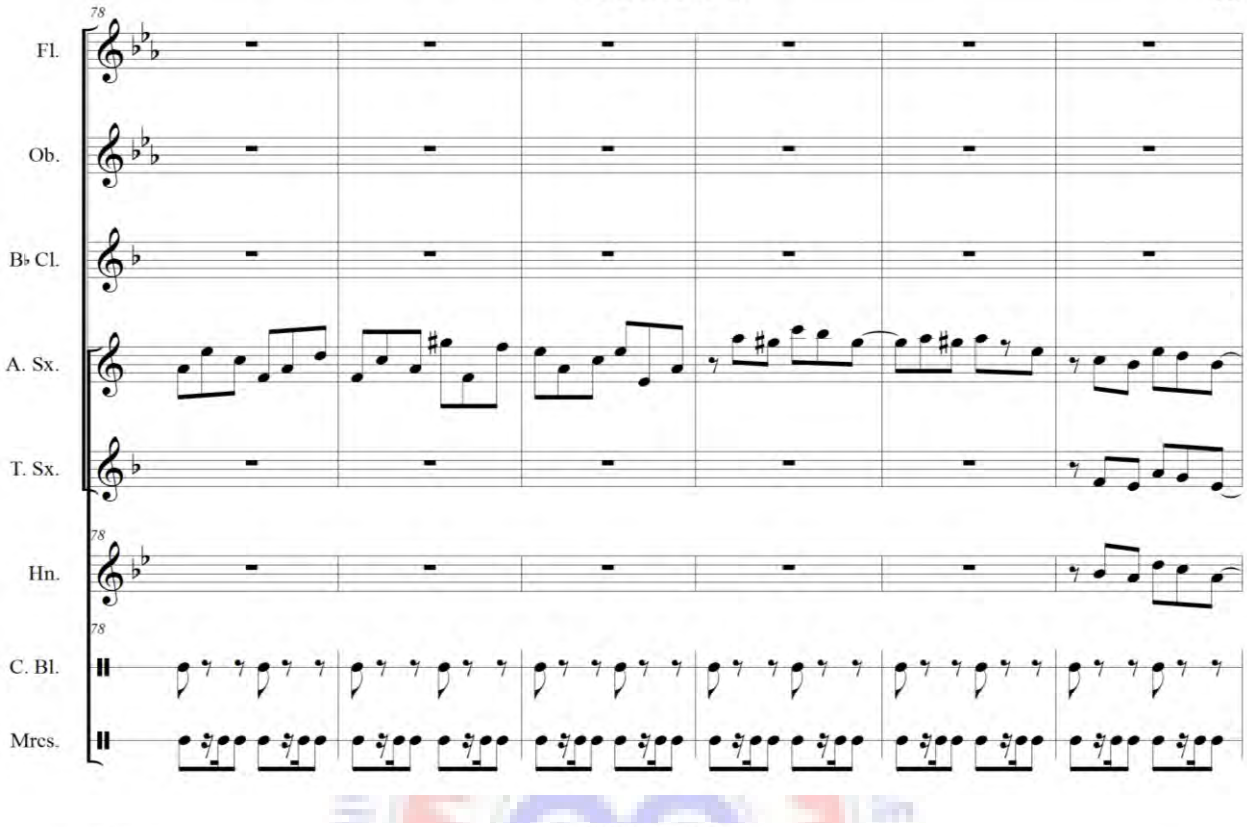

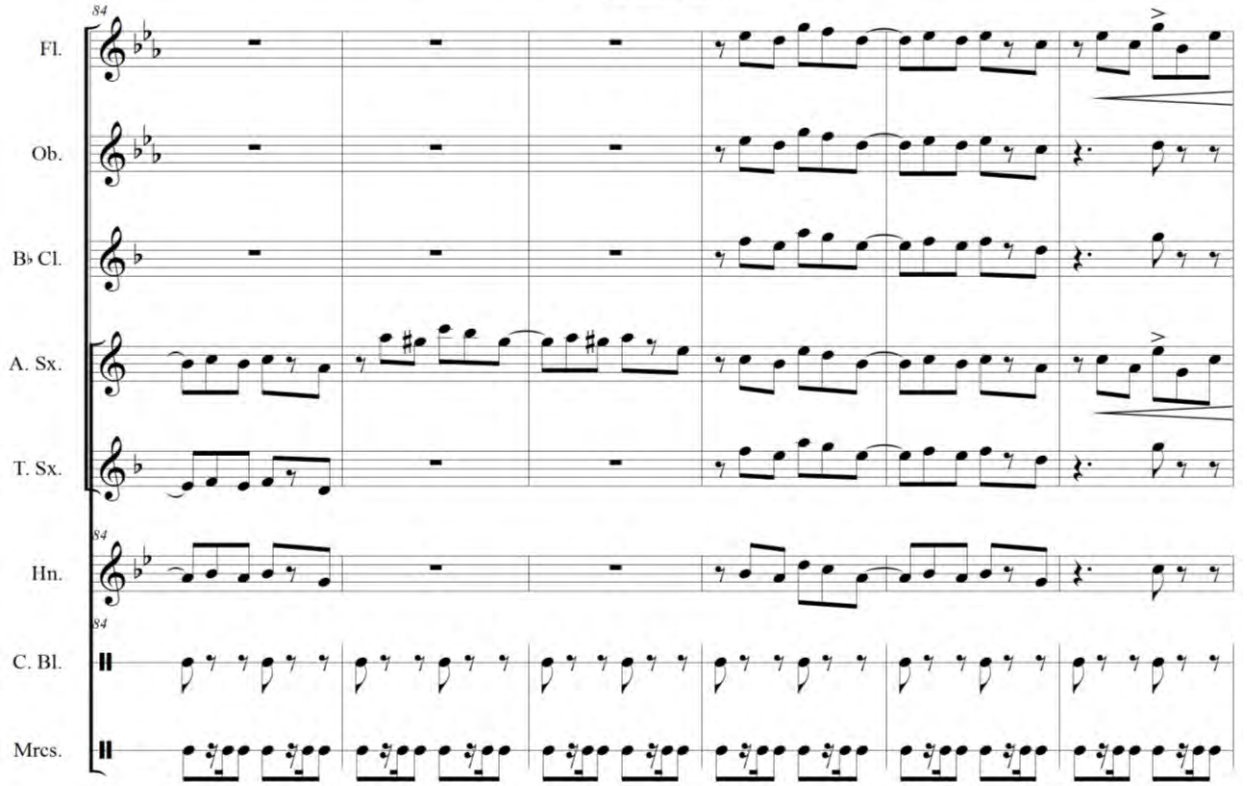

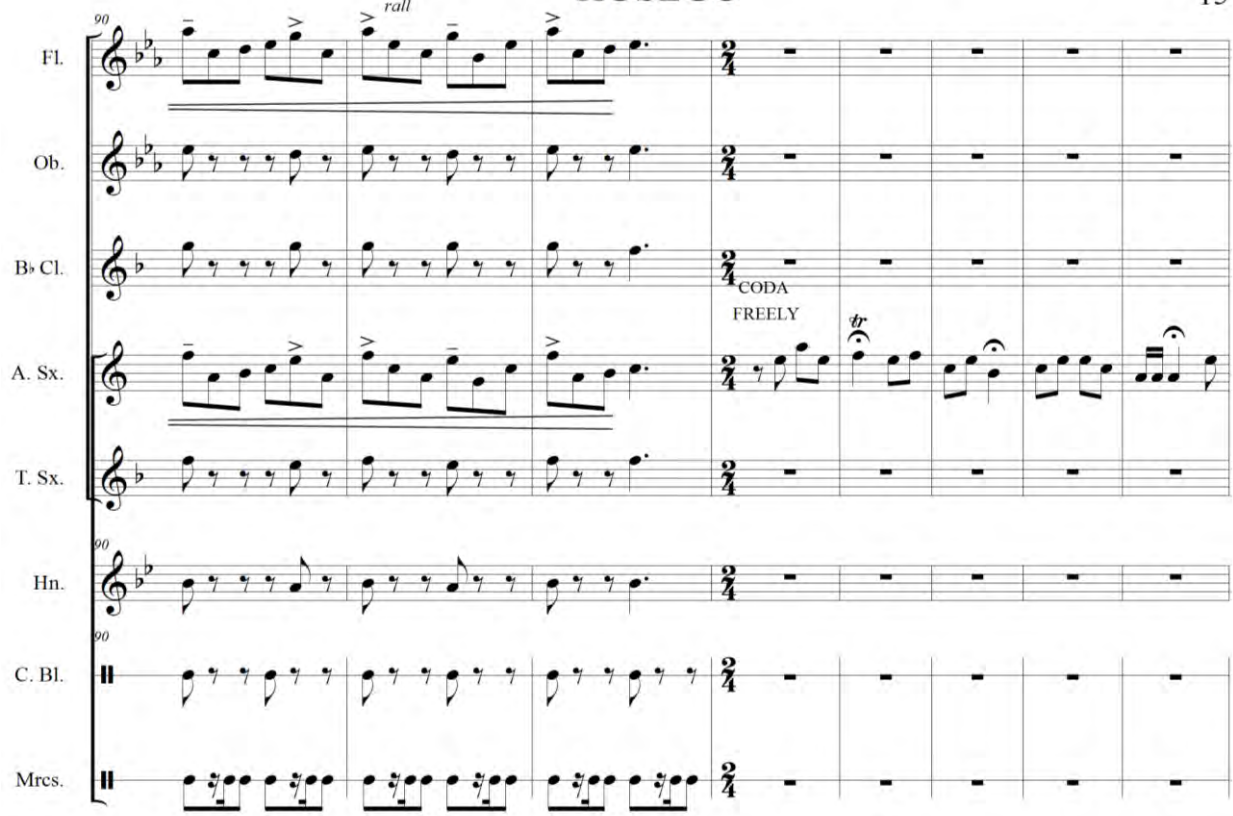

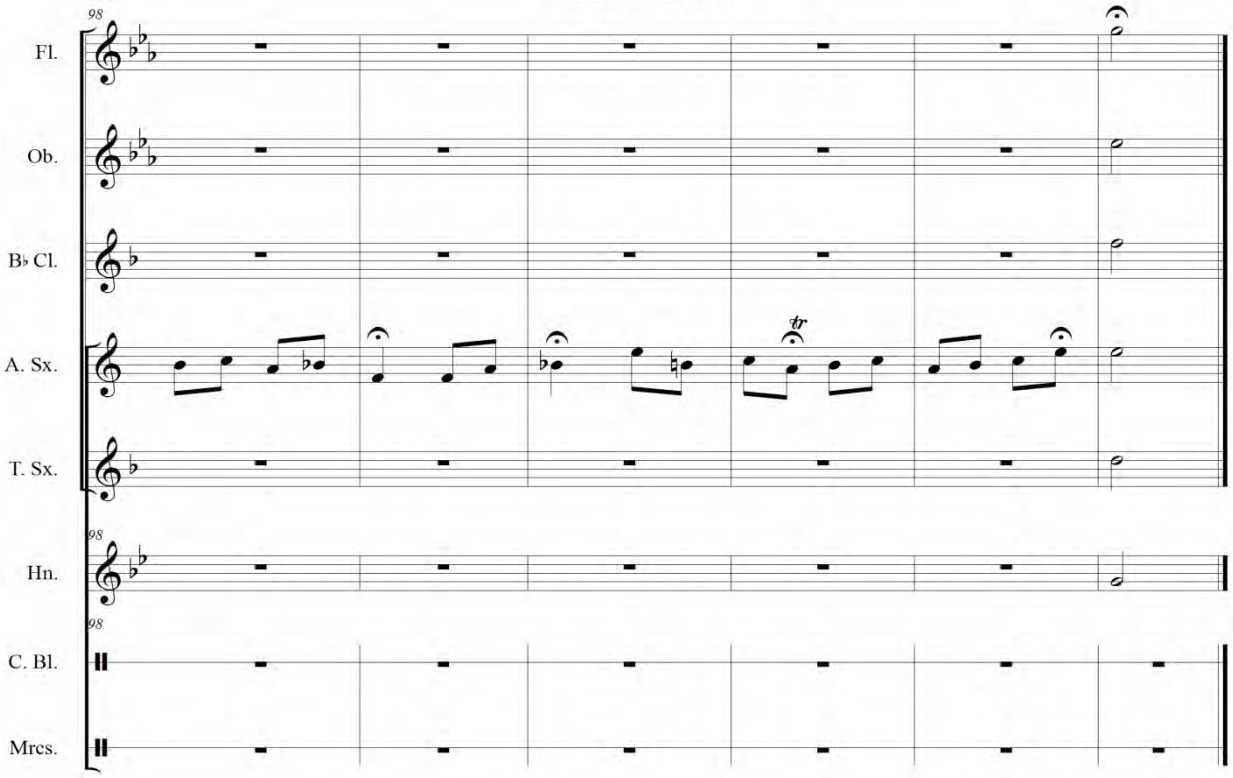

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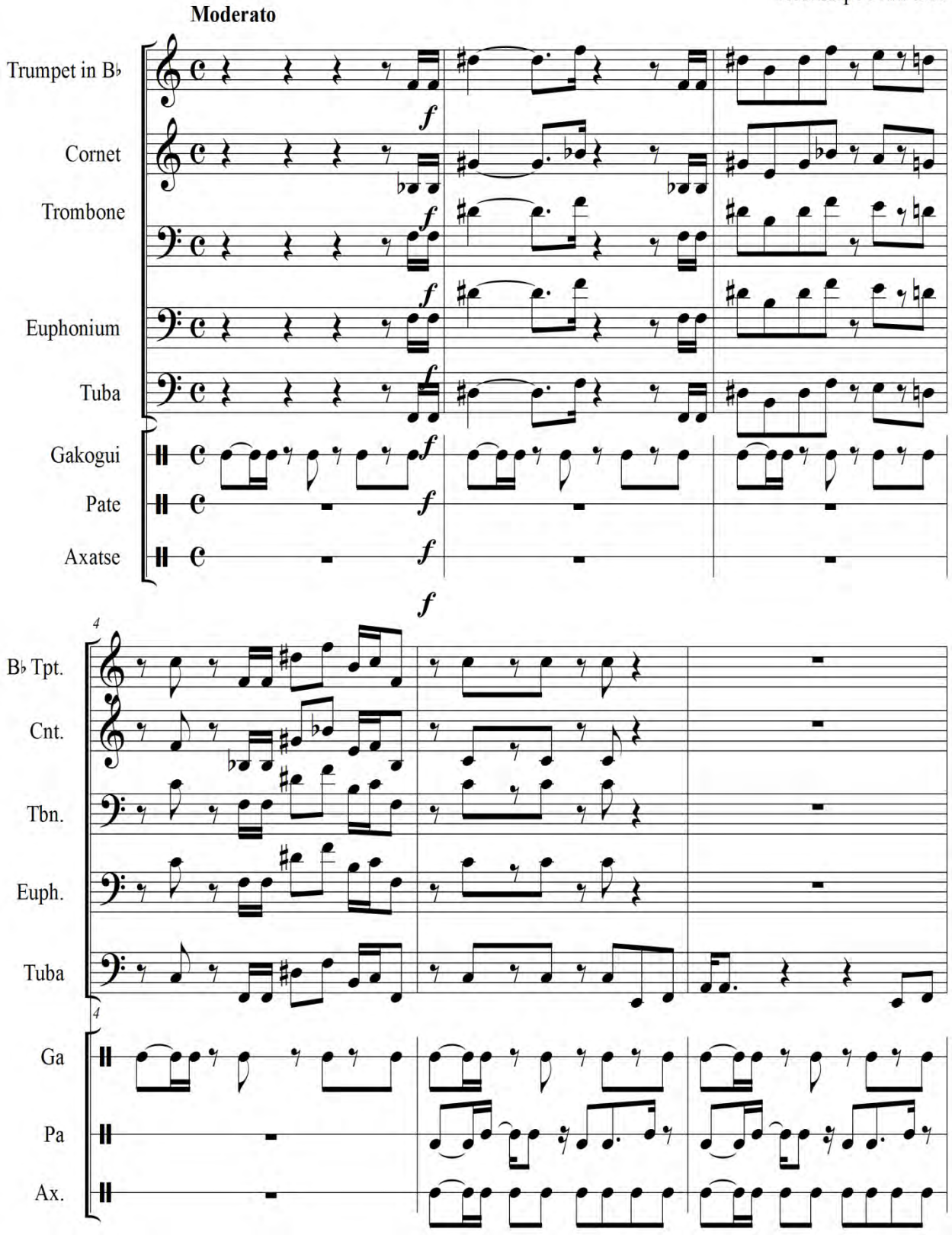

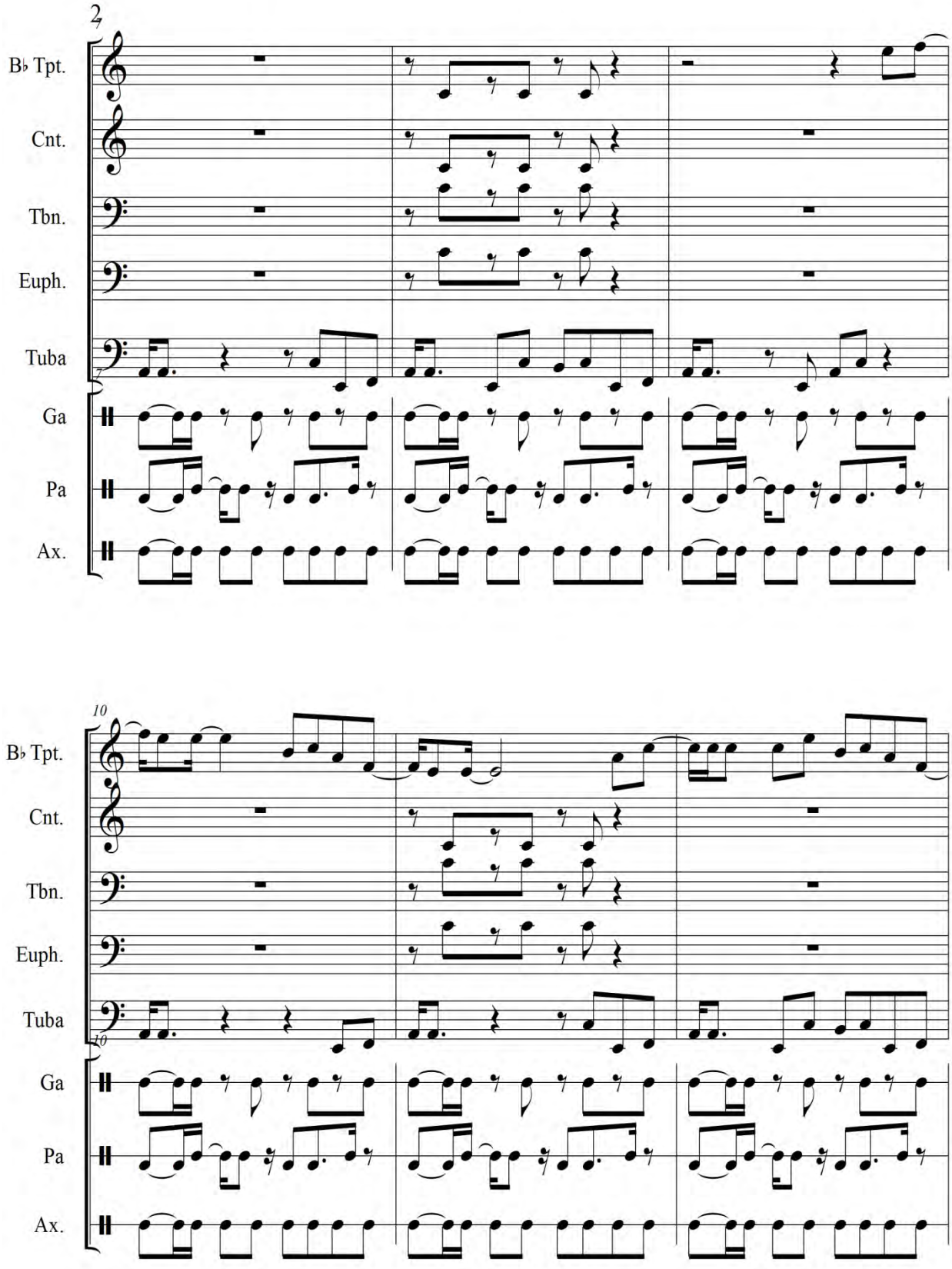

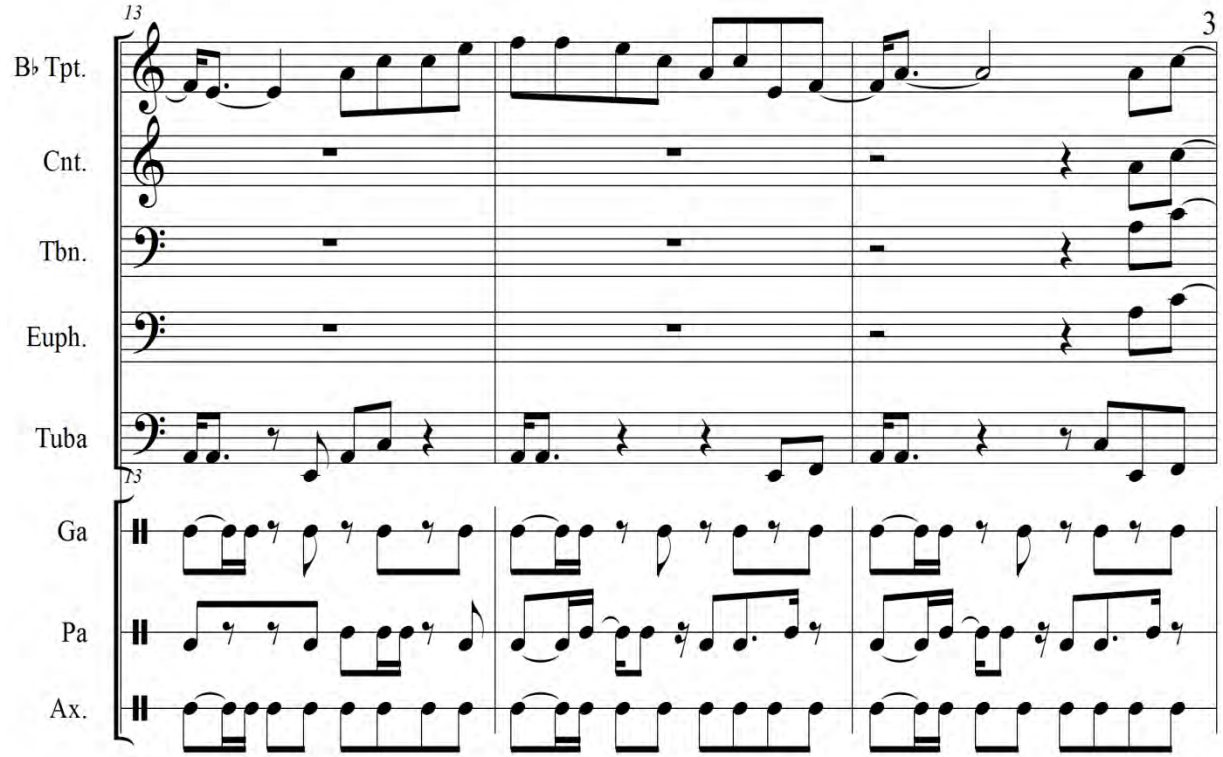

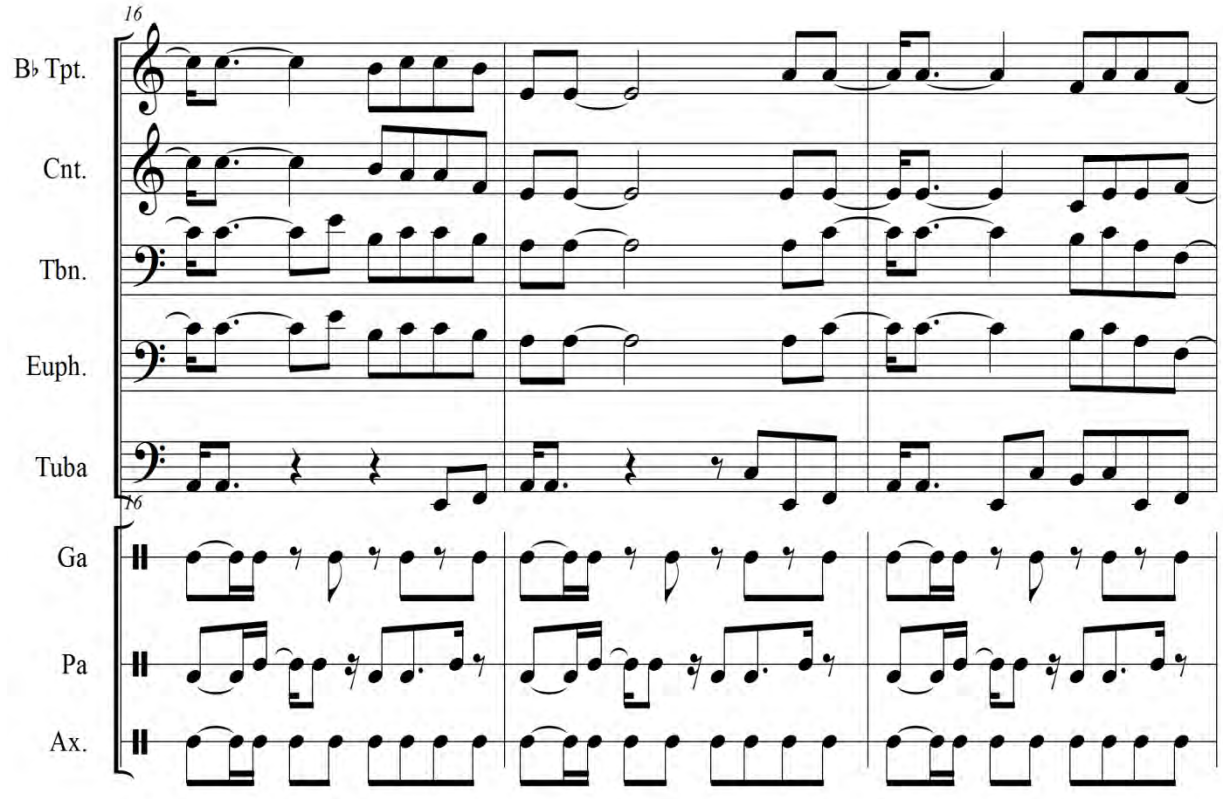

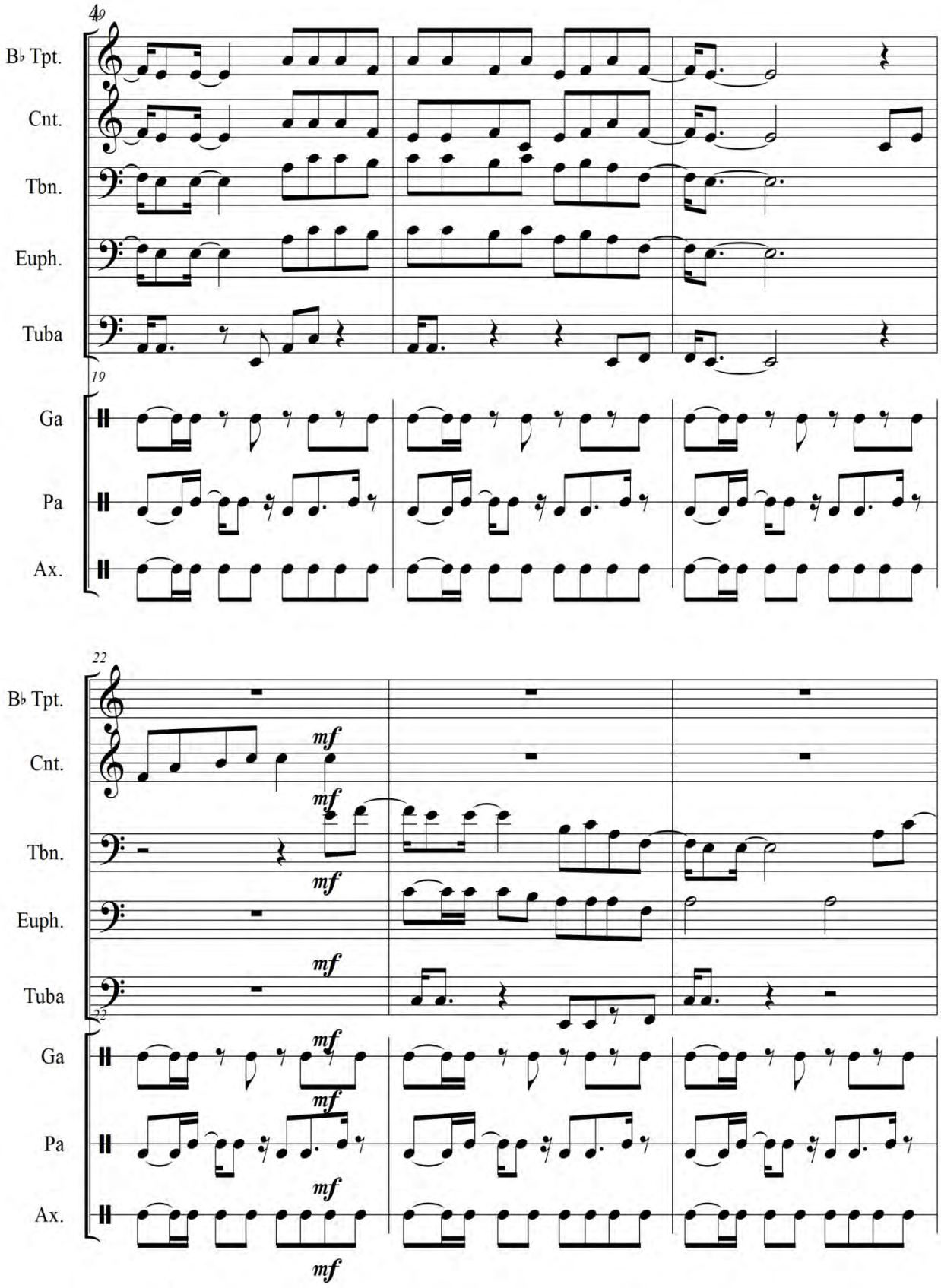

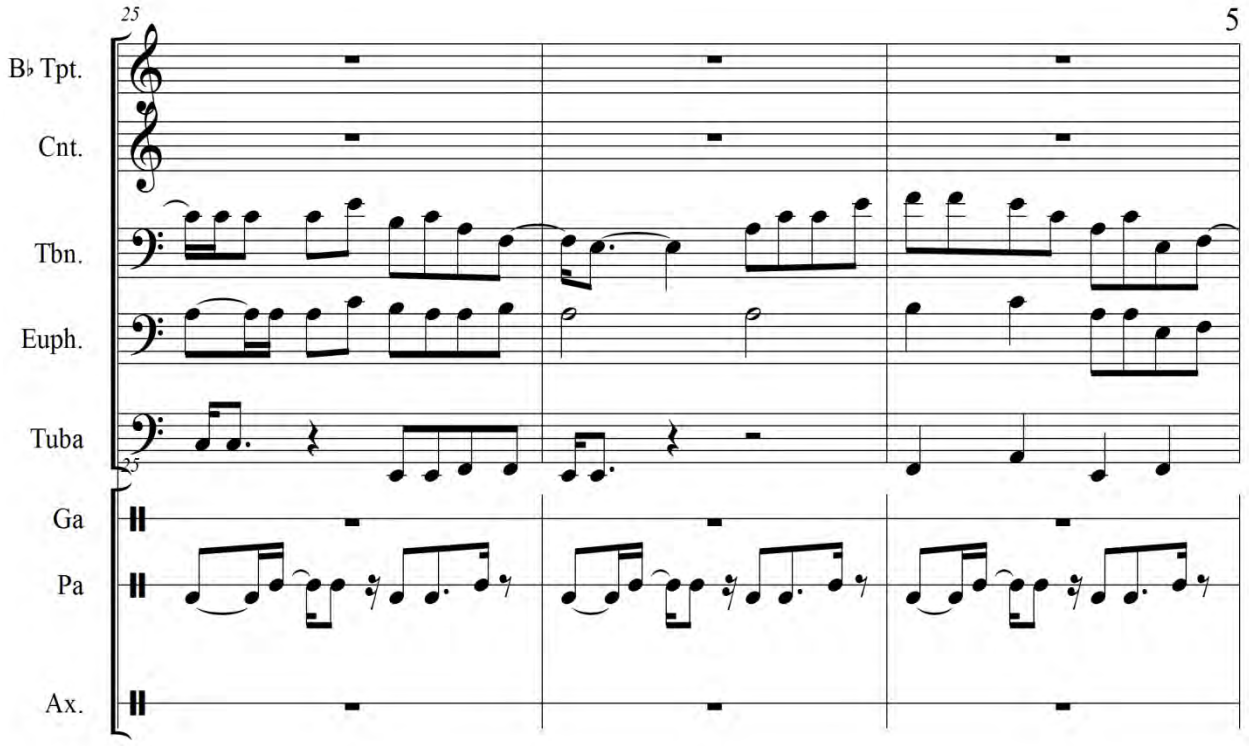

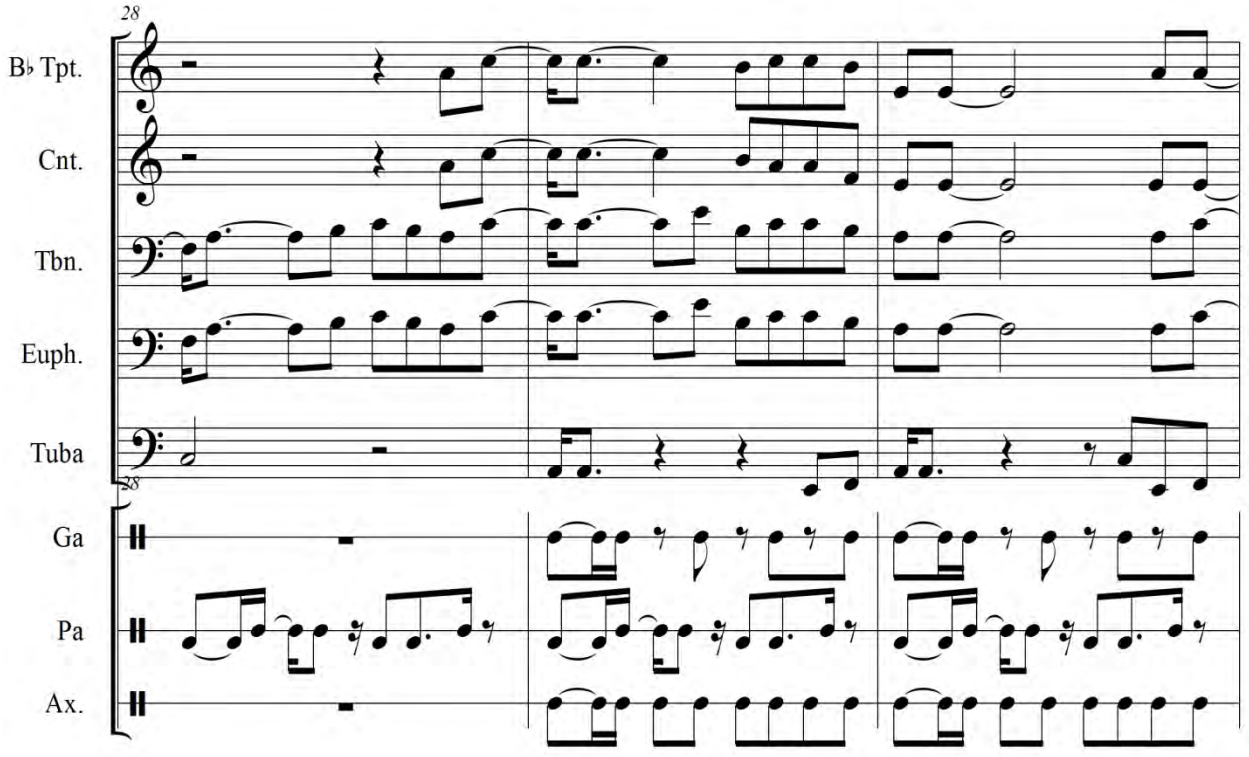

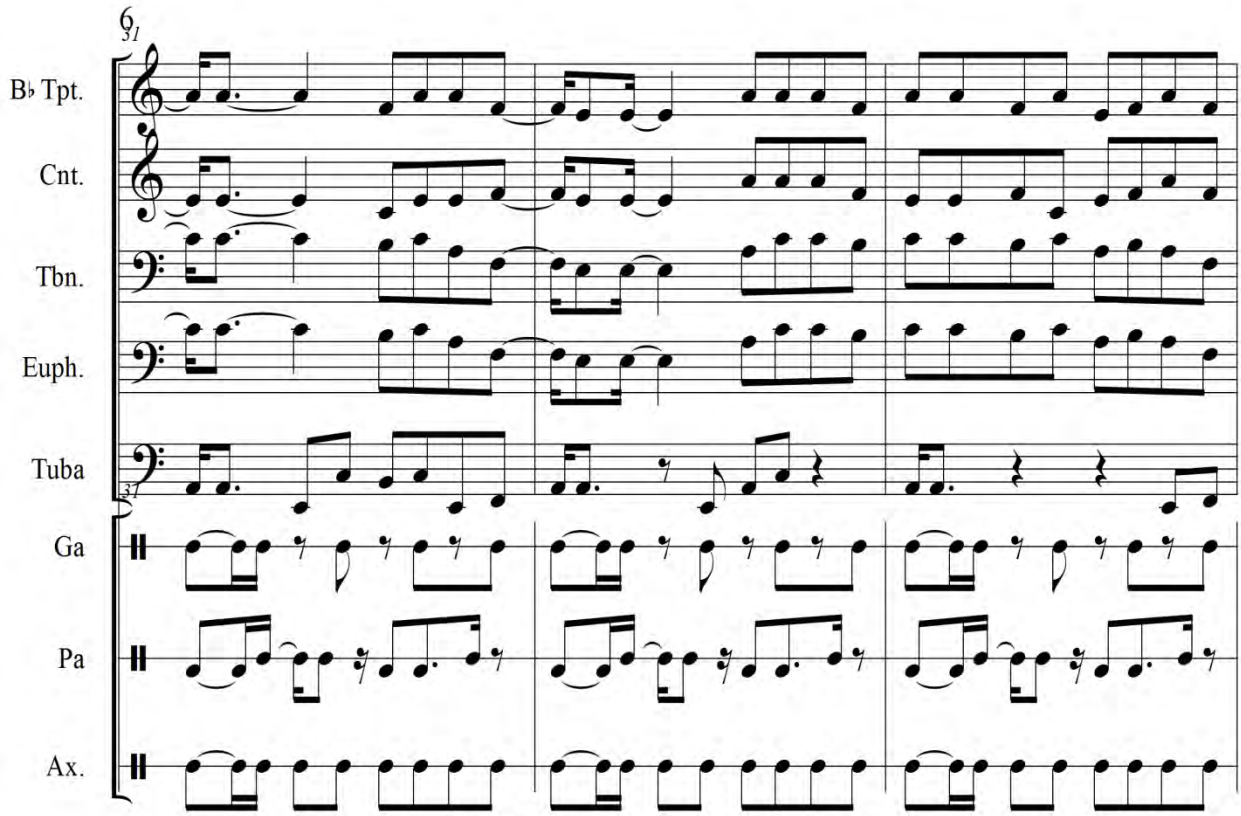

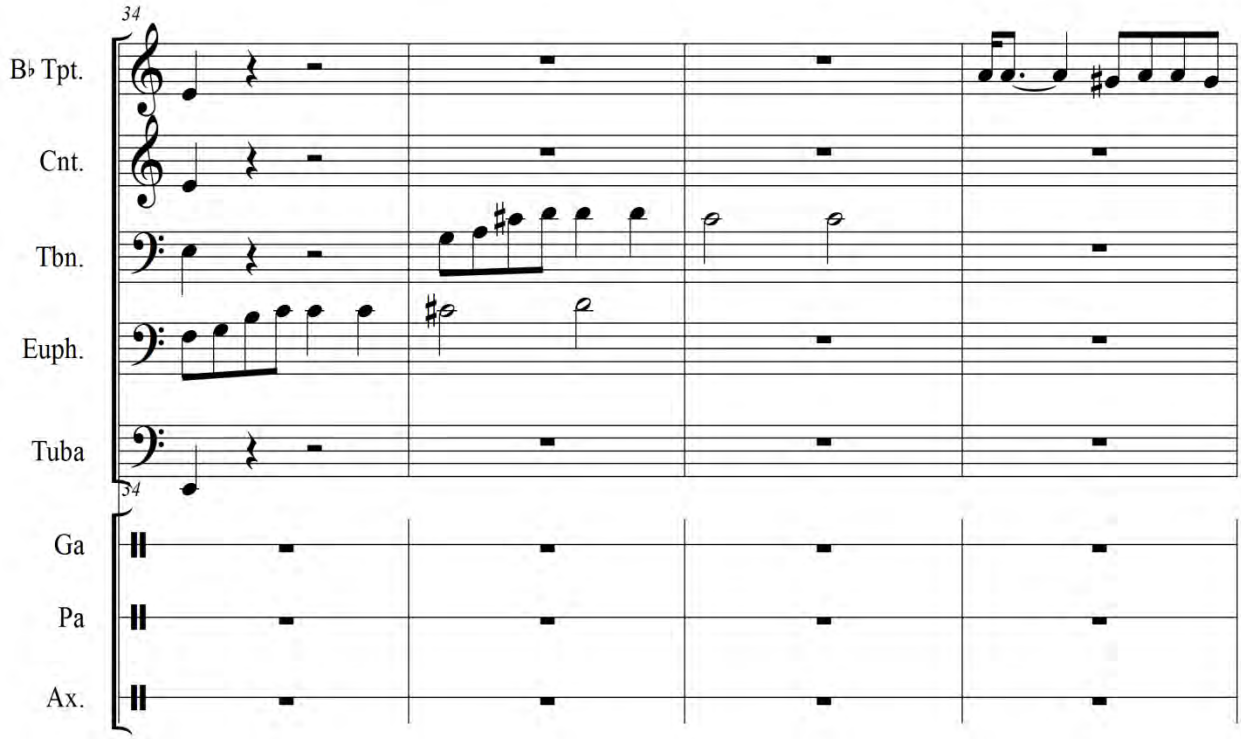

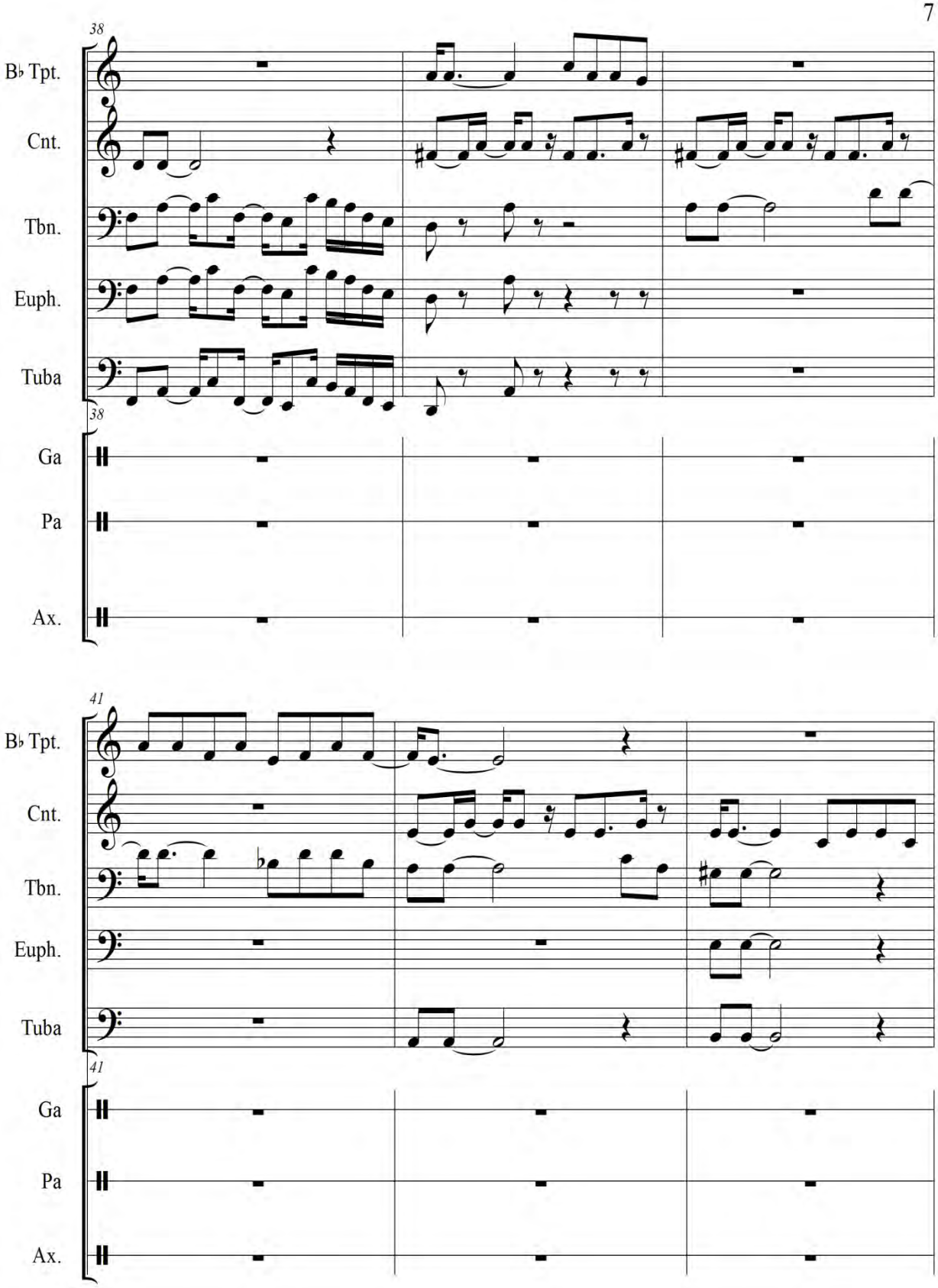

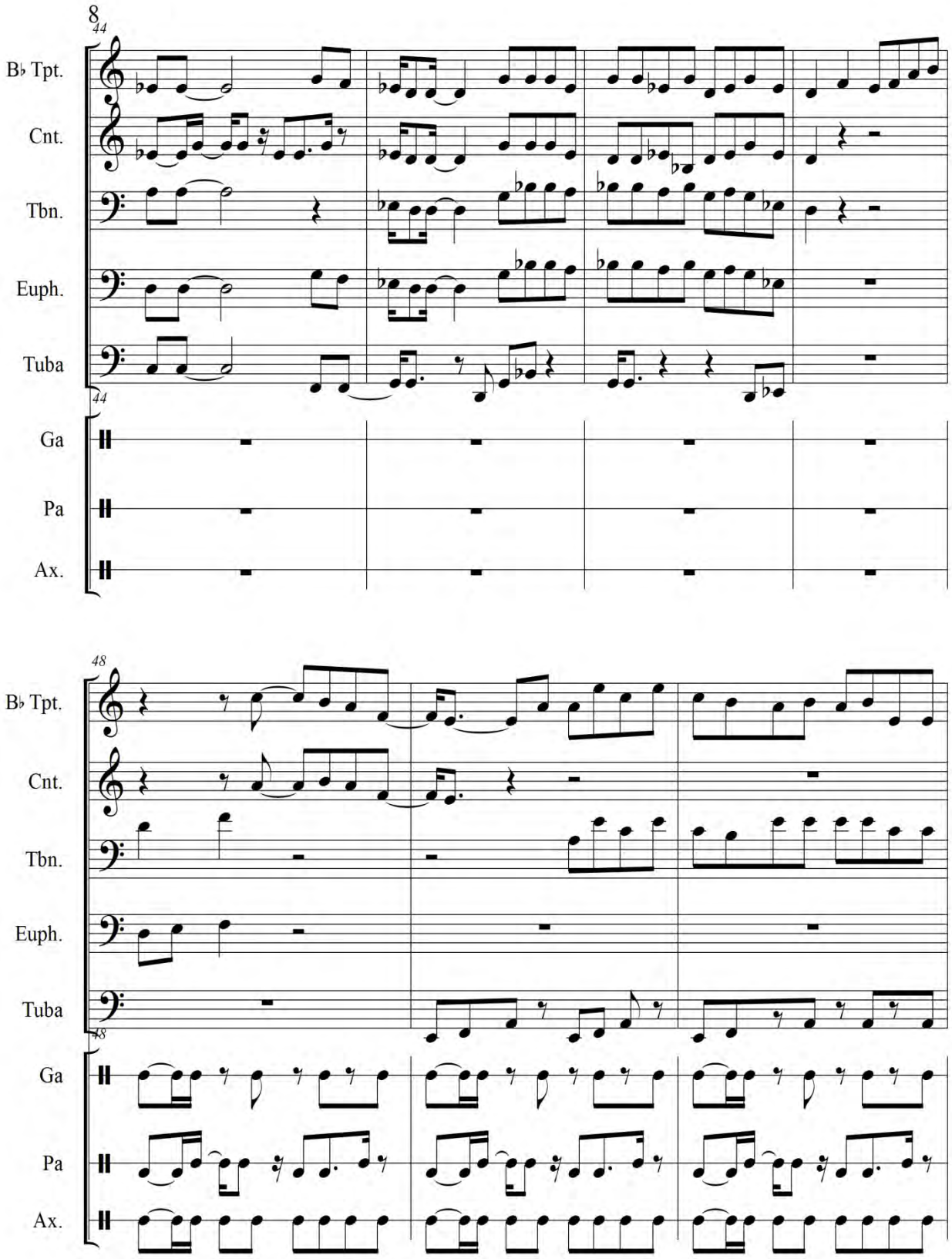

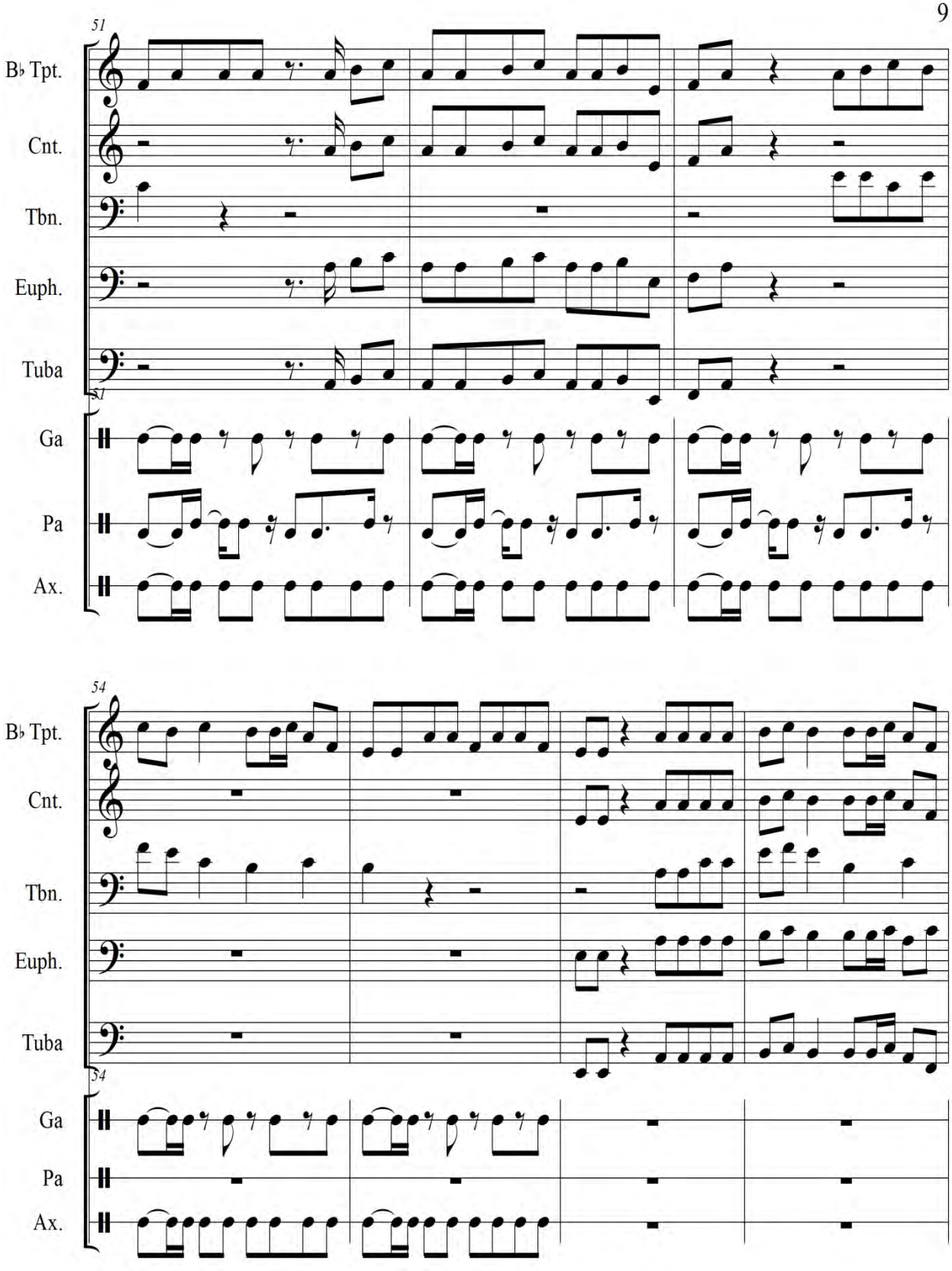

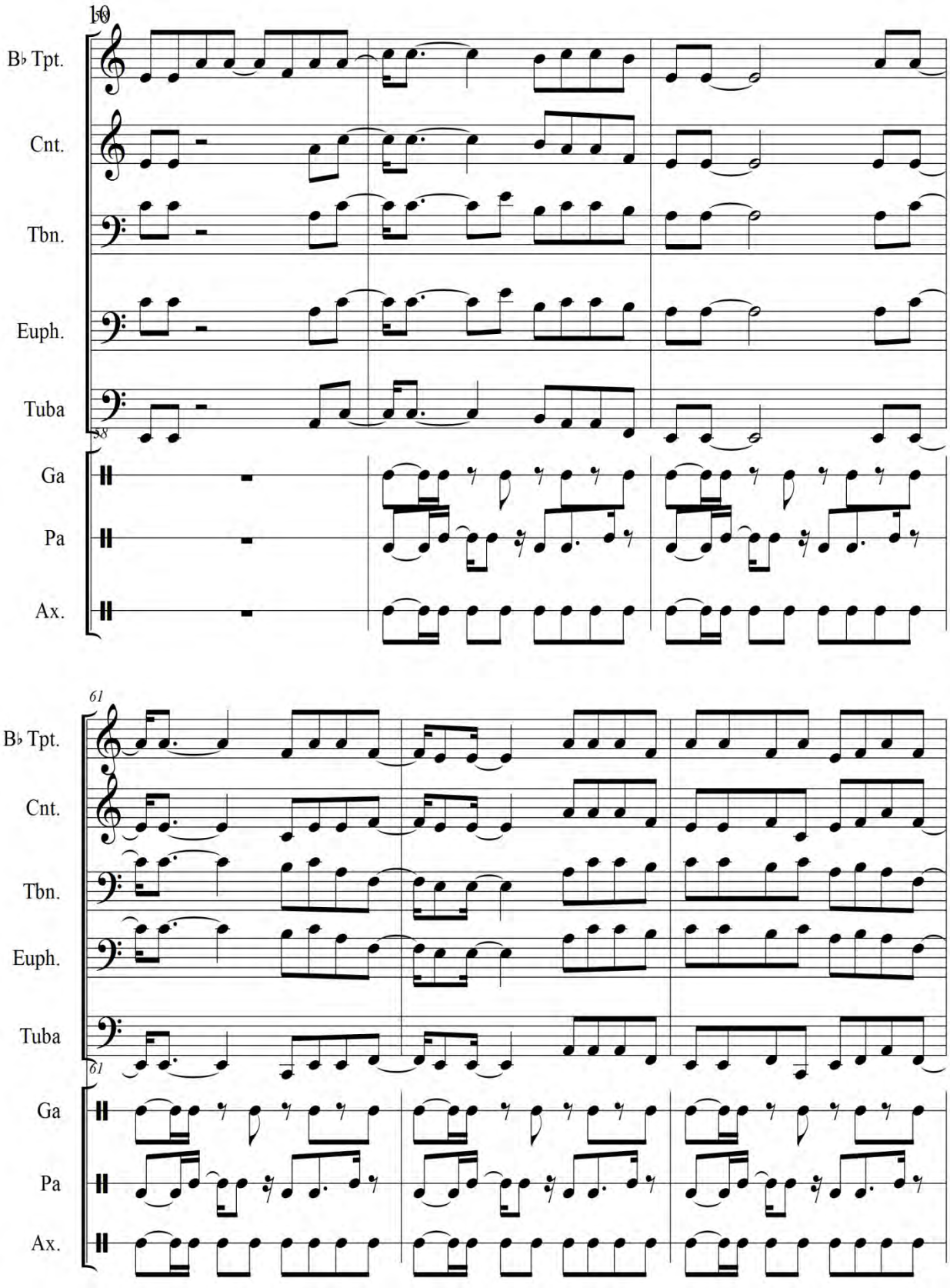

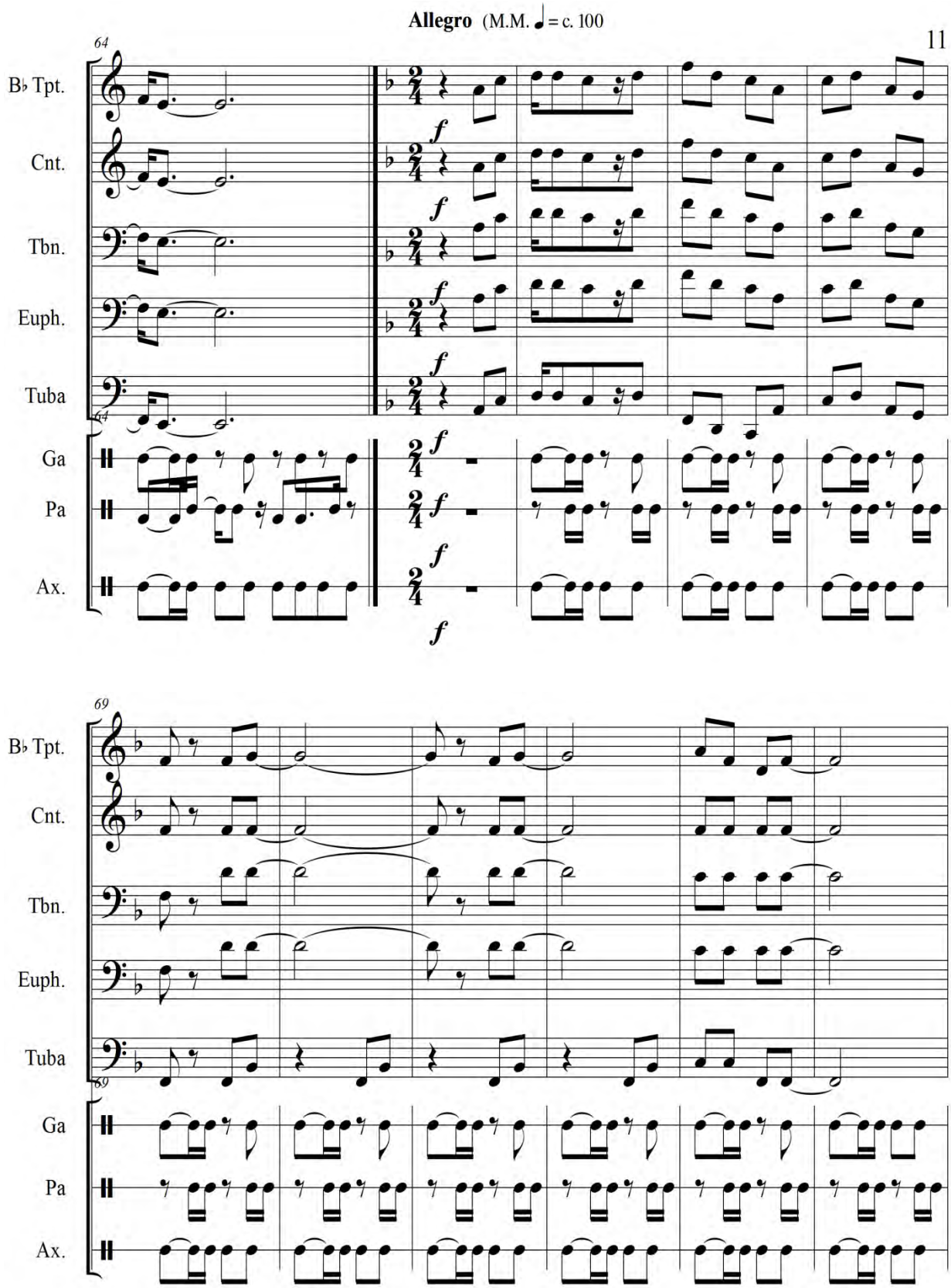

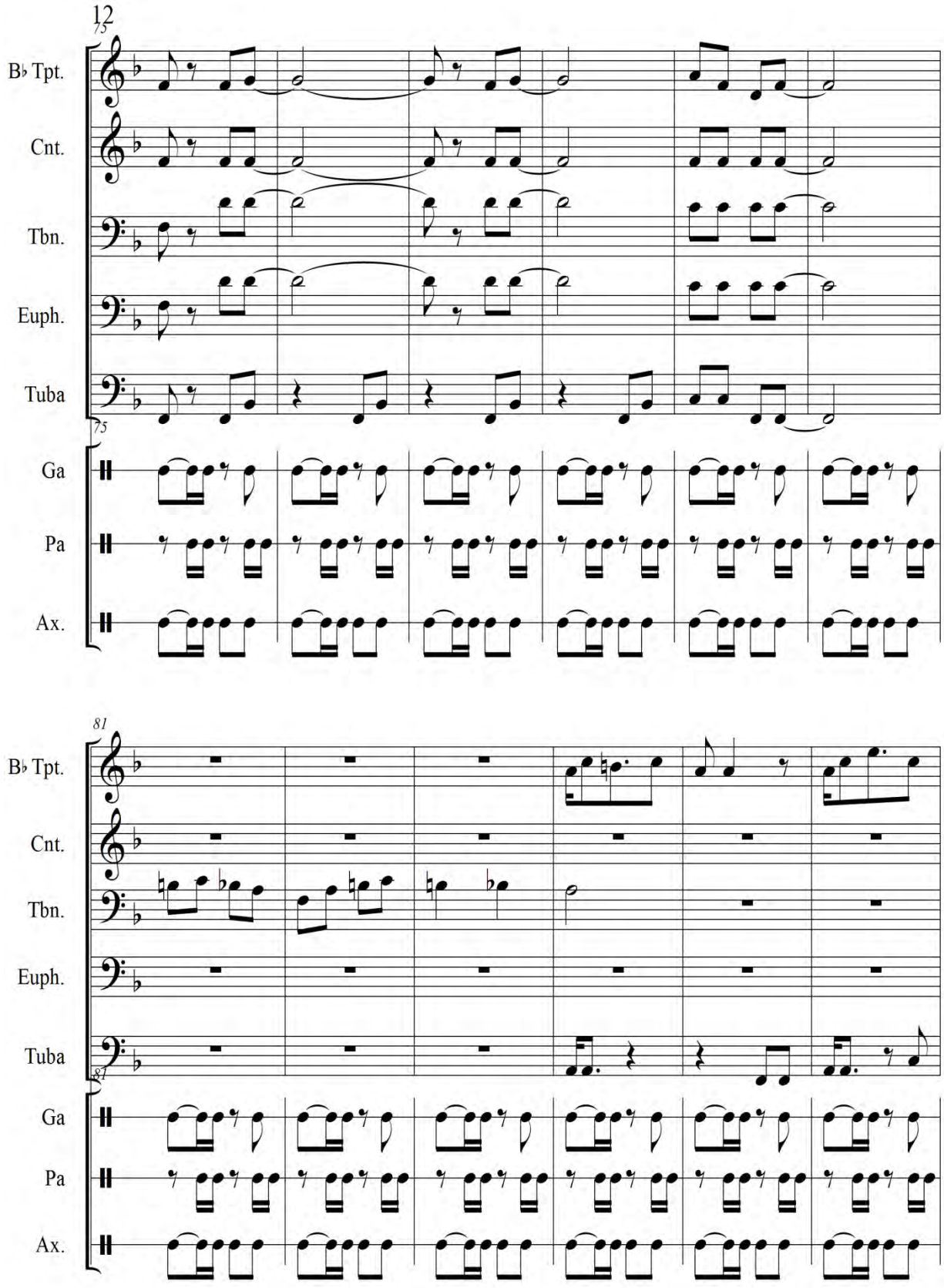

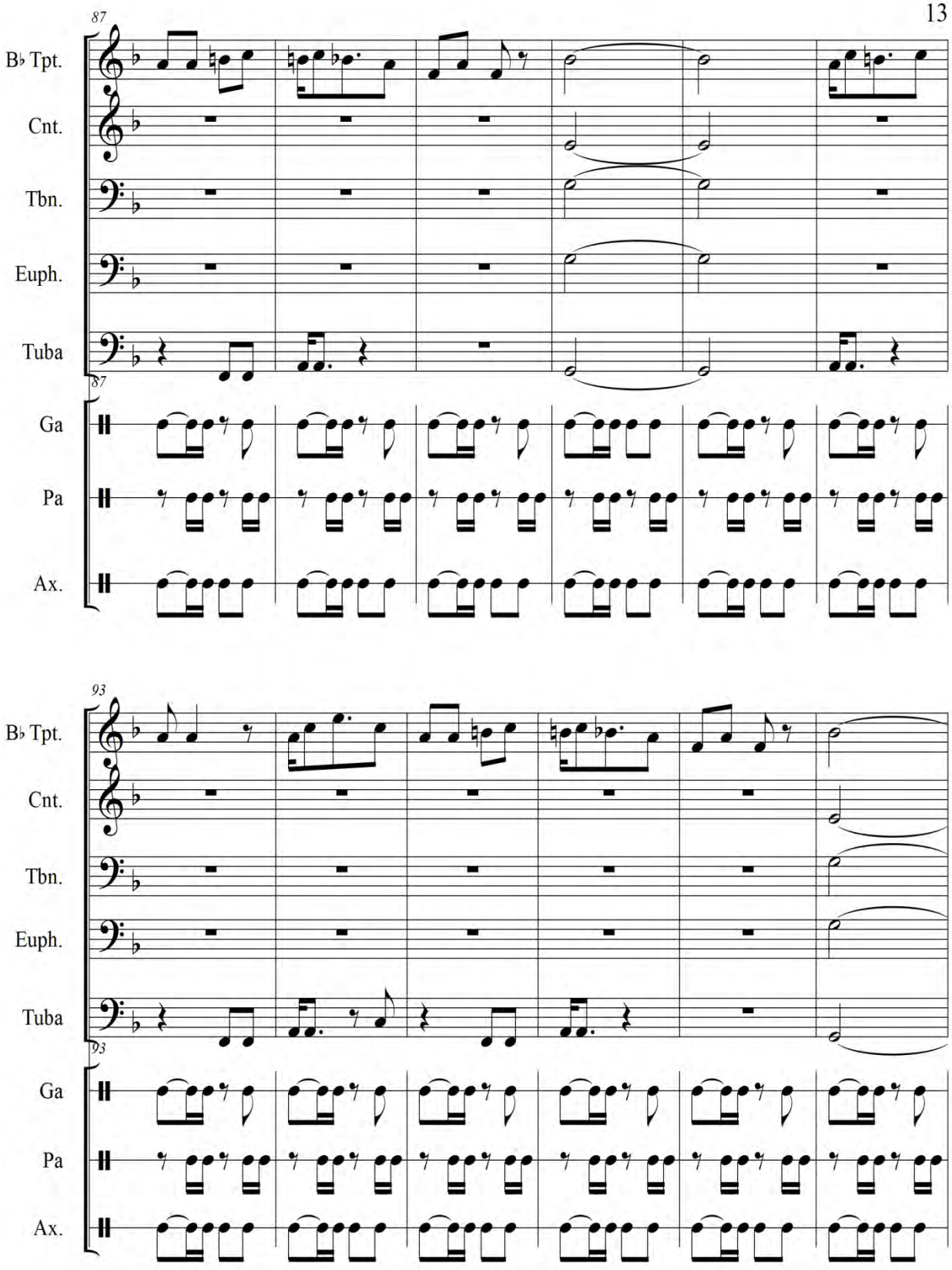

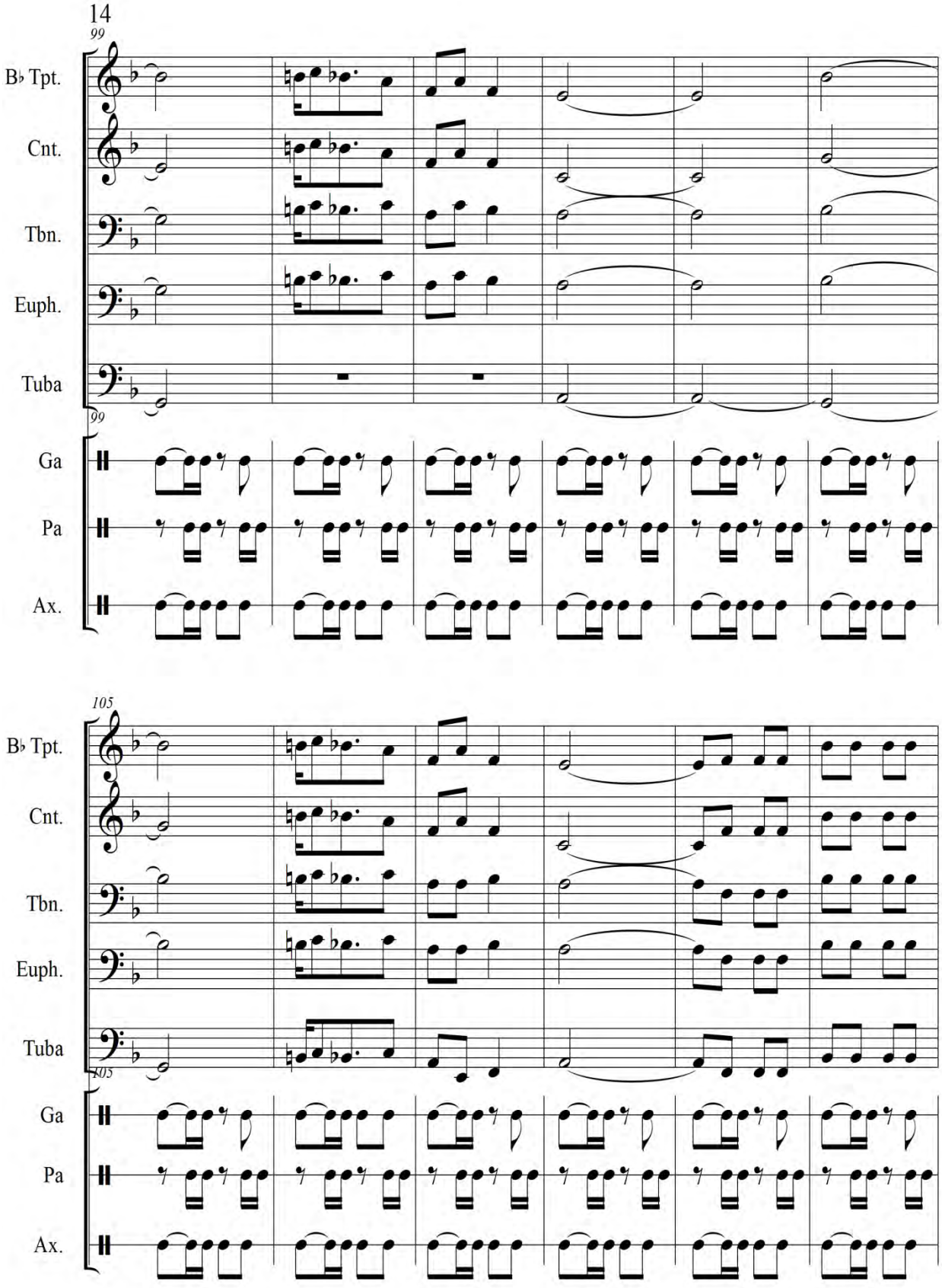

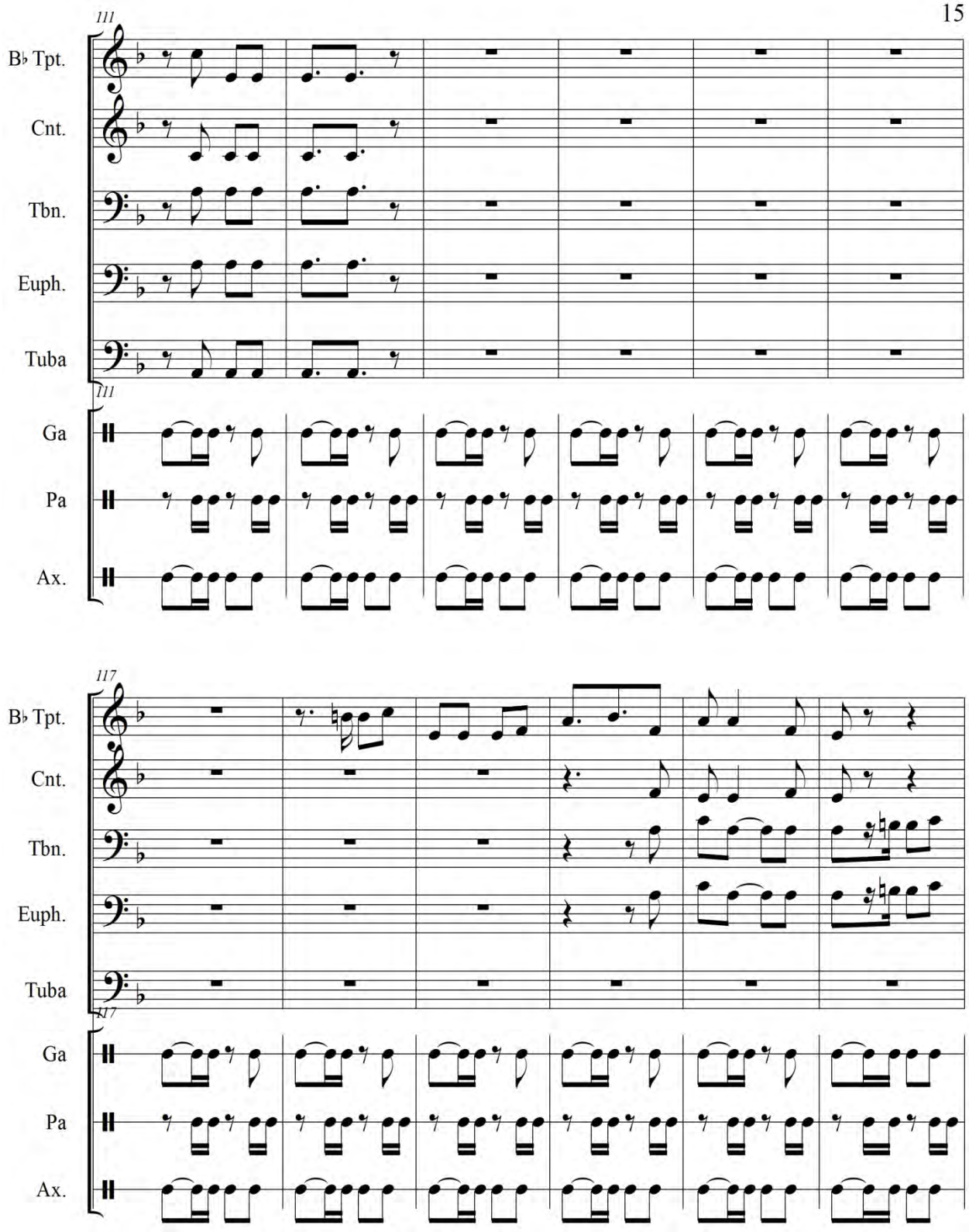

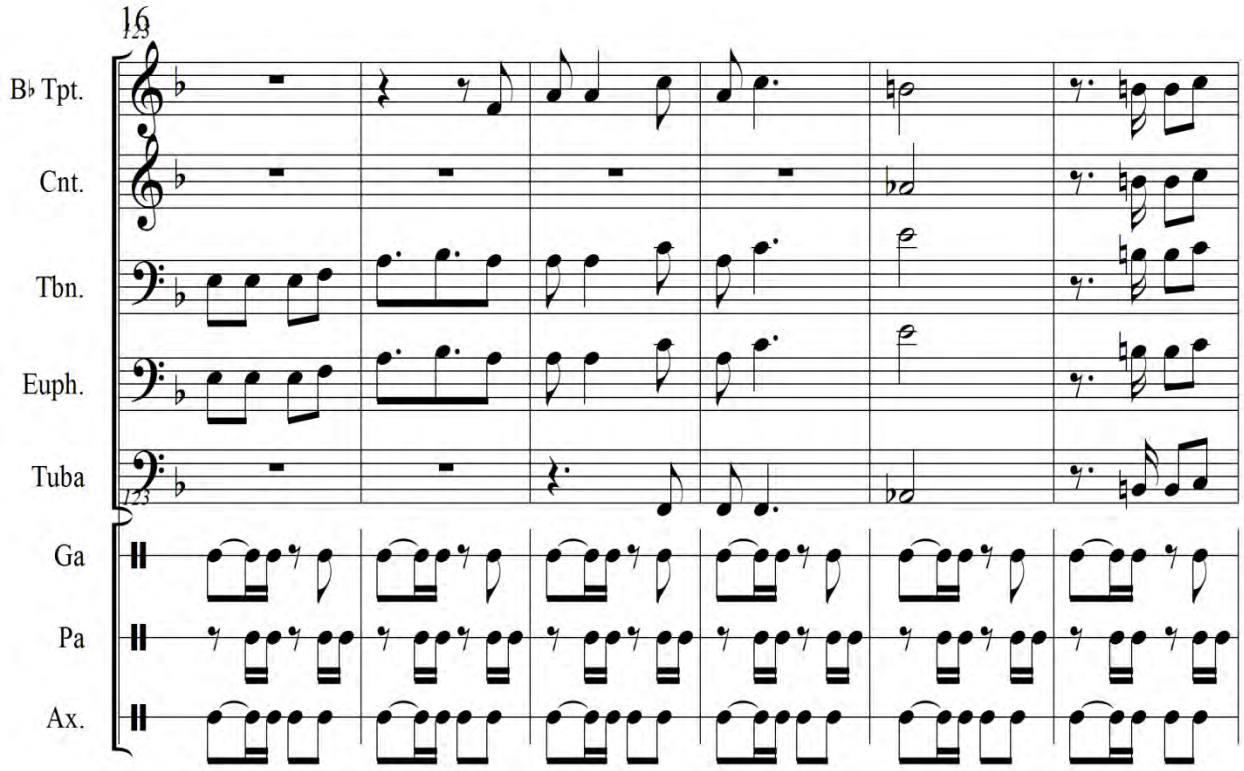

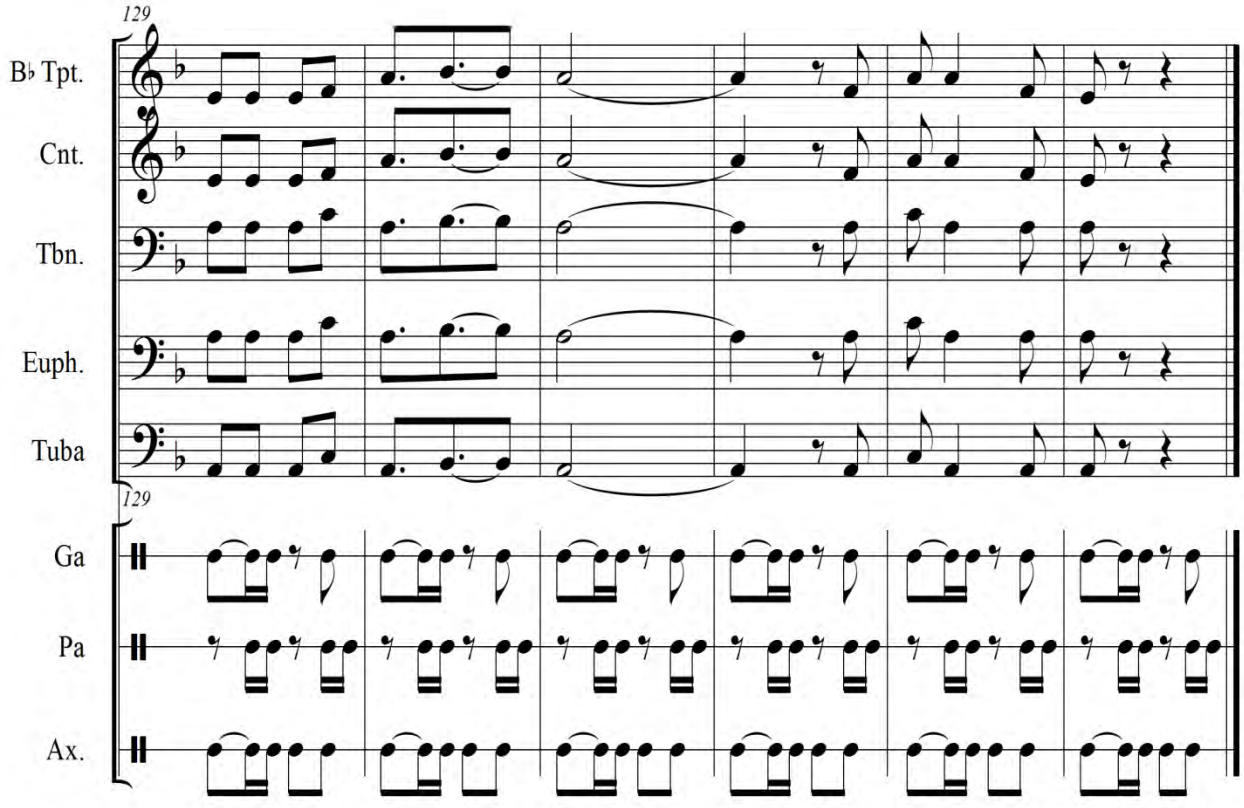

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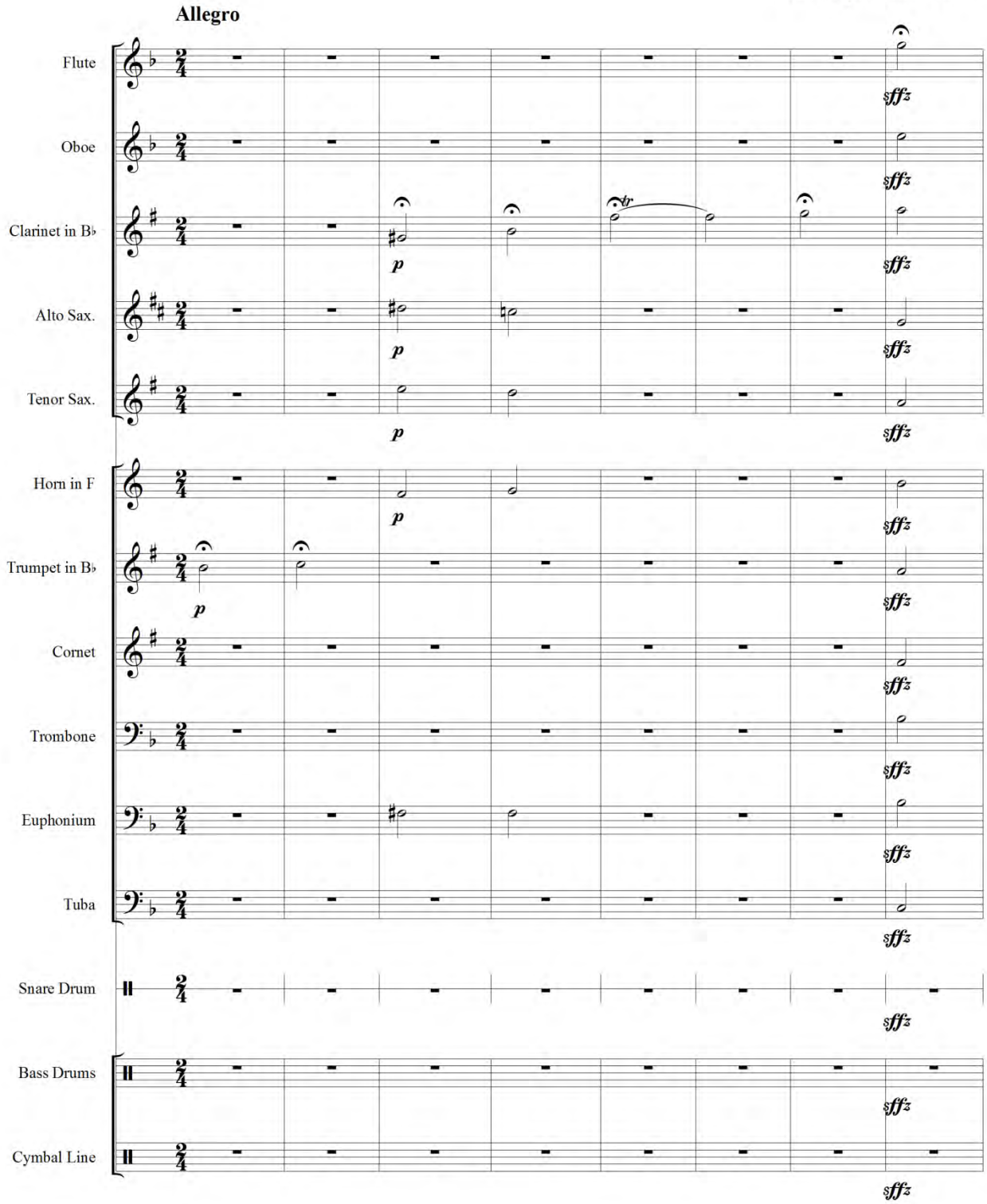
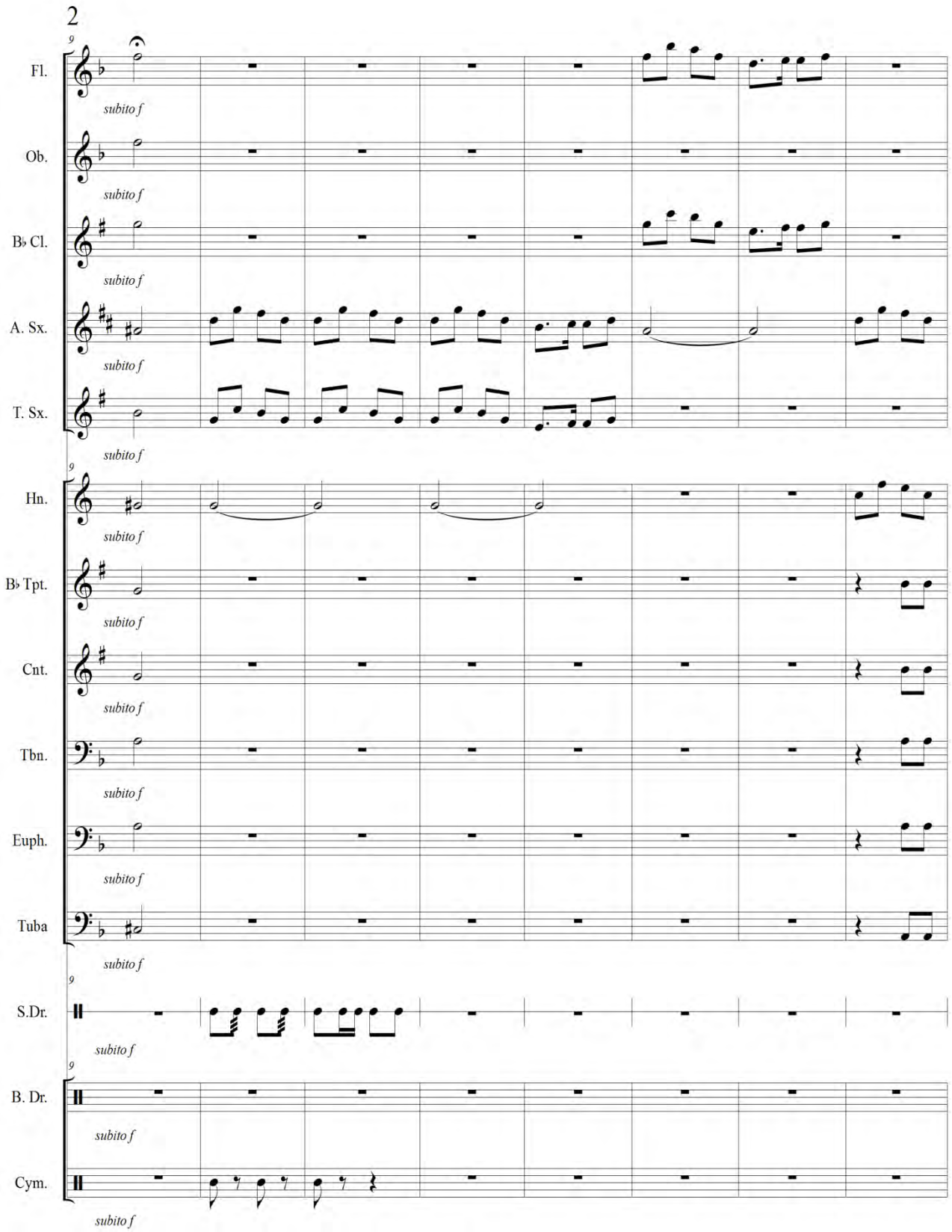
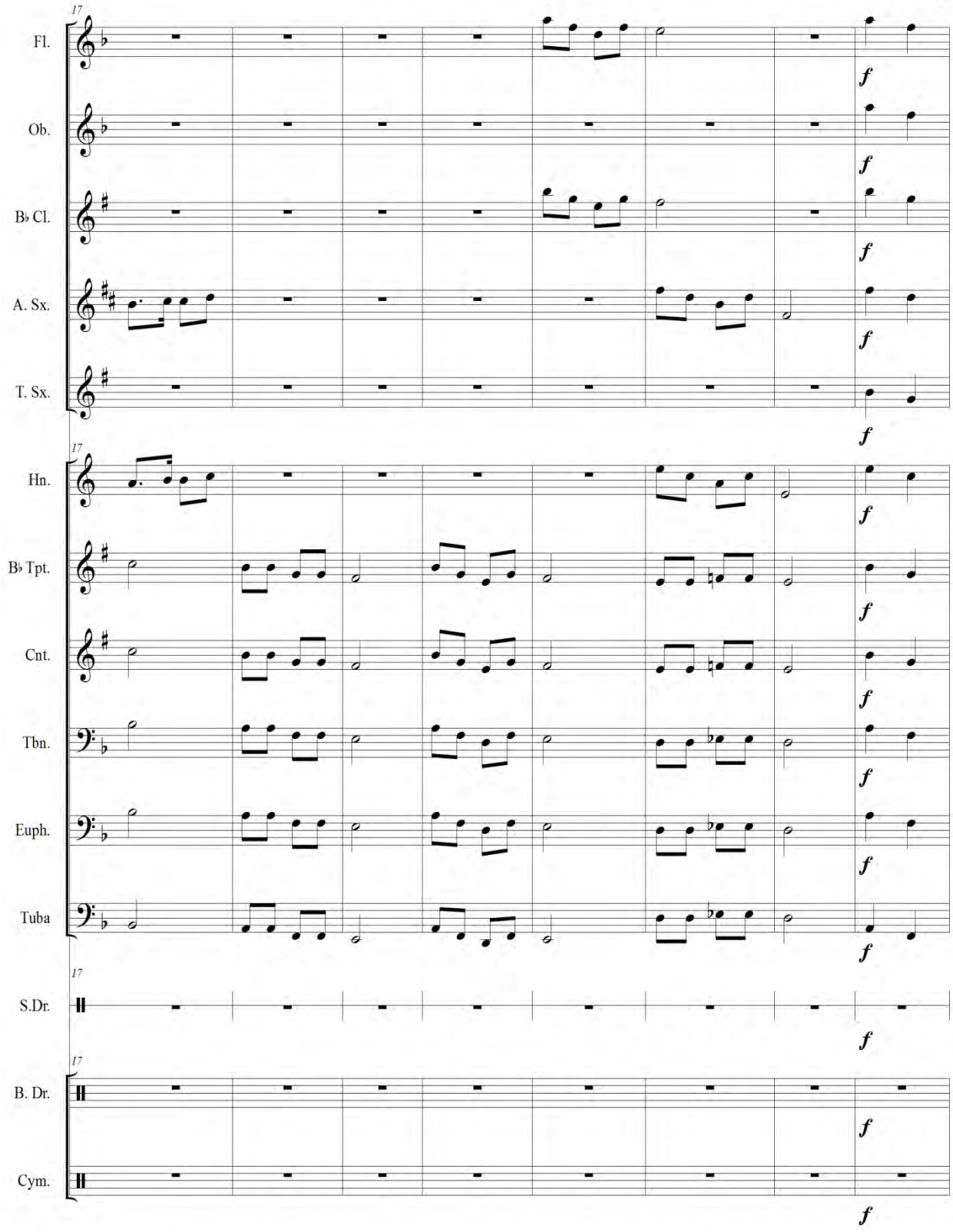
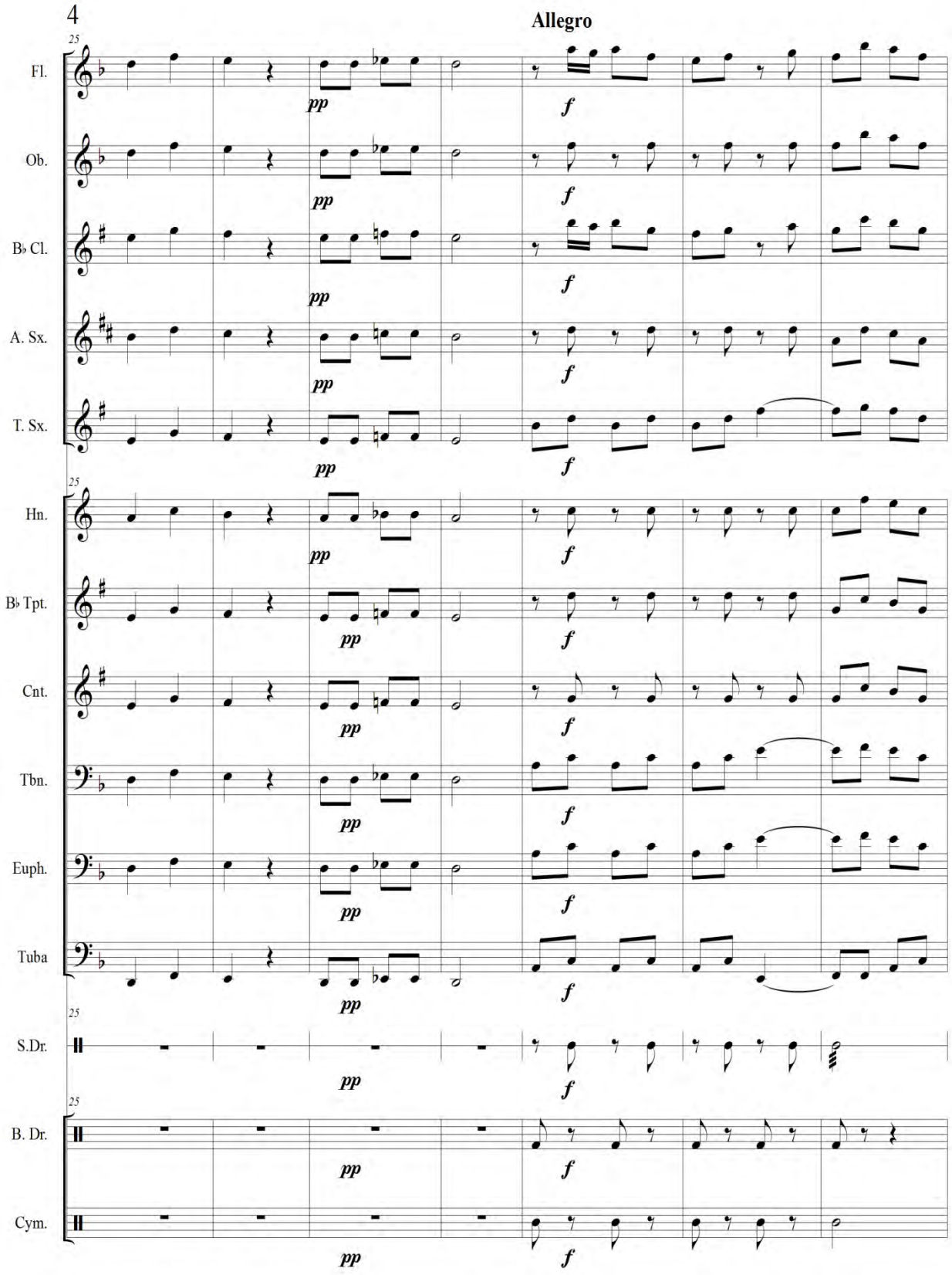
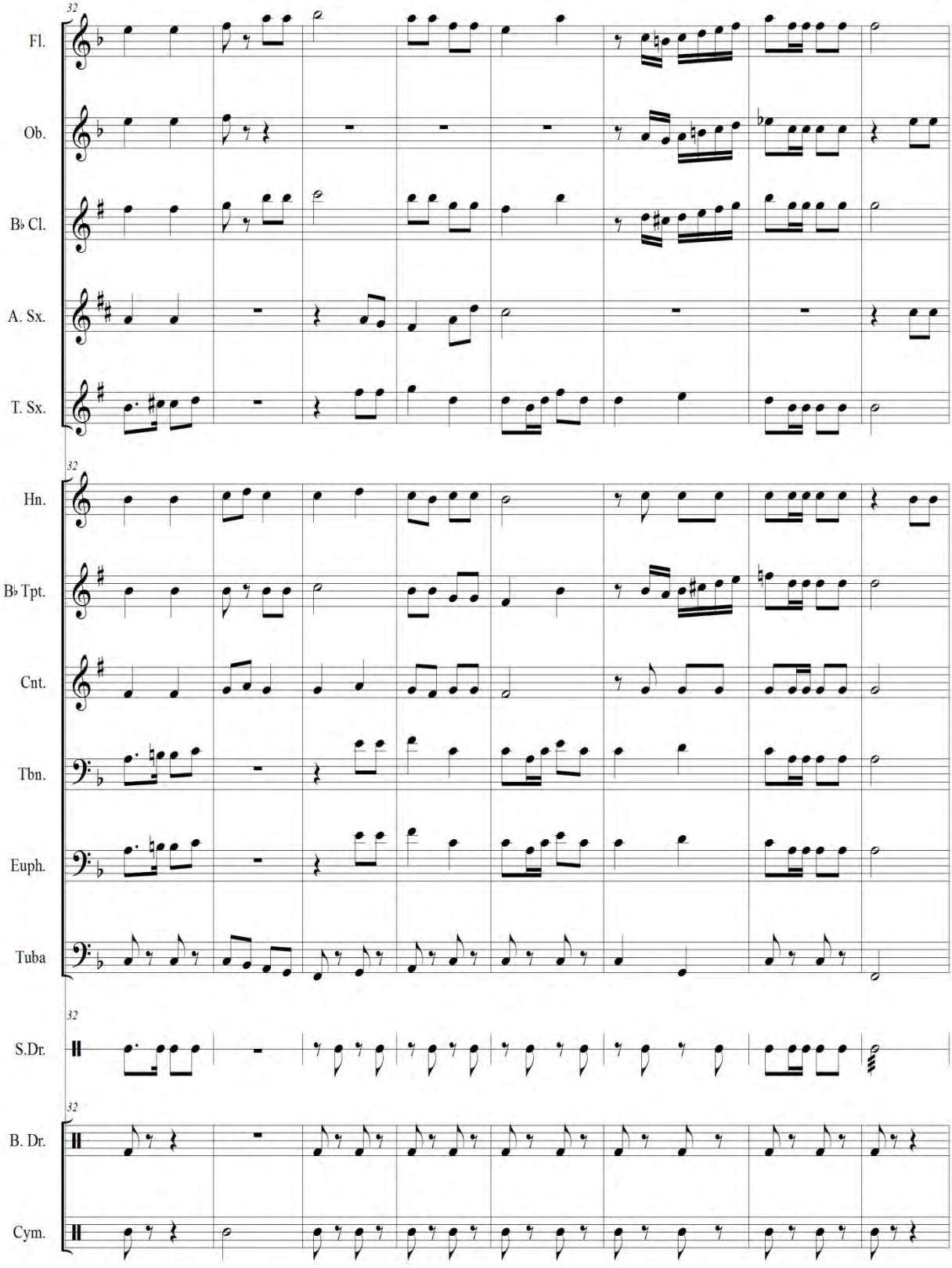
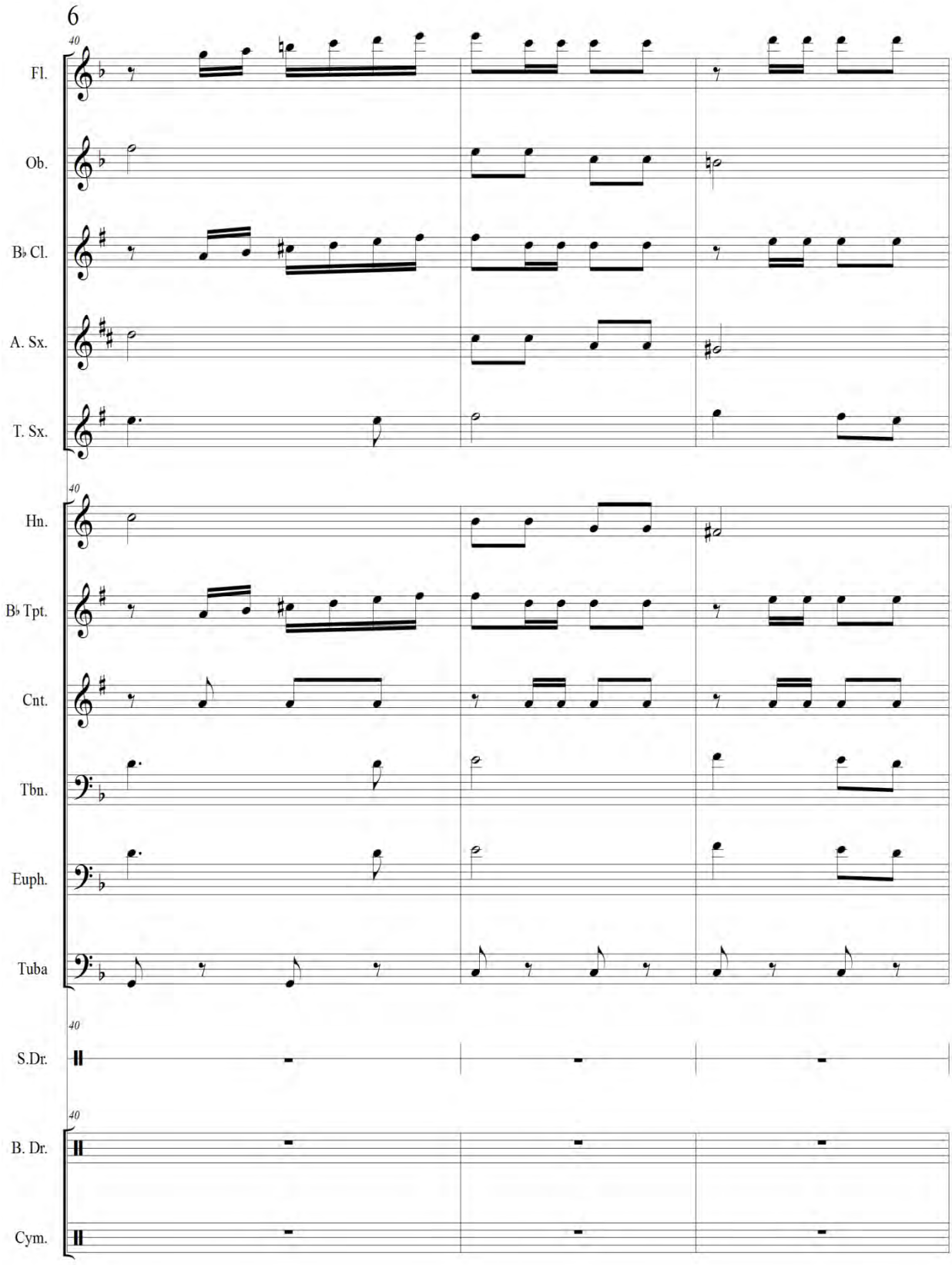


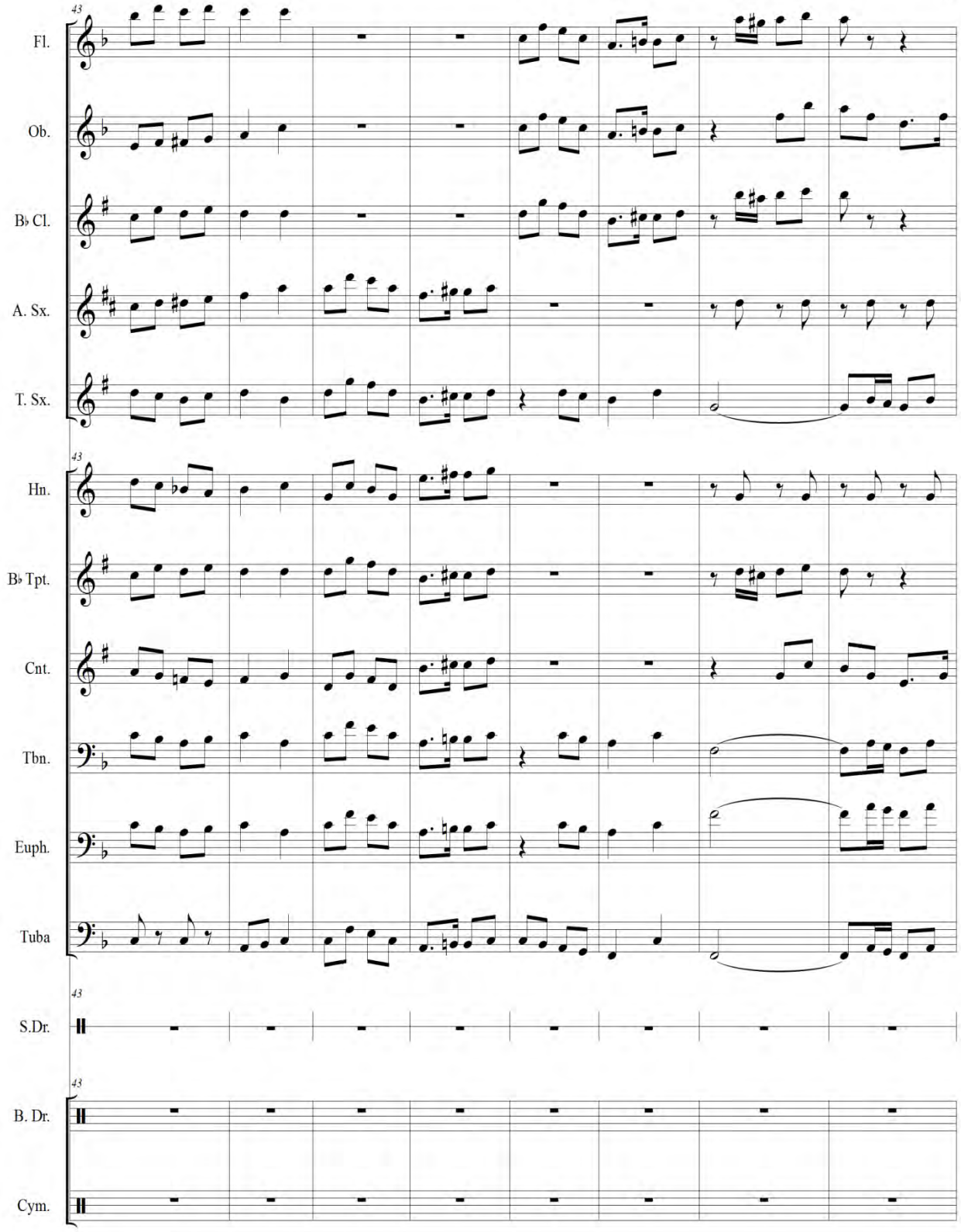


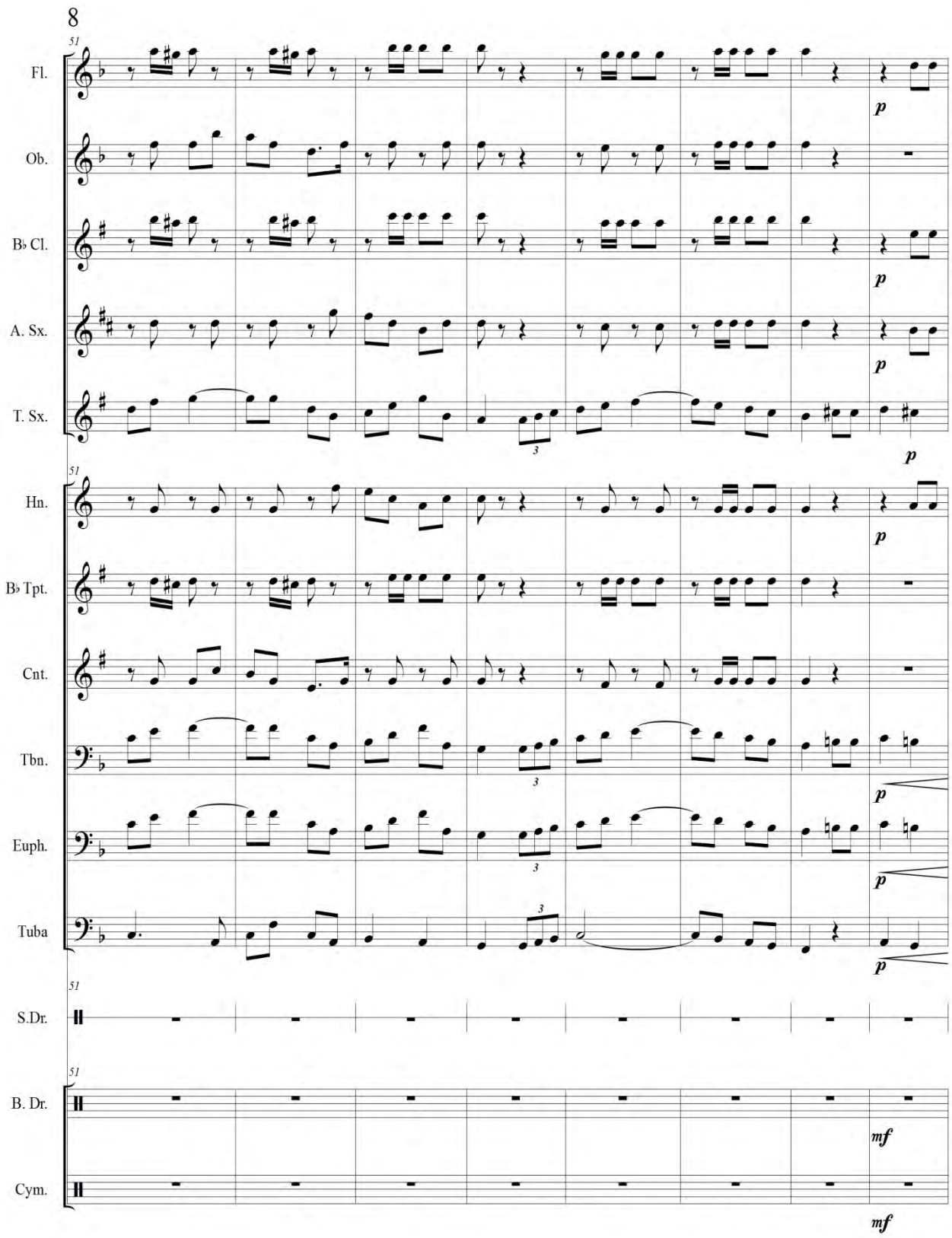


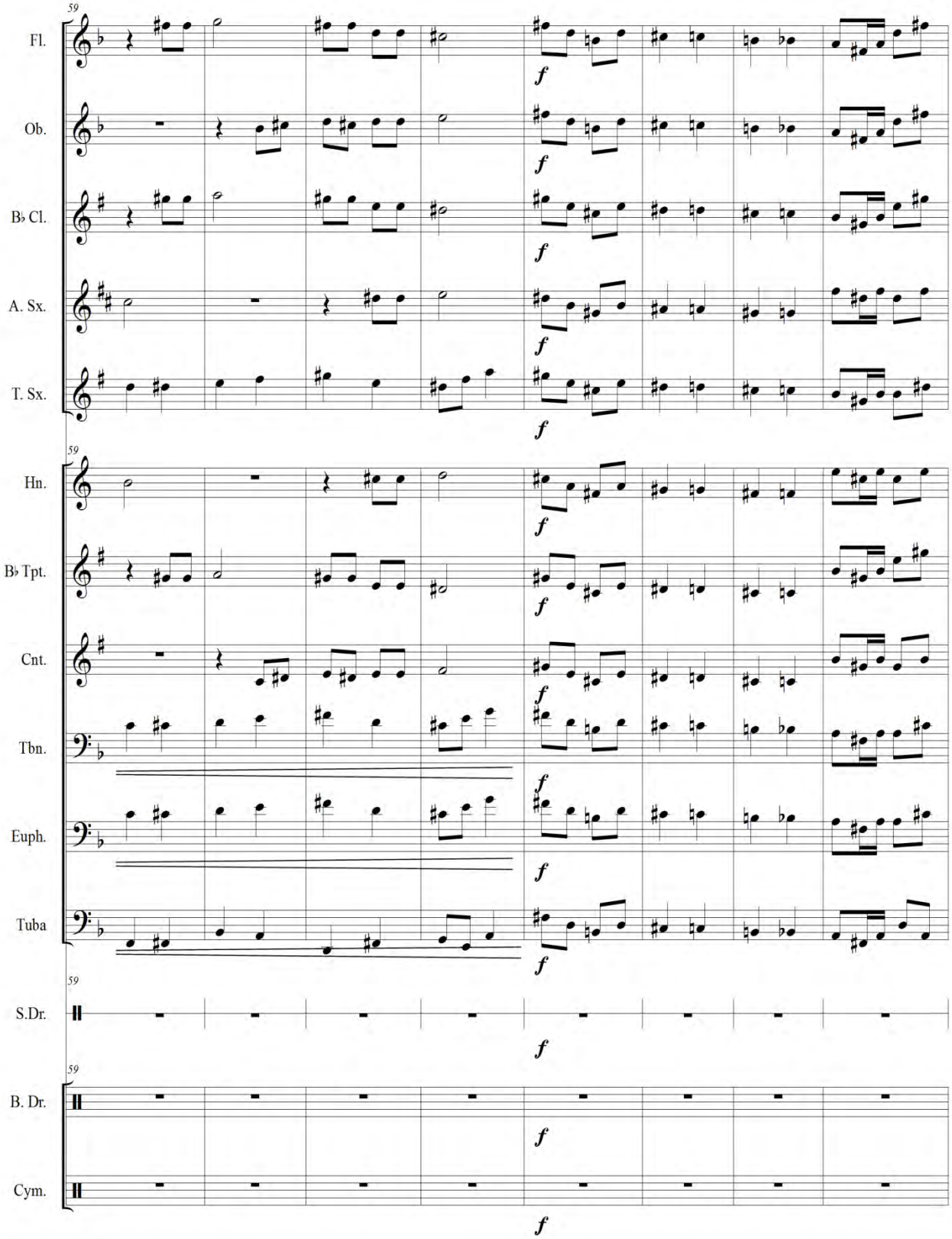


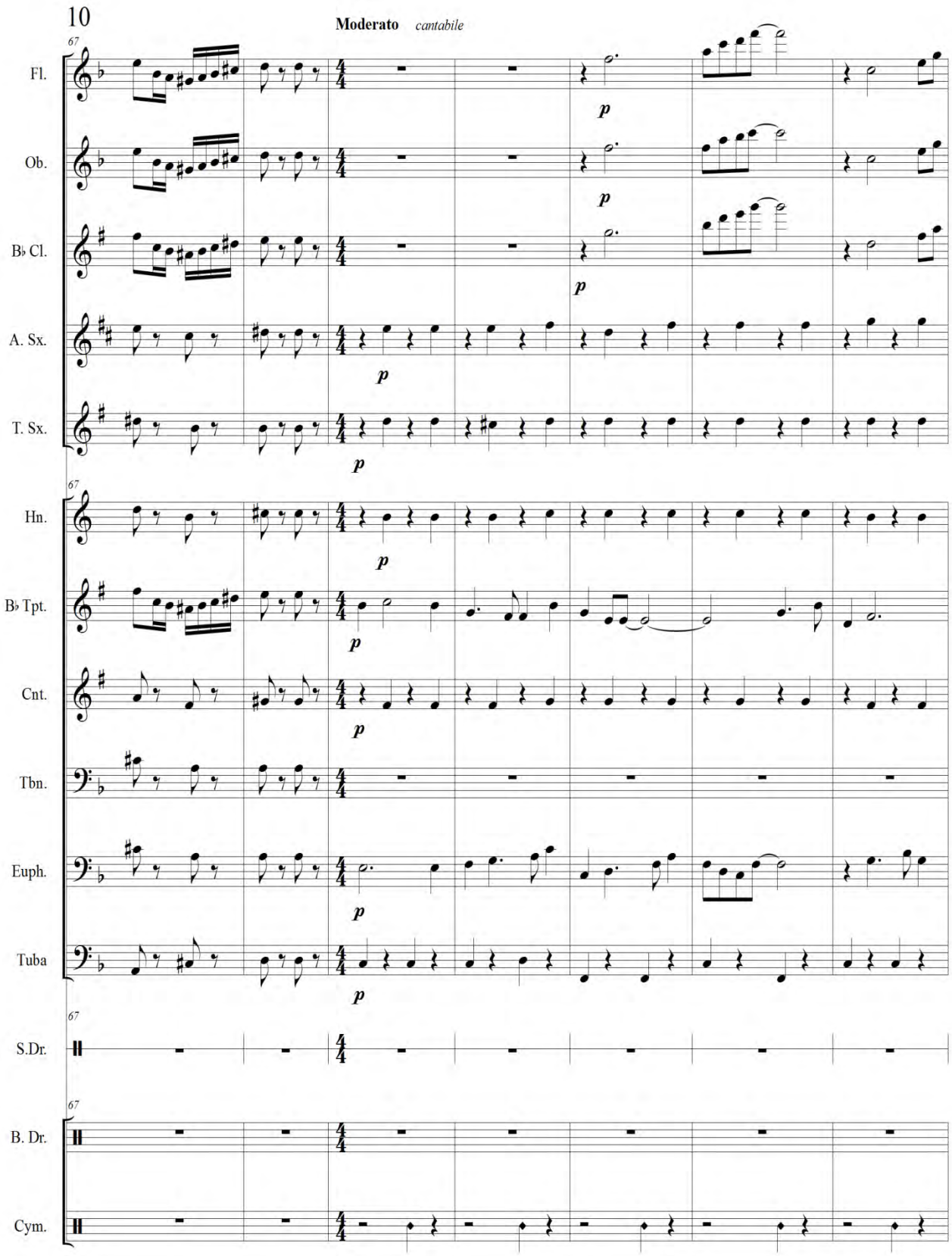


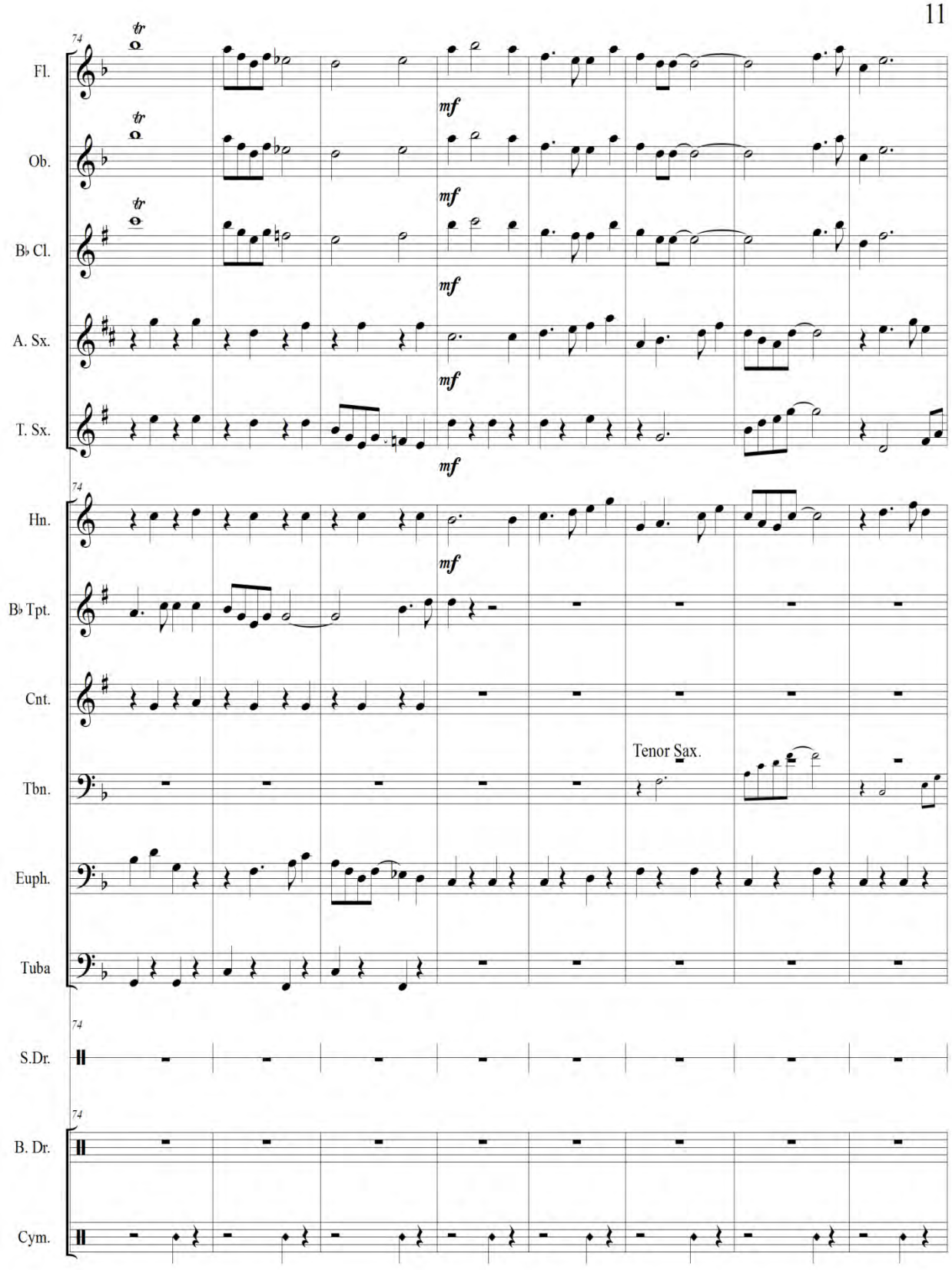


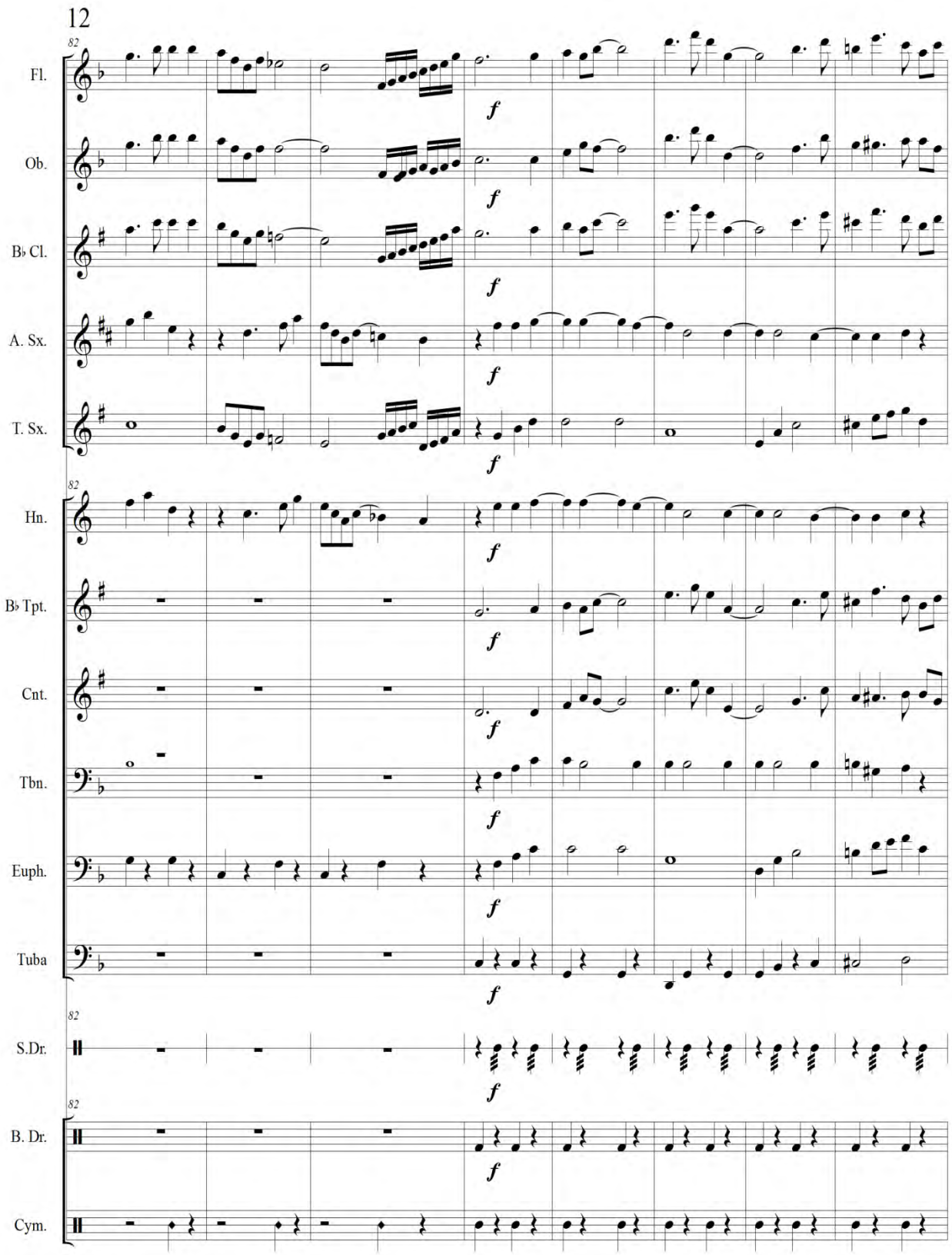


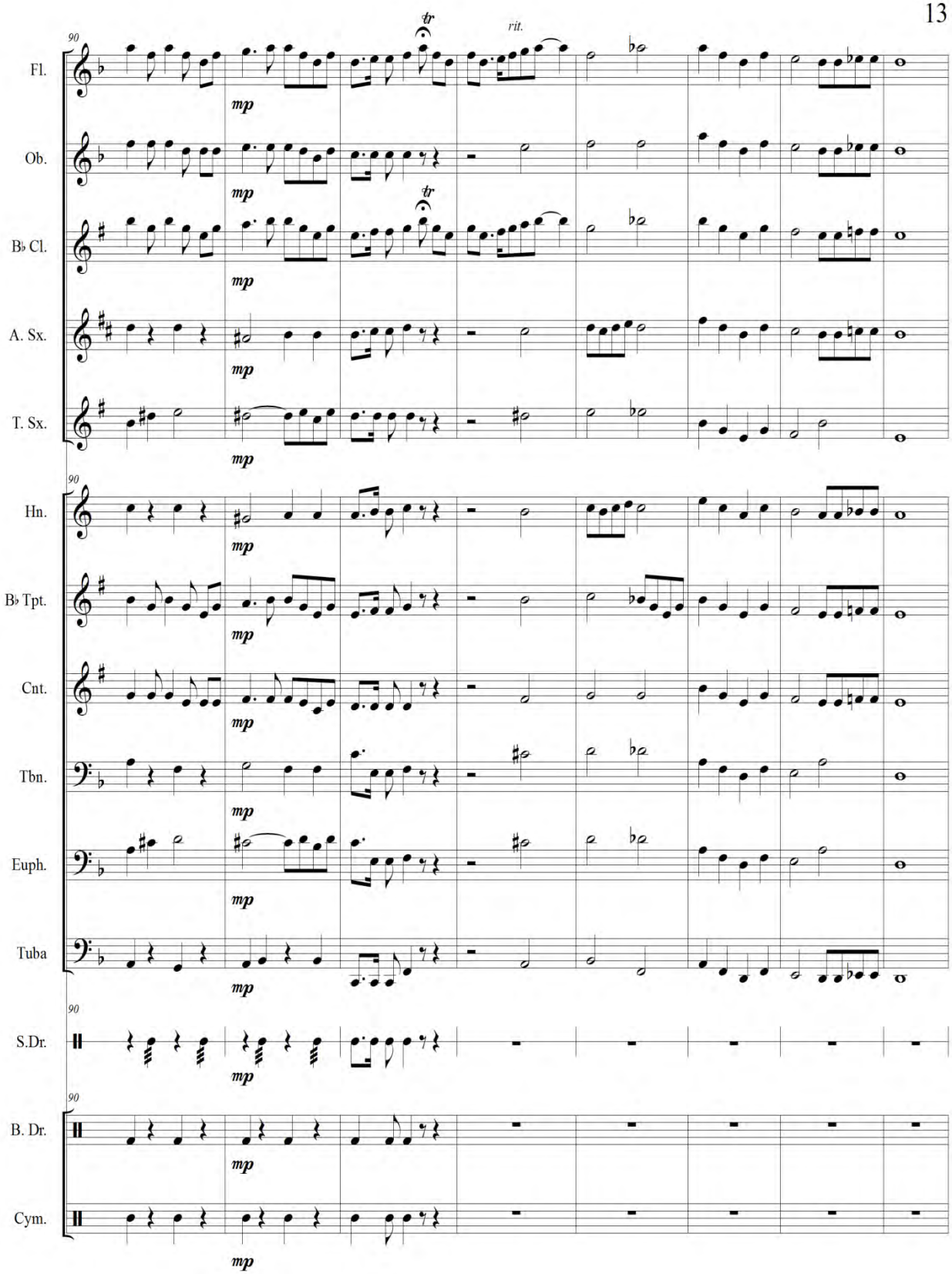


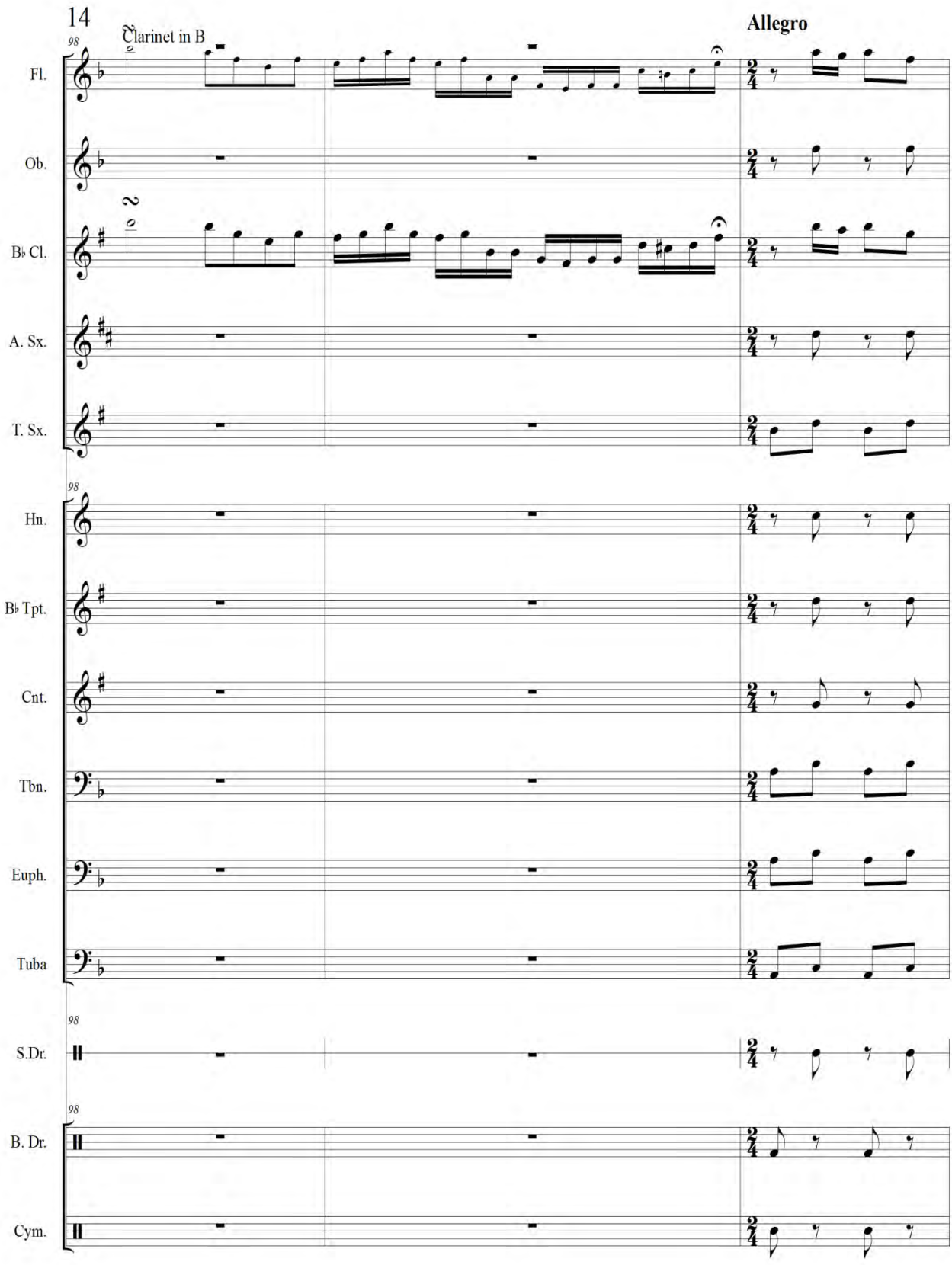


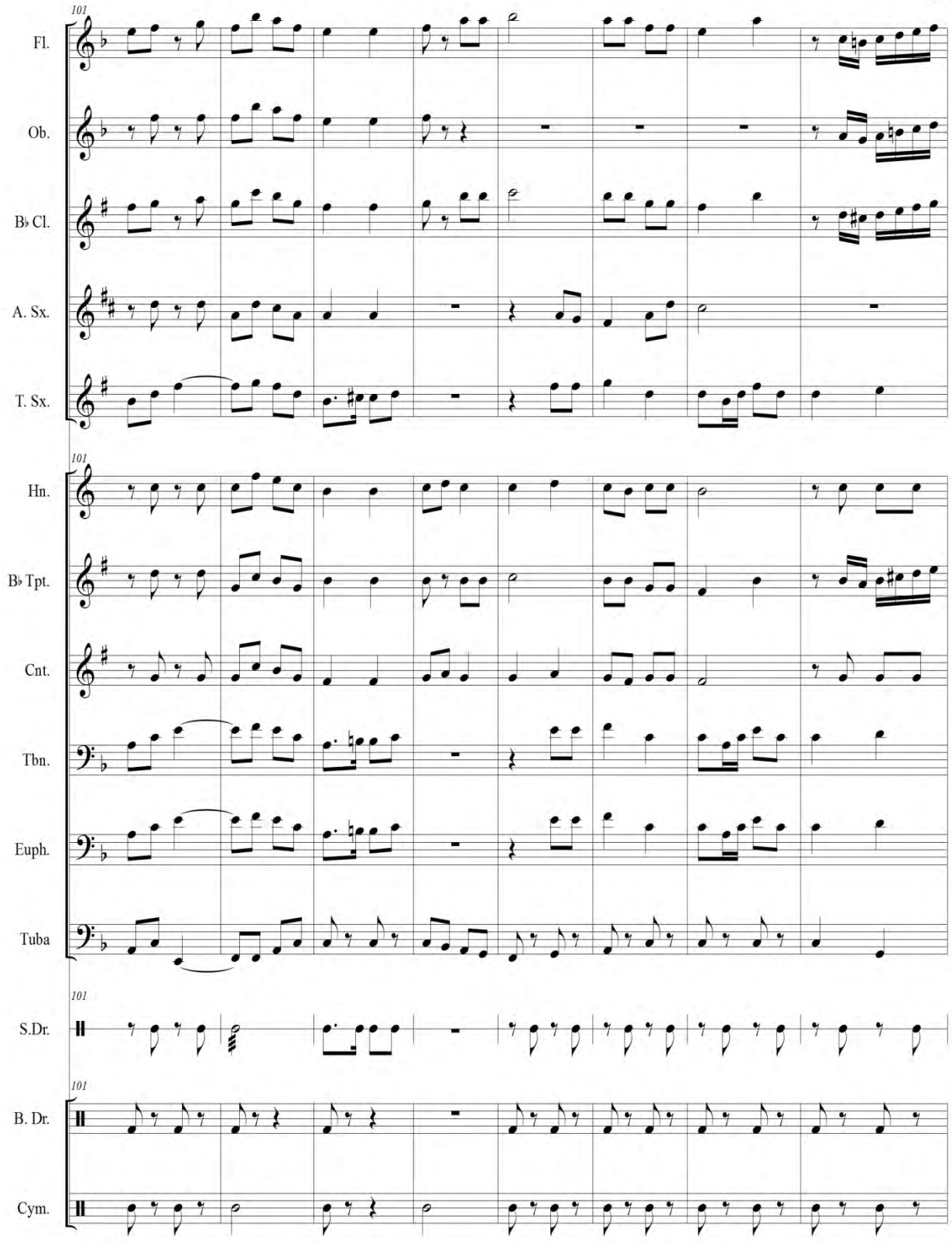


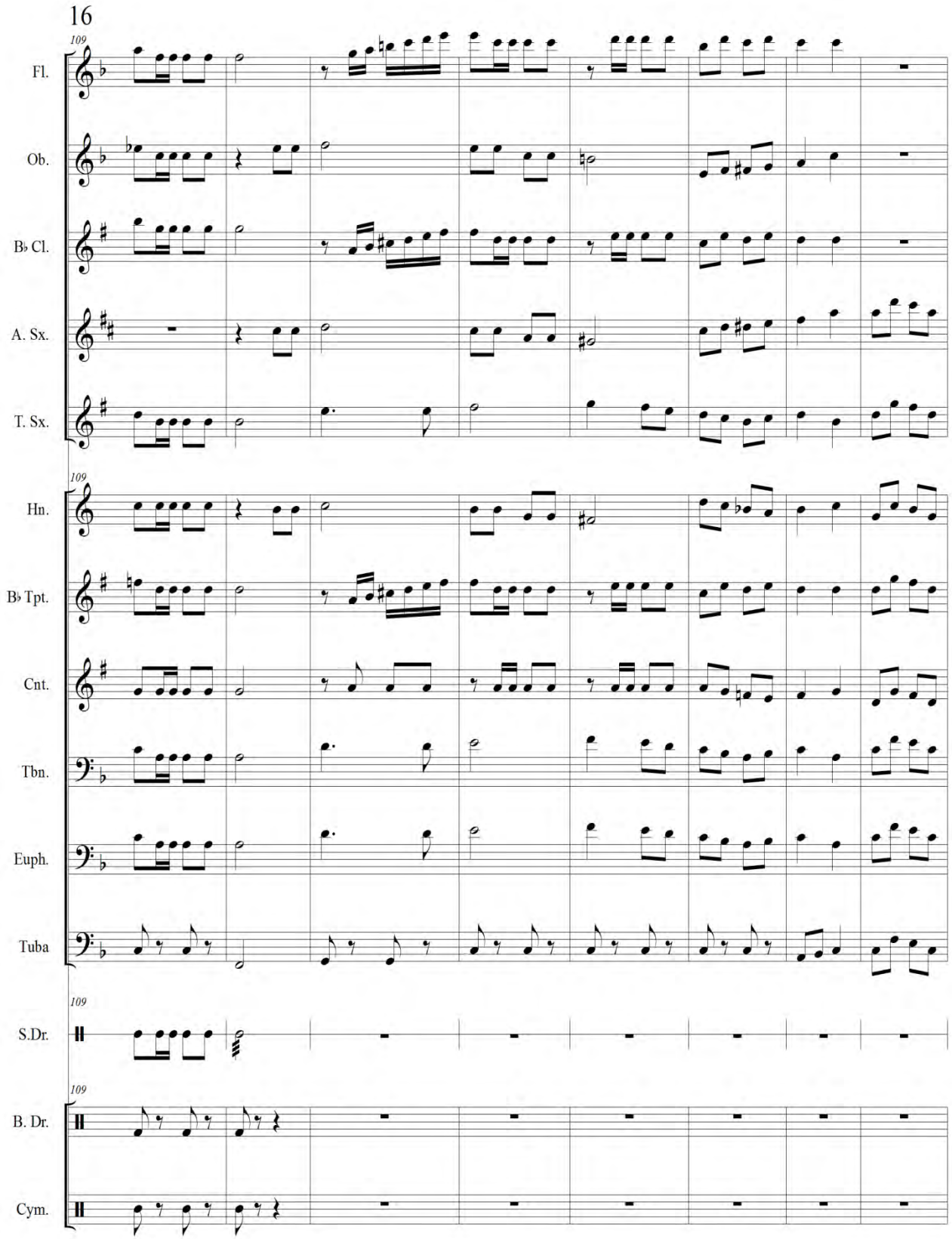


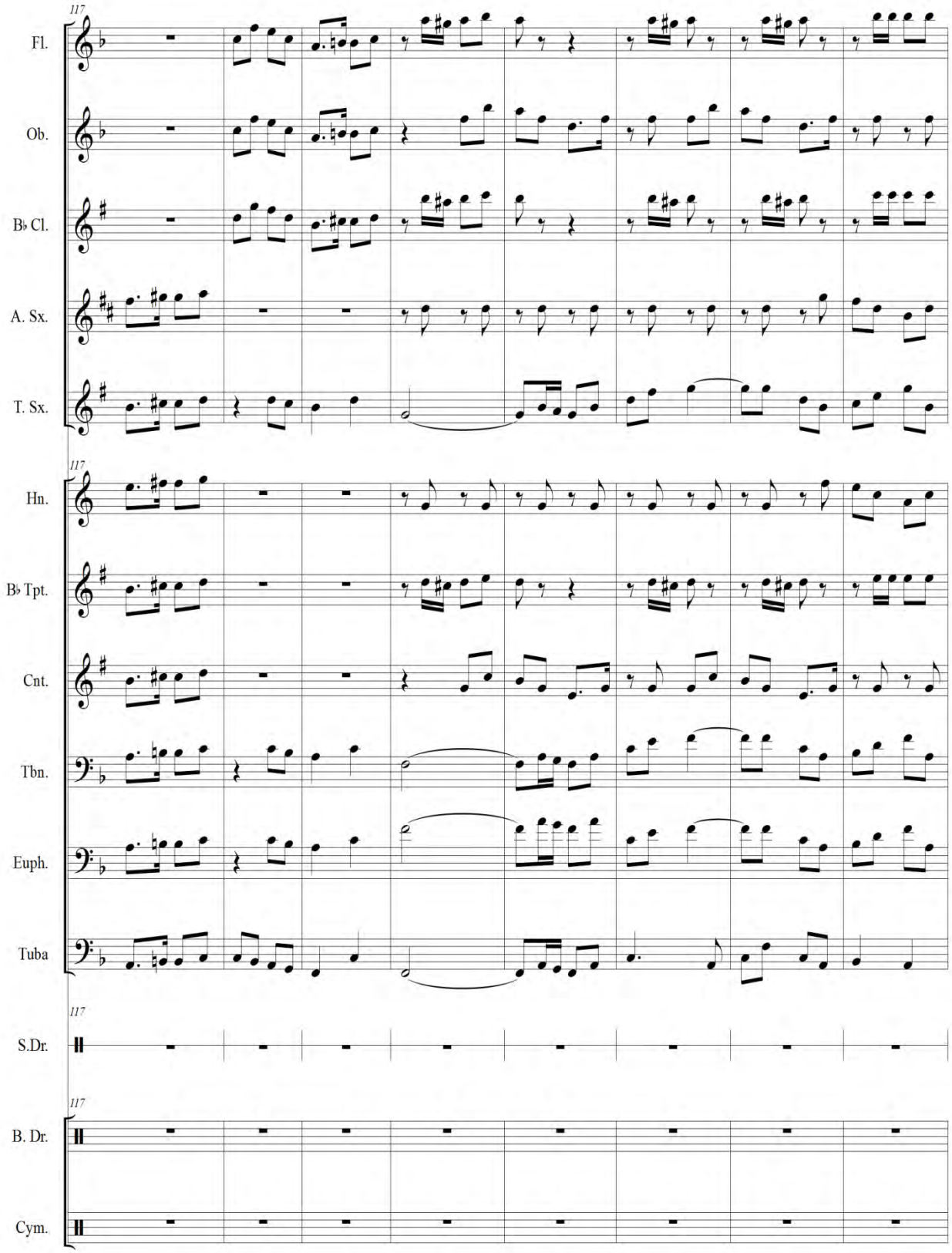


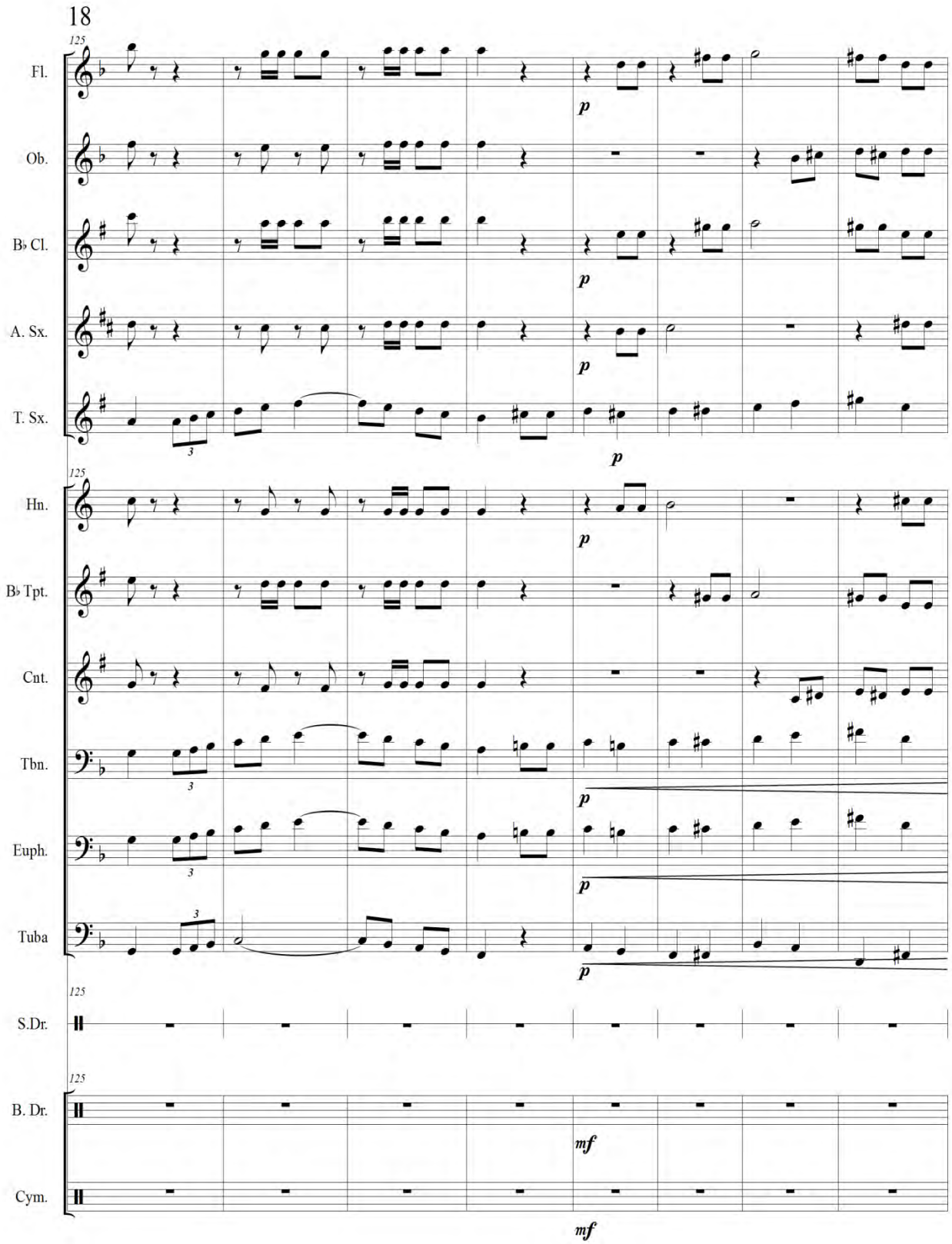


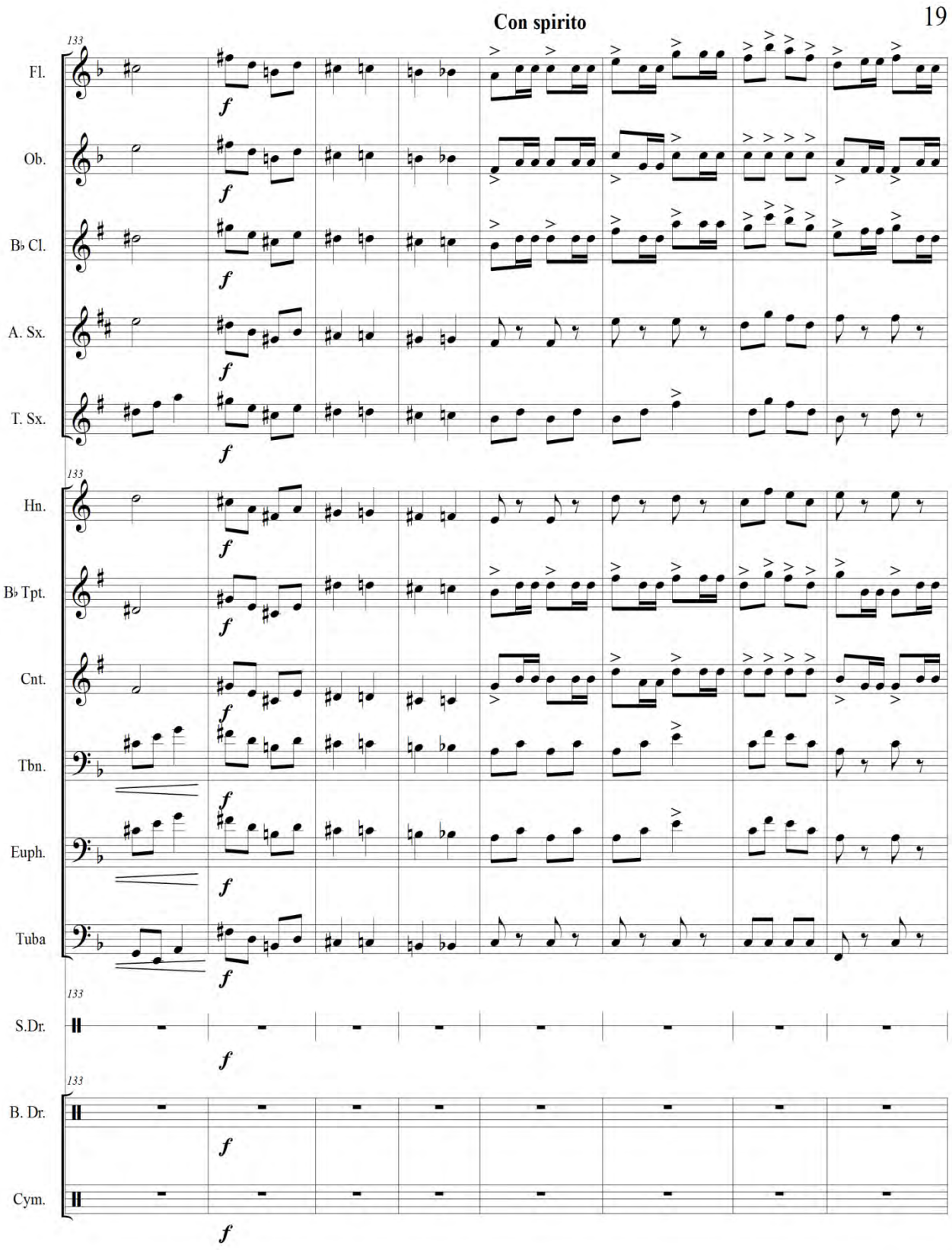


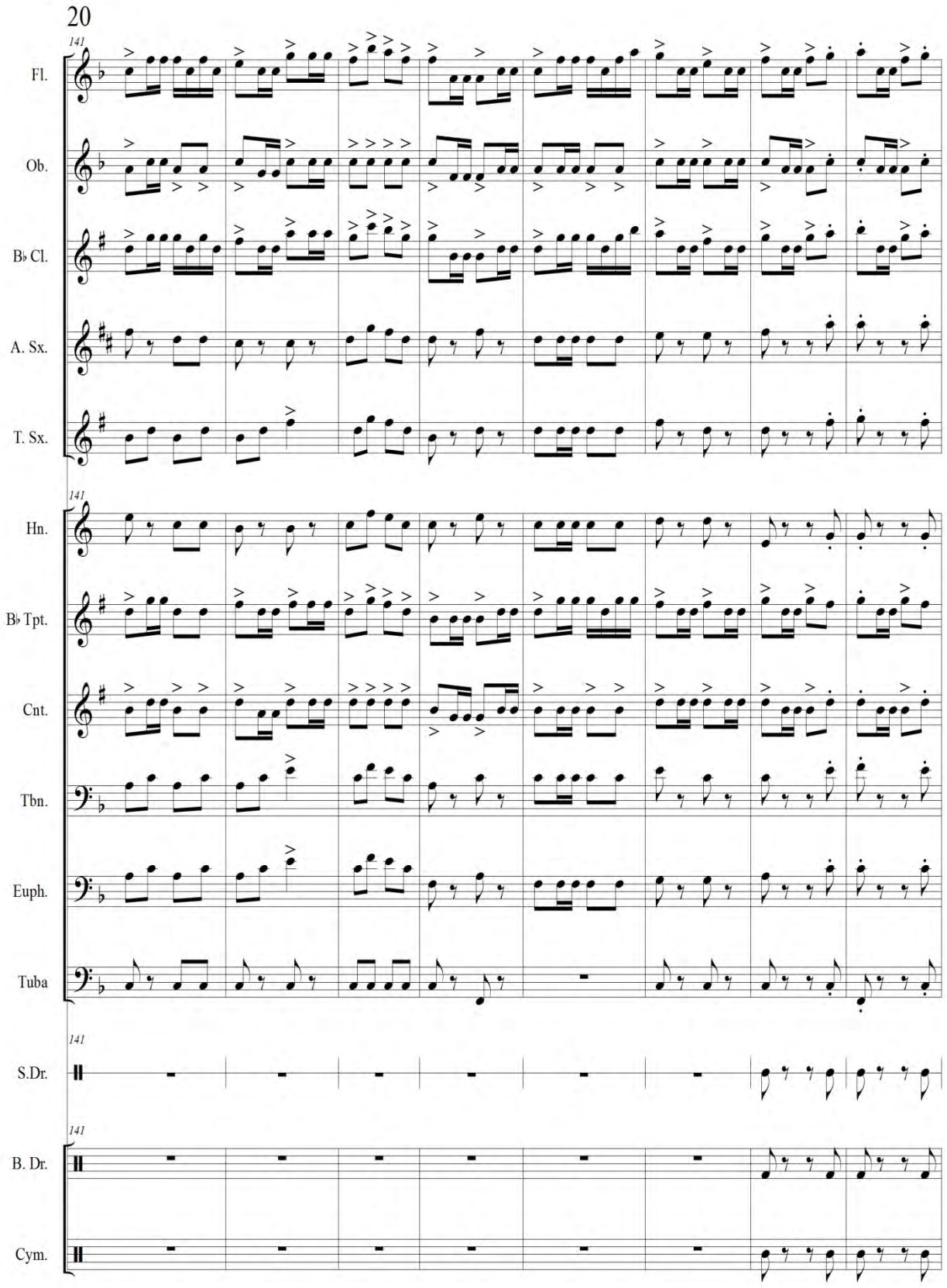


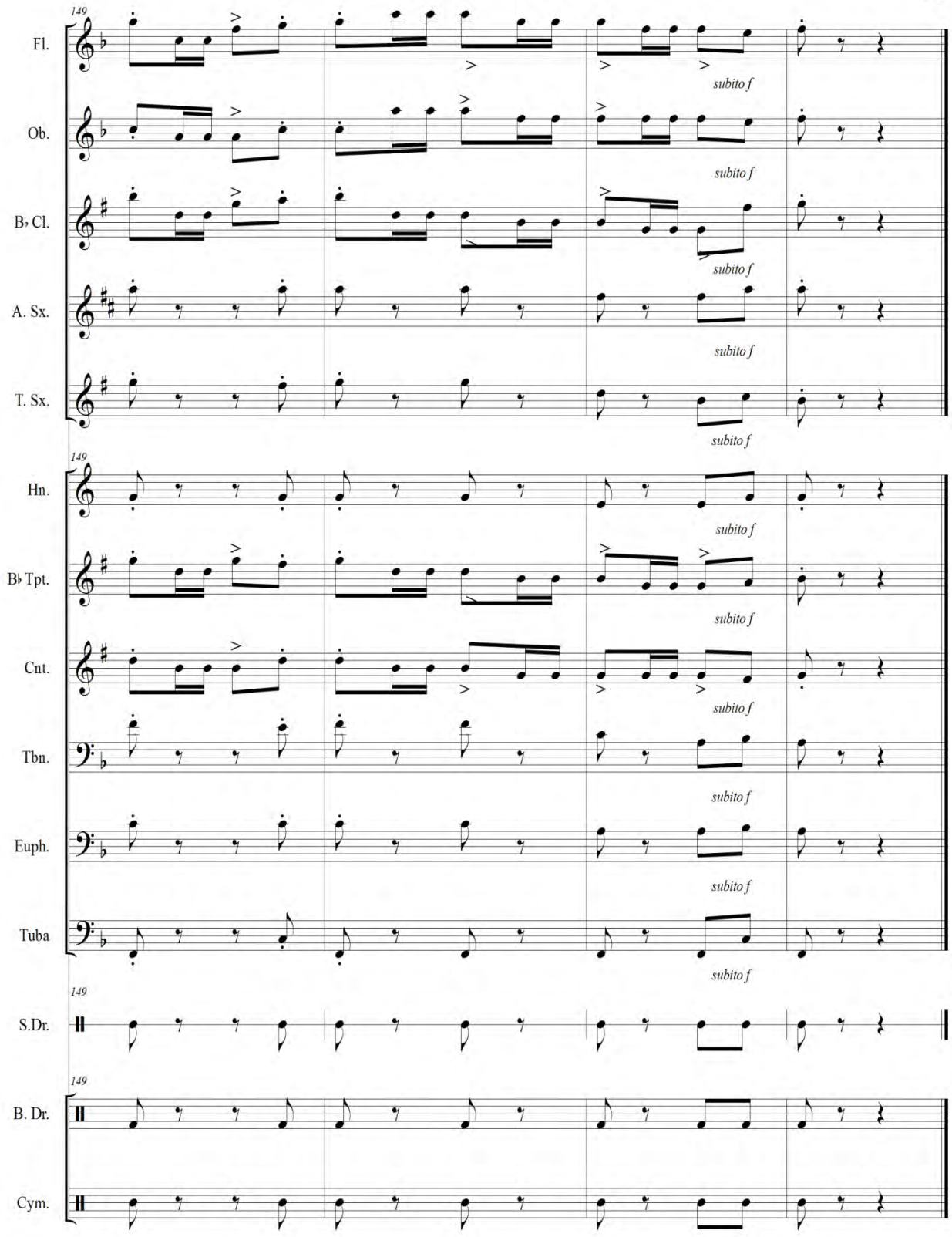












CHAPTER FOUR

THE DEFINITIVE ANAYLSIS

4.1.1 Introduction

The analysis of the composition considers technical and musico-cultural aspects of cross-cultural composition. The aim of the technical analysis is to develop a vocabulary of terms and concepts that I can use to compose and analyze my African/Western cross-cultural music. Since the composition is cross-cultural, there are significant issues that are not usually encountered in compositions within the boundaries of a specific musical culture. One of these issues is that there are few, if any, analytical tools that are specifically designed for this type of work. Another issue is that the colonial history between the West and Africa has often involved misrepresentation and exploitation. As a composer, I wish to seek ways to approach African music; those are sensitive to the history and to the complex issues that are involved.

Further, because music of these two cultures is deeply embedded in their philosophical underpinnings, I am working in different ontological and epistemological systems. In order to move beyond a superficial approach to cross-cultural approach to cross-cultural composition, it is necessary to understand the philosophical approaches, meanings and values that are embedded in the music of the two cultures this is what is called definitive analysis

Having studied in the Western tradition and being all too aware of the forces with which this tradition is encroaching upon indigenous culture, the researcher felt the need not only for a preservation of my folk tradition, to avoid the processes of acculturation in such a manner that the outcome will not be a severance from but a continuation of the past. According to Belinga (1965, p. 18), "In African music only one thing matters; the periodic repetition of a simple rhythmic cell". The melo-rhythm therefore represented the basic phenomenal unit of the music and extended by using the notion of the ostinato hocket, polyrhythmic and multilayered techniques.

Chernoff (1979), also indicates that the polyrhythmic and multipart nature of African music leads all the 'instruments' to change together and then return to their former relationship; an arrangement technique which the researcher employed to reinforce the notion of the melo-rhythm being a core entity of my musical perception. Analysis of a composition according to Bent (1988) is the resolution of that composition into a particular mode and a particular species of counterpoint (*antiphonorum genus*) and into its affections or periods. Analysis consists of five parts (using tonal analysis as a basis):

1. Determination of mode
2. Determination of species of tonality
3. Counterpoint determination.
4. Consideration of quality;
5. Determination of affection or periods.

To be able to understand a particular musical work, the parts making up the arrangement of the music need to be analyzed. Without analysis, the basic components of a particular

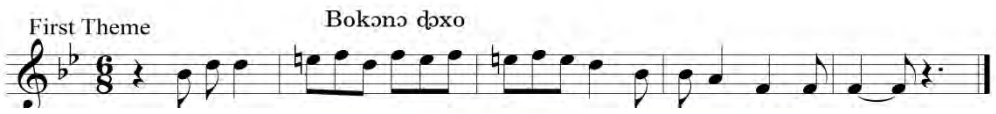
music cannot be revealed. According to Cook (1987), there is something fascinating about the very idea of analyzing music. For music is surely among the most baffling of the arts in its power to move people profoundly whether or not they have any technical expertise or intellectual understanding of it. It moves people involuntarily, even subliminally, and yet all this is done by means of the most apparently precise and rational techniques.

Just as anyone entering a neighbors' abode knocks before he enters, all performances of the Eʋe commence with 'seeking' permission from the gods and this is called *Banyinyi* which was adopted for the composition. The two songs used for *Banyinyi* are songs of *Afa* divinity. *Afa* is one of the divinities of *Anlɔ* Eʋe which usually serves among other things as the power through whom a human requests to foretell the future through the art of divination. *Afaʋu* '*Afa* music' (especially its songs) usually serves as the basic introductory movement of many *Anlɔ* Eʋe performances be it religious or secular.

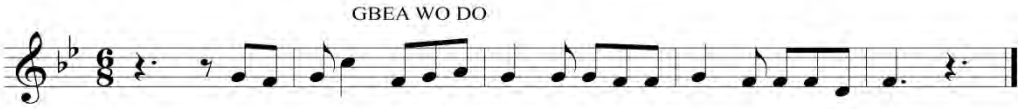
It is used to seek permission, and invoke guidance and blessing for the performance. It also serves as a warm up or preparation for the other genres. In this composition, I used *Afa* songs to depict the consultation and the invocation of *Afa* and the 'conversation' between *Bokɔ Tegli* and the divinity which foretold the idea of their escape. The first theme is derived from an *Afa* song titled *Bokɔnɔ ɖɔxo*. It is followed by a second theme also from *Afa* titled *Gbea wodo*. Below is the critical analysis of the whole innovation.

4.1.2 The First Section

Banyinyi: The first movement of the first section depicts the invocation of *Afa* divinity. It is made up of 239 bars running to 3minutes 35 seconds. It is made up of two themes picked from songs of *Afaɯ* (Afa dance) called ***Bokɔnɔ ɖɔxo*** and *Gbea wodo*. The musical examples are shown below

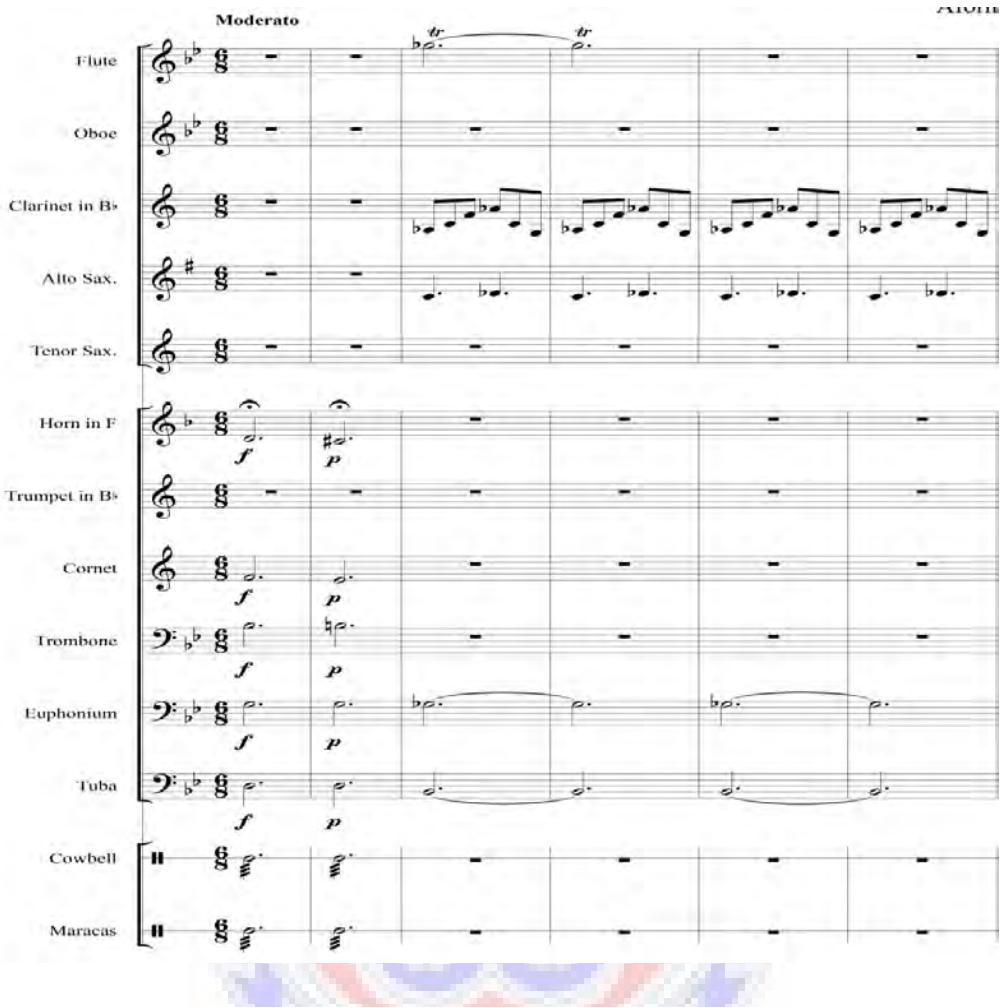


Musical Examples 7 first theme of the first movement



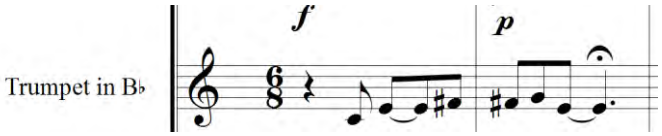
Musical Examples 8 second theme of the first movement

It begins with a short introduction from bar (1-10).The solemn sound made by the full brass together with the percussion in bar (1-2) depicts a knock at the door of the spirit *Afa*. This was responded by the clarinet in its chalumeau register, together with the euphonium to show the presence of the spirit from bar (3-10) as shown below:



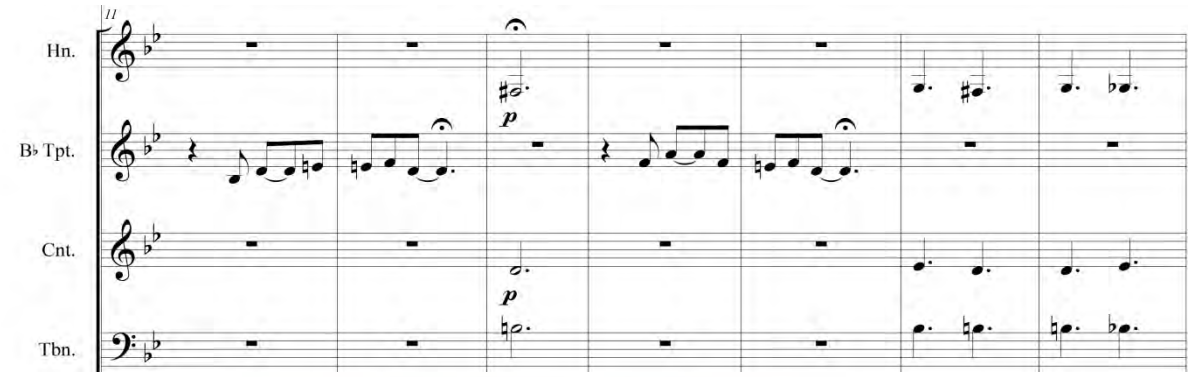
Musical Examples 9 introduction of the first movement full instrumentation

The main theme of *banyinyi* which is *Bokɔnɔ ɖɔxo* was immediately stated after the introduction in bar11-12 by the trumpet. However, there is a call and respond between the trumpet and the rest of the instruments as shown below



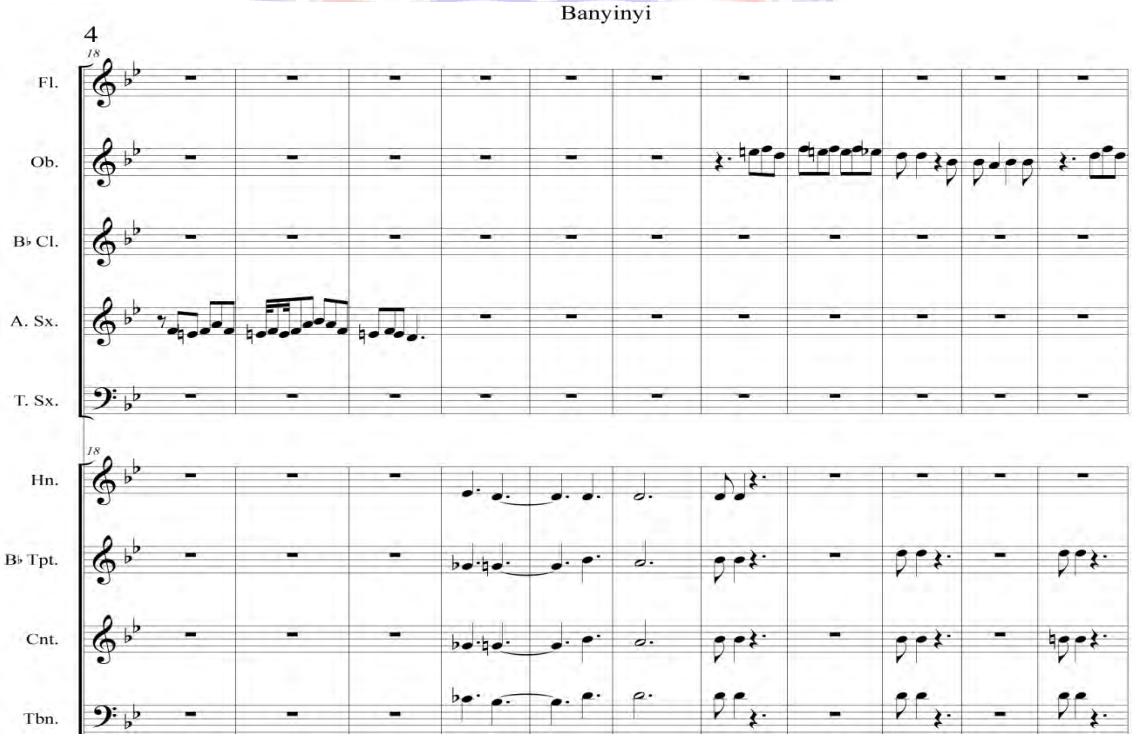
Musical Examples 10 Trumpet's call

From bar (13-17) there was a call and response between trumpet, cornet horn, and trombone as seen below



Musical Examples 11 call and response trumpet and the other instruments

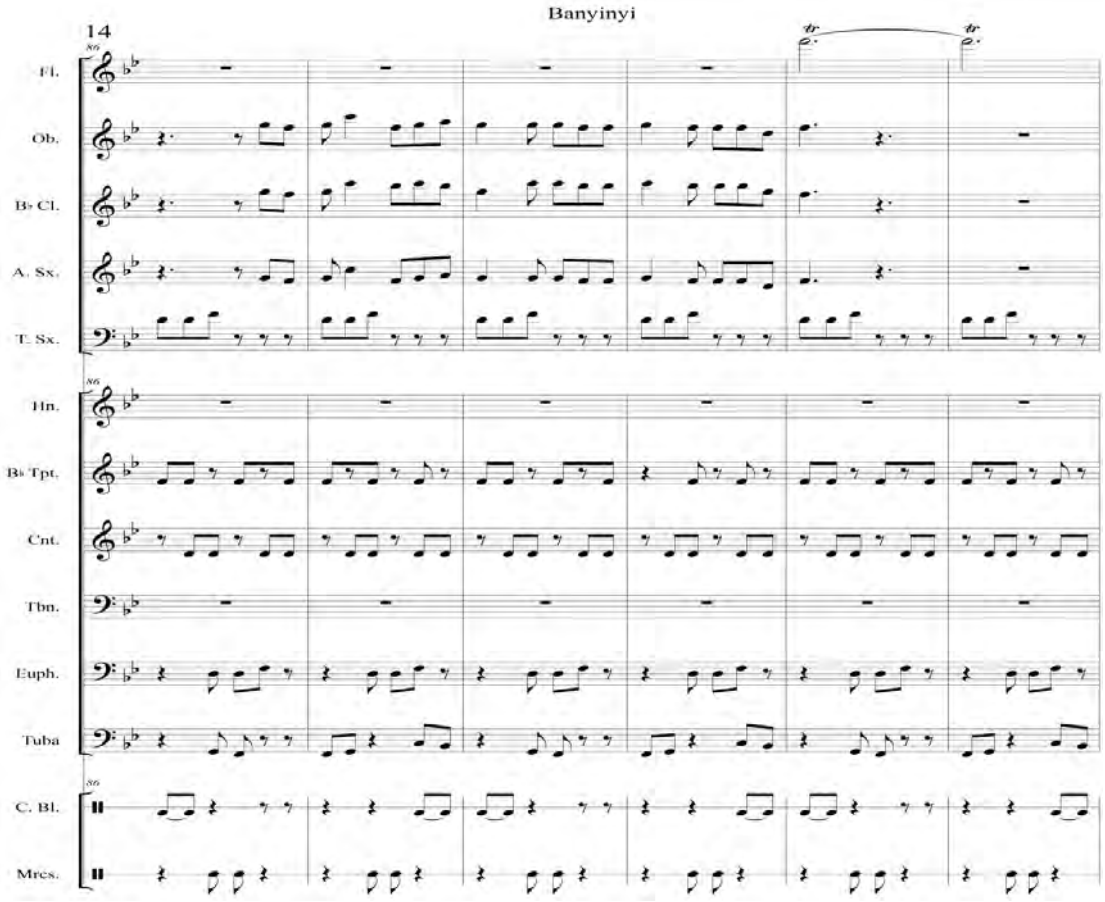
From bar (18-29) was the 'conversation' between *Bokɔ* Tegli and *Afa* divinity with sporadic dancing by *Agbashiviwo* (cult members) started by the Alto Sax.



Musical Examples 12 the dialogue between Bokɔ and Afa

This continued from bar 30-80 by alto sax, the Oboe, and the other instruments all modifying the first theme and still indicating the presence of the spirit. From bar 81-86 was the introduction of jazz groove using the modified melo-rhythmic patterns to usher in the second theme which is *Gbea wodo.*

The second theme was introduced by the woodwind instruments from bar (86-90) it was then transposed minor third up and down to bar (125) to give some flare to show how the *Agbashiviwo* deliberated on the message from the *Afa* spirit and how to execute the task ahead among them. The excerpt of the bar (86-90) is seen below.



Musical Examples 13 iso-rhythmic development

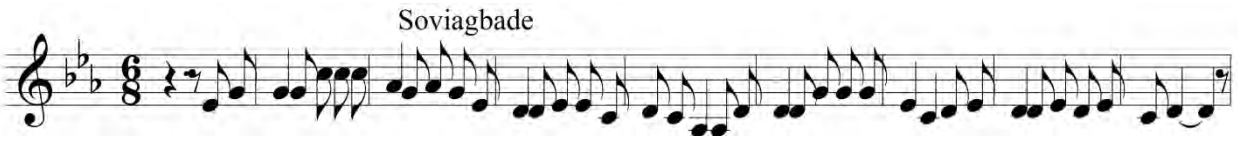
From bar (125-239) the first theme was reintroduced to show the departure of the *Afa* spirit. From bar (1-31) the bell pattern sounded iso-rthymic movement to accompany the wind instruments until bars (32-35) where the *Afaʊu* strict time line was introduced. Then from bar (36-63) the original timeline went through various changes using syncopations to give a kind of modern jazz groove. From bar (64 -239) the original timeline was reintroduction followed by its new form.

The time signature used in this composition was six quavers in a bar with forte (f) and piano (p) as its dynamic movement. The scale was anhemitonic pentatonic (d m fe s t) metamorphosed through the use of transposition and dynamic changes so as to paint the right scene of invocation. This movement used the following instruments for representation; flute for the female yelling, oboe for the *Afa* spirit, alto sax and trumpet for *bokɔ* (the priest) .The rest of the instruments served as compliment or acompagnato.

4.1.3 Second Movement

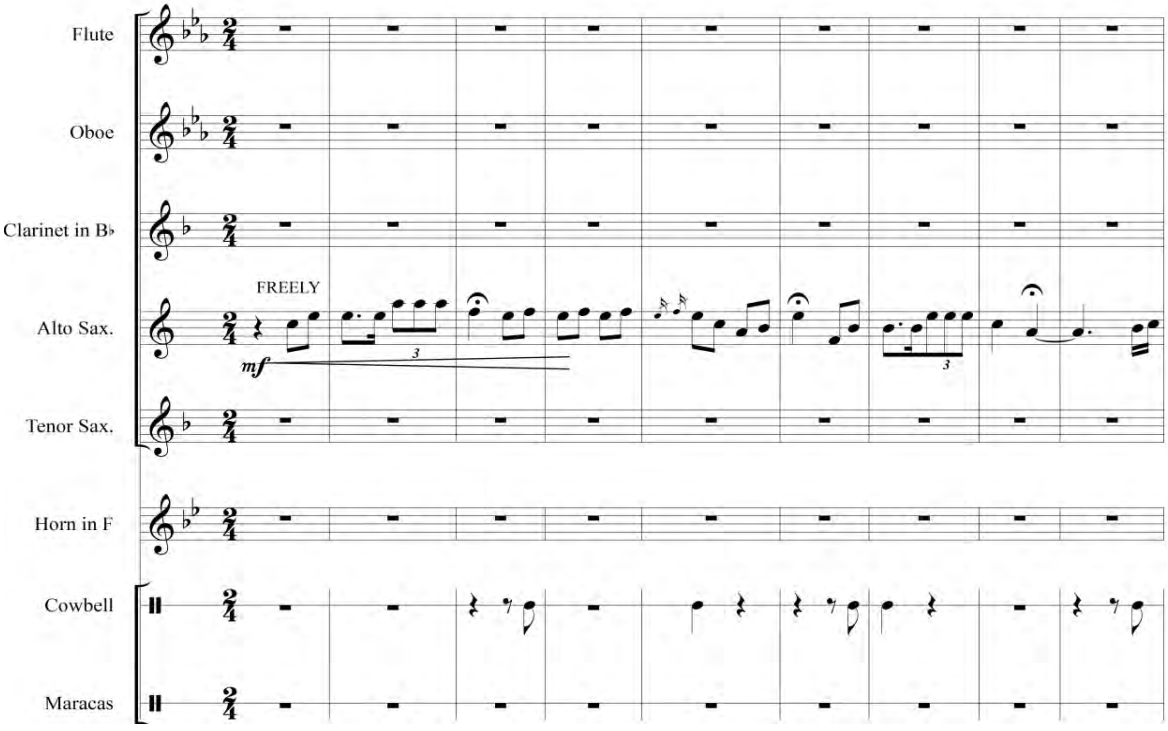
The second movement of the first section *Husego* dance. *Husego* is one of the seven major dance movements or dance forms of *Yevevu* (*Yeve* music or dance). *Yeve* is the god of thunder and lightning. *Husego* songs symbolize the great migration. In this section, the timbre was reduced to woodwinds and horn with alto saxophone dictating the pace to depict the ambivalence and the fear of the unknown but yet a determined and resolute sojourners. The composition again represents the escape of the ewes from the

Nɔtsie to their present location. It has only one motive adopted from *Husego* song as seen in the musical example below



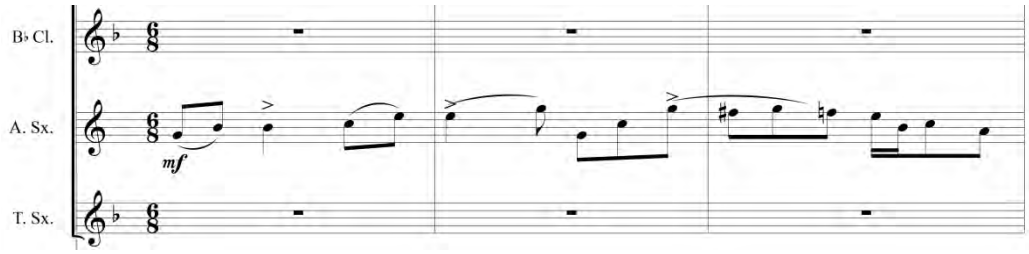
Musical Examples 14 main theme for the second movement

It is made up of (103) bars. It is a chamber music using alto sax as the leading instrument doing the solo work and accompanied by wood winds and horn. The theme starts from bar one up to bar (1-15) in Eb pentatonic scale an excerpt of the theme is shown in musical example below



Musical Examples 15 introduction of the second movement

From bar (16-18) there was the reintroduction of the theme not in full but using just a cell (rhythmic motive) of the theme as seen in the musical example below

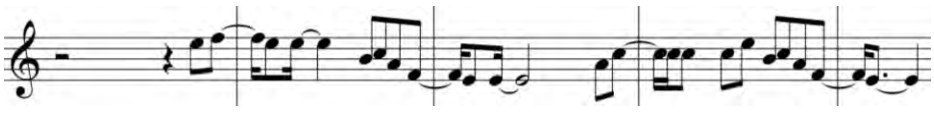


Musical Examples 16 modified theme

From bar (19-22) there were cluster notes made up of minor major seconds used as interlocking accompanying the solo instrument in a call and responding mood. From bar (23-98) there was an interpolation of the theme using the pentatonic scale with transient modulation to depict vocal vacillations in Eʋe singing .The time signature start with $\frac{2}{4}$ to compound duple then to $\frac{2}{4}$ with dynamic mf-p-f and subito at the end. The whole piece runs through 2 minute 42 second.

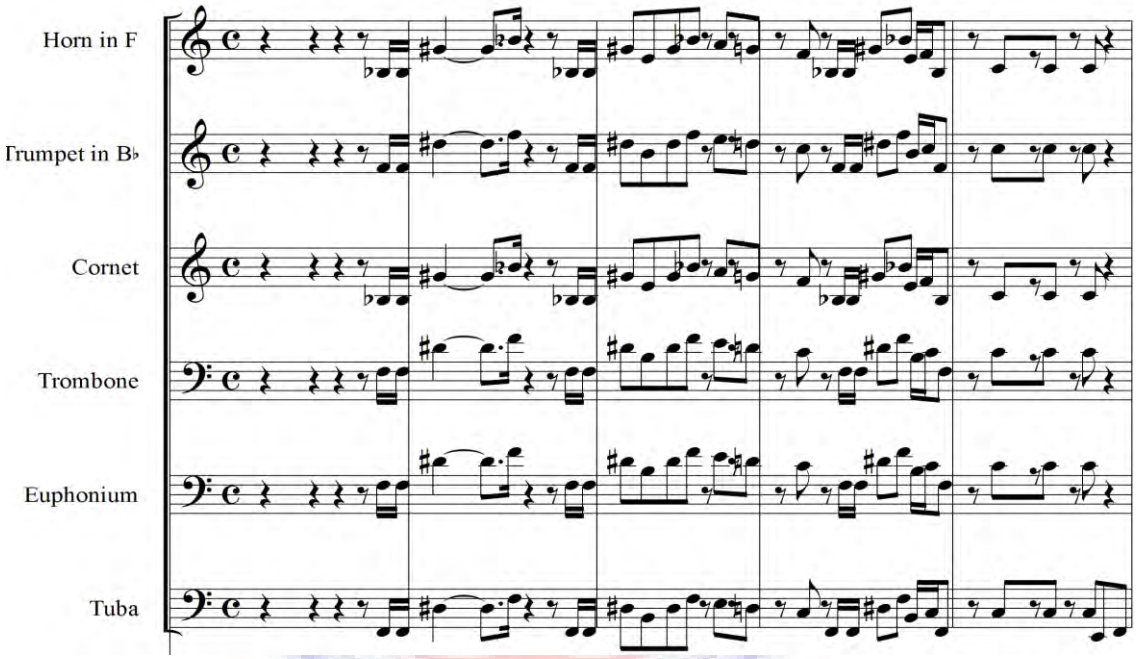
4.1.4 The Second Section

The second section is *Kinka*. It also has two movements*; **Kinkaʋu*** and *Kinata* march. .The theme of the movement was adopted from *Kinka* song called *Gameli* as shown in the musical example below



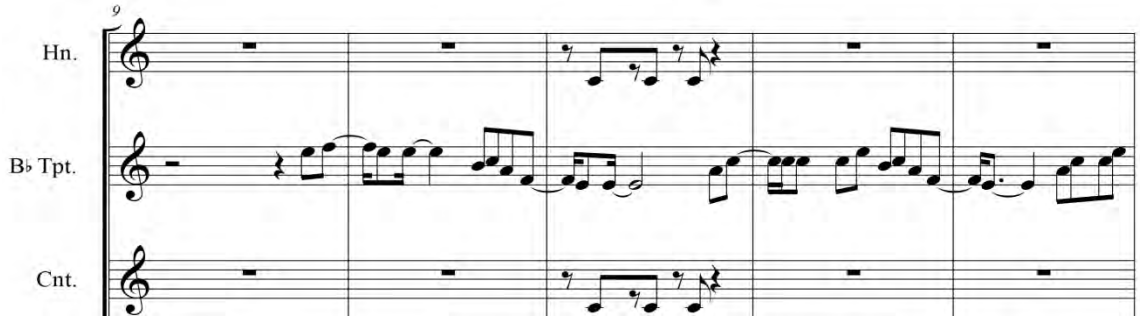
Musical Examples 17 theme for second movement

It opens with a short fanfare in a tutti phrase from bar 1-5 in C major chromatic scale to depict the joy and excitement of the Eʋe, having gone through the thick and tin of the journey to their 'promise land'. The phrase uses a lot of enharmonic notes. The excerpts of the beginning phrase are seen in the musical example below:



Musical Examples 18 fanfare introduction to the second movement

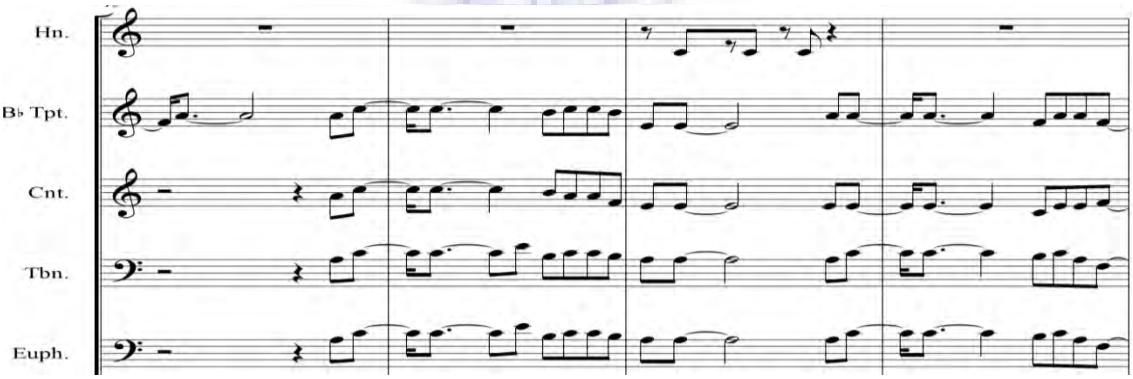
From bar (6- 21) the Tuba comes playing melo-rhythmic pattern of *Boba* (the supporting master drum in *Kinka*). This was followed immediately by the other brass instruments with *oompa*/ syncopated notes. In the same vein the trumpet brings in the main theme from bar (9-15) with the other brass instruments still playing the *oompa* style in sporadic call and respond depicting a dialogue by the migrants. Excerpt of the theme is shown in the musical example below



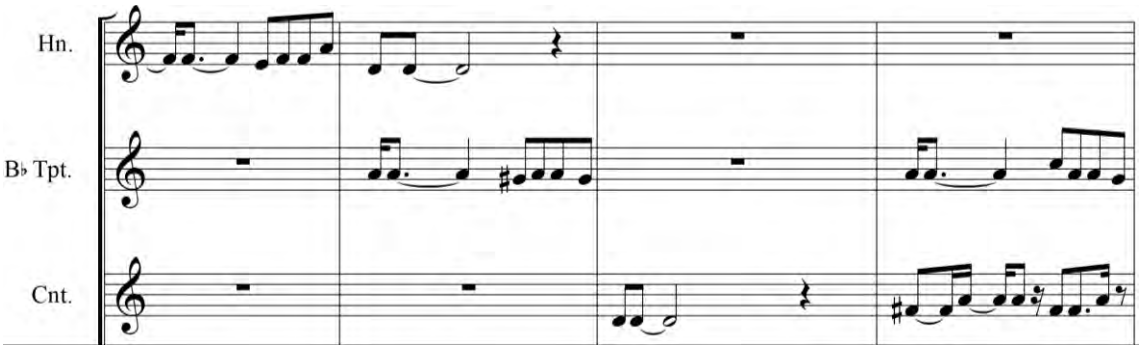
Musical Examples 19 how the theme of the second movement used

There was a response to the theme by almost all the instruments except the horn which still played the syncopated melo-rhythmic motive from bar (15-21) The response was in unison as well as parallel 3rd and 4thmovements typifying the movement in Ewe harmony.

There was a scalic movement from bar (21-22) to serve as a link to the reintroduction of the theme by the Trombone. There was a motivic development of the theme from bar (36-44) before reinstating the theme in a relative minor of the key. The excerpts of the motivic development is seen below



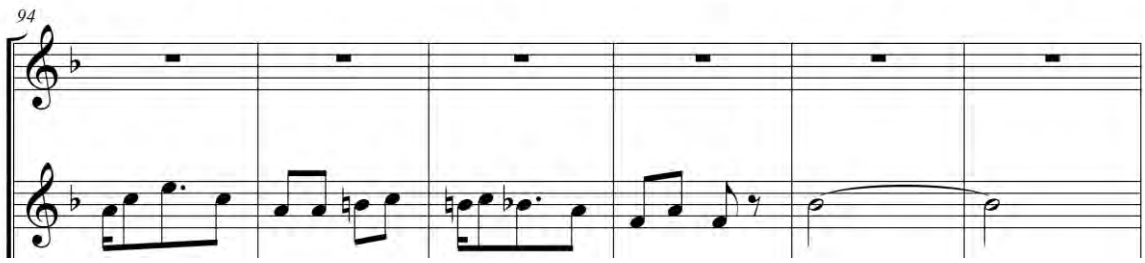
Musical Examples 20 motivic development of the theme



Musical Examples 21 short and sporadic variations of the pitches and rhythms

The minor started from bar (45-47). There was also an ostinato in the tuba as against the cantor chorus form. There were short and sporadic variations of the pitches and rhythms from bar (48-58) depicting the fantasy of the migrant. The theme comes again from (58-63) to end the slow movement. This movement is in 4/4 time.

The fast movement of the second section starts with the introduction from bar (65-69) and then the response follows by the entire instrument from bar (69-80).There was also a short chromatic melody to serve as a bridge to the introduction of the theme from the bar (81-83). The theme comes in from bar (84-91) in a cantor chorus form where by the tuba continues the melo-rhythmic pattern of the *Boba* (supporting master drum). It is repeated from bar (92-99). The excerpts of the theme is shown in the musical example below

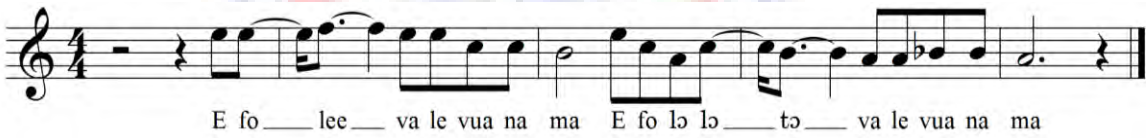


Musical Examples 22 interpolation of the theme

From bar (100-133) there were melodic as well as rhythmic variations of the theme. The piece runs with 3 minutes 46 seconds using *ff -mf –p- f* in cantabile.

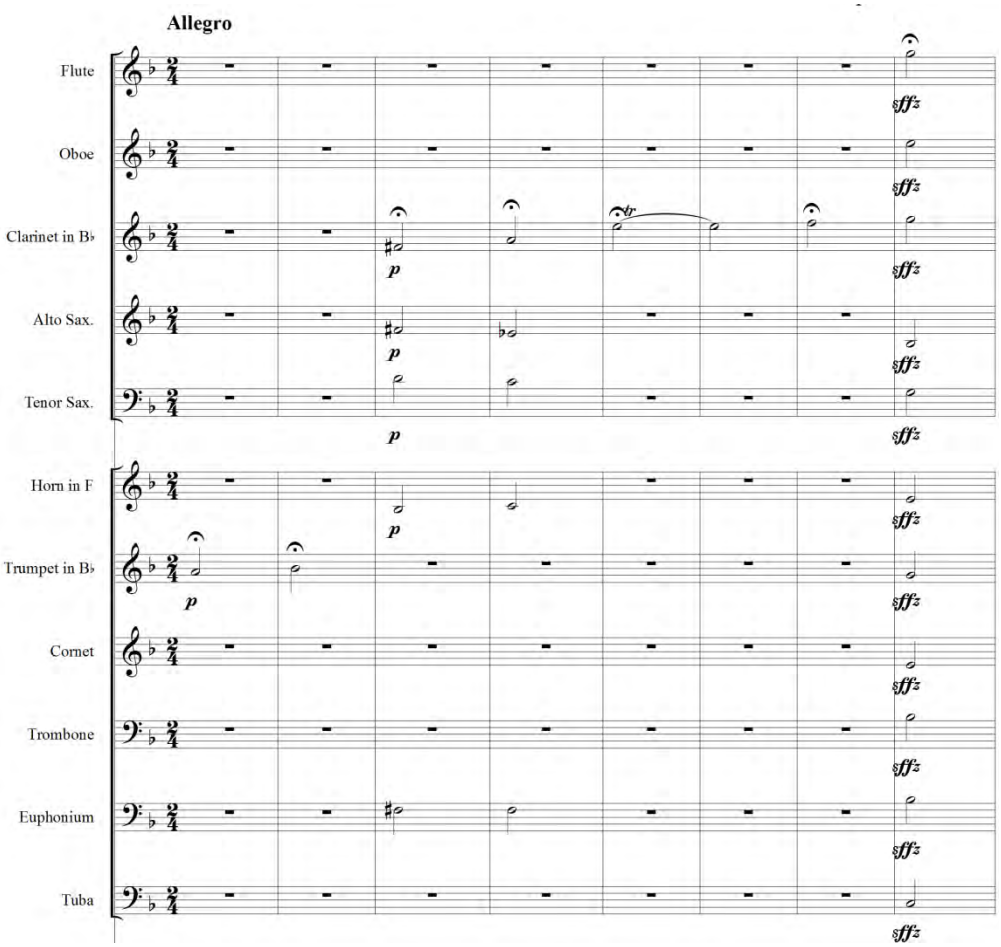
4.1.5 Second movement of the second section

This is called *Kinnata* a coined name defining first sonata movement using *Kinka* ideas (rhythm and the melody). This is to buttress my philosophy that believes in the adoption of the folk materials and bringing it at par with the contemporary arts music compositions which could be performed by the military and brass bands. This piece was adopted from a song in *Kinka* called *Efodee va le vua nam.* (My darling come and play the drum for me)The excerpt of the theme is shown in the musical example below



Musical Examples 23 theme for *kinata*

The piece starts with the introduction by Trumpet horn tenor sax alto sax and then clarinet from bar (1-7) followed by Tutti in bar (8). It continued from bar (9-16) and then the theme is introduced from bar (16-23) by Trumpet, cornet, trombone and euphonium. The excerpt of the introduction is shown in the musical example below



Musical Examples 24 introduction to *kinata*

There was an augmentation of fragments of the theme from bar (24-26) then, from bar (27-28) the theme being reinstated. The theme was varied from bar (29-32). It was then reintroduced in a modified form from bar (33-36). A new material as a bridge to the reintroduction of the theme in the dominant key was brought on from bar (37-38) by Oboe, Alto sax and Horn whilst the flute and clarinet and trumpet do the variation. From bar (45-46) part of the theme sounded in unison and repeated by the high reeds in bar (47-48).

The tenor sax, trombone and the euphonium introduce a counter melody whilst the higher reeds play around the original theme from bar (48-57). There was a modulation to the dominant of the Key from (58-59) continuing to it relative minor from (60-68) using the theme and rhythmic variation ending in Picardy third. From bar (69-76) there was rhythmic variation of the theme by the trumpet, cornet, horn and the alto sax .There was also a tempo change from allegro to moderato from bar (69-136).

The varied theme was taken up by the higher reeds from (77-85). There was an introduction of new melody by the high reed instruments from (86-92) as against the argumentation of the theme by the horn, and is repeated from bar (93-97). From bar (98-99) there was a short cadenza by the clarinet. Then from bar (100-136) was a recapitulation of the bar (27-68).

Finally from bar (137-152), there was a change of tempo from allegro to con spirito and with the reintroduction of the theme in a modified form by the tenor sax trombone and euphonium all in the tonic key. The dynamics of the piece starts from piano-sforzando-subito piano-forte-pianissimo-forte-piano and subito forte. The articulation started with fermata, crescendo, decrescendo, starccato, and accent. The tempo markings are allegro, moderato cantabile, allegro con-spirito. The time signature is (2/4-4/4-2/4). Whole piece runs in 3 minute 52 seconds.

	1st Movement	2nd Movement	3rd Movement	4th Movement
Sectional Title	Banyinyi	Husego	Kinka	Kinnata
Total Number of Bars	1-239	1-103	1-136	1-152
Metical Modulation	6/8	2/4- 6/8 2/4	4/4 2/4	2/4 4/4 2/4
Tonal Modulation	Bb –Gm-Bb (pentatonic)	Eb-Cm	Fmajor	Tonic-dominant-relative minor-tonic
General Dynamic Trends	*f - p*	*mf-p-f-subito*	*ff-mf-p-f*	*p-sffz-subito p-f-pp-f-p-subito f*
Tempo Modulation	Moderato	Slow *ad lib*, Strict *allegro*, Slow *ad lib*	*Moderato-Allegro*	*Allegro-moderato cantabile-con spirito*
Running Time	03:52 seconds	02-42 seconds	03:57seconds	3:52 seconds

Table 3 Diachronic Tableau of Ablɔdevu

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1.1 Summary

This thesis is centered on the need to use materials from the folk music and dance as the basis for modern art music composition in order to create African art music identity. It aimed at juxtaposing my own inherited African musical culture and fused my acquired Western musical knowledge to come out with an innovative music for the military and brass bands.

The study therefore investigated *Kinka* dance which is predominantly performed by *Anlɔ* Eʋe during social and ceremonial occasions. It also involved the historic migration of the Eʋe people from the *Nətsie* land to their present settlement. Various methods were employed by the researcher to thoroughly look at *Kinka* concerning the instrumentation, drum patterns, as well as the song text. Collection of *Kinka* songs were carefully made using various technological gadgets .These materials through re-composition brought out the innovations which best fit the present thirst for the authentic Ghanaian art music identity.

According to Gavua (2000), the harmonies of the northern Eʋe music of Ghana moves in 3rds and 8ths while those who use the pentatonic scale move in 2nds, 4ths, 5ths and 8ths This was manifested in the research as the researcher identified that most of the harmonies in *Kinka* songs understudied moved in 2nds, 4ths, 5ths and 8ths and applied

this in the innovation. It was also seen from the research that the pitch materials, harmonically and melodically, were typically in pentatonic scale.

According to Impey (1998) most African countries with the exception of Liberia and Ethiopia have undergone a period of foreign domination. This has contributed to the adulterated culture of the African, affecting the economy, politics and cultural infrastructures of African societies. In fact, most African music as seen in the research represents the interaction between foreign values and styles putting African culture at the mercy of adaptation, assimilation, eclectics', appropriation, and experimentation. *Highlife* for example is a fusion of traditional African rhythms and melodies with European harmonies and instruments. It is therefore necessary that research is carried out on the traditional music and dance by the young African composer to ensure proper documentation in order to avoid further extinction of our valuable culture.

The ability to comprehend and appreciate music of the many cultures of the world is the clarion call that has put the creative ethnomusicologist at a higher pedestal. Collins (1976) mentions again that *highlife* absorbed early fusion music like the *gombey* from Sierra Leone but its true origin is on the southwest coast of Ghana, which had a long history of European interaction. *Highlife*, he says is a great representation of hybridization between Africa and the West. He therefore postulates that "*highlife* has a direct and continuous link with the traditional music of Africa" (Collins, 1989, p. 221).

It also manifested that most of the folk songs of Eʋe is undergoing tonal changes due to factors such as religious affiliation. This was clear when the researcher identified that some songs which were adopted from the folk songs had changed harmonically from the original pentatonic to major key.

The research is an interface of Western and African art music cultures through syncretic approach. This was done through the definitive analysis of my works to heighten the proximity of *Kinka* (and many African traditional music and dance) to the military band especially. In trying to observe what Akin Euba says that hybridization should not be to the detriment of the indigenous music, hence seemingly preference for the resonation of one culture more strongly than the other. Nonetheless, both cultures have representations of each of the contrasting ideas presented in the works. For instance *Banyinyi* suggest a tendency for more African design whilst *Husego* has a balanced flavour. Likewise *Kinnata.,* is also more into Western idioms than *Kinkavu.*

Temperly (2000) looks at African rhythm from the perspective of music theory, with the following questions: how well can African rhythm be reconciled with the prevailing theoretical view of rhythm? What similarities and differences emerge between African rhythm and Western rhythm, as the latter is viewed by contemporary music theory? In his conclusions, he argues that at a fundamental level, African rhythm as described by ethnomusicologists is similar to Western rhythm and can be accommodated in the same basic model.

It was evident in the research gathered that Eʋe drums use a 12-pulse bell, the quintessential Eʋe rhythm 2+2+1+2+2+2+1.It has been noted that the standard pattern is exactly analogous to the diatonic scale (Pressing, 1983). If we consider the pattern as a series of durational values, and we consider the diatonic scale as a series of intervals on the chromatic scale, we arrive at the same pattern in both cases: 2-2-1-2-2-2-1. Moreover, the centricity of the pattern is the same in both cases: the 'strong beat' position in the Eʋe rhythm corresponds to the 'tonic' position in the diatonic scale: The assumption is the 'Ionian' mode of the scale which is the major mode in Western tonal music although, other modes of the scale are used as well; similarly, other 'modes' of the Eʋe bell pattern occur in some kinds of African music ; as experienced in *Husego* and *Kinka* as opposed to *Banyinyi*.

5.1.2 Conclusion

This study has identified, documented, extended and recreated one of the musical forms of the Eʋe people through the composition of the original works. It has actually provided the platform for the possibility of research into other musical forms of the Eʋe in this contemporary world. It has also provided the basis for the understanding and appreciation of Eʋe musical culture in general.

5.1.3 Recommendations

Some African scholars, such as Ndlovu (1991), argue that the shift to writing down African music compromises the performance of African music and dance. Others, who

oppose the transcription of African songs, argue that songs tend to be forced to comply with Western musical idiom or stylistic writing. I however believe that there is a need to develop modern ways of transcribing African music and dance as modern traditional transcriptions tend to fail to account for some melodic and rhythmic patterns.

Unlike the popular music, the military band is still hooked to its umbilical cord of using almost Western music as its repertoire; perhaps because most of the past directors of music were trained in military school of music Kneller Hall, Britain therefore their orientation is more of Western than African in terms of appreciation of traditional music, or the military hierarchy is reluctant to change the status quo. It is my strongest desire that a sensitization is done during band concerts on the need to adopt and adapt to our rich culture to ensure that our folk music also be part of the global musical discourse just like Hungarian music etc. This can be done with a conscious hybridization of the music of the two cultures because whether we like it or not, we are sandwiched between these two main forces. This novel military band piece titled *Ablɔdɛvu* that became the end product of this study comprising of four movements–*Banyinyi, Husego*, *Kinkaʋu* and *Kinata*–whose instrumentation formula is full-band/woodwind/brass/full-band will continue to deepen the appreciation and understanding of the *Anlɔ* Eʋe and their traditional music in general to the other world of art musicians. In addition, it is hoped that the piece will encourage creativity among not only military bandmasters, but also other Ghanaian art composers in writing music for the country's regimental bands. Finally, it is intended to augment the repertoire of contemporary art music of Ghana.

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APPENDICES

APPENDIX A

Figure 8 Instrumental set up of Kinka ensembles

APPENDIX B

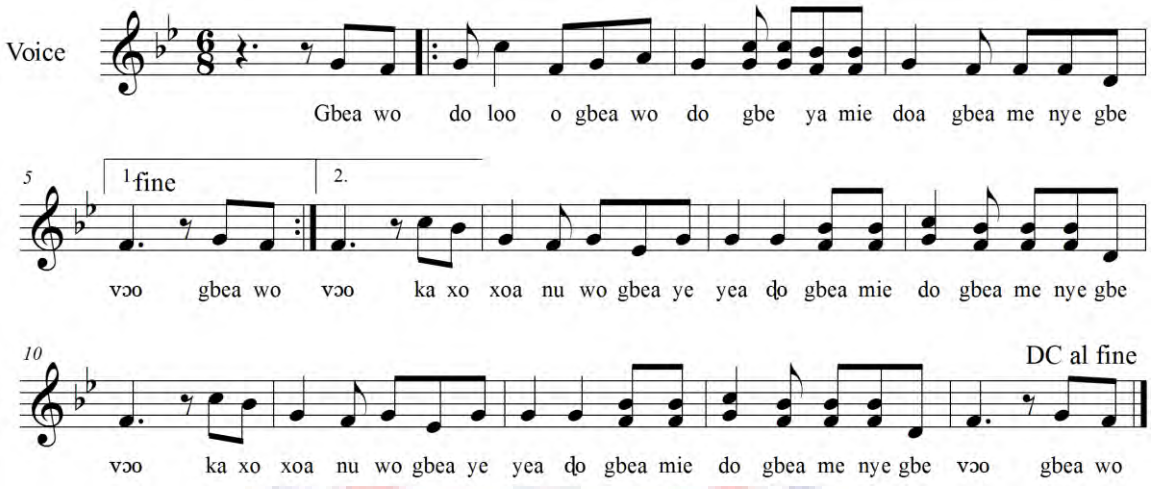
Traditionally oral, two Eʋe writing systems have emerged since colonial time, both in use today. The African system draws on the International Phonetic Alphabet (IPA) to represent certain Eʋe phonetics, while the British system employs Latin equivalents.

African		**British**	**Pronunciation** (With reference to English)
Lower case/	**Upper case**		
ɖ	Ð	d	"d" with the tongue against the roof of the mouth
ɔ	Ɔ	or, wa	"awe" (Avenor= Avenɔ,Anlor= Anlɔ
ŋ	Ŋ	ng	"ng" of sing
ʋ	Ʋ	v,w	"v" with upper lip replacing upper teeth Ewe=Eʋe :Afavu=Afaʋu
ƒ	Ƒ	f,p	"f" with the upper lip replacing upper teeth
ɛ	Ɛ	e	"e" in "hey"
ɣ	Ɣ	y	between "y" and "l"

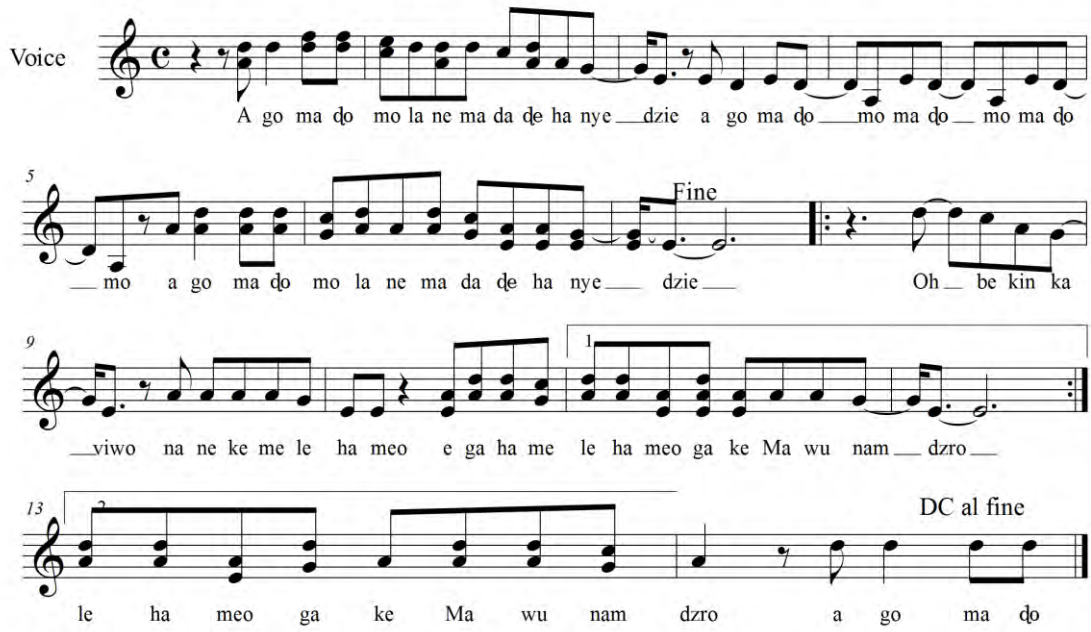
APPENDIX C

TRANSCRIBED SONGS

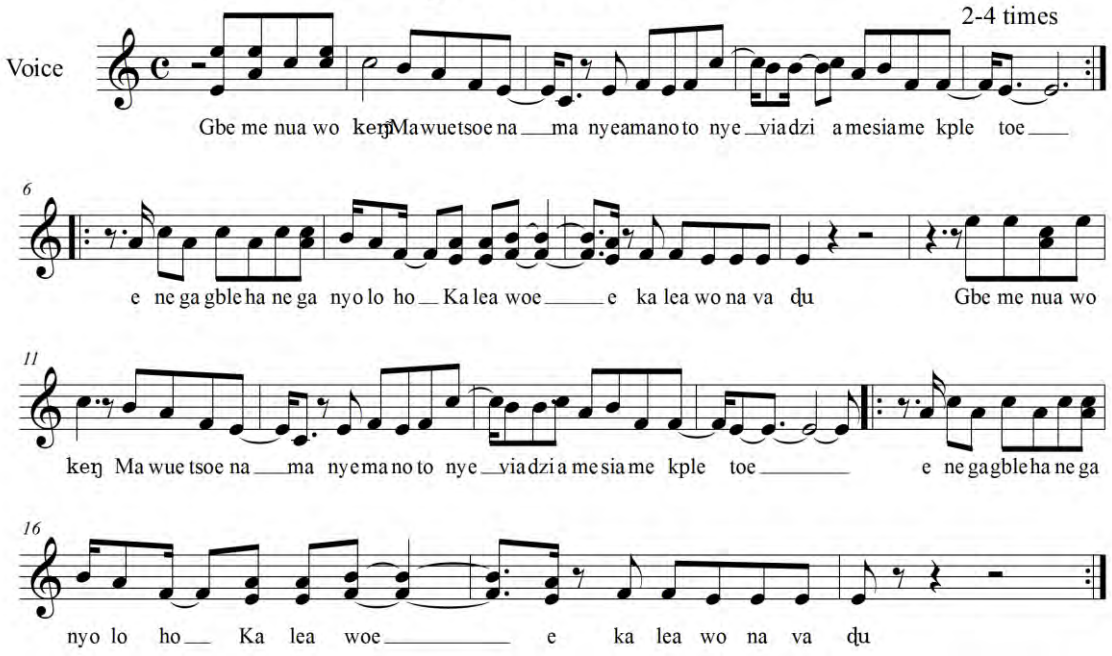
GBEAWO DO



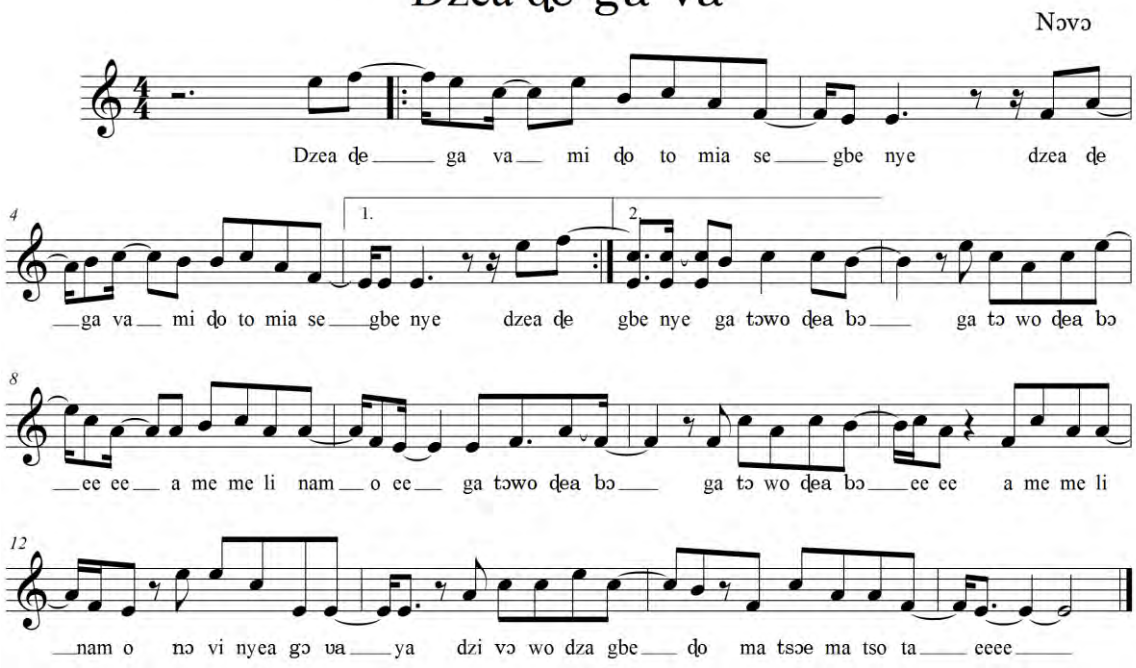
Agoo ma ɖo mo



Agbe me nu wo



Dzea ɖe ga va



APPENDIX D

Figure 9The researcher sings with the Kinka group

Figure 10 the researcher plays the rattle

Figure 11 the researcher learns from Madam Bali

Figure 13 the researcher dances with Kinka members.

Figure 12 the researcher interviewing the lead singer.

Figure 14 The researcher on parade with the military band – 79th Ghanaian Battalion in Lebanon. (WO 1 John Doe Afornorpe, Bandmaster [Researcher] arrowed)

APPENDIX E

INTERVIEW GUIDES

1.1.8 Guiding Questions to the Henɔ (lead singer)

1. How do you get the tunes for your compositions?
2. How long have you been composing?
3. What are the processes you go through when composing?
4. How do people learn the songs?
5. How often do you go for rehearsals?
6. Who organizes the rehearsals?
7. How many songs have you composed so far?
8. What formal ways do you train young musicians?
9. What are some of your benefits as a composer in the society?
10. What other work do you do?
11. How are you treated in the society?

12 How do you feel when you hear your song being sung?

13 How do modern trends influence your compositions?

Guiding Question for an elder

1. **What is the origin of Kinka?**
2. What is the meaning of Kinka?
3. How did Kinka come to Avenorpedo?
4. How old is the society?
5. What other musical types do you perform?
6. What makes Kinka your aficionado?
7. What are some of the things you do to enhance your performance?
8. In comparing the early days of Kinka to now, what are some changes that has taken place?
9. What motivating packages do you have for musicians in the group?
10. Do you perform some special rituals?
11. If yes what is the purpose?

Guiding questions for the leader

1. How old are you in the society?
2. How did you become the leader?
3. What is the criterion of becoming a leader?
4. What is the total membership of the group?
5. How is the society financed?
6. What are the benefits that members enjoy?
7. How do you cater for your musicians?
8. How is the society administered?
9. What are some of the challenges you face as a leader?