

**UNIVERSITY OF EDUCATION, WINNEBA**

***AGBAZANKPIVVICCO: A CONTEMPORARY PROGRAMME MUSIC BASED  
ON THE MUSIC OF THE SAMANPIID FESTIVAL OF THE KUSASI PEOPLE***



**EBENEZER KANKAM NANTWI**

**2014**

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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  
fulfillment of the requirements for award of the Master of Philosophy**

**(Music Composition) degree**

**JULY, 2014**

## **DECLARATION**

### **STUDENT'S DECLARATION**

I, NANTWI EBENEZER KANKAM, 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: .....

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

NAME OF SUPERVISOR: Prof. C.W.K. Mereku

SIGNATURE: .....

DATE: .....

## **DEDICATION**

This work is dedicated to the Kankam-Boadu family of Mim, my wife Hellen Nantwi, and children Emmanuel Kankam Nantwi, Michael Opoku Nantwi and Victor Aning Nantwi. It is my fervent wish that this work be a proof to them that perseverance, hard work, endurance and selflessness constitute the key to great achievement and success.



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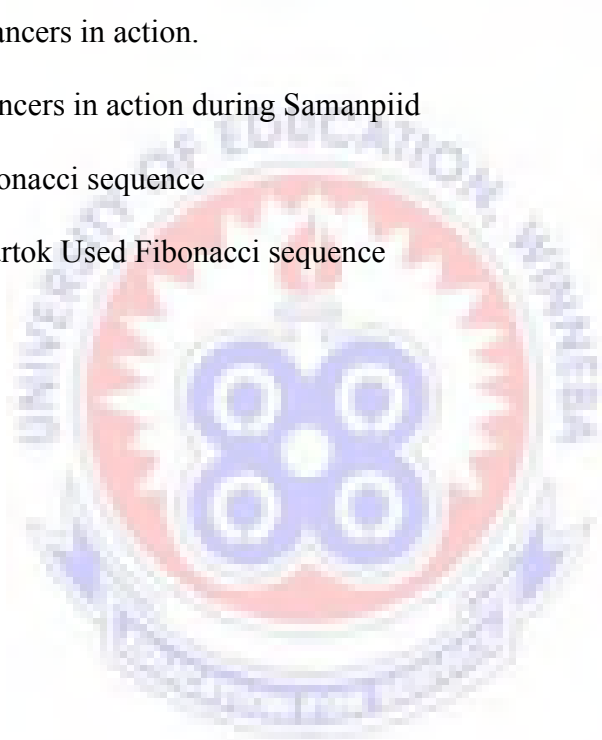
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## Glossary

<b>Agbigim</b>	The Kusasi name for lion
<b>Azankoot</b>	The Kusasi name for wolf
<b>Da'am</b>	Kusasi name for <i>pito</i> (local malt drink)
<b>Diéma</b>	Kusasi term for a dancer
<b>Intra-African Bimusicality</b>	A musical tradition that combines more than one musical tradition within Africa
<b>Kusaal</b>	The local dialect of the Kusasi
<b>Naaba</b>	Kusasi name for a chief
<b>Ounenwe'ed.</b>	Kusasi description for a drummer
<b>Samanpiid</b>	Kusasi agricultural festival celebrated after harvest usually in December to thank the gods for good harvest.
<b>Tenguana</b>	Kusasi term for gods
<b>Wa'ad</b>	Kusasi word for dance
<b>Wa'adem</b>	Kusasi term for a dance group
<b>Yaanam/ Kpeenam</b>	Kusasi terms for ancestors
<b>Yidan</b>	Kusasi word for family head
<b>Yuum</b>	Kusasi name for music
<b>Yuum yum</b>	Kusasi name for a composer
<b>Yuuma</b>	Kusasi term for song

## ABSTRACT

The study espoused the idea of music acculturation in the mode of creative dynamism, consciously searching the elements of the *Samanpiid* festival of the Kusasi people of the Upper East Region and amalgamating it with the Western compositional techniques to create a relatively atonal programmed music of the African and more especially the Kusasi tradition. The study was conducted among the Kusasi people of Bawku in the Upper East Region of Ghana. It adopted aesthetic functionalism theory on social functions wherein meaning of music is derived from the role music plays in the lives of those who make it. Moreover, the research pivots on the Culture-Information (CI) theory in which creativity is a product of the interplay of culture (environment) and information (knowledge). The field study design was used for the data collection and twentieth century compositional techniques were used to create a hybrid novelty called *Agbazankpivvicco*. The novelty was analysed and a definitive analysis which will lead the listener and the reader through the piece was written. In the nut-shell, the researcher identified, documented, extended and recreated some of the musical forms of the Kusasi people within the *Samanpiid* festival to come out with this original work, providing a platform for the possibility of future research into other musical forms of the Kusasi people.

## CHAPTER ONE

### INTRODUCTION

Fields (2008) in an article writes that, the importance of music in our lives cannot be defined with words and that, it is the air we breathe and the thoughts we think and the melodies that beat to the tune of our hearts. He is of the view that it is the universal language that we can all understand and relate to, even when our personal definitions vary. He further iterates that music is a very valuable tool throughout the world. Fields by these views suggests that music in itself is all about life and should be valued by all.

Williams Shakespeare, in his play, *The Merchant of Venice*: Act 5, Scene 1 also writes; “The man that hath no music in himself, nor is not moved with concord of sweet sounds is fit for treasons, stratagem and spoils”. By this, Shakespeare is of the view that anyone who is not moved by music or, shows indifference to music is dangerous and a threat to the society.

Music is a social activity, a communal event, a system of communication that is understood and used by a community. An understanding of music involves discovering meaning in that, which is heard made possible by considering its role in the life of the people who use it. As a human activity, music making involves members of the society in various circumstances and roles. This is evident in the words of Chernoff (1979) as he writes that, the African music is a cultural activity which reveals a group of people organizing and involving themselves with their own communal relationships.



Music is more than just the body of sounds or a concept. It is in fact an experience bearing and communicating issues of socio-cultural significance to the community that practices it. It is conceived of, "not only as sound pure and simple, but also as a symbolic expression of culture, as the result of which wider connotations are attached to its sound components" (Kartoumi, 1981, pp. 241-242).

The importance of music is also seen in its very power it has, thereby making some societies attempting to control its use. It is powerful at the level of the social group because it facilitates communication which goes beyond words, enables meanings to be shared, and promotes the development and maintenance of individual, group, culture and national identity. It is powerful at the individual level because it can induce multiple responses physiological, movement, mood, emotional, cognitive and behavioral. Few other stimuli have effects on such a wide range of human functions. The brain's multiple processing of music can make it difficult to predict the particular effects of any piece of music on any individual.

Music is powerful to the extent that it can be used in healing the body, the soul and the mind. This is evident in the biblical story when Saul was healed through the playing of music on the lyre by David whenever Saul was tormented by evil spirit (1 Samuel 17:10). The power of music to act therapeutically has long been recognized. Therapy can involve listening to or actively making music. Increasingly it may involve both. Music can be effective in conjunction with other interventions in promoting relaxation, alleviating anxiety and pain in medicine and dentistry, and promoting well-being through

the production of particular endorphins. Its therapeutic uses have been explored extensively with particular groups of patients, the elderly, those with brain damage, and those with persistent pain. It has also been used to promote appropriate behavior in vulnerable groups and enhance the quality of life of those who cannot be helped medically. Campbell (1997) states that, listening to Mozart may temporarily increase one's IQ and produce many other beneficial effects on mental function. To me, not only Mozart's music but any form of music, not excluding the African traditional music, will yield these effects as Campbell puts it.

In a world of music, the composer should be seen as equally important as the music he or she creates since the end product of his or her effort brings knowledge and above all life to the society. According to The Oxford Companion to Music-tenth Ed, Composition, etymologically and practically, is merely putting together of materials or words to make a poem, an essay or a novel; notes to make a waltz or a symphony. Scholes opines that "If one is using words the outcome becomes a novel; if one is using colour the result becomes painting; but when one uses sounds, the emerging product becomes a musical piece". (Scholes, 1991, p.218)

Berkley (2004), also describes composing as knowledge complex, multiple and creative problem solving exercise, requiring a hypothetical skill development and verification in students. Paynter (2002), describes composing as an age-old natural process of thinking and making something. BaileyShea (2007) opines that, the objective of composing music is to express oneself while satisfying the audience on the other hand.

Corozine (2002), defines composition as an original piece of music and a process of creating a new piece of music. Whittal (2011) also describes composition as a process and a product in his investigation into the process of composition.

Bruno Nettl draws attention to the difficulty Western scholars have placed in their way by distinguishing between the folk or primitive and the high cultures as he writes:

To be sure, different degree of development in various respects, technical, intellectual, artistic, can be recognized. But by now we must understand that even the world simplest musical cultures are in themselves sophisticated and complex organisms, and that a certain kind of stratification, a recognition of music excellence, and a certain kind of musical activity exists in all of them. In other words, the concept of folk and primitive music is really no longer viable. (Nettl, 1975, p.14).

Scholars should therefore choose a historiographical approach that enables them equestrian themselves from a notion that will make harmonious human relationship impossible. That is, the belief that peoples and arts of different times and places are inferior. Scholars should disabuse thoughts of existence of a primitive musical culture since musical cultures are in themselves rich in resources, which can be tapped by contemporary art composer.

Sub-Saharan African music has as its distinguishing feature a rhythmic complexity common to no other region. Polyrhythmic counterpoint, wherein two or more locally independent attack patterns are superimposed, is realized by handclaps, xylophones,

rattles, and a variety of tuned and non-tuned drums. The remarkable aspect of African polyrhythm is the discernible coherence of the resultant rhythmic pattern. Pitch polyphony exists in the form of parallel intervals (generally thirds, fourths, and fifths), overlapping choral antiphony and solo-choral response, and occasional simultaneous independent melodies. In addition to voice, many wind and string instruments perform melodic functions. Common are bamboo flutes, ivory trumpets, and the one-string gourd bow, which uses a hole in the gourd as a resonator.

Bebey (1975) is of the notion that, during colonial times, European instruments such as saxophones, trumpets, and guitars were adopted by many African musicians, integrating their sounds into the traditional patterns. In the same issue, he says that scale systems vary between regions but are generally diatonic and that Music is highly functional in ethnic life, accompanying birth, marriage, hunting, and even political activities.

### **1.1.1 Background of the study**

African performance is a tightly wrapped bundle of arts that are sometimes difficult to separate, even for analysis. Singing, playing instruments, dancing, masquerading, and dramatizing are part of the conceptual package that many Africans think of as one and the same (Stone, 1998). Festivals form part of the periods during which the Africans showcase some of these artistic performances. Stoeltje, (1992), describes a festival as cultural performance which is scheduled, temporally and spatially bounded, programmed, characterized by coordinated public and heightened occasions of aesthetic expression.

Festivals of all kinds all over the world offer possibilities for human interactions which we do not find in daily life. It is quite evident that festivals and festive practices provide an indication of vital pulse in every society. Among the people of Africa, festivals are held in high esteem. People of the same ethnic origin far and near, gather together, look back into the past and plan for the future.

Agordoh (2002) reiterates that, festivals among Africans are organized around major agricultural rites, incidents from history and traditions of the people and, around recognized divinities. Festivals are important occasions as they are periods during which members of an African society publicly re-enact their beliefs and values on which the solidarity of the state depends. Most of these festivals are characterized by musical art performances which originally adhere to the tradition of the society. Agordoh offers some examples like the Kalabari people of Nigeria chanting praise songs in memoirs of their superior mythical beings the *Oru*, *Owu* and *Duen* during their festivals; the Effutu people of Ghana performing music during the *Aboakyer* (deer hunting) festival and the *Egungun* festival of the Yoruba people characterized by numerous masquerades each with its drummers and dancers to mention a few of them.

According to the Ghana Expeditions website, the Kusasi people celebrate the annual *Samanpiid* festival in November and December to give thanks to the gods for good harvest a confirmation to Agordoh's opinion as it is an agricultural festival. The festival also involves sacrifices and musical performances.

Euba (1975), made an observation that traditional music is experienced in the context of one or more of the other arts and that, music is viewed in terms of its relationship with the total art complex and not as an isolated phenomenon. Most ceremonies of the African society therefore go hand-in-hand with musical performance. Music is as valuable as life, as the life cycle of the African is interpolated with traces of music and musical performances which are very significant and functional in social life. It is undeniably against this background that the Kusasi people of Bawku never celebrate the *Samanpiid* festival without the performance of music of their own tradition which is equipped with the rich African elements that are useful and interesting resources to be taped by contemporary composers.

### **1.1.2 Statement of the problem**

Music education in Africa has been conducted along Western theories which fall short of defining music as experienced within traditional African cultures (New, 1980; Omondi, 1980; Kwami, 1989; Akuno, 1997; Kidula, 1998).

Exploring the valuable resources in contemporary compositions is part of the general intercultural trend, an approach to composition that is gaining grounds due to the increasing availability of African performers and recordings. This process has led to a new kind of art music that combines the received Western tradition as a result of the institutionalization of Western music, with indigenous resources. Exploring African musical resources has become part of an on-going cultural process in which the colonial experience is being reinterpreted alongside the rediscovery and use of traditional forms of expression (Nketia, 1993).

The *Samanpiid* festival is endowed with rich and adequate musical resources that can be tapped into contemporary works of art musicians. Blege (2009), cited in Boahen (2012), reflected as a participant in a composers' workshop on 'The creative use of traditional resources in contemporary Ghanaian art music', on the very little space available for the propagation of art music and that, performance of 'serious' music is limited to church enclaves. Upon this reflection he resolved at a solution to widening the scope of our definition of traditional resources and that African dances which is inseparable from traditional music may provide an answer instead of limiting our ideas to traditional instruments.

From my nineteen years of experience with the Kusasi people, there is no dichotomy between music and dance. Though these twin arts provide valuable musical resources that can be tapped by the contemporary Ghanaian art composer, very scanty if not absolutely nothing has been done with these resources. Nevertheless, quite a substantive number of Ghanaian composers like E. Amu, J.H.K. Nketia, W. Blege, Pius Agyemang, Sam Asare Bediako, R.G.K. Ndor, Rev. Fr. Yuorbeviel, Kofi Badu, C.W.K. Mereku and others have composed in the Ghanaian tradition but none of them have resorted to the Kusasi tradition.

This situation may affect the traditional character of the contemporary music that may be composed in terms of rhythm, melody, text, texture, harmony, intervals, form and its

idiomatic expression. This may result in the fear of the Kusasi traditional music falling into a state of oblivion in the near or distant future.

This piece, '*Agbazankpivvicco*: a Contemporary Programme Music based on the music of the *Samanpiid* Festival of the Kusasi people', has become necessary and appropriate because it will help make available, a repertoire of some Kusasi traditional musical types, expose some of the Kusasi traditional music idioms in the context of *Samanpiid* festival, and also add to the existing compositional materials available at the various levels of the Ghanaian music educational institutions which may go a long way to sustain the Kusasi musical culture.

### **1.1.3 The Purpose of the Study**

The purpose of this study is to investigate into the Kusasi traditional musical genre to identify the various elements such as form, rhythmic patterns, pitch, duration, texture and harmony contained in the music and select some of which may interest me as a composer to be used in composing a novel contemporary art musical piece in sustenance of Kusasi traditional music idiom as observed by Musungu (1999), cited in Boahen (1202), that, features such as form, rhythmic patterns, pitch, texture and harmony assist to sustain and validate the traditional music idiom of a community in an art work.

### **1.1.4 Objectives of the study**

The following objectives were formulated as a guide to the study:

1. To investigate into the indigenous music of the Kusasi people in the *Samanpiid* festival.



2. To describe the musical elements in the genre.
3. To use the elements of the genre to compose in the contemporary setting, an original art music.
4. To give a definitive analysis of the innovation.

### **1.1.5 Research questions**

The set of questions designed to guide the study include the following:

1. What are some of the musical genres performed during the *Samanpiid* festival?
2. Which elements are there in the music performed during the festival?
3. How useful would the elements be to the composer in the creation of the work?
4. How would the composer lead the reader into the novelty?

### **1.1.6 Research Assumptions**

This study underpins the assumption that:

- i. Composition among the Kusasi people is a talent by nature.
- ii. The process of music composition among the Kusasi people is a communal activity on its own right. The product therefore is community owned.
- iii. The material and resources that are found in the artistes' environment is a catalyst to the composition process.
- iv. The traditional Kusasi music has not been explored enough by contemporary art musicians though there are rich elements that can be tapped.

### **1.1.7 Significance of the Study**

The study is significant because it attempts to suggest options that will guide music composition using material and techniques from oral tradition of the Kusasi people in contemporary Ghanaian society thereby fostering creativity among Ghanaian music scholars, a more traditional setting. The study will undoubtedly add to the repertoire of contemporary art music of Ghanaian composers and especially for education purposes and expose elements of Kusasi musical tradition to the world of art music.

### **1.1.8 Limitation**

In every situation there exists some limitations and this research did not dodge the order. Obviously, entry into the Bawku Naaba's Palace was not easy but, by my clear intentions and exposure of the research topic to some elders, I was affectionately welcome for the collection of the necessary data at the palace and during the festival. Nevertheless, it took me several visits to interview the Bawku *Naaba* (the chief of Bawku) and his elders. One very serious limitation was language barrier during my interaction with the targeted group since I have not advanced in the *Kusaal* for effective interaction with some respondents. Another important limitation that is worth mentioning was the distant from campus to field which posed a threat of delaying the completion of the study.

### **1.1.9 Delimitation**

With these delimitations stated in mind and considering the limited time frame for the study, I did not involve the entire Kusasi traditional area which appears too large for a successful research outcome but limit it to Bawku and its immediate surroundings.

I also did not include all musical elements but, restrict myself to those elements of my interest in the traditional music performed during the celebration of the *Samanpiid* festival and not the entire music performed by the Kusasi people.



## **REVIEW OF RELATED LITERATURE**

The review of literature considers views of various scholars about composition and use of traditional music elements with that of Western music to create a hybrid or multicultural works. It is presented under the following sub-headings:

- Composition and the process.
- Western art music composition.
- Traditional African music composition.
- Music Acculturation

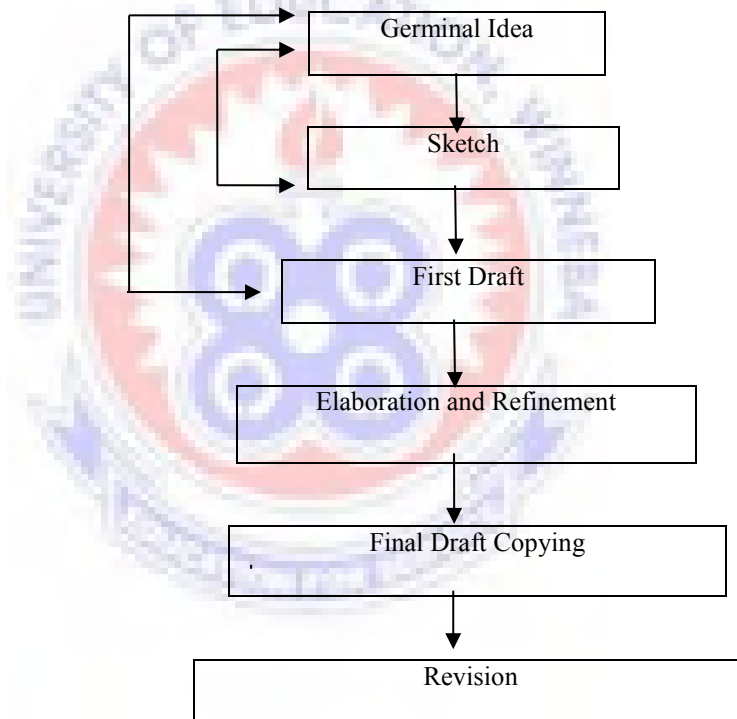
### **1.2.1 Composition and the Process**

Paynter (2002), describes composing as an age-old natural process of thinking and making. Arnold (1996) also defines composition as both an activity of composing and the result of that activity. He adds that, it involves a process of construction, a creative putting together, a working out, and carrying through of an initial conception or inspiration; a process of creating a new piece of music. He observes further that there is no formula guaranteed to produce a great composer or a good composition. A similar view is shared by BaileyShea (2007) and adds that, the objective of composing music is to express oneself while satisfying the audience on the other hand. Corozine (2002), defines composition as an original piece of music and, a process of creating a new piece of music.

### 1.2.2 Composition process

Bennett (1976), conducted series of semi-structured interviews with eight composers and came out with a set of processes which he found common to all. These processes include the germinal idea, followed by a first draft of the work, elaboration and refinement of the first draft, the completion of the final draft and copying of the score.

This process is presented in a diagram in figure 1.



**Figure 1.** Schematic of the Composing Process

The initial phase involves the crucial step of getting what may be called the *germinal idea*, variously termed the "germ," the "kernel," the "inspiration," or the "idea." The germinal idea may take a variety of forms melodic theme, a rhythm, a chord progression,

a texture, a "kind of sound," or a total picture of the work. The germinal idea associated with the first composition seems to be related to learning to play some musical instrument. Along with this internalized "cognitive map" of some musical instrument, many composers develop or are born with rich tonal fantasy (Torrance, 1969).

Once the germinal idea has been found, the composer may simply let it run around in his head for a while. Sometimes the germinal idea is played over and over on some musical instrument, but more frequently it is written down. At this time, distractions and interruptions can easily destroy the germinal idea, probably because of retroactive inhibition, that is, difficulty in recall due to some event occurring between the formation of the memory trace and attempted recall following an intervening activity. Transforming the germinal idea into a visual form therefore helps preserve the germinal idea for later use.

If the germinal idea is a really potent one, the composer gets into the sketch stage. The sketch of the germinal idea may be put away for periods ranging from a few minutes to several years. The sketch leads directly into the next stage, referred to here as the first draft. In Figure 1, a line has been drawn from the first draft back to the germinal idea and from the sketch back to the germinal idea. This is an attempt to portray the way in which first drafts and sketches can frequently lead to more new germinal ideas via a series of free-associations.

The next stage in musical composition is referred to as elaboration and refinement. Here the first draft is reworked and added to where appropriate. The compositional process

usually concludes with the completion of the final draft and copying of the score. Score copying is a necessary evil that composers can do when unable to devote full attention to the composing process. Following performance of the work, revisions are sometimes made.

### **1.2.3 Western Art Music Composition**

In Western composition, musical scores contain essential symbols that are peculiar to it and necessary in performance setting. These symbols help the music to have direction and marks that are necessary for a work to be performed (Leinsdorf, 1981). For example, a music score might contain markings for intensity of sound (such as *ff*, *f*, *p*, *etc.*) and different speeds (*Allegro*, *Moderato*, *etc.*) at which the music should be performed. The score might also contain markings for stress, repeats, pause, and in some cases ‘ad lib’ which allowed the performer to perform at his or her own discretion.

The study for the sake of consistency with performing traditions adopted Western music performance convention to enrich the composition emanating from this study. My intention about the composition is to use such Kusasi traditional musical idioms and features as melody, rhythm and texture among other things, in fusion with some Western music tradition and techniques to come out with hybridized contemporary art music in the form of a programmed music as is seen in this work, *Agbazankpivvicco*.

Some Western composers were inspired by folk idiom and traditions of the various communities in which they lived and so made use of them in their works. For instance, F.

Schubert (1797-1828) used poems, which were set in music to enhance text meanings in a lyrical manner. This can be said to be one of Schubert's ways of communicating to the audience. Arnold (1996) mentions that, J.S. Bach (1685–1750) was one of the greatest arrangers in the history of Western classical music. He arranged sixteen Violin Concertos of A. Vivaldi (1678–1741), for the harpsichord. The treatment was such that Bach changed the medium for which Vivaldi had intended to use in the original work, and gave it a new artistic environment.

#### **1.2.4 Traditional African Music Composition**

Merriam (1964) discusses the process of composition in the traditional African communities. He is of the view that created music is shaped by public acceptance or rejection. Merriam further states that individuals learned the created music in order to practice it, and contribute to music change and stability in a community. Music composition was ultimately the product of the mind of an individual or group of individuals. The groups provided bits and patches which were put together into a cohesive entity at the time of creation. Items of culture therefore did not appear out of nowhere; there must have been contributions from specific individuals. Specific traditional music features of every community were therefore identifiable and communicated in the local idiom. Traditional community music should not be judged in comparison to Western music because their artistic orientations are different.



### **1.2.5 Music Acculturation**

Music acculturation is a process by which a society or community absorbs musical culture patterns of another through selection and modification to use alongside their culture. Many African musicians have strived to maintain the integrity of African traditional tunes. These include Fela Sowande, a Nigerian musician, whose Folk Symphony, uses simple Nigerian folk songs very effectively (Mensah, 1998). Amu (1993) arranged and created songs in an African idiom, aiming at writing songs that could be understood by the people of the community where he lived.

Ballanta (1995), incorporated ideas from his research in African music with elements of Western music to create operas, which he referred to as “New Music”. He used African rhythmic patterns, maintained the call-response structure, but used Western musical instruments in the operas. The merger was a combination of two cultures in which the African traditional idiom still manifested itself prominently. This approach relates well to the principles and requirements of this study, in which the local idiom of the Kusasi people has been used in a contemporary works of art, ‘*Agbazankpivvicco*’ a name created from a Kusasi fable and the Western instruments used for the novel composition.

### **1.2.6 Theoretical/ Conceptual framework**

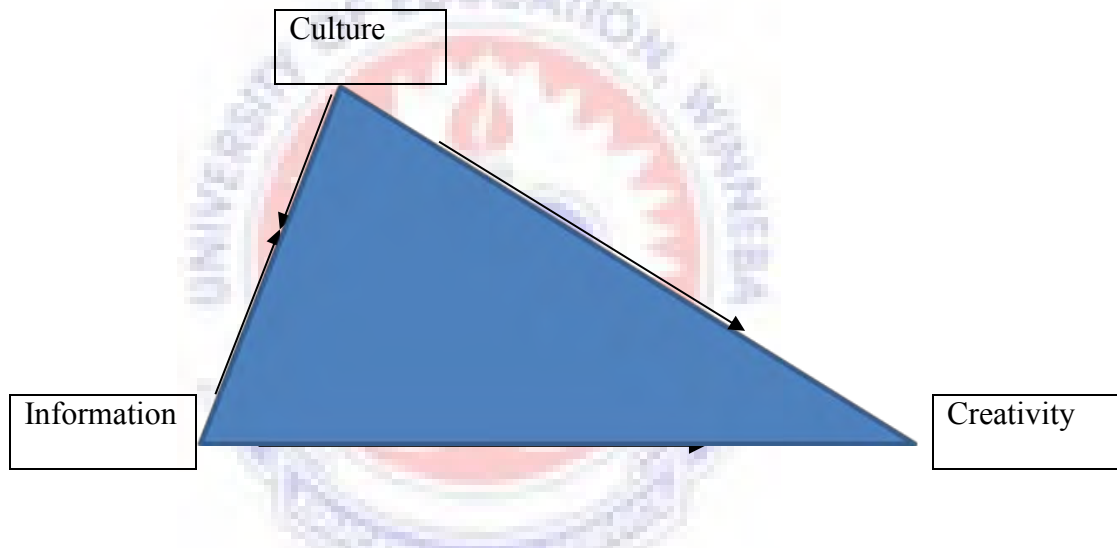
The study is based on Akuno’s CI model of creativity. The CI Model of Creativity upholds the existence of two factors that define what the individuals produce as music:

- a) Environment- the sum total of the individual's experiences. In music, it involves the sounds, sound sources and movements to which the individual is exposed. This can be expressed as culture, that which makes up the individual's experiences. In this class, one recognises the active culture, that which is

experienced daily, and the cultural heritage, the rich background of symbols, expressions, idioms and artifacts that form the individual's base of activities.

- b) Knowledge - what the individual collects in relation to the subject through deliberate structured training aimed at specific results. The environment and the specifically given knowledge interact to shape up the product of one's musicality.

This leads to the relationship where culture (environment) interacts with information (knowledge) to shape up the creative process and products. This is presented diagrammatically in Figure 2.



**Figure 2.** The CI Model of Creativity (Akuno 2000)

In this model, Culture is that which the individual absorbs naturally from the environment, through daily exposure. It is, therefore, the sum total of one's musical life. This is acquired unconsciously and informally, hence includes musical qualities that one attends to deliberately and those that flood the surroundings and are not acquired by choice. Information is the knowledge and skill that are systematically and deliberately passed to the individual. This structured training includes the music curriculum in the

school and the training programme of an apprentice musician. One's Culture determines what is acceptable as Knowledge. Due to past experiences, they may accept or reject Information as being truth or otherwise. On the other hand, acquired Information affects one's perception and relationship to one's cultural heritage. New information may lead one to question the validity of culturally held beliefs and norms. This therefore results in the interaction on the Culture-Information plane. Creativity is the observable form of one's musicianship. One's cultural heritage and training work together to shape up one's musical output which takes the form of elements used in composition; the nuances applied in the interpretation of performed music, or the appreciation of a piece of music. This relate closely to the view of McDonald & Simons (1989), that musicality is a product of both nature and nurture, and one does not operate without the other. The final composition of this study resulted from the interaction of my experience within the Kusasi land and culture, with both formal and informal information acquired in a form of knowledge of all kinds including western rudiments and compositional techniques.

The study also slings on the Absolute Formalism theory propounded by Reimer, (1989). This theory states that the value of music is found in the expected and or the unique ways in which its components are related to each other. According to this theory a work of art in music is associated only with aspects that enhance musical values. Any referents outside the work are relevant if they add to its meaning which is brought out artistically and may include ideas that the composer expresses and the emotional attributes that are significant to the work. Therefore sounds and what they do are meaningful to the work only. This theory assisted the researcher in creating a scaffold for the compositional

design within which various parts of elements like pitch, melody, rhythm and texture interact in a very unique way to create a genius and emotional content associated with the *Agbazankpivvicco* composition



## METHODOLOGY

### 1.3.1 The Research Design

The study used the fieldwork design. Stone (2008) is of the view that fieldwork is a research design that employs and sustains interaction often face-to-face with the people whose music is the focus of study. According to him, it implies immersion into the everyday life, musical performances; a fieldworker produces written accounts field notes of the experiences which serve as data for later analysis, which to a larger extent travel around a qualitative research. Qualitative research can assist one in collecting data for analysis from one's natural settings by direct observation (Ogula, 1998). This has been confirmed by Kincheole (1991, p.144) that: "Human experience is shaped in particular context and cannot be understood if removed from those contexts." Thus, qualitative research attempts to be as naturalistic as possible, meaning the contexts cannot be constructed or modified. Research must take place in the normal everyday context of the researched.

The study is presented in descriptive and creative phases. At the descriptive phase, Kusasi traditional music performances at the *Samanpiid* festival were collected and analysed for the identification of themes and elements of my interest to be used in this composition. Merriam (1964) is of the view that, analysis of song texts reveals the relationship between music and text. Though most Kusasi music types performed during *Samanpiid* are instrumental, some consideration was made to the text of some of the music for analysis though the final work is instrumental. The creative phase concerned

composing a programme music using Kusasi traditional music idiom from the *Samanpiid* festival with a focused attention.

This is an atonal music, based on a Kusasi folktale: *Agbigim ne Azankoot yela* (Lion and Wolf) hence the title “*Agbazankpivvicco*: A contemporary programmed music based on the music of the *Samanpiid* festival of the Kusasi people”. The final product: that is, the composition is a digital recording that forms part of this document.

The descriptive phase involved analyzing the video recordings made during the *Samanpiid* festival which incredibly were dance performances a characteristic feature of music performed during the celebration, to dig up features amidst rhythmic motifs, phrases, themes, meter and other expressive elements which contributed greatly to the existence of the novel work, *Agbazankpivvicco*.

### **1.3.2 Population**

The study was carried out among the people of Bawku and those in the immediate surroundings as Bawku is the home-ground of the *Samanpiid* festival. I visited the Bawku *Naaba*'s palace to familiarize myself declaring my intentions about the research and for permission to carry out the study in his traditional area. This was done on 12<sup>th</sup> July, 2012. On the 25<sup>th</sup> July, 2012, I conducted an interview with Bawku *Naaba* at the palace. On the 30<sup>th</sup> October, 2012, I joined the celebration of the festival where I was a participant observer. Contacts of some of the performing groups were taken and were visited as follows:

- Boya No.1 Dance Troop 12<sup>th</sup> November, 2012

- Bazua Dance Troop 26<sup>th</sup> November, 2012
- Tempene Dance Troop 9<sup>th</sup> December, 2012
- Zawse, Forty-four Dance Troop 7<sup>th</sup> January, 2013.

### 1.3.3 Techniques Sampling

Purposive sampling technique was used in the selection of the working population. This was resorted to, due to the nature of data needed for the study. In purposive sampling, researchers select individuals and sites to learn or understand the central phenomenon. The standard used in choosing participants and sites is whether they are ‘information rich’ (Creswell, 2005).

The study earmarked ten (10) participants for the purpose of interviews. These included the Bawku *Naaba* (the chief of Bawku), three other traditional leaders, three elderly opinion leaders and three different musical group leaders. This was done to do away with the incidence of conflicting information that would emanate with a greater number of participants. Kusi (2012) opines that selecting large number of interviewees for a qualitative research will result in a superficial perspective, and, the overall ability of a researcher to provide an in-depth picture diminishes with the addition of a new individual or site.

Blacking (1971), advises that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data. The researcher, being an adopted member of the community, worked with the Kusasi traditional musicians who

have adequate knowledge about the music of the people and traditional leaders who have adequate knowledge about their culture and for that matter the *Samanpiid* festival, to get first-hand information for the project.

#### **1.3.4 Research Instruments and tools**

Unstructured interviews were conducted with the ten respondents both individually and in groups, before and after the festival, to gather information on the origin of the *Samanpiid* festival, the meaning of *Samanpiid*, the music performed during the festival, the functions of the music, the process of composition and the training of members for performance, to ensure a reliable database for the study.

In addition to that, I embarked on video and audio recordings with the help of two research assistants during the festival. Some performances of my interest were selected, transcribed and analysed. Not only that, I used participant observation during and after the festival to collect information in its natural state. Kusi, in the same issue, participant observation allows the researcher to enter the world of the target participants without a framework of guide for observation. The tools used in the data collection process included note book, pen, a multipurpose mobile phone, as well as video and audio recorders for the collection of raw data.

#### **1.3.5 Collection of music**

Live audio as well as video recordings of musical performances were made at the durbar grounds of the *Samanpiid* festival from the beginning to the end of the ceremony and



transcribed with the finale software and classified according to themes. Texts for some few vocal-instrumental performances were analysed for speech rhythm and melody.

### **1.3.6 Analytical methods**

Cook (1987), cited in Musungu (2010) observes that analysis may be approached through melodic, rhythmic or harmonic content. These are conventional methods of analysis that include macro analysis, extensional and intensional analyses. In the macro analysis, recorded musical performances were transcribed and notated in staff notation with finale. Information like music structures and performance styles were noted.

The extensional analysis saw to the identification of the Kusasi traditional types. Similarly in the intensional analysis, qualities that depict Kusasi folk music such as melodic and rhythmic patterns were emphasized. These analyses assisted me identify related features that characterized Kusasi traditional music which were used as compositional materials to the realization of the novel piece *Agbazankpivvicco*.

### **1.3.7 Layout of the Research Report**

The report is partitioned into five (5) chapters. Chapter one is made up of the introduction, background of the study which links up to the statement of the problem, purpose of the study, objectives of the study, research questions, research assumptions, significance of the study, limitation, delimitation, the literature review, the theoretical framework and methodology as well as the layout of the report. Chapter two presents the Kusasi indigenous musical genre associated with the Samanpiid festival gathered by the

researcher in the study. Chapter three presents the score for the artifact: Agbazankpivvicco. Chapter four presents the definitive analysis of the hybrid innovation that emanated from the study and the final chapter, Chapter five deals with the summary, conclusion and recommendations. Suggestions are also made to future researchers to investigate and explore the use of traditional musical resources in the reconstruction process.



## CHAPTER TWO

### DESCRIPTION OF MUSICAL INDIGENOUS KNOWLEDGE (MIK)

#### 2.1.1 Origin of Samanpiid

The Kusasi is a tribe in the north eastern and the south eastern part of Ghana and Burkina Fasso (Boulgou Province), respectively in West Africa. In Burkina Fasso, the neighboring language to the west is Nankani, a related dialect to Frafra and to the north and east, the Bissa. The Kusasi people in Ghana are found at the north of the Gambaga scarp. To the west are the Talensi, Frafra and Nabdem people. To the south are the Mamprusi and to the east are the Bimoba and Moba people. Kusasi people occupy about 700 and 3,300 square km in Burkina Faso and Ghana, respectively. They occupy two administrative districts in Ghana known as Bawku East and Bawku West Districts in the Upper East Region.

About 75% of the Kusasi people live in Ghana and the language spoken is known as Kusaal. They speak two dialects depending on their geographical location. The Kusasi western dialect is known as *Tuan* and the eastern dialect is called *Agol*. The language is closely related to Dagbani, Mampruli, Frafra and Moore. In Ghana, Zebilla is the administrative town for the Bawku West and Bawku is the administrative town for Bawku East District. Bawku West includes towns like Tilli, Binaba, Kusanaba, Zongbeyire, Sapeliga and Kabori and was carved from Bawku East District in 1988. Towns in Bawku East include Bazua, Binduri, Pusiga, Garu, Widana, Worikambo, Woriyanga and Kulugungu. Recently, Garu-Tempene, Pusiga and Binduri have been

carved out of Bawku East as autonomous districts. Figures 3 and 4 shows the entire Kusasi traditional area.

A map of Kusasi Traditional Area



Figure 4. Some Kusasi towns

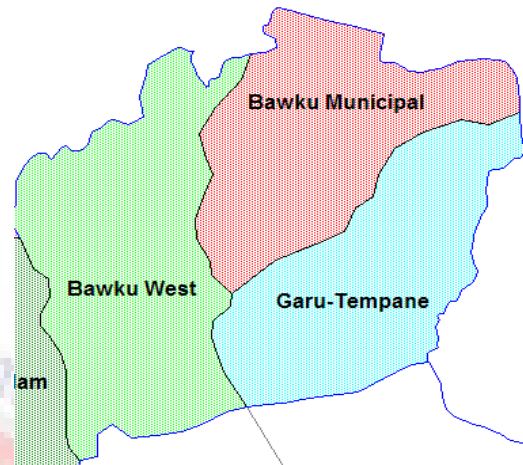


Figure 3. A map of Kusaug Kingdom

According to Azuure Edward, an informant, the Kusasi people migrated from Burkina Faso, from a settlement called Bugri to their present place as serious farmers and traders. This confirms Atibire Sandow's information that Kusasi people migrated to Ghana from Burkina Faso and as farmers, sacrifice to the *tenguana* (gods) and *yaanam* or *kpeenam* (ancestors) after harvest with brewed pito (*da'am*), a cock and a guinea fowl, thanking them for good harvest and care, and also ask for same in the ensuing years. These buttress *Naaba* Asigiri Abugrago Azoka II that, the *Samanpiid* is a festival celebrated in *Kusaug*. It originated many years ago among the Kusasi tribe of Bawku area and is meant to thank God (*Wina'am*), the gods (*tenguana*) and the ancestral spirits (*Yaanam* or *Kpeenam*) for their protection, guidance and blessing for fruitful harvest after each farming season. He added that the occasion is also celebrated by the people to reflect on their past achievements and shortcomings to enable them to decide on the way forward.

It started as a household sacrifice organized by the various family heads (*yidan* or *yisob*) after harvest and before the first rain. This is organized yearly and preceded by a thorough ‘cleaning of the environment’ that’s, *sama n’ piid*, as there is the belief that *Wina’am*, the *Tenguana* and the *Yaanam* visit members and so the environment needs to be cleared devoid of filth. According *Naaba* Asigiri Abugrago Azoka II *da’am* (*pito*) is brewed by women for the pouring of libation and to serve guests and members present as a way of merry making. In addition to the libation, a fowl and a guinea fowl are offered to the *Tenguana* and the *Yaanam* as sacrifice thanking them for good harvest and prosperity during the immediate past season, and ask for more in the years ahead. *Naaba* Asigri declares, as the head of *Kusaug* as the head of, he celebrates the *Samapiid* before the household celebration. This is usually called *Bawku Naaba Samanpiid* and is celebrated in November or December with traditional music performances. Figure 5 shows the picture *Bawku Naaba* in his regalia.



**Figure 5.** The Paramount Chief of the Bawku Traditional Area, *Naaba* Asigri Abugrago Azoka II

### 2.1.2 Kusasi Traditional Music

Njoora (2000) observes that, music in African culture is created to ensure success of various social functions that exist within the local set up and that music making in the traditional African communities is undertaken to keep a function running in a specific occasion such as marriage, harvest, funeral, naming of a new born and so on.

Kusasi traditional music, and for that matter those associated with the *Samanpiid* festival conform to these observations. Kusasi traditional musicians agree that music creation is done in consideration with the occasion in question as in *Samanpiid* festival which takes the form of singing, dancing and playing of instruments. That is, it is characterized by its association with social ceremonies and rituals. Though this is true, Akpabot (1986) opines that it would be incorrect to say that African music follows that pattern as he declares that there are situations in some villages and under broad moonlight where musicians gather after supper to make music just for the fun of it, which as a matter of fact lends itself to recreation, a very important social gathering and occasion.

Among the Kusasi people, the *Kpeem* composes but acceptance and ownership rest on the society. Music therefore belongs to the people and carries information about them and their ways of life. Whereas Kusasi traditional music associated with social ceremonies are subject to improvisation, those associated with rituals assume their pure traditional nature. According to *Naaba* Abugri Aputeago, Chief of Boya, the slightest improvisation of the ritual music will invoke the anger of the *Tenguana* and the *Yaanam*. Music for

rituals in the Kusasi tradition is therefore presented in its natural form without any form of improvisation whenever used for its purpose.

According to Ndego Martin, music in the Kusasi tradition is known as *Yuum* and a song is known as *Yuuma*. He added that the dancer is known as *Diema* and a dance is termed *Wa'ad* whilst a dance group is known as *Wa'adem*. He further mentioned that a composer may be described as *Yuum Yum* or *Kpeem* which also stands for a leader of a group. *Wei'* stands for play or a player of an instrument. Kusasi traditional music, like other African traditional music, is not written but passed on to generations by oral tradition which renders a particular type of music in different communities relatively different in performance.

This undoubtedly conforms to the usual African rhythmic and metrical complexity as opined by Akpabot. There is the existence of inter-relationship among melody, rhythm, dance and speech. Observation made during the festival revealed that acceptance of a musical performance by the community is shown by placing money on the foreheads of performers, joining in the dance or ululation from specialized individuals usually females within the community.

### **2.1.3 Kusasi Vocal music**

This category of music is usually voice performance. In some cases, it is made up of females in which case is call and response and is performed with the accompaniment of clapping and dancing (*wa'ad*). Dancing is usually in pairs and in turns. This type of vocal music is known as *Jengo (jewn)*. Another type of music under this category is known as

*Bambam*. It is performed by both sexes in the form, cantor and response. Kusasi vocal music is for praise, presenting Kusasi folklore, funerals and as lullabies. This confirms what Akpabot in the same issue said about African vocal music that it can be a praise song, a folklore song, a song of insult, a funeral song or a cradle song used by mothers to rock their babies to sleep.

#### **2.1.4 Kusasi Instrumental Music**

This category of music is performed basically with instruments. According to Azongo Edward, a musical instrument in the Kusaal tradition is called *Yuumala'ad* and the player is described as *Ounenwe'ed*. The basic instrumental ensembles identified include *Benzoyaw* with an instrumental set up made of membranophones which include *Lunga*, *Lun*, *Benere* and an aerophone - *Wiig*. Another type identified is the *Lonse*. It consists of drums such as *Lunga* and *Gungun* and is usually accompanied with *Wa'ad* (dance). This category of music is usually performed on special occasions to accompany elders' and chiefs' procession.

#### **2.1.5 Vocal-Instrumental Music**

The Kusasi vocal-instrumental music like any other vocal-instrumental music consists of the voice which communicates verbal messages and an instrumental setup which communicates non-verbal messages. This category of music includes: The *Gooje* ensemble; a Kusasi musical culture consisting of a soloist and a light instrumental accompaniment of *Duur* (local violin) played by the singer and two idiophones –a pair of shakers known as *Siaris* and a maracas known as *Siar*. *Yawn* an ensemble with distinct



metallic timbre is vocal-instrumental music identified among the Kusasi people during the *Samanpiid* festival. According to tradition, it is hunters' music consisting of bells and is performed once in a year. The instruments used in this ensemble include *Wiig*, usually played by two instrumentalists and *Galawn* (bells) which is played each by the dancers. The *Yawn naab* (the leader), the custodian of magical powers wears a pair of horns on the head in addition to *Futasa* (waist band) which is tied on the waist of members of the dance group which drops on the back like the tail of an animal as in the figure below.



**Figure 6.** *Yawn* dancers in action.

Another type of ensemble under this category is the *Toko*. It is an ensemble characteristic of its sporty performance. The ensemble consists of a string instrument known as *Duuru*, idiophones which include *Siar* played by an instrumentalist and *Chiala*, worn on the lower limbs of dancers and an aerophone, *Wia* or *wiig* (whistle or flute) is usually played by the leader, *Toko-kpeem*, to direct the dance. Below is the *Toko* dance group in action.



**Figure 7.** *Toko* dancers in action during Samanpiid

### **2.1.6 Selection of *Samanpiid* Festival Music for Transcription and Analysis**

This section takes care of the popular Kusasi traditional *Samanpiid* music selected for an in-depth analysis. Out of 23 traditional music recorded during the festival, 16 of them were of a typical Kusasi tradition out of which 6 were selected for analysis to ascertain their layout and the useful elements which were used in the creation of *Agbazankpivvicco*.

### **2.1.7 The Selected Kusasi Music for Analysis**

The choice of music was dependent on rhythm, melody, timbre, texture and style of performance in relation to the sections of the novel composition *Agbazankpivvicco*.

The six selected Kusasi traditional music are presented as follows:

- I. *Toko* dance ensemble (consisting of the main theme, variation 1 and variation 2 )
- II. *Lonse*ensemble
- III. *Gooje* ensemble

- IV. *Benzoya* ensemble
- V. *Bambam* music
- VI. *Yawn* ensemble

**Table 1.** Selected Kusasi traditional music for analysis

	<b>Kusasi Traditional Music</b>	<b>Others traditions</b>	<b>Total</b>
<b>Number of music recorded</b>	16	7	23
<b>Number of music analysed</b>	6	4	10

Following are the transcription of the instrumental ensemble and the description of the elements:

### 2.2.1 Toko Dance Ensemble

Following is the transcription of the instrumental patterns in the *Toko* ensemble which has two variations.

The image shows a musical score titled "Toko Theme" in a "Moderato" tempo with a quarter note equal to 100. The score is arranged for five instruments: Chiala, Siad, Wigi, Uholation, and Dears. The first system shows the initial instrumental patterns for each instrument. The second system shows a variation of the patterns. The score includes dynamic markings like "mf" and "fff".

**Musical Example 1.** *Toko* dance ensemble

The image displays a musical score for a dance ensemble titled "Toko Variation 1". The tempo is marked "Allegro". The score is written for seven parts: Chiala, Sial, Wiig, Voice, Duuru, Chla, and Dru. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Bo-ko Na - ba A-si - gi-re Nab' te-taa - re A-si - gi-re Bo-ko Na - ba A-si - gi-re". The score includes dynamic markings such as *fff* and *ffff*. The score is divided into two systems, with the second system starting at measure 5. The instruments Chiala, Sial, and Wiig are played in 4/4 time, while the Voice, Duuru, Chla, and Dru parts are in 2/4 time.

Musical Example 2. *Toko* dance ensemble First Variation





The image displays a musical score for 'Toko Variation 2', marked 'Allegro'. The score is arranged in a system of 14 staves. The instruments and parts are labeled on the left as follows: Chiala (top), Sial, Wigi, voice, Duru, Chiala, Sial, Wigi, voice, Duru, Chiala, Sial, Wigi, voice, and Duru (bottom). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A red line highlights a melodic phrase in the voice part, spanning across several staves. The score is presented on a yellow background.

**Musical Example 3.** Toko dance ensembles second Variation

### 2.2.2 Analytical Notes

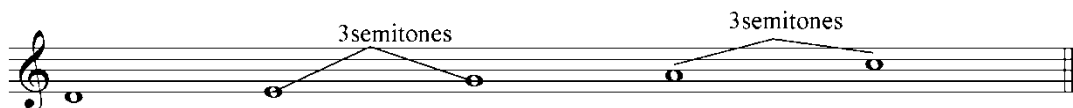
**Meter-** The *Toko* music, as can be seen with the three variations, is performed in common time at a moderate to fast pace. The *tempo* of the music does not affect the melodic pattern.

**Phrasing**-The first variation has two phrases performed by *Duuru*, the melodic instrument in a form, call and response, and, are heard in an ostinato pattern. The two phrases are of equal length in the case of the first variation. The second variation consists of two independent melodies performed by voice and *duuru* with the voice performing four similar phrases in chorus. The second melody performed by *duuru* consists of two different motifs presented in six short phrases. The phrases of variation three are similar to that of two but do not incorporate the voice.

**Melody**-The first phrase which serves as a call is similar to the second entry which serves as a response but heard a fourth above the response and is performed by the same melodic instrument in variation 1. Variation 2 is made up of two independent melodies performed by voice which performs the chorus and *duuru* (the local violin) which does the solo work. In the third variation the melody is performed by *duuru* in solo performance due to vigorous foot work of dancers.

**Pitch and melodic range**-The pitches and melodies range from D4 to C5 considering the three variations. The music flows in steps, thirds and fourths.

#### Scale of the *Toko* music



**Musical Example 4.** Toko musical scale

The *Toko* music uses D4, E4, G4, A4 and C5 of the Western tempered scale. This scale is non-equidistant pentatonic form with one and a half steps (three semitones) between the second and third notes, and between the fourth and fifth notes. This naturally fits well into C anhemitonic pentatonic scale in the Dorian mode. Investigation and examination with Justice Akologo, a player of *duuru* (a local violinist), a *toko* dancer and a trainer, in January 2013 about *Duuru* the melodic instrument in the *toko* ensemble, it can be tuned into several modes in anhemitonic pentatonic scale.

Rhythm and Texture: The *Toko* Music is Poly-rhythmic and Polyphonic in texture.

Ornamentation: Almost all musical performances at the *Samanpiid* festival whether vocal or instrumental have some ornamental decorations in pitches (ululation) which show the people's acceptance to a performance

Following is the transcription of the instrumental patterns in the *Lonse* ensemble

**Allegro**  
**lonse**

lunga 1  
lunga 2  
gungun 1  
gungun 2

lga. 1  
lga. 2  
ggn. 1  
ggn. 2

**Musical Example 5.** *Lonse* dance ensemble

### 2.2.3 Analytical Notes

**Meter-** *Lonse*, as was observed is performed in common time and at a fast tempo.

**Rhythm-** The instruments which are basically membranophones perform short independent rhythmic patterns which are heard in ostinati.

**Texture-** *Lonse* ensemble conforms to the African polyphony and is made up of membranophones.

Following is the transcription of the instrumental patterns in the *Gooje* ensemble

The musical score is titled "Allegro" and "gooje". It consists of four staves: "siais", "Sial", "Duuru", and "solo". The time signature is 4/4. The lyrics are: "Ku-sa - se Na ba" and "A-bu-gra - go".

The score is divided into two systems. The first system includes the staves for "siais", "Sial", "Duuru", and "solo". The second system includes the staves for "sr.", "sl", "Duuru", and "solo".

Lyrics for the first system: Ku-sa - se Na ba A-bu-gra - go

Lyrics for the second system: A-zo-ka Na-ba tc-ta-rc Na-ba tc-ta-rc Na-ba tc-ta-rc

**Musical Example 6.** *Gooje* ensemble



#### 2.2.4 Analytical Notes

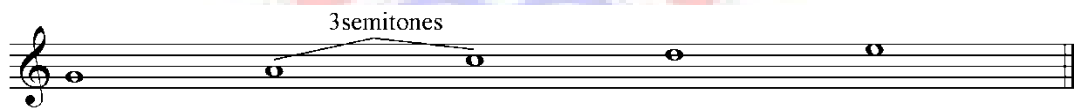
a) Meaning-The performers by the lyrics of the music declare the greatness of the paramount chief of *Kusaug Naaba* Abugrago Asigri Azoka II in the words: *Kusasi Naaba Abugrago Azoka* (Kusasi chief Abugrago Azoka), *Naabatetare* (great king).

b) Meter-The music is performed at a fast pace in common time.

c) Melody- The music consists of two independent melodies performed by solo voice and *duuru*.

d) Phrasing-The melody of the *duuru* consists of four phrases which are relatively longer than the five phrases contained in the melody of the voice.

e) Pitch and melodic range-The pitches and melodies of the *gooje* music range from G4 to E5 ending on C5. The music flows in steps, thirds and fourths.



**Musical Example 7.** *Gooje* musical scale

The music uses G4, A4, C5, D5, and E5 of the Western tempered scale. There is no half step but one and a half steps between the second and third notes. The scale is a pentatonic form and corresponds well to G anhemitonic pentatonic in the Mixolydian mode, a confirmation to what Akologo mentioned that Duuru can be tuned into several keys. This fits well into the C anhemitonic pentatonic scale.

Following is the transcription of the instrumental patterns in the *Benzoya* ensemble

**Allegro** **benzoya**

The musical score is titled "benzoya" and is marked "Allegro". It consists of two systems of staves. The first system includes staves for "wiiga" (treble clef), "lun" (soprano clef), "lunga" (soprano clef), "benere 1" (soprano clef), and "benere 2" (soprano clef). The second system includes staves for "wga" (treble clef), "lun" (soprano clef), "lga" (soprano clef), "bnr 1" (soprano clef), and "bnr 2" (soprano clef). The "wiiga" and "wga" parts feature a melodic line with a triplet of eighth notes in the first measure of each system. The other instruments provide accompaniment with various rhythmic patterns, including eighth and sixteenth notes.

**Musical Example 8.** *Benzoya* Dance Ensemble

### 2.2.5 Analytical Notes

- a) Meter- The music is performed at a fast pace in a common time.
- c) Melody- The music consists of one melody performed by solo instrument called *Wiig*.
- d) Phrasing- The melody consists of two phrases. The second phrase is relatively longer than the first. The melody is heard in ostinato pattern throughout the performance.

e) Pitch and melodic range- The pitches and melodies of the *Benzoya* music range from C5 to G5 ending on C5. The music flows in steps.

Scale used in *Benzoya* music



**Musical Example 9. *Benzoya* Ensembles Musical Scale**

The *Benzoya* music uses C5, D5 and E5 of the Western tempered scale. This scale is equidistant Tri-tonic form with steps (tones) between the notes. This naturally fits well into C pentatonic scale in the Ionian mode. It ranges from C5 to E5 ending on C5.

Following is the transcription of the instrumental patterns in the *Bambam* music.



**Musical Example 10. *Bambam* Dance Ensemble**

### 2.2.6 Analytical Notes

- a) Meaning-The lyrics of the music tell how loving the chief of Bawku (Naba Abugrago Asigri Azoka II) is to strangers in the words: *O bugasa ma* (he receives strangers). *Bok' Naab buga sa ma* (Bawku Naba receives strangers) *a ma ta na ma ke*. (He does not sack them)
- b) Meter-The music is performed at a moderate speed in common time.
- c) Melody- The music consists of two melodies. The main melody serves as cantor and the second supporting melody which is the chorus; all by voice.
- d) Phrasing-The solo section of the song consists of four phrases with slight modifications whilst the chorus has three which recurs on performance.
- e) Pitch and melodic range-The pitches and melodies of the *Bambam* music range from G4 to D5. The music flows in steps, thirds and fourths.



**Musical Example 11** Bambam musical scale

The *Bambam* music uses G4, A4, C5 and D5 of the Western tempered scale. This scale is a non-equidistant Tetra tonic form with one and a half steps (3 semitones) between the second and third notes. This naturally fits well into G Anhemitonic Tetra tonic in the Mixolydian mode which fits well into C Anhemitonic Pentatonic in the Ionian mode. It ranges from G4 to D5 ending on G4.

Following is the transcription of the instrumental patterns in the *Yawn* ensemble

**Allegro** Yawn

The musical score is written in 4/4 time and is marked **Allegro**. It consists of four staves: *wiig 1*, *wiig 2*, *galawn 1*, and *galawn 2*. The first section shows the initial instrumental patterns. The second section shows a repeat with first and second endings for each staff. The *wiig 1* and *wiig 2* staves play a call-and-response pattern, while the *galawn 1* and *galawn 2* staves play a rhythmic accompaniment.

**Musical Example 12. Yawn Dance Ensemble**

### 2.2.7 Analytical Notes

- a) Meter- The music is performed at a fast speed in a simple quadruple time.
- b) Melody- The music consists of two melodies. The main melody serves as a call and the second supporting melody as response performed by local wind instruments *Wiig 1* and 2 respectively.

c) Phrasing-The music consists of two short phrases in a form of call and response which appear in ostinati.

Pitch and melodic range-The pitches and melodies of the *Yawn* music range from G4 to C5. The music flows in thirds and fourths.



**Musical Example 13. Yawn Dance Musical Scale**

The *Yawn* music uses G4, A4 and C5 of the Western tempered scale. This scale is a non-equidistant Tri-tonic form with one and a half steps (3 semitones) between the second and third notes. This naturally fits well into G Anhemitonic Tetra tonic in the Mixolydian mode which fits well into C Anhemitonic Pentatonic in the Ionian mode. It ranges from G4 to D5 ending on G4.

**2.2.8 Summary of the Analysis**

The purpose for gathering, transcribing and analyzing the Samanpiid music of the Kusasi people was primarily for the study, further research and as document for posterity. For the purpose of the study, the characteristic features emanating from the analysis assisted the researcher and has been used in part or whole in the composition of this novel contemporary programmed music, *Agbazankpivvicco*.

The following features were clearly identified with the various ensembles.

### 2.2.9 Mode

A close look at the pitch and the melodic range of the six musical types clearly revealed three main modes. These include Dorian, Ionian and the Mixolydian modes. This is shown by the table 2 below.

**Table 2.** The tonal centre or mode of the ensembles

<b>TYPE OF MUSIC</b>	<b>MODE</b>
Toko Ensemble	Dorian Mode
Lonse Ensemble	Percussive
Gooje Ensemble	Mixolydian Mode
Benzoya Ensemble	Ionian Mode
Bambam Ensemble	Mixolydian Mode
Yawn Ensemble	Mixolydian Mode

It can be seen from table two (2) above that, one out of the six ensembles is in the Dorian mode, one is in the Ionian mode and three are in the Mixolydian mode. The researcher did not make a follow-up to find out whether ensembles always perform in their respective mode and tonal centers as identified during the *Samanpiid* festival since the research was not intended for that purpose.

### **2.2.10 Instrumentation**

The music performed at *Samanpiid* festival makes use of both melodic and percussive instruments. The melodic instruments include: voice, *Duuru* (local violin) and *Wiiga* (notched- horn). The percussive instruments include: *Chiala*, *Galawn*, *Siar*, *Benere*, *Gungon*, *Lun*, *Lunga* and *Siaris*.

### **2.2.11 Rhythm and rhythmic pattern**

The analysis reveals that music performed at the *Samanpiid* festival generally make use of such short durational notes as the sixteenth note, eighth note, quarter note and the dotted quarter note in most of the rhythmic patterns. Nevertheless, there are situations especially in vocal music and in music which use aerophones, in which the half note is used. In more exciting situations, audience and for that matter the society display their acceptance through ululations which become part of the music. The whole note is used which is very characteristic of the Kusasi musical genre.

In conclusion the researcher in this chapter presents a brief ethnographic outline of the Kusasis and the origin and significance of the *Samanpiid* festival. The chapter also looks at some Kusasi musical types performed during the festival. The chapter furthermore presents transcription and analytical notes of the recorded music whose features have been combined with some western techniques to create this new project *Agbazankpivvicco*. The story was developed from a Kusasi folk tale *Agbigim ne Azankoot yela* (the lion and the wolf).



## CHAPTER THREE

### THE ORIGINAL COMPOSITION

The resultant novelty of the study has been dubbed by the researcher as *Agbazankpivvicco* a sixteen-letter ellipsis coined from the combination of a Kusasi folk tale, *Agbigim ne Azankɔɔt* (the Lion and the Wolf) and the Western instruments used in this creative artifact which included Piano, Violin, Viola, Cello and Contrabass. I consciously chose the first eight letters, *agbazank* from *Agbigim* and *Azankɔɔt* and the second eight, *pivvicco* are my personal abbreviations of Piano, Violin, Viola, Cello and Contrabass to create this acronym (Mereku, 2012).

In this chapter, the researcher puts together features emanating from the analysis of the music of the *Samanpiid* festival of the Kusasis and Western music elements and techniques the result of which is a hybrid from both traditions. Western classical elements like clefs, key signature, time signature, dynamics, notation and expression marks which I cautiously selected have been used alongside the Kusasi traditional music elements to ensure conventional performance by musicians. Conventionally the Kusasi musical tradition, like other African traditional music, has no written scores but the researcher in this study has used Western music elements alongside Kusasi musical tradition to create a compositional framework with contemporary art music performers in mind thereby taking the Kusasi musical genus to a different dimension, keeping safe the traditional musical features in the composition as highlighted in the objectives.

The final work is an atonal music, based on a Kusasi folktale: *Agbigim ne Azankɔɔt Yela* (Lion and Wolf) which has been creatively developed for this composition, hence the title *Agbazankpivvicco*.

*Agbazankpivvicco* composition is a programme music that consists of six sections of thirteen plots. These sections include the introduction, the expedition, the feast, the bloody game, the conflict and the lament. The excerpt beside is the full instrumentation of the musical piece.

Moderato (♩ = 108)

## Agbazankpivvicco

[A] prelude INTRODUCTION

Violin I *mp*

Violin II

Viola

Cello

Contrabass

Piano

Duur *mf*

Benre

Lunga

Gungun

Chiala

Wiig *mp*

Galawn

Siar

Musical Example 14. Orchestration sheet of Agbazankpivvicco

THE MUSICAL SCORES

# Agbazankpivvicco

NANTWI K. EBENEZER

Moderato (♩ = 108)

INTRODUCTION

[A] prelude

The musical score is for the piece 'Agbazankpivvicco' by Nantwi K. Ebenezer. It is in 4/4 time and marked Moderato with a tempo of 108 beats per minute. The score begins with an introduction section labeled 'prelude'. The instruments are arranged as follows: Violin I (melody, *mp*), Violin II (harmony, *ff*), Viola, Cello, Contrabass, Piano, Duur (melody, *mf*), Benre, Lunga, Gungun, Chiala, Wiig (melody, *mp*), Galawn, and Siar. The score is divided into four measures, with first, second, third, and fourth endings indicated by numbers 1, 2, 3, and 4 above the staves. The piece concludes with a final cadence.

2  
motivic hocket

3

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Vln. I:** Violin I part, starting at measure 9 with a forte (*f*) dynamic and ending at measure 12 with a mezzo-forte (*mf*) dynamic.
- Vln. II:** Violin II part, playing sustained chords with a *can brio* marking.
- Vla.:** Viola part, playing a rhythmic pattern with a fortissimo (*ffff*) dynamic.
- Vc.:** Violoncello part, which is silent throughout this section.
- Cb.:** Contrabass part, which is silent throughout this section.
- Pno.:** Piano part, featuring a piano (*p*) dynamic in measure 10.
- Dr.:** Drum part, marked *retro* and *ff* (fortissimo), playing a rhythmic pattern.
- Bnr.:** Baritone part, which is silent throughout this section.
- Lga.:** Lyra part, which is silent throughout this section.
- Gung.:** Gong part, playing a rhythmic pattern with a forte (*f*) dynamic.
- Chl.:** Clarinet part, playing a rhythmic pattern with a forte (*f*) dynamic, marked *toko variation I*.
- Wg.:** Woodwind part, playing a melodic line with dynamics ranging from *pp* (pianissimo) to *f* (forte) and *mp* (mezzo-piano).
- Gln.:** Flute part, which is silent throughout this section.
- Sr.:** Recorder part, which is silent throughout this section.

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Musical score for measures 13-16, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

Measures 13-16 are marked with *fff* (fortissimo) and *mp* (mezzo-piano). The score includes various dynamics such as *p* (piano), *con brio*, and *f* (forte). The Vln. I part features a *retr* (ritardando) marking. The Vln. II part features a *fff* marking. The Vla. part features a *tr* (trill) marking. The Cb. part features a *tr* (trill) marking and a *2* (second ending) marking. The Pno. part features a *mp* marking. The Dr. part features a *p* marking and a *mp* marking. The Bnr part features a *mp* marking. The Lga. part features a *mp* marking. The Gung. part features a *mp* marking. The Chl part features a *mp* marking. The Wg part features a *f* marking. The Gln part features a *f* marking. The Sr part features a *f* marking.

This musical score page covers measures 17 through 20. The instruments and their parts are as follows:

- Vln. I:** Measures 17-19 feature a melodic line starting with a forte (*f*) dynamic, followed by a long phrase. Measure 20 begins with a mezzo-forte (*mf*) dynamic.
- Vln. II:** Plays sustained chords in measures 17 and 19, with a *fff* dynamic marking and hairpins indicating volume changes.
- Vla.:** Remains silent throughout the measures.
- Vc.:** Remains silent throughout the measures.
- Cb.:** Features a bass line with trills (*tr*) and accents. Dynamics include *ff* and *fff*. Measure 20 includes a trill and a *fff* dynamic.
- Pno.:** The right hand has a melodic line starting in measure 19 with a *mf* dynamic, and a second ending in measure 20. The left hand is silent.
- Dr.:** Plays a rhythmic pattern with a *mp* dynamic in measure 19 and *mf* in measure 20.
- Bnr, Lga, Gung, Chl, Gln, Sr:** All these instruments are silent throughout the measures.
- Wg.:** Plays a melodic line with a *mf* dynamic, featuring a long phrase across measures 18 and 19.



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Musical score for measures 21-24, featuring the following instruments and parts:

- Vln. I:** Melodic line starting at measure 21, marked *mf* at measure 23.
- Vln. II:** Sustained chords, marked *ffff*.
- Vla.:** Rested.
- Vc.:** Bass line starting at measure 23, marked *ffff con brio*.
- Cb.:** Bass line starting at measure 21, marked *ff* at measure 23.
- Pno.:** Piano accompaniment, marked *mf* at measure 21 and *f* at measure 24.
- Dr.:** Drum part, marked *mp* at measure 21 and *ff* at measure 23.
- Bnr, Lga, Gung.:** Rested.
- Chl:** Clarinet part, starting at measure 21.
- Wg:** Woodwind part, marked *mf* at measure 23.
- Gln, Sr.:** Rested.

This musical score page covers measures 25 through 28. The instruments and their parts are as follows:

- Vln. I:** Measures 25-26 are mostly rests. Measure 27 begins with a *ff* dynamic, playing a melodic line that continues into measure 28.
- Vln. II:** Measures 25-26 feature a *fff* dynamic, playing sustained chords. Measures 27-28 continue with similar sustained chords.
- Vla.:** Remains silent throughout all measures.
- Vc.:** Measures 25-26 are mostly rests. Measure 27 begins with a *fff* dynamic, playing a rhythmic pattern. Measure 28 continues with a *fff* dynamic and includes a fermata.
- Cb.:** Remains silent throughout all measures.
- Pno.:** Measures 25-26 are mostly rests. Measure 27 begins with a *mf* dynamic, playing a melodic line that continues into measure 28 with a *ff* dynamic.
- Dr.:** Measures 25-26 are mostly rests. Measure 27 begins with a *mp* dynamic, playing a melodic line that continues into measure 28 with a *f* dynamic.
- Bnr:** Remains silent throughout all measures.
- Lga.:** Measures 25-26 are mostly rests. Measure 27 begins with a *mf* dynamic, playing a melodic line that continues into measure 28.
- Gung.:** Remains silent throughout all measures.
- Chl.:** Measures 25-26 are mostly rests. Measure 27 is mostly rests. Measure 28 features a single note with a fermata.
- Wg.:** Measures 25-26 are mostly rests. Measure 27 begins with a *ff* dynamic, playing a melodic line that continues into measure 28.
- Gln.:** Measures 25-26 are mostly rests. Measure 27 begins with a *ff* dynamic, playing a melodic line that continues into measure 28.
- Sr.:** Measures 25-26 are mostly rests. Measure 27 is mostly rests. Measure 28 features a melodic line.



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Musical score for measures 29-32, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. The score includes dynamic markings such as *ff*, *f*, and *ff*, and the tempo marking *Adagio*. Measure numbers 29, 30, 31, and 32 are indicated above the staves.

This musical score page covers measures 33 to 36. The instruments and their parts are as follows:

- Vln. I:** Treble clef, measures 33-36. Dynamics: *ff* (33), *fff* (34), *f* (35), *ff* (36).
- Vln. II:** Treble clef, measures 33-36. Dynamics: *fff* (33-34), *fff* (35-36).
- Vla.:** Bass clef, measures 33-36. Rested.
- Vc.:** Bass clef, measures 33-36. Rested.
- Cb.:** Bass clef, measures 33-36. Rested.
- Pno.:** Grand staff (treble and bass clefs), measures 33-36. Dynamics: *ff* (34), *ff* (36).
- Dr.:** Treble clef, measures 33-36. Dynamics: *fff* (33), *fff* (35).
- Bnr.:** Percussion, measures 33-36.
- Lga.:** Percussion, measures 33-36.
- Gung.:** Percussion, measures 33-36.
- Chl.:** Percussion, measures 33-36.
- Wg.:** Treble clef, measures 33-36. Dynamics: *f* (35).
- Gln.:** Treble clef, measures 33-36. Rested.
- Sr.:** Treble clef, measures 33-36.

Allegro (♩ = 120)

The musical score consists of 13 staves for various instruments. The top staff is for Vln. I, followed by Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. The score is marked with dynamics such as *fff*, *f*, *mp*, and *mf*. Measure numbers 37, 38, 39, and 40 are indicated at the top of each staff. The tempo is marked as Allegro with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#). The Vln. II staff has the word "benz" written above it. The Wg staff has a large slur covering measures 37-40. The Gln staff has a large slur covering measures 38-40. The Sr staff has a large slur covering measures 37-40.

Musical score for measures 41-44, featuring the following instruments and parts:

- Vln. I:** Melodic line with dynamics *ff* and *f*.
- Vln. II:** Sustained chords with dynamics *fff*.
- Vla.:** Bass line with dynamics *fff* and trills.
- Vc.:** Bass line with dynamics *fff* and trills.
- Cb.:** Bass line with dynamics *fff* and trills.
- Pno.:** Piano accompaniment with dynamics *f* and *ff*.
- Dr.:** Drum part with dynamics *f* and *ff*.
- Bnr:** Brass part.
- Lga.:** Lyric part.
- Gung.:** Gong part.
- Chl.:** Clarinet part.
- Wg.:** Woodwind part with dynamics *f*.
- Gln.:** Guitar part.
- Sr.:** String part with dynamics *mf*.

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Musical score for page 12, measures 45-48. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr., Lga., Gung., Chl., Wg., Gln., and Sr. The Pno. part features complex textures with trills and tremolos.

Measures 45-48 are shown. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr., Lga., Gung., Chl., Wg., Gln., and Sr. The Pno. part features complex textures with trills and tremolos.



THE EXPEDITION

Musical score for 'THE EXPEDITION' page 13, measures 49-52. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr., Lga., Gung., Chl., Wg., Gln., and Sr. It features dynamic markings like *f*, *fff*, and *tr*, and tempo markings like *Moderato*. Specific musical directions include 'solo search', 'enigm sc.', and 'mirr. inv'. The score is in 12/8 time and includes various performance instructions such as *fff*, *f*, *tr*, and *fff*.

Musical score for measures 53-56, featuring the following instruments and parts:

- Vln. I:** Melodic line starting at measure 53, marked *mp*.
- Vln. II:** Sustained chords, marked *fff*.
- Vla.:** Rested.
- Vc.:** Trills and chords, marked *fff*.
- Cb.:** Rested.
- Pno.:** Chords in both hands, marked *fff*.
- Dr.:** Rhythmic pattern of eighth notes.
- Bnr, Lga., Gung.:** Rested.
- Chl:** Rhythmic pattern of eighth notes.
- Wg:** Melodic line with eighth notes.
- Gln:** Rested.
- Sr:** Melodic line with eighth notes.

This musical score page covers measures 57 through 60. The instruments and their parts are as follows:

- Vln. I:** Melodic line starting in measure 57, marked *mf* in measure 60.
- Vln. II:** Sustained chords in measures 57 and 59, marked *fff*.
- Vla.:** Silent throughout the measures.
- Vc.:** Features trills and tremolos in measures 57, 59, and 60.
- Cb.:** Silent in measures 57 and 58, then plays a trill in measure 59 and a tremolo in measure 60.
- Pno.:** Provides harmonic support with chords and arpeggios in measures 57, 59, and 60.
- Dr.:** Drum part with a rhythmic pattern starting in measure 59.
- Bnr, Lga, Gung:** Silent throughout the measures.
- Chl:** Silent in measures 57 and 58, then plays a triplet in measure 59 and another triplet in measure 60.
- Wg:** Silent in measures 57 and 58, then plays a melodic line in measures 59 and 60.
- Gln:** Silent throughout the measures.
- Sr.:** Silent in measures 57 and 58, then plays a melodic line in measures 59 and 60.



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Musical score for measures 61-64, featuring the following instruments and parts:

- Vln. I:** Treble clef, measures 61-64. Dynamics: *mp* (61), *mf* (63).
- Vln. II:** Treble clef, measures 61-64. Dynamics: *fff* (61).
- Vla.:** Bass clef, measures 61-64. Rested.
- Vc.:** Bass clef, measures 61-64. Rested.
- Cb.:** Bass clef, measures 61-64. Trills (*tr*) and dynamics: *fff* (62, 63, 64).
- Pno.:** Grand staff (treble and bass clefs), measures 61-64. Trills (*tr*) and dynamics: *fff* (62, 63, 64).
- Dr.:** Treble clef, measures 61-64. Dynamics: *mf* (64).
- Bnr:** Percussion, measures 61-64. Rested.
- Lga.:** Percussion, measures 61-64. Rested.
- Gung.:** Percussion, measures 61-64. Rested.
- Chl.:** Bass clef, measures 61-64. Triplet (3) in measure 62.
- Wg.:** Treble clef, measures 61-64. Dynamics: *mf* (64).
- Gln.:** Treble clef, measures 61-64. Rested.
- Sr.:** Treble clef, measures 61-64. Rested.

This musical score page covers measures 65 through 68. The instruments and their parts are as follows:

- Vln. I:** Features a melodic line with eighth-note patterns in measures 65, 67, and 68, and a half-note in measure 66.
- Vln. II:** Plays sustained chords with a *fff* dynamic marking.
- Vla.:** Remains silent throughout these measures.
- Vc.:** Remains silent throughout these measures.
- Cb.:** Features a bass line with triplets and trills, marked with *fff* dynamics.
- Pno.:** Provides harmonic support with chords and trills.
- Dr.:** Plays a rhythmic pattern of eighth notes, with dynamics changing from *mp* to *p*.
- Bnr, Lga., Gung.:** All three instruments are silent.
- Chl.:** Plays a melodic line with eighth notes and a triplet in measure 66.
- Wg.:** Plays a melodic line with eighth notes, marked with *mp* and *p* dynamics.
- Gln.:** Remains silent.
- Sr.:** Remains silent.

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**C** the dialogue

The musical score is for a piece titled "the dialogue" in common time (C). It spans measures 69 to 72. The instruments and their parts are as follows:

- Vln. I:** Rests in all measures.
- Vln. II:** Plays sustained chords in measures 69 and 71, with a *fff* dynamic marking. Rests in measures 70 and 72.
- Vla.:** Rests in all measures.
- Vc.:** Rests in measures 69 and 70. In measure 71, it plays a melodic line starting on a whole note G2, followed by eighth notes. A second ending bracket is shown above the staff. Rests in measure 72.
- Cb.:** Plays a complex rhythmic pattern in measures 69 and 70, including a tremolo. Rests in measures 71 and 72.
- Pno.:** The right hand has a melodic line in measure 69. The left hand has a bass line with a tremolo in measure 69. Rests in measures 70, 71, and 72.
- Dr.:** Rests in all measures.
- Bnr, Lga., Gung.:** Rests in all measures.
- Chl.:** Plays a rhythmic pattern in measures 69 and 70. Rests in measures 71 and 72.
- Wg.:** Rests in all measures.
- Gln.:** Rests in all measures.
- Sr.:** Rests in measures 69, 70, and 71. In measure 72, it plays a melodic line.

Musical score for measures 73-76, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

Measures 73, 74, 75, and 76 are indicated above the staves.

Key features include:

- Vln. II:** *fff* dynamic, sustained chords.
- Cb.:** *fff* dynamic, trills (*tr*) and melodic lines.
- Pno.:** *fff* dynamic, trills (*tr*) in the right hand.
- Wg.:** *mf* dynamic, melodic line starting in measure 76.
- Sr.:** *f* dynamic, melodic line starting in measure 74.

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Musical score for measures 77-80, featuring the following instruments:

- Vln. I: Rested throughout.
- Vln. II: Sustained chords in both hands, marked *fff*.
- Vla.: Rested throughout.
- Vc.: Active melodic line with accents and slurs.
- Cb.: Sustained chords, marked *fff* and *f*.
- Pno.: Sustained chords, marked *fff* and *f*.
- Dr.: Rested throughout.
- Bnr: Rested throughout.
- Lga.: Rested throughout.
- Gung.: Rested throughout.
- Chl: Sustained notes, marked *p* and *mf*.
- Wg: Rapid sixteenth-note passages, marked *p* and *mf*.
- Gln: Rested throughout.
- Sr.: Sustained notes, marked *p* and *mf*.



Musical score for measures 81-84, featuring the following instruments:

- Vln. I: Treble clef, mostly rests.
- Vln. II: Treble clef, playing sustained chords with *fff* dynamics.
- Vla.: Bass clef, mostly rests.
- Vc.: Bass clef, playing melodic lines with trills and accents.
- Cb.: Bass clef, playing complex rhythmic patterns with *fff* and *f* dynamics.
- Pno.: Grand staff (treble and bass clefs), playing chords and arpeggios.
- Dr.: Treble clef, mostly rests.
- Bnr: Percussion, mostly rests.
- Lga.: Percussion, mostly rests.
- Gung.: Percussion, mostly rests.
- Chl: Percussion, playing a steady rhythmic pattern.
- Wg: Treble clef, playing a fast, rhythmic pattern.
- Gln: Treble clef, mostly rests.
- Sr: Treble clef, playing a melodic line.

22

Musical score for measures 85-88, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

Measures 85-88 are marked with *fff* (fortissimo) and *p* (piano). The score includes various musical notations such as trills (tr), accents (ˆ), and dynamic markings.

Measures 85-88 are marked with *fff* (fortissimo) and *p* (piano). The score includes various musical notations such as trills (tr), accents (ˆ), and dynamic markings.

Musical score for measures 89-92, featuring the following instruments and parts:

- Vln. I:** Rests in measures 89-92.
- Vln. II:** Sustained chords in measures 89-90 and 91-92, marked *fff*.
- Vla.:** Rests in measures 89-92.
- Vc.:** Trills in measures 89-90, rests in 91-92.
- Cb.:** Trills and melodic lines in measures 89-90, rests in 91-92.
- Pno.:** Melodic lines in measures 89-90, rests in 91-92.
- Dr.:** Rhythmic pattern in measure 89, rests in 90-92, marked *mf*.
- Bnr, Lga, Gung.:** Rests in measures 89-92.
- Chl:** Melodic lines in measures 89-90, rests in 91-92.
- Wg:** Rapid sixteenth-note patterns in measures 89-90, rests in 91-92, marked *mf*.
- Gln:** Rests in measures 89-92.
- Sr:** Rests in measures 89-90, melodic line in measure 91, rests in 92.



24 [D] Adagio hunter's fantasy

Vln. I 93 94 95 96 *ff*

Vln. II *fff*

Vla.

Vc.

Cb.

Pno. *tr* *tr* *tr* *tr* *fff*

Dr. 93 94 95 96 *fff*

Bnr 93 94 95 96

Lga. 93 94 95 96

Gung. 93 94 95 96

Chl 93 94 95 96

Wg 93 94 95 96

Gln 93 94 95 96

Sr 93 94 95 96

This musical score page covers measures 97 through 100. The instruments and their parts are as follows:

- Vln. I:** Melodic line with notes in measures 97-100.
- Vln. II:** Sustained chords with *fff* dynamics and hairpins.
- Vla.:** Rested.
- Vc.:** Rested.
- Cb.:** Rested.
- Pno.:** Accompanying part with *f* and *fff* dynamics and trills.
- Dr.:** Drum part with *fff* and *f* dynamics.
- Bnr.:** Bassoon part with notes in measures 99-100.
- Lga.:** Bassoon part with notes in measures 97-100.
- Gung.:** Gong, rest.
- Chl.:** Clarinet part with notes in measures 98-100.
- Wg.:** Woodwind part with sixteenth-note patterns.
- Gln.:** Guitar, rest.
- Sr.:** Strings, rest.

Musical score for measures 101-104, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

Measures 101-104 are marked with *f* and *fff*. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

Measure 101: Vln. I has a melodic line starting with a quarter rest. Vln. II has a *fff* dynamic with a long note. Pno. has a *f* dynamic. Dr. has a *f* dynamic. Bnr, Lga., and Sr. have quarter notes. Chl, Wg, and Gln are silent.

Measure 102: Vln. I has a quarter rest. Vln. II has a *fff* dynamic with a long note. Pno. has a *fff* dynamic. Dr. has a *f* dynamic. Bnr, Lga., and Sr. have quarter notes. Chl, Wg, and Gln are silent.

Measure 103: Vln. I has a quarter rest. Vln. II has a *fff* dynamic with a long note. Pno. has a *fff* dynamic. Dr. has a *fff* dynamic. Bnr, Lga., and Sr. have quarter notes. Chl, Wg, and Gln are silent.

Measure 104: Vln. I has a quarter rest. Vln. II has a *fff* dynamic with a long note. Pno. has a *ff* dynamic. Dr. has a *ff* dynamic. Bnr, Lga., and Sr. have quarter notes. Chl, Wg, and Gln are silent.

This musical score page covers measures 105 through 108. The instruments and their parts are as follows:

- Vln. I:** Melodic line starting in measure 106, marked *ff*.
- Vln. II:** Sustained chords in measures 105-108, marked *fff*.
- Vla.:** Rested.
- Vc.:** Rested.
- Cb.:** Rested.
- Pno.:** Accompanying chords in both hands, marked *ff*.
- Dr.:** Rhythmic accompaniment with snare and tom patterns, marked *ff*.
- Bnr.:** Melodic line with eighth notes, marked *ff*.
- Lga.:** Sustained low notes, marked *ff*.
- Gung.:** Rested.
- Chl.:** Sustained notes, marked *ff*.
- Wg.:** Rested.
- Gln.:** Rested.
- Sr.:** Rested.

This page of a musical score covers measures 109 to 112. The instruments and their parts are as follows:

- Vln. I:** Melodic line with notes in measures 109, 110, 111, and 112.
- Vln. II:** Sustained chords with a *ffff* dynamic marking.
- Vla.:** Rests in all measures.
- Vc.:** Bass clef with notes in measures 109 and 110.
- Cb.:** Bass clef with notes in measures 109 and 110.
- Pno.:** Grand staff with chords and a *ff* dynamic marking.
- Dr.:** Drum part with rhythmic patterns and a *ff* dynamic marking.
- Bnr:** Clarinet in B with notes in measures 109, 110, 111, and 112.
- Lga.:** Bassoon with notes in measures 109, 110, 111, and 112.
- Gung.:** Gong with rests in all measures.
- Chl:** Clarinet in C with notes in measures 109 and 110.
- Wg.:** Woodwinds with rests in all measures.
- Gln:** Guitars with rests in all measures.
- Sr.:** Strings with rests in all measures.



Musical score for measures 113-116. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr., Lga., Gung., Chl., Wg., Gln., and Sr. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 113, 114, 115, and 116 are indicated above the staves. Performance markings include *rit.* (ritardando) and *a tempo* (return to tempo) for the strings, and *con brio* (with vigor) for the piano and drums. Dynamics include *fff* (fortissimo) and *mf* (mezzo-forte). The strings play sustained chords, while the piano and drums have more active parts. The woodwinds and brass play simple rhythmic patterns.

30

**E** Allegro **unfortunate escape**

117 118 119 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Dr

Bnr

Lga.

Gung.

Chl

Wg

Gln

Sr

This page of a musical score covers measures 121 to 124. The instruments and their parts are as follows:

- Vln. I:** Rests in all four measures.
- Vln. II:** Plays sustained chords in all four measures, marked *fff* (fortissimo) in measure 122.
- Vla.:** Rests in all four measures.
- Vc.:** Rests in measures 121 and 124. In measure 122, it plays a melodic line with a fermata and a *ff* dynamic.
- Cb.:** Rests in all four measures.
- Pno.:** Plays complex chordal textures with trills (*tr*) in all four measures. Dynamics include *ff* and *scu* (scordatura).
- Dr.:** Plays a rhythmic pattern of eighth and sixteenth notes.
- Bnr:** Plays a rhythmic pattern of eighth and sixteenth notes.
- Lga.:** Plays a simple melodic line of quarter notes.
- Gung.:** Plays a simple melodic line of quarter notes.
- Chl:** Plays a simple melodic line of quarter notes.
- Wg:** Plays a simple melodic line of quarter notes.
- Gln:** Plays a simple melodic line of quarter notes.
- Sr.:** Rests in all four measures.



Musical score for measures 125-128, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr.

Measures 125, 126, 127, and 128 are indicated above the staves.

Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

Performance instructions include *tr* (trills) and *f* (forte).

The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr.

This musical score page covers measures 129 to 132. The instruments and their parts are as follows:

- Vln. I:** Treble clef, melodic line with notes in measures 129-132.
- Vln. II:** Treble clef, sustained chords with dynamics *rit.* and *fff*.
- Vla.:** Bass clef, rests in all measures.
- Vc.:** Bass clef, melodic line with trills (*tr*) and dynamics *ff*.
- Cb.:** Bass clef, sustained chords with dynamics *fff*.
- Pno.:** Grand staff (treble and bass clefs), complex accompaniment with dynamics *fff*.
- Dr.:** Treble clef, rhythmic pattern.
- Bnr:** Treble clef, rhythmic pattern.
- Lga.:** Treble clef, rhythmic pattern.
- Gung.:** Treble clef, rhythmic pattern.
- Chl:** Treble clef, melodic line.
- Wg.:** Treble clef, melodic line.
- Gln.:** Treble clef, rhythmic pattern.
- Sr.:** Treble clef, rests in all measures.

34

Musical score for measures 133-136, featuring the following instruments:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.
- Pno.
- Dr.
- Bnr
- Lga.
- Gung.
- Chl
- Wg
- Gln
- Sr

The score includes various musical notations such as dynamics (*mf*, *fff*), trills (*tr*), and articulation marks. Measure numbers 133, 134, 135, and 136 are indicated above the staves.

**F** happy return 35

The musical score is for a section titled "happy return" starting at measure 137 and ending at measure 140. The score is arranged for a full orchestra and includes the following parts:

- Vln. I:** Violin I part, mostly silent with some activity in measure 140.
- Vln. II:** Violin II part, playing sustained chords with a dynamic marking of *fff* in measure 140.
- Vla.:** Viola part, mostly silent.
- Vc.:** Violoncello part, playing a melodic line with a trill in measure 140.
- Cb.:** Contrabass part, mostly silent with a trill in measure 140.
- Pno.:** Piano part, playing a rhythmic accompaniment with a dynamic marking of *fff* in measure 140.
- Dr.:** Drum part, playing a rhythmic pattern.
- Bnr:** Bassoon part, playing a melodic line.
- Lga.:** Clarinet in G part, mostly silent.
- Gung.:** Clarinet in Bb part, playing a rhythmic pattern.
- Chl:** Clarinet in C part, playing a melodic line with a dynamic marking of *ff* in measure 137.
- Wg.:** Woodwind part, mostly silent.
- Gln.:** Guitar part, mostly silent.
- Sr.:** String part, mostly silent.

Measure numbers 137, 138, 139, and 140 are indicated above the staves. Dynamic markings include *a tempo*, *ff*, and *fff*. A trill is marked in measure 140 for the Cb. and Vc. parts.

36

Musical score for measures 141-144, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr.

Measures 141-144 are marked with *rit.* and *fff*. The score includes various instruments and their parts:

- Vln. I: Rests in all measures.
- Vln. II: Sustained chords in measures 141-144, marked *fff*.
- Vla.: Rests in all measures.
- Vc.: Rests in all measures.
- Cb.: Trills in measures 142 and 143.
- Pno.: Active accompaniment in measures 141-144, marked *fff* and *tr*.
- Dr.: Rests in all measures.
- Bnr: Melodic line in measures 141-144.
- Lga: Melodic line in measures 141-144.
- Gung: Melodic line in measures 141-144.
- Chl: Melodic line in measures 141-144.
- Wg: Rests in measures 141-143, melodic line in measure 144.
- Gln: Rests in all measures.
- Sr: Rests in all measures.



This musical score page covers measures 145 through 148. The instruments and their parts are as follows:

- Vln. I:** Treble clef, melodic line with notes in measures 145 and 146.
- Vln. II:** Treble clef, sustained chords with a crescendo hairpin and a *fff* dynamic marking in measure 148.
- Vla.:** Bass clef, rests throughout.
- Vc.:** Bass clef, melodic line with accents and a *br* (bowed) marking in measure 147.
- Cb.:** Bass clef, rests in 145-146, then melodic fragments in 147-148.
- Pno.:** Grand staff, rhythmic accompaniment in 145-146, then sustained chords in 147-148 with a *f* dynamic.
- Dr.:** Treble clef with a key signature of one sharp, rests throughout.
- Bnr.:** Treble clef, rhythmic accompaniment.
- Lga.:** Treble clef, rhythmic accompaniment.
- Gung.:** Treble clef, rhythmic accompaniment.
- Chl.:** Treble clef, rhythmic accompaniment.
- Wg.:** Treble clef, rests throughout.
- Gln.:** Treble clef, rests throughout.
- Sr.:** Treble clef, rests in 145-146, then melodic fragments in 147-148.

38

Musical score for measures 149-152, featuring the following instruments:

- Vln. I: Treble clef, measures 149-152. Measure 151 features a trill (tr).
- Vln. II: Treble clef, measures 149-152. Measure 152 features a fortissimo (fff) dynamic.
- Vla.: Bass clef, measures 149-152.
- Vc.: Bass clef, measures 149-152. Measure 150 features a fermata and a fortissimo (fff) dynamic.
- Cb.: Bass clef, measures 149-152. Measure 151 features a trill (tr).
- Pno.: Grand staff, measures 149-152. Measure 151 features a fortissimo (fff) dynamic.
- Dr.: Treble clef, measures 149-152.
- Bnr.: Alto clef, measures 149-152.
- Lga.: Alto clef, measures 149-152.
- Gung.: Alto clef, measures 149-152.
- Chl.: Alto clef, measures 149-152.
- Wg.: Treble clef, measures 149-152.
- Gln.: Treble clef, measures 149-152. Measure 151 features a fortissimo (f) dynamic.
- Sr.: Treble clef, measures 149-152.

Musical score for measures 153-156, featuring the following instruments:

- Vln. I: Treble clef, rests in all measures.
- Vln. II: Treble clef, sustained chords in all measures, dynamics range from *mf* to *fff*.
- Vla.: Bass clef, rests in all measures.
- Ve.: Bass clef, eighth-note patterns with accents and trills, dynamics include *ff*.
- Cb.: Bass clef, eighth-note patterns with trills, dynamics include *ff*.
- Pno.: Grand staff, eighth-note patterns with trills, dynamics include *ff*.
- Dr.: Treble clef, rests in all measures.
- Bnr: Alto clef, eighth-note patterns.
- Lga.: Alto clef, eighth-note patterns.
- Gung.: Alto clef, eighth-note patterns.
- Chl.: Alto clef, eighth-note patterns.
- Wg.: Treble clef, rests in all measures.
- Gln.: Treble clef, rests in all measures, dynamics include *ff*.
- Sr.: Treble clef, rests in all measures.



40

Musical score for measures 157-160, featuring various instruments including Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung., Chl, Wg, Gln, and Sr. The score includes dynamic markings such as *fff* and *f*, and articulation marks like accents and slurs. Measure numbers 157, 158, 159, and 160 are indicated above the staves.

THE FEAST

G

Allegro con moto

Musical score for 'THE FEAST' page 41, measures 161-164. The score is for a full orchestra and piano. The tempo is 'Allegro con moto'. The key signature is G major. The score includes parts for Violin I, Violin II, Viola, Violoncello, Piano, Drum, Trumpet, Trombone, Clarinet, Flute, Oboe, and String quartet. Measures 161-164 are marked with measure numbers. Dynamics include *ff*, *fff*, and *p*. The piano part features a complex texture with many notes in measures 162 and 163.

42

Musical score for measures 165-168, featuring the following instruments:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.
- Pno.
- Dr.
- Bnr
- Lga.
- Gung.
- Chl
- Wg
- Gln
- Sr

The score includes various musical notations such as dynamics (*ff*, *fff*, *f*), articulation (*tr*), and performance instructions. Measure numbers 165, 166, 167, and 168 are indicated above the staves.

This musical score page covers measures 169 to 172. The instruments and their parts are as follows:

- Vln. I:** Remains silent throughout the measures.
- Vln. II:** Plays sustained chords in the upper register, with a *fff* dynamic marking in measure 172.
- Vla.:** Features trills in measures 169, 171, and 172, with a *fff* dynamic marking in measure 172.
- Vc.:** Plays a melodic line in measure 171, marked with a *fff* dynamic.
- Cb.:** Plays a melodic line in measure 171, marked with a *fff* dynamic.
- Pno.:** Provides harmonic support with chords in measures 169, 170, 171, and 172.
- Dr.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Bnr:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Lga.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Gung.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Chl.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Wg.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Gln.:** Plays a rhythmic pattern in measures 169, 170, 171, and 172.
- Sr.:** Remains silent throughout the measures.

44

Musical score for measures 173-176, featuring the following instruments:

- Vln. I: Treble clef, mostly rests.
- Vln. II: Treble clef, sustained chords with *fff* dynamics.
- Vla.: Bass clef, trills with *fff* dynamics.
- Ve.: Bass clef, melodic line with *fff* dynamics.
- Cb.: Bass clef, sustained chords with *fff* dynamics.
- Pno.: Grand staff, accompaniment.
- Dr.: Treble clef, rhythmic pattern with *fff* dynamics.
- Bnr.: Treble clef, rhythmic pattern.
- Lga.: Treble clef, rhythmic pattern.
- Gung.: Treble clef, rhythmic pattern.
- Chl.: Treble clef, melodic line.
- Wg.: Treble clef, melodic line.
- Gln.: Treble clef, melodic line.
- Sr.: Treble clef, mostly rests.



Musical score for measures 177-180, featuring the following instruments:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.
- Pno.
- Dr.
- Bnr.
- Lga.
- Gung.
- Chl.
- Wg.
- Gln.
- Sr.

The score includes various musical notations such as rests, chords, and melodic lines. Performance markings include *tr* (trills), *ff* (fortissimo), and *fff* (fortississimo). Measure numbers 177, 178, 179, and 180 are indicated above the staves.

Musical score for measures 181-184, featuring the following instruments and parts:

- Vln. I:** Measures 181-184, mostly rests.
- Vln. II:** Measures 181-184, sustained chords with hairpins.
- Vla.:** Measures 181-184, trills and sustained notes.
- Vc.:** Measures 181-184, rests with a trill in measure 183.
- Cb.:** Measures 181-184, rests with a trill in measure 184.
- Pno.:** Measures 181-184, arpeggiated chords.
- Dr.:** Measures 181-184, rhythmic patterns.
- Bnr.:** Measures 181-184, rhythmic patterns.
- Lga.:** Measures 181-184, rhythmic patterns.
- Gung.:** Measures 181-184, rhythmic patterns.
- Chl.:** Measures 181-184, melodic line.
- Wg.:** Measures 181-184, melodic line.
- Gln.:** Measures 181-184, melodic line.
- Sr.:** Measures 181-184, melodic line.

This musical score page contains 13 staves for measures 185 through 188. The instruments and their parts are as follows:

- Vln. I:** Treble clef, measures 185-188. Measure 185 has a trill (tr) on the first note. Measure 186 has a fermata over the first note.
- Vln. II:** Treble clef, measures 185-188. Measures 185 and 186 have a fermata over the first note. Measures 187 and 188 have a fermata over the first note.
- Vla.:** Bass clef, measures 185-188. Measures 185 and 187 have a trill (tr) on the first note. Measure 188 has a trill (tr) on the first note and a fortissimo (fff) dynamic marking.
- Vc.:** Bass clef, measures 185-188. Measure 186 has a fermata over the first note and a fortissimo (fff) dynamic marking.
- Cb.:** Bass clef, measures 185-188. Measure 187 has a trill (tr) on the first note and a fortissimo (ff) dynamic marking.
- Pno.:** Grand staff (treble and bass clefs), measures 185-188. Measure 185 has a fortissimo (ff) dynamic marking.
- Dr.:** Treble clef, measures 185-188. Measure 185 has a fortissimo (ff) dynamic marking.
- Bnr:** Alto clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Lga.:** Alto clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Gung.:** Alto clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Chl:** Alto clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Wg:** Treble clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Gln:** Treble clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.
- Sr:** Treble clef, measures 185-188. Measures 185 and 186 have a fortissimo (ff) dynamic marking.



48

MONTHS LATER

H  
(later expedition)

Musical score for measures 189-192, featuring various instruments including Vln. I, Vln. II, Vla., Ve., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. The score includes dynamic markings such as *ff* and *tr*, and a rehearsal mark 'H' above measure 192. The text '(later expedition)' is written below the rehearsal mark. The score is arranged in a standard orchestral layout with multiple staves.

Musical score for measures 193-196, featuring the following instruments and parts:

- Vln. I:** Treble clef, measures 193-196.
- Vln. II:** Treble clef, measures 193-196. Includes *fff* dynamic marking.
- Vla.:** Bass clef, measures 193-196.
- Vc.:** Bass clef, measures 193-196.
- Cb.:** Bass clef, measures 193-196. Includes *tr* (trill) and *fff* dynamic markings.
- Pno.:** Grand staff (treble and bass clefs), measures 193-196.
- Dr.:** Treble clef, measures 193-196.
- Bnr:** Percussion clef, measures 193-196. Includes *mp* dynamic marking.
- Lga.:** Percussion clef, measures 193-196. Includes *mp* dynamic marking.
- Gung.:** Percussion clef, measures 193-196. Includes *mp* dynamic marking.
- Chl.:** Percussion clef, measures 193-196. Includes *ff* dynamic marking.
- Wg.:** Treble clef, measures 193-196.
- Gln.:** Treble clef, measures 193-196.
- Sr.:** Treble clef, measures 193-196.

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Musical score for measures 197-199. The score is written for a full orchestra and includes the following instruments:

- Vln. I: Treble clef, measures 197-199.
- Vln. II: Treble clef, measures 197-199. A slur labeled "fibonancy" spans measures 198 and 199.
- Vla.: Bass clef, measures 197-199.
- Vc.: Bass clef, measures 197-199.
- Cb.: Bass clef, measures 197-199.
- Pno.: Grand staff (treble and bass clefs), measures 197-199.
- Dr.: Treble clef, measures 197-199.
- Bnr: Percussion, measures 197-199.
- Lga.: Percussion, measures 197-199.
- Gung.: Percussion, measures 197-199.
- Chl: Bass clef, measures 197-199.
- Wg: Treble clef, measures 197-199.
- Gln: Treble clef, measures 197-199.
- Sr: Treble clef, measures 197-199.

The score is in 4/4 time. Measure 197 shows the beginning of the section. Measure 198 features a prominent slur in the Vln. II part labeled "fibonancy". Measure 199 concludes the section with a double bar line.

**J** *a tempo*

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

- Vln. I:** Violin I part, starting at measure 201 with a melodic line.
- Vln. II:** Violin II part, playing sustained chords with *fff* dynamics.
- Vla.:** Viola part, mostly silent.
- Vc.:** Violoncello part, featuring a melodic line with *fff* dynamics and trills.
- Cb.:** Contrabass part, mostly silent.
- Pno.:** Piano part, mostly silent.
- Dr.:** Drum part, showing rhythmic patterns.
- Bnr:** Bassoon part, mostly silent.
- Lga.:** Clarinet in G part, playing a rhythmic melody.
- Gung.:** Clarinet in Bb part, playing a rhythmic melody.
- Chl.:** Clarinet in C part, playing a melodic line.
- Wg.:** Woodwind part, mostly silent.
- Gln.:** Guitar part, mostly silent.
- Sr.:** String part, mostly silent.

Measure numbers 200, 201, 202, and 203 are indicated above the staves.

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Musical score for measures 204-207, featuring Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr.

The score is written for a full orchestra. The measures are numbered 204, 205, 206, and 207. The time signature is 5/4. The key signature is one sharp (F#).

The instruments and their parts are:

- Vln. I: Rests in all measures.
- Vln. II: Sustained chords in measures 204 and 205, and chords in measures 206 and 207.
- Vla.: Rapid sixteenth-note passages in measures 204 and 205, and chords in measures 206 and 207.
- Vc.: Bass line with eighth notes in measures 204 and 205, and eighth notes in measures 206 and 207.
- Cb.: Rests in all measures.
- Pno.: Triplet eighth-note patterns in measures 204 and 205, and eighth notes in measures 206 and 207.
- Dr.: Drum patterns in measures 204 and 205, and eighth notes in measures 206 and 207.
- Bnr: Rests in all measures.
- Lga.: Sixteenth-note patterns in measures 204 and 205, and eighth notes in measures 206 and 207.
- Gung.: Eighth notes in measures 204 and 205, and eighth notes in measures 206 and 207.
- Chl: Rests in all measures.
- Wg: Rests in measures 204 and 205, and eighth notes in measures 206 and 207.
- Gln: Rests in all measures.
- Sr: Rests in all measures.



Musical score for measures 208-211. The score is arranged in a vertical stack of staves for various instruments. The measures are marked with measure numbers 208, 209, 210, and 211. The time signature changes from 2/4 to 3/4 and back to 2/4. The instruments and their parts are:

- Vln. I: Rests in all measures.
- Vln. II: Sustained chords in all measures.
- Vla.: *mf* eighth-note patterns in all measures.
- Vc.: Rests in 208-210, then a *fff* eighth-note pattern in 211.
- Cb.: Rests in all measures.
- Pno.: *mf* eighth-note patterns in all measures.
- Dr.: Drum patterns in all measures.
- Bnr.: Rests in 208-209, then a *tr* (trill) in 210.
- Lga.: Eighth-note patterns in all measures.
- Gung.: Eighth-note patterns in all measures.
- Chl.: Rests in all measures.
- Wg.: Eighth-note patterns in all measures.
- Gln.: Rests in all measures.
- Sr.: Rests in all measures.

54

Musical score for measures 212-215. The score is written for a full orchestra and includes the following parts:

- Vln. I: Rests in all measures.
- Vln. II: *rit.* (ritardando) markings above the staff. Measures 212 and 213 contain sustained chords. Measures 214 and 215 contain sustained chords.
- Vla.: *fff* (fortissimo) marking above the staff. Measures 212 and 213 contain eighth-note patterns. Measures 214 and 215 contain eighth-note patterns.
- Vc.: Rests in all measures.
- Cb.: Rests in all measures.
- Pno.: Measures 212 and 213 contain eighth-note patterns. Measures 214 and 215 contain eighth-note patterns.
- Dr.: Measures 212 and 213 contain eighth-note patterns. Measures 214 and 215 contain eighth-note patterns.
- Bnr.: Rests in all measures.
- Lga.: Measures 212 and 213 contain eighth-note patterns. Measures 214 and 215 contain eighth-note patterns.
- Gung.: Measures 212 and 213 contain eighth-note patterns. Measures 214 and 215 contain eighth-note patterns.
- Chl.: Rests in all measures.
- Wg.: Rests in all measures.
- Gln.: Rests in all measures.
- Sr.: Rests in all measures.

This musical score page contains the staves for measures 216 through 219. The instruments and their parts are as follows:

- Vln. I:** Melodic line starting in measure 217 with a series of eighth notes.
- Vln. II:** Sustained chords in measures 216 and 218, marked *fff*.
- Vla.:** Rests throughout the measures.
- Vc.:** Bass line with triplets and trills in measures 216 and 218, marked *ff*.
- Cb.:** Rests throughout the measures.
- Pno.:** Accompanying chords in the right hand and bass notes in the left hand.
- Dr.:** Rests throughout the measures.
- Bnr.:** Trill in measure 216, followed by rests.
- Lga., Gung., Chl., Wg., Gln., Sr.:** Rests throughout the measures.



56

Musical score for measures 220-223. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr. The Vln. I part begins in measure 223 with a *ff* dynamic. The Vln. II part features sustained chords with a *fff* dynamic in measure 220. The Vla. part has a descending melodic line with a *fff* dynamic in measure 220. The Vc. part has a rhythmic pattern with *f* and *ff* dynamics. The Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr parts are mostly silent, indicated by rests.

Musical score for measures 224-227. The score includes parts for Vln. I, Vln. II, Vla., Ve., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr. Measures 224 and 225 are marked with *fff*. The Vln. I part has a melodic line with a slur over measures 224-225. The Vln. II part has a sustained chord in measures 224-225 and a descending melodic line in measures 226-227. The Vla. part has a descending melodic line in measures 226-227. The Ve. part has a rhythmic pattern in measures 224-225 and a descending melodic line in measures 226-227. The Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr parts are mostly silent, with some rests and accidentals.

58

Musical score for measures 228-231. The score includes parts for Vln. I, Vln. II, Vla., Vc., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. Measures 228-231 are indicated above the staves. The Vln. II part features a *ffff* dynamic marking. The Vc. part includes a *>* accent marking. The Pno. part is marked with a *>* accent. The Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr parts are marked with a *>* accent. The Vln. I part is marked with a *>* accent. The Vln. II part is marked with a *>* accent. The Vla. part is marked with a *>* accent. The Vc. part is marked with a *>* accent. The Pno. part is marked with a *>* accent. The Dr. part is marked with a *>* accent. The Bnr part is marked with a *>* accent. The Lga. part is marked with a *>* accent. The Gung. part is marked with a *>* accent. The Chl part is marked with a *>* accent. The Wg part is marked with a *>* accent. The Gln part is marked with a *>* accent. The Sr part is marked with a *>* accent.

This musical score page covers measures 232 to 235. The instruments and their parts are as follows:

- Vln. I:** Measures 232-234 are rests. Measure 235 contains a quarter note G4, a quarter note A4, and a quarter note B4.
- Vln. II:** Measures 232-234 contain sustained chords. Measure 235 contains a quarter note G4, a quarter note A4, and a quarter note B4.
- Vla.:** Measures 232-234 feature a melodic line starting with a *fff* dynamic, moving from G2 to G4. Measure 235 is a rest. A *p* dynamic marking is present below the staff.
- Vc.:** Measures 232-234 feature a melodic line starting with a *fff* dynamic, moving from G2 to G4. Measure 235 is a rest.
- Cb.:** Measures 232-235 are rests.
- Pno.:** Measures 232-234 are rests. Measure 235 contains chords in both hands.
- Dr.:** Measures 232-235 are rests.
- Bnr, Lga., Gung., Chl:** Measures 232-235 are rests.
- Wg:** Measures 232-234 are rests. Measure 235 contains a quarter note G4, a quarter note A4, and a quarter note B4.
- Gln, Sr:** Measures 232-235 are rests.

60

Musical score for measures 236-239, featuring the following instruments:

- Vln. I: Treble clef, measures 236-239.
- Vln. II: Treble clef, measures 236-239.
- Vla.: Bass clef, measures 236-239.
- Vc.: Bass clef, measures 236-239.
- Cb.: Bass clef, measures 236-239.
- Pno.: Grand staff (treble and bass clefs), measures 236-239.
- Dr.: Treble clef, measures 236-239.
- Bnr: Bass clef, measures 236-239.
- Lga: Bass clef, measures 236-239.
- Gung: Bass clef, measures 236-239.
- Chl: Bass clef, measures 236-239.
- Wg: Treble clef, measures 236-239.
- Gln: Treble clef, measures 236-239.
- Sr: Treble clef, measures 236-239.

The score includes various musical notations such as rests, notes, and dynamic markings (e.g., *fff*, *tr*, *f*, *mf*, *ff*).

This musical score page contains 13 staves for measures 240 through 243. The instruments and their parts are as follows:

- Vln. I:** Treble clef, measures 240-243 with notes and rests.
- Vln. II:** Treble clef, measures 240-243 with sustained chords and a *fff* dynamic marking.
- Vla.:** Bass clef, measures 240-243 with notes and rests.
- Vc.:** Bass clef, measures 240-243 with notes and rests.
- Cb.:** Bass clef, measures 240-243 with rests.
- Pno.:** Grand staff (treble and bass clefs), measures 240-243 with chords and arpeggios.
- Dr.:** Treble clef, measures 240-243 with a rhythmic pattern of eighth notes.
- Bnr:** Percussion, measures 240-243 with rests.
- Lga.:** Percussion, measures 240-243 with rests.
- Gung.:** Percussion, measures 240-243 with rests.
- Chl.:** Percussion, measures 240-243 with rests.
- Wg.:** Treble clef, measures 240-243 with notes and rests.
- Gln.:** Treble clef, measures 240-243 with rests.
- Sr.:** Treble clef, measures 240-243 with rests.



62

Musical score for measures 244-247. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr. The measures are numbered 244, 245, 246, and 247. The Vln. II part features a *fff* dynamic marking and a *tr* (trill) in measure 246. The Pno. part has a complex texture in measure 245. The Wg part has a melodic line in measure 246. The Sr part has a melodic line in measure 246.

the herald 63

248 249 250 251

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Dr.

Bnr

Lga.

Gung.

Chl

Wg

Gln

Sr

*fff*

*sfz*

**K**



64

This musical score page covers measures 252 to 255. The instruments and their parts are as follows:

- Vln. I:** Features melodic lines in measures 252, 253, and 254, followed by a dense tremolo in measure 254, and a melodic phrase in measure 255.
- Vln. II:** Plays sustained chords in measures 252, 253, and 254, with a *fff* dynamic marking.
- Vla.:** Remains silent throughout these measures.
- Vc.:** Remains silent throughout these measures.
- Cb.:** Remains silent throughout these measures.
- Pno.:** Provides harmonic support with chords in measures 252, 253, and 254, and a melodic line in measure 255.
- Dr.:** Plays a rhythmic pattern of eighth notes in measures 252, 253, and 254, with a melodic line in measure 255.
- Bnr, Lga., Gung.:** All three instruments are silent throughout these measures.
- Chl:** Plays a melodic line in measures 252, 253, and 254, with a melodic phrase in measure 255.
- Wg:** Plays a melodic line in measures 252, 253, and 254, with a melodic phrase in measure 255.
- Gln:** Remains silent throughout these measures.
- Sr:** Plays a melodic line in measures 252, 253, and 254, with a melodic phrase in measure 255.

INTRA-CONFLICT

65

horrific anger

The musical score for 'INTRA-CONFLICT' (page 65) features the following instruments and parts:

- Vln. I:** Measures 256-259. Measure 256 contains a dense tremolo. Measure 257 has a dynamic marking of *fff* and a hairpin crescendo. Measure 258 has a dynamic marking of *fff* and a hairpin decrescendo. Measure 259 has a dynamic marking of *fff* and a hairpin decrescendo. A box labeled 'L' is above measure 257.
- Vln. II:** Measures 256-259. Sustained chords with hairpins.
- Vla.:** Measures 256-259. Rests.
- Vc.:** Measures 256-259. Rests.
- Cb.:** Measures 256-259. Trills and chords.
- Pno.:** Measures 256-259. Chords and textures.
- Dr.:** Measures 256-259. Rests.
- Bnr:** Measures 256-259. Rests.
- Lga.:** Measures 256-259. Rests.
- Gung.:** Measures 256-259. Rests.
- Chl.:** Measures 256-259. Melodic lines.
- Wg.:** Measures 256-259. Melodic lines.
- Gln.:** Measures 256-259. Rests.
- Sr.:** Measures 256-259. Rests.

66

Musical score for measures 260-263. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. Measure 260 shows Vln. II with a *fff* dynamic and Pno. with a *mf* dynamic. Measure 261 shows Vln. I with an *arco* marking and Vln. II with a *fff* dynamic. Measure 262 shows Vln. I with an *arco* marking and Vln. II with a *fff* dynamic. Measure 263 shows Vln. I with an *arco* marking and Vln. II with a *fff* dynamic. The Pno. part features a *mf* dynamic in measures 261 and 262. The Cb. part features a *fff* dynamic in measure 263. The Bnr, Lga., Gung., Chl, Wg, Gln, and Sr parts are mostly silent or have light accompaniment.

This musical score page covers measures 264 to 267. The instruments and their parts are as follows:

- Vln. I:** Rests in all measures.
- Vln. II:** Sustained chords in measures 264 and 266, with a *fff* dynamic marking. Slurs connect the notes across measures.
- Vla.:** Rests in all measures.
- Vc.:** Rests in all measures.
- Cb.:** Active in measures 264 and 267, with a *fff* dynamic marking in measure 267. Measure 265 contains a whole rest.
- Pno.:** Active in measures 264, 265, and 266, with a *f* dynamic marking. Measure 267 contains a whole rest.
- Dr.:** Rests in all measures.
- Bnr.:** Active in measures 264, 265, and 266, with a rhythmic pattern of eighth notes. Measure 267 contains a whole rest.
- Lga.:** Active in measures 264, 265, and 266, with a rhythmic pattern of eighth notes. Measure 267 contains a whole rest.
- Gung.:** Active in measures 264, 265, and 266, with a rhythmic pattern of eighth notes. Measure 267 contains a whole rest.
- Chl.:** Active in measures 264, 265, 266, and 267, with a rhythmic pattern of eighth notes.
- Wg.:** Rests in all measures.
- Gln.:** Rests in all measures.
- Sr.:** Rests in all measures.

68

Musical score for measures 268-271. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Clh, and Sr. Measure numbers 268, 269, 270, and 271 are indicated above the staves. Dynamics include *fff* and *ff*. A key signature change to one flat is shown at the beginning of measure 271.



Musical score for measures 272-275. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. The Pno. part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics *fff* and *f*. The Cb. part has a melodic line with a *fff* dynamic. The Vln. II part has a sustained chord with a *fff* dynamic. The Vln. I part has a melodic line with a *fff* dynamic. The other instruments (Vla., Vc., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, Sr) are mostly silent or have minimal activity.

70

Musical score for measures 276-279, featuring the following instruments:

- Vln. I: Treble clef, measures 276-279.
- Vln. II: Treble clef, *fff* dynamic, measures 276-279.
- Vla.: Bass clef, measures 276-279.
- Vc.: Bass clef, measures 276-279.
- Cb.: Bass clef, measures 276-279, including a trill (*tr*) and *fff* dynamic.
- Pno.: Grand staff (treble and bass clefs), measures 276-279, including *ff* dynamic.
- Dr.: Treble clef, measures 276-279.
- Bnr: Percussion, measures 276-279.
- Lga: Percussion, measures 276-279.
- Gung: Percussion, measures 276-279.
- Chl: Percussion, measures 276-279.
- Wg: Treble clef, measures 276-279.
- Glh: Treble clef, measures 276-279.
- Sr: Treble clef, measures 276-279.





72

Musical score for measures 284-287. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Cfh, and Sr. The Vln. I part features a melodic line with trills and slurs. The Vln. II part has sustained chords with a *fff* dynamic marking. The Vc. and Cb. parts include trills and slurs. The Pno. part has complex chordal textures with trills. The Dr. part has a rhythmic pattern. The Bnr, Lga, Gung, Chl, Wg, Cfh, and Sr parts are mostly silent, indicated by rests.

Musical score for measures 288-291. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Clh, and Sr. The Vln. I part features a melodic line with dynamics *mf* and *ff*. The Vln. II part has a sustained chord with *ffff* dynamics. The Vc. part has a bass line with *ff* and *ffff* dynamics. The Cb. part has a bass line with *ffff* dynamics and trills. The Pno. part has a right-hand part with *ffff* dynamics and a left-hand part with chords. The Dr. part has a rhythmic pattern with *mf* dynamics. The Bnr, Lga., Gung., Chl, Wg, Clh, and Sr parts are mostly silent, with some rests and dynamics markings.

74

Musical score for measures 292-295. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr. The Vln. I part features melodic lines with dynamics *f* and *ff*. The Vln. II part consists of sustained chords with a *ffff* dynamic. The Vc. and Cb. parts have melodic lines with *ffff* dynamics. The Pno. part features complex chordal textures. The Dr. part has a rhythmic pattern with *f* and *ff* dynamics. The Bnr, Lga, Gung, Chl, Wg, Gln, and Sr parts are mostly silent, with some rests and dynamic markings.

Musical score for measures 296-299. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga, Gung, Chl, Wg, Gln, and Sr. The Vln. I part features a melodic line with dynamics *mf* and *p*. The Vln. II part consists of sustained chords with a *fff* dynamic. The Vc. and Cb. parts have rhythmic patterns with accents. The Pno. part features complex chordal textures. The Dr. part has a steady rhythmic accompaniment with dynamics *mf* and *p*. The Bnr, Lga, Gung, Chl, Wg, Gln, and Sr parts are mostly silent, with some rests and occasional notes.



76

Adagio

THE MOURN

This page of a musical score is for a section titled "THE MOURN" in Adagio, covering measures 300 to 303. The score is written for a full symphony orchestra and includes the following parts:

- Vln. I:** Melodic line starting at measure 300 with a *fff* dynamic.
- Vln. II:** Sustained chords, starting with *fff* in measure 300.
- Vla.:** Sustained chords.
- Vc.:** Melodic line starting in measure 302.
- Cb.:** Bass line with eighth-note patterns.
- Pno.:** Piano accompaniment with chords and arpeggios.
- Dr.:** Drum part with a steady rhythmic pattern.
- Bnr.:** Bassoon part with sustained notes.
- Lga.:** Clarinet part with sustained notes.
- Gung.:** Gong part with a single strike in measure 303.
- Chl.:** Clarinet part with sustained notes.
- Wg.:** Woodwind part with sustained notes.
- Gln.:** Guitar part with sustained notes.
- Sr.:** String part with sustained notes.

Measure 303 contains a rehearsal mark "N" and the title "THE MOURN". Dynamics include *fff* and *ff*.

This musical score page covers measures 304 through 307. The instruments and their parts are as follows:

- Vln. I:** Melodic line with notes in measures 304, 305, and 306, ending with a whole rest in measure 307.
- Vln. II:** Sustained chords in measures 305 and 306, with a dynamic marking of *fff*. Measure 307 contains a whole rest.
- Vla.:** Whole rests in all four measures.
- Vc.:** Whole rests in all four measures.
- Cb.:** Sustained chords in measures 305 and 306, with a dynamic marking of *fff*. Measure 307 contains a whole rest.
- Pno.:** Accompanying chords and textures in both staves. Measure 305 features a dynamic marking of *fff*.
- Dr.:** Sparse rhythmic patterns, including a snare drum hit in measure 307.
- Bnr, Lga, Gung., Chl, Gln, Sr.:** All instruments have whole rests in measures 304, 305, and 306. The Clarinet (Chl) and Trumpet (Sr) have notes in measure 307.
- Wg.:** Sustained notes in measures 304, 305, and 306, with a dynamic marking of *fff*. Measure 307 features a trill (tr) and a wavy line indicating a tremolo effect.



78

Musical score for page 78, measures 308-311. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr, Lga., Gung., Chl, Wg, Gln, and Sr. The Pno. part features a *fff* dynamic marking. The Cb. part includes a *tr* (trill) marking. The score is written in a key signature of one flat and a 7/8 time signature.

This musical score page covers measures 312 to 315. The instruments and their parts are as follows:

- Vln. I:** Treble clef, 5/4 time signature. Measures 312-315 show a melodic line with a fermata over measure 315.
- Vln. II:** Treble clef, 5/4 time signature. Measures 312-315 show sustained chords with a *fff* dynamic marking.
- Vla.:** Bass clef, 5/4 time signature. Measures 312-315 show a rhythmic pattern of eighth notes.
- Vc.:** Bass clef, 5/4 time signature. Measures 312-315 are mostly rests.
- Cb.:** Bass clef, 5/4 time signature. Measures 312-315 show a melodic line with a trill (*tr*) in measure 314.
- Pno.:** Grand staff (treble and bass clefs), 5/4 time signature. Measures 312-315 show chords and a melodic line in the right hand.
- Dr.:** Treble clef, 5/4 time signature. Measures 312-315 show a rhythmic pattern of eighth notes.
- Bnr.:** Percussion clef, 5/4 time signature. Measures 312-315 show a rhythmic pattern of eighth notes.
- Lga.:** Percussion clef, 5/4 time signature. Measures 312-315 are mostly rests.
- Gung.:** Percussion clef, 5/4 time signature. Measures 312-315 are mostly rests.
- Chl.:** Percussion clef, 5/4 time signature. Measures 312-315 are mostly rests.
- Wg.:** Treble clef, 5/4 time signature. Measures 312-315 show a melodic line with a fermata over measure 315.
- Gln.:** Treble clef, 5/4 time signature. Measures 312-315 are mostly rests.
- Sr.:** Treble clef, 5/4 time signature. Measures 312-315 show a melodic line with a fermata over measure 315.

80

Musical score for page 80, measures 316-319. The score is in 7/4 time and includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Pno., Dr., Bnr., Lga., Gung., Chl., Wg., Gln., and Sr. The score features various dynamics such as *rit.*, *fff*, *f*, and *ff*. Measure numbers 316, 317, 318, and 319 are indicated above the staves. A fermata is present in measure 319 for the Vln. II part.

320 321 *poco dim* 322 323 324

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Dr.

Bnr.

Lga.

Gung.

Chl.

Wg.

Gln.

Sr.

*fff*

*tr*

*ff*

*f*

*fp*

*fp*

## CHAPTER FOUR

### DEFINITIVE ANALYSIS OF *AGBAZANKPIVVICCO*

#### 4.1.1 Overview

This chapter looks at the relationship between the composer's creational processes and that of western contemporary composers and the reprocess of traditional African features as have been identified with the Kusasi traditional music of the *Samanpiid*. The chapter also gives a definitive analysis of *Agbazankpivvicco* taking the reader through a sectional description that gives a panoramic view of the piece. It is also supported with a diachronic tableau representing a skeletal view of the piece (Kongo, 2001) cited in (Miereku, 2012). Bent (1988) is of the view that musical analysis is the resolution of musical structure into relatively simpler constituent elements, and the investigation of the function of those elements within that structure.

Comparative analysis has been employed in comparing the music features in the *Samanpiid* music genre and *Agbazankpivvicco* composition which has proved the existence of Kusasi musical idioms with respect to *Samanpiid* festival in the work. Cook (1987), cited in. Musungu (2010) reiterates that, comparative analysis can be used to measure two types of music against each other without any form of theoretical explanation. In this work, the use of *Samanpiid* traditional music features identified, against Western music elements in the composition is ensured taking into account the retention of the Kusasi traditional idioms in the novel piece *Agbazankpivvicco*.

## AGBAZANKPIVVICCO

### 4.1.2 The Story

The Lion and the Wolf lived in a windy wood-locked country of birds. The Lion had two children and was living with them in a very big manor in one of the cities in the country and as a practice he leaves early in the morning from the house and returns late in the day leaving the two children under no one's care, searching for food for the family. The Wolf unlike the Lion had no child and had no better and permanent place of domicile. He moves all over the country to fend for himself and sleeps in tree buttresses, wherever the day ended.

On one of the days as each went out as a routine practice to search for the day's food, dejected as they were as the day had grown old yet no hope as to what to feed on, met for the first time beside a brook where birds meet for recreation. After a short interaction, the Wolf agreed to the Lion's proposal to live together in his house and to take care of his children since Lion had lost his wife. Though happy about this friendship their joy was not that complete since they had nothing to feed on. They were in fact, in a mood of serious mixed-feeling and were contemplating on how to get food.

A hunter was out for hunting at the same period and has seen an antelope out of shooting range. He tiptoed for some time to get the Antelope within range. The hunter fired at the antelope but missed it. He pursued it but could not find it any longer.



The Antelope unfortunately had no better direction for escape than to run-pass in front of these two new friends who chased and had him at a distant, killed him and in amusement run to the house. In fact that night was a festive night which was celebrated as such. Wolf was the happiest person that night as he was indeed overwhelmed at his new environment.

The arrangement has been that, Lion goes out every day to search for food whilst Wolf takes charge of the home. Whenever Lion is away, Wolf will systematize wrestling contest for the children, a game Lion usually comes to meet and enjoy.

Months later Lion delayed in his return and there was no food in the house, Wolf could not control his hunger and so in course of the wrestling contest dashed on one of Lion's children who was indeed looking very weak due to hunger, killed and feasted hurriedly on him. Whilst Wolf was on the attack, the other child of Lion desperately run out of the house and screamed for help. A bird passing by heard of it and quickly broke the sad news to the father. Lion roared and run back home in a wheezy mood.

No sooner had Wolf fled out of the house than Lion entered. After a confirmation of the sad news, roared in a dreadful anger and budged out to look for Wolf. He combed all over the area but could not find Wolf. Lion returned home in a terrifying anger and in deep sorrow to mourn his lost child. Since then, the Lion and the Wolf became worse enemies.



*Agbazankpivvicco* is a programme music based on Kusasi folktale: *Agbigim ne Azankoot yela* (The Lion and the Wolf), which I have expanded and recreated in the Kusasi musical traditions with the help of western compositional techniques and elements which have not affected the elements of Kusasi music tradition within the composition. The form of the entire music is Through Composed or Narrative. The piece is organized into six major sections. These include: the introduction (section 1), the expedition (section 2), the feast (section 3), some months later (section 4), the intra-conflict (section 5) and the lament (section 6).

**Introduction:** It starts from measure (1-50) with the rehearsal mark A. The introductory section consists of a prelude starting from measure (1-8), the presentation of characters; measure 9 to 45 and closes with a bridge to the next section from measure (46-50).

**The expedition:** This starts from measure (51-160). This section has been grouped into five sub-sections. These are: Solo search: (Bar 51-68), rehearsal mark B; the dialogue: bars (69-95) rehearsal mark C; hunter's fantasy: bar (96-116), rehearsal mark D; unfortunate escape: bar (117-134), rehearsal mark E; the happy return: bar (135-160), rehearsal mark F.

**The feast:** This depicts the family's Celebration over the abundance of food. It starts at bar 163 and ends at 191 with a rehearsal mark G.

**Some months later:** This section is made up of three sub-sections within measures 189 and 253. They include: The later expedition. Measure (192-199), Rehearsal mark H; the

**Bloody game.** Bars (100-250), Rehearsal mark J, and - the herald Bars (251-256), Rehearsal mark K.

**The intra- conflict:** This is the most edgy section of the composition. It takes care of the horrific anger contained within Bars 257 and 282 with rehearsal mark L and, the flight taking bars (283-302).

**The Lament:** This marks the end and the most mournful section of the piece. Lion returns despondently to mourn his dead child after the pursuit yielded nothing (Bars 303-324) Rehearsal mark N.

#### 4.2.1 Introduction

The first section of the composition is named introduction. As the name suggests, the Composer presents the stage which depicts a windy forest environment with sounds of birds and other wild life activities and, the various characters in the drama. It covers bars (1- 50).

**The prelude:** The first part of section 1, the prelude, is based on the main theme of the *Toko* ensemble which is the main theme performed by *Duuru*, the main instrument and is supported by Violin I. with variations within the section. The prelude begins from measure 1 and ends at measure 8. The windy forest environment runs through the full length of the work. This was created by the use of block chords on Violin II. This technique was used by Claude Debussy in his piano music. A clear example is his work:

*Cathedrale Engloutie* in 1910 (Fink & Ricci, 1975). Other wild sounds are heard on the local percussive instruments which casually give some supporting rhythms to the melody depicting the sounds of birds and other animals as shown by the excerpt in example 15.

The image shows a musical score for a piece titled "Agbazankpivvicco" by Nantwi Ebenezer K. The score is for a full orchestra and includes parts for Violin I, Violin II, Viola, Cello, Contrabass, Piano, Double Bass, and Bongo. The tempo is marked "Moderato (♩ = 120)" and the piece begins with a "prelude". The score is divided into sections: "prelude", "INTRODUCTION", and "NANT WI EBENEZER K.". The piano part features a prominent melody with a red slur over it. The bongo part has a rhythmic pattern with a red slur. The score is written in 4/4 time and includes various musical notations such as dynamics (mp, ff), articulation (accents), and phrasing slurs.

**Musical Example 15. Introduction of the stormy forest**

**Introduction of characters:** The characters in the composition are introduced from bar (9-45) with the last five bars (46-50) of the introductory section serving as a bridge to the next section. The music at this stage introduces first, the Children of Lion on Viola (bar 9-13); followed by Lion on Contrabass (14-22); then the Wolf on Violin Cello (23-31) and then the Hunter, a minor character in the drama is introduced from measures (32-35) on *Wiig*.

All the characters after the individual introduction were presented together between measures 36 and 45 as shown by the excerpt in example 16.

The image shows a musical score for measures 36 to 45. The score is for a full orchestra and includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Piano, Drums, Bongo, and Conga. The tempo is marked 'Allegro (♩ = 120)'. The score includes various dynamics such as *fff*, *f*, *mp*, and *ff*. There are also markings for 'benz' and '2'. The score is numbered 10 at the top left.

Musical Example 16. Introduction of characters

The presentation of characters is made with the *Toko* melody in theme and variation from measure 9 to 39 with the violin I performing in G anhemitonic pentatonic whiles *Duuru* and *Wiig* perform a retrograde of the melody in C anhemitonic pentatonic (9 to 12); from measure 13 to 16 the melodic instruments mentioned in this section join together to perform the retrograde with violin I in G anhemitonic pentatonic with the others in C anhemitonic pentatonic; from measure (17-26) violin I and *Wiig* perform the melody in G

and C anhemitonic pentatonic respectively, while the *Duuru* does a retrograde in C anhemitonic pentatonic. Measures (27–31) present Violins I, *Duuru* and *Wiig* performing the *Toko* melody still in the keys as found in bars (17-26). From measure (32-36), a minor character – the hunter – is presented with a popular Akan hunters' folk tune *Dedende Kwao ei* performed by *Wiig* in C anhemitonic pentatonic in a walking pace. This was followed by the presentation of all the characters from bar (37–39). At the concluding part of the introductory section, the composer presents a new theme, the *Benzoya* musical type from bar (40–45) in a stepwise modal modulation- the movement of a given mode from one tonal center to another (Fink, R. and Ricci, R., 1975). In this work, the composer modulates from C through D and to E anhemitonic pentatonic. From this point the music migrated into quartal duodecad sonority starting from D with the chord fading into an enigmatic scale with its mirror inversion on Piano. This is found within measures 46 and 50 and serves as a bridge between the introduction and the expedition sections.

#### 4.2.2 Music Structure and Features

**Tonality-** Though the work is an atonal music, the introduction section uses the following tonal centers:

Prelude–Bars (1-8) in C (C anhemitonic pentatonic)

Introduction -Bars (9-12) in G and C anhemitonic pentatonic

Introduction-Bars (13-45) in C anhemitonic pentatonic

**Melodic contour, range and intervals-**The melodies flow horizontally in steps, thirds and fourths, and ranges between D4 and C5 which is similar to the Kusasi Traditional

Music features. It uses the statement and an answer pattern which is similar to a call and response pattern.

**Phrases**–The musical phrases are quite short with the longest not exceeding two bars.

**Musical instruments**–The prelude uses the *Duuru* (local violin), *Benere* (Gourd drum), *Lunga* (Hourglass drum), *Gungon* (Barrel drum), *Chiala* (ankle rattle), *Wiig*, (notched horn), *Galawn* (bells), *Siar* (maracas) and Violin I and II. The Violin I, which is western instrument, combines well with the *Duuru* in performing Kusasi melodic idiom.

**Rhythmic patterns and Time**– The rhythmic pattern of this section of *Agbazankpivicco* relates closely to Kusasi tradition. This section also uses common time but ends in a compound quadruple time within bars 49 and 50.

**Harmony**– This section is characterized by unison typical of Kusasi musical tradition. Unlike the Kusasi traditional harmony, overlapping melodic lines result in involuntary harmonies as a result of the use of some Western and Twentieth century devices which do not conform to strict Western harmony. Example: from bar (9-12) and between bar 18 and 24.

**Tempo**–Performance speed ranges from moderate (108 crotchets per minute) to fast which is within that of Kusasi folk music. Nevertheless, the introduction of the hunter is made by using both Kusasi and Akan hunter's folk music presented in a performance



speed of *andante*, depicting the movement of a hunter in action. This is a feature of Bi-Musicality which I term as Intra-African Bi-Musicality (fusion of two or more different African music cultures).

**Western and Twentieth Century Music Features**– Western features that have been used in this introductory section include notation, piano and strings accompaniment, tempo marks, dynamics and many others. Some twentieth century features used in this section include duodecad, enigmatic scale, retrogrades etc. These elements have contributed in enhancing the Kusasi *Samanpiid* musical idiom in this section.

#### 4.2.3 The expedition

This section starts from bar (51-160) and consists of the solo search, the dialogue, the hunter's fantasy, the unfortunate escape and the happy return.

**The Solo search:** This opens the expedition section and is marked with rehearsal letter B. It presents the wolf (cello) and the lion (contrabass) on their individual search for food from measures (51-60) and (61-68) respectively, with *gooje* melody performed on violin I, *duuru* and *wiig* in an overlapping call and response form which is usual of the Kusasi musical tradition. Piano is seen throughout the music providing background sound depicting tension, conflict or relief.



**The dialogue:** Following the Solo search is the dialogue. This sub section presents an encounter between Lion and Wolf resulting in an intimate destiny of the Wolf from a wonderer to a house keeper. This starts from measure (69- 95) and is marked with rehearsal mark C. The last five bars of this sub-section is a bridge to the next sub-section and are in duodecad sonority on piano.

**The hunter's fantasy:** The dialogue is ensued by the *hunter's fantasy* which begins from measure 96 to 116 with the rehearsal mark D. A hunter on a hunting expedition misfired at an antelope. The sub-section uses the *Yawn* music (Kusasi hunter's music) from bar 96 to 101 and *Dedende Kwao ee* (an Akan hunters' folk tune) also continues from bar 102 to 113. The last three bars (114-116) demonstrate the climax of the shooting action of the hunter which is in the duodecad sonority starting on C2.

**The Unfortunate Escape:** On its escape, the antelope loped into the hands of Lion and Wolf which I describe in the work as the *unfortunate escape*. This second but last sub-section of the expedition (*unfortunate escape*) begins on the 117th measure and ends on the 136<sup>th</sup> measure with the rehearsal mark E. The popular Akan *Adowa* rhythm is used as the background in representation of the antelope (*adowa*). This stage of the composition marks one of the tensed scenery in which the antelope had to run for his dear life while the two new friends (Lion and Wolf) had to chase it for food for the family. This situation was created by block chords, duodecad technique, trills, glissando and other articulations as well as other western compositional devices. This is shown in the excerpt in example 16.

A musical score for a piece titled "Unfortunate escape". The score is for a full orchestra and includes parts for Violin I and II, Viola, Violoncello, Contrabass, Piano, Drums, Trombones, Trumpets, Clarinets, Flutes, and Bassoon. The tempo is marked as quarter note = 120. The score is in 4/4 time and starts at measure 117. The title "Unfortunate escape" is written in green above the first staff. The score features various musical notations including dynamics (e.g., *accel*, *mf*), articulation (e.g., *tr*), and performance instructions (e.g., *wood*, *br*). The score is divided into measures 117, 118, 119, and 120.

**Musical Example 16. The unfortunate escape.**

**The Happy return:** Closing the expedition is the 'Happy return' which starts from bar 137 to 162) with a rehearsal mark F. It opens a happy moment for the two friends within which they express their joy after trapping the poor antelope as they run back to the house of lion to feast on it. The *Toko* music, variation 2 is used as background music. The music is presented in call and response juxtaposed with their mirror inversions on piano from measure 137 to 147 and a retrograde from 148 to 158. The last four measures of this section 159 to 162 is a bridge in duodecad sonority starting from G which links up this section to the third section.

#### 4.2.4 The Feast

This section depicts the family's celebration over the abundance of food. It starts from bar 163 and ends at bar 191 with a rehearsal mark G. At this stage, I created excitement by the use of polyrhythm as I used *toko*, *lonse*, *yawn* and *benzoya* rhythms. The tempo at this stage is fast and the section looks more polyrhythmic depicting the true feature of Kusasi folk music at the peak of the *Samanpiid* festival. Polyrhythm is a musical texture in which two or more different rhythmic patterns are juxtaposed. This was used in Beethoven's third symphony and in Brahms's violin concerto. In this work I also used it by the use piano, *duuru*, and the percussive instruments as shown in example 17 below.

The musical score for Musical Example 17 consists of five staves, each representing a different instrument or voice part. The score is marked with a rehearsal mark '166' at the beginning of each staff. The instruments are: Pno. (Piano), dr (Drums), bnr (Bnr), Iga. (Iga.), and gung. (Gung.). The Pno. staff uses a treble clef and shows a complex rhythmic pattern with eighth and sixteenth notes. The dr staff uses a treble clef and shows a similar complex rhythmic pattern. The bnr staff uses a common time signature and shows a rhythmic pattern with eighth and sixteenth notes. The Iga. staff uses a common time signature and shows a rhythmic pattern with eighth and sixteenth notes. The gung. staff uses a common time signature and shows a rhythmic pattern with eighth and sixteenth notes. The score is polyrhythmic, with different instruments playing different rhythmic patterns simultaneously.

Musical Example 17. Polyrhythmic

#### 4.2.5 Some Months later

This section consists of the latter expedition, the bloody game and the herald.

**The latter expedition:** This portion is a brief, depicting the Lion going out alone to search for food for the family after some months (Bar 192 to 199). This employs the *lonse* music at a walking pace and is marked with the rehearsal mark H.

**The bloody game:** This portion of the section depicts wrestling contest between Lion's children organized by Wolf whenever Lion is on gathering expedition which ended in Wolf killing one of Lion's children. This begins from measure (200 to 250). The music at this stage employs the Fibonacci technique in the early sixteen measures. This is a series of numbers that reads 1, 1, 2, 3, 5, 8, 13, 21, etc. Fibonacci series was discovered by the thirteenth century Italian mathematician Leonardo Fibonacci and was used by Bela Bartok in a sequence as presented below:

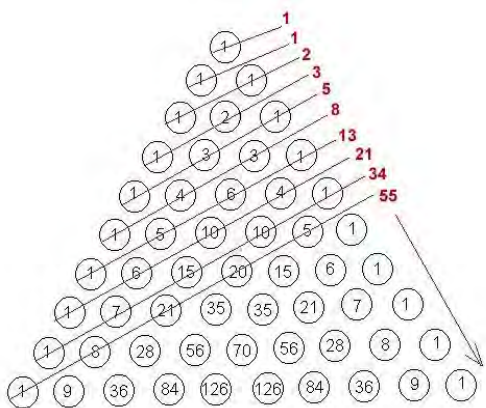


Figure 8. The Fibonacci sequence

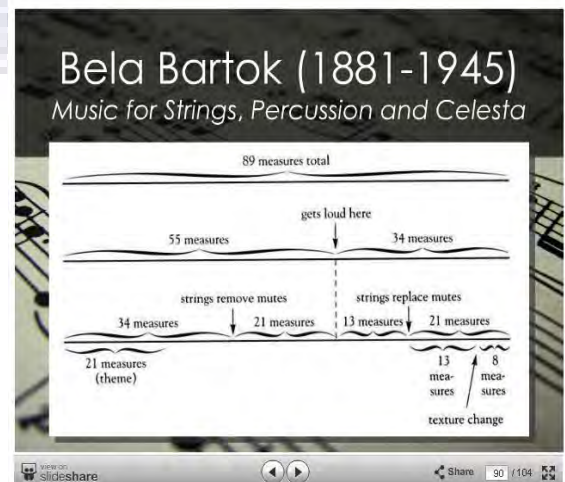


Figure 9 How Bartok Used Fibonacci sequence

In the work, the Fibonacci series was used metrically and in a retrograde (reversal) form as: (8, 5, 3, 2, 1, 1) from measure 200 to 215, as shown in the excerpt below.

A musical score excerpt for measures 200 to 215. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Violin II (Vln II), Viola (Vla), Violoncello (Vc), Contrabasso (Cb), Piano (Pno), Drums (Dr), Bass (Bss), Leggiero (Legg), Gong, Cymbals (Cyl), and Woodwinds (Wg). The score shows various rhythmic patterns and dynamics across these instruments. The time signature changes from 3/4 to 5/4 and back to 3/4. The key signature is one flat. The score is annotated with measure numbers (200, 205, 207, 208) and includes performance markings such as accents and slurs.

**Musical Example 19. How the composer used Fibonacci sequence in the work**

At this stage of the composition I used the yawn rhythm in a call and response pattern performed on viola. This depicts attack and defense tactics exhibited by the wrestlers.

The unfortunate bloody attack by the wolf is experienced from measure 216 to 250.



Much tension is created through the use of varied articulations, pyramidal chords and cluster chords.

**The herald:** The herald marks the end of this section. It opens from measure 251 to 256 with the rehearsal mark K. This stage presents a bird that after hearing the sad and unfortunate incident carried the news to Lion who was still in the bush gathering food for the family. The *gooje* melody is employed on *duuru* in D anhemitonic pentatonic whiles the other melodic instruments are heard in C in the same mode with piano performing some intermittent block chords as shown in the excerpt below.

The image shows a musical score for an orchestral or chamber ensemble. The score is for measures 249 to 252. The instruments listed on the left are: Vln. I, Vln. II, Vla., Vc., Cb., Pno., dr., bnr., lga., gung., chl., wg., gln., and sial. The key signature is one flat (B-flat), and the time signature is 4/4. A rehearsal mark 'K' is placed above measure 251, with the text 'the herald' written next to it. The score features various musical notations including block chords, slurs, and dynamic markings like 'fff'. The piano part (Pno.) shows intermittent block chords. The woodwind and string parts have specific melodic lines. The number '63' is written at the end of the first staff.

**Musical Example 20. Duuru in D anhemitonic pentatonic (Bitonality)**

**4.2.6 The Intra-conflict**

This section exposes the furious anger of Lion after hearing the sad news (rehearsal mark L) and the flight of Wolf when the alarm was blown (rehearsal mark M). This section covers bars 257 to 302 and is the most tensed section of the work.

**The horrific anger:** This marks the opening of the fifth section. It depicts the emotional trauma on hearing of the news and the dreadful anger in which he was, on his return home. These effects were created through the use various techniques like the use of articulation devices, melo-rhythmic and rhythmic ostinati and expression symbols. This portion of the section begins from measure 257 to 282 with the last four bars serving as a bridge in quartal duodecad sonority linking the horrific anger to the flight.

**The flight:** This part of the fifth section continues from 283 to 302. It employs similar techniques as in the horrific anger. In addition to that, I used the *Toko* theme, variation 2 performed in a call and response between *duuru* and violin in D and C anhemitonic pentatonic respectively. This was done using durational scale. I also employed bimetric texture at bar 294. These can be found in the excerpt in example below.



Musical Example 21. Bimetric texture

#### 4.2.7 The lament

This marks the last section of the novel piece *Agbazankpivvicco*. This section begins at measure 303 to 324 with the rehearsal mark N. This section made effective use of metrical modulation and expressive dynamics. It portrays the disappointment resulting from the fruitless pursuit mounted by Lion on Wolf and the subsequent sorrowful return by Lion to mourn his dead child. The sorrowful effect was created through experimentation and the use of the various compositional devices and the use of the Kusasi *bambam* music and the adoption of Ephraim Amo's popular akan funeral dirge, *Kwasi fori*, creating an intra-cultural and inter-cultural effect within the novel composition.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This study is mainly centered on the need for a notation for African traditional music. The emphasis has been on-going for oral tradition to document and also think of the possible means of extending the traditional work which is almost facing the threat of extinction to befit the international standards or contemporary world and it helps sustain the continuity of *Samanpiid* traditional music in the selected communities and other musical traditions of the Kusasi people in general. It also draws conclusions based on the research findings and makes recommendations that hope to assist contemporary music composers who would like to explore traditional African and Western conventional musical idioms to compose in contemporary setting.

#### 5.1.1 Summary

The study was set to find out the traditional Kusasi musical features that could be used in art music. It identified contemporary art style devices and compositional techniques and used the *Samanpiid* music as a model for creating conceptual guidelines to compose a musical piece in a 21<sup>st</sup> century style. As one of the objectives of the study, I purposed myself to add to the repertoire of resources of Ghanaian Creative Art Education: away of popularizing and sustaining Kusasi Traditional Musical Idioms among Ghanaian communities. This is a true confirmation to the opinion of Herbst, Zaidel-Rudolph and Onyeji (2003) cited in Onyeji and Onyeji (2003), that: the reason for composing traditional music is not merely for the self-recognition or aggrandizement, but to build

and contribute to the rich repertoire of music that exists with a social, artistic and cultural reference.

Again, critical evaluation should be very strong in the African performance locale; aesthetic aspiration, the spirit of evaluating and the ability to judge aesthetically the artistic quality of a performance must be indoctrinated into the children whilst they are young in order that the continuity of our cultural values are guaranteed. Composers are advised to take traditional music such as *Samanpiid* music to the level that would be appreciated by many people through the recording and extension of the documented music and the performance of the music as well.

The researcher used Akuno's CI model of creativity, syncretic approach, and bi-musicality, as framework of thought for the study. The accommodation theory on convergence was used in bringing together the researcher's musical experiences, cultural musical beliefs and changes that came up while composing *Agbazankpivicco*. The researcher's exposure to different cultural contexts stirred all these. The theories brought these aspects together in order to come up with a fusion that assisted in composing *Agbazankpivicco* while sustaining the Kusasi Traditional Musical Idioms.

The theory on convergence was also used to bring together the Kusasi and Western music materials that were isolated for use in the *Agbazankpivicco* thus relating parts of the works in Kusasi idioms, collection of *Samanpiid* tunes making meaning of the

compositional elements in context, and the synthesis of the Kusasi and Western musical elements that resulted in the *Agbazankpivvicco* composition.

Kusasi conceptualization of musical sounds as speech surrogate does not always associate conventionally with the tonal inflections of the language. This is seen in the musical analysis where some of the melodic lines, long and short notes set to the texts do not march with the tonal inflections of the language. The change in the song text shows the control of some unaccepted behaviors in the community and makes it more recreational and sometimes incidental. It has been revealed in the study that *Samanpiid* song texts portray the supremacy and the indispensability of the group. Most of the texts are philosophical as euphemistic structures are commonly used. This contrasts the current song texts which are easily understood. The texts of modern *Samanpiid* songs are on moral themes. Repetition and rhyming features are fully utilized in *Samanpiid* song text. The texts analysis has also brought to light other themes such as heritage, identity, morality, provocation and recreation.

The research instruments used for data collection comprised interviews, participant observation, documentary search and the use of modern musical composition resources (computer and music soft-wares: Finale and Cubase). The study also used both the descriptive and creative designs that explored qualitative aspects. The descriptive phase involved the use of purposive sampling method to identify traditional musicians for interview. They also performed the various *Samanpiid* folk music which were video-and-audio recorded, transcribed and classified. Twenty-three music types were collected. The

*Samanpiid* folk music were analysed to identify the inherent features such as melody, rhythm, meter, text, form, harmony, and tempo which were isolated for use in the composition. The selected music reflected closeness to the various sections of the *Agbazankpivvico*.

The study also reveals that fusing other cultures like that of the Western classical musical tradition is not detrimental to the *Samanpiid* music. All these can be identified in the analysis of *Agbazankpivvico*. The composition is consistent with the *Samanpiid* musical features and the traditional idiom is felt as the music communicates effectively.

### 5.1.2 Findings

The research reveals the following:

- The Kusasi traditional music performed during the *Samanpiid* festival is polyrhythmic in nature with melodic instrument using the pentatonic scale in different modes.
- The *Kpeem* creates the music but acceptance and ownership rest on the community. That is, among the Kusasi people traditional music is communally owned.
- Music for rituals must be performed in its natural and pure state free from improvisational techniques when used for that purpose.
- The Kusasi musical form is usually call and response with relatively short phrases.

- The Kusasi traditional music performed during the Samanpiid festival is rhythmically and metrically complex.

### 5.1.3 Conclusion

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

Based on this study, it is pertinent to suggest some of the areas that need further investigation namely:

The various musical types identified and discussed in this work such as

- *Benzoya, Jengo (jewn), Bambam, Gooje, Yawn, Toko, lonse ensembles* etc. provide a basis for separate in-depth study in these areas.
- The contemporary influences on the performance of these musical genres mentioned are areas of concern which could further be investigated.
- Patterns, rhythms, ideas, and harmonies of Samanpiid genre can be adopted into contemporary compositions such as film music, etc.

*Samanpiid* music really gives these selected communities cultural identity. It has projected the ideals and the aesthetic achievements of the society. The rhythmic vocal music constructed in short melodic patterns and which is characterized by repetitive texts and by their rich instrumental accompaniment has demonstrated a higher degree of

adaptability to current compositions. It is the hope of many that the composers will continue to compose new songs to suit the contemporary and leave a rich legacy to posterity.

Furthermore the *Samanpiid* musicians consider the traditional function of the music that is composed to match the *Samanpiid* idiom in which the songs are performed. Therefore, compositions in traditional aspects have the aim of delivering messages or saying something edifying, rather than the usual melodies, harmonies, timbres and rhythms as in Western musical tradition (Agawu, 2003). The stated model may assist art music composers to create traditional music that is functional in various Kusasi idioms. Art musicians need to acknowledge the community from which the music is derived, occasion for the music, find out the musical features involved to maintain the idiom and then create their music consistent with the tradition of the community in question.

The study proposes a guide to assist art musicians who compose using traditional idioms. Another model that the researcher used when merging traditional music elements and Western classical music is explained as traditional music is 'Culture' and Western music is 'Information'. The merge results in a new entity, a hybrid which is 'Creativity'; a new musical creation of contemporary art songs. Culture is the local idiom inherent in the traditional music of a community; and Information consists of the Western classical music elements and compositional techniques that are acquired knowledge. Composers need to create their music with a traditional function in mind to maintain the idiom.



Therefore, the traditional music features have to be highlighted and employed to validate melodic, rhythmic and textural elements of the borrowed music. These together with the Western music elements will give the composition form in contemporary style. The result will be Creativity, an amalgam at the point of convergence between Culture and Information. Akuno (2001), stating the matter differently says, it is a result of relationships as well as an expression between man, the society and the environment. It is found in one's total existence including relationships, perceptions and aspirations.

#### **5.1.4 Recommendations**

The study has unearthed new and accumulative knowledge about the music of the Samanpiid festival. The recent changes observed in the Kusasi genre have been discussed as compositional innovations that could be introduced in other musical genres in Bawku traditional area and the Kusasi communities in general. Composers and ethnomusicologists should team up to look for and compose neo-classism of African traditional music to fit this contemporary composition. This will promote and sustain the lost music in our oral tradition as well as maintain the dignity of our culture. Similarly, *Samanpiid* music makes available some significant linguistic materials which would be beneficial when proper attention is given to them. Some of them have been documented to enable teachers to use them as educational materials for formal instruction in the classroom.

The materials are very important and could be introduced as materials in the music aspect of the creative arts in the current Educational Reforms. It is accessible since practical

experience involved in it can be a right music source for classroom use. Ethnomusicology has an important task, indeed an important mission of providing a body of musical knowledge that can be drawn on as much by artists-composers, performers, dancers, producers as by scholars and educators who have to plan educational program and collect and arrange curricular materials for the teaching of African music. It is also a challenge to contemporary art musicians to achieve the characteristics of showing the uniqueness of African music. They should rather try to adopt some of the African musical language and its idioms.

The real pitch organization in terms of how notes are ordered in units of structure and the intervals that clarify relationship should be utilized instead of just tapping the scales involved for compositions. It dawns on art composers to acquaint themselves with the principles of pattern formations and a sense of logic that underlies the various tonal procedures of our music in general and *Samanpiid* in particular. The rehearsal system introduced in the learning of *Samanpiid* songs and instrumental playing could also be adopted in other musical genres for the purposes of acquiring performance skills, and then, maintaining and improving standards.

Improving standards may include creation of more tunes to increase the repertoire of the *Samanpiid* group and access every opportunity for self-development and enlightenment. Finally I recommend the organization of *Samanpiid* musical competition among the local organization to enhance beauty in addition to making it attractive to the youngster who

will fully participate. Indeed, my focal aim of this work, putting aside the programme requirements of the University, is to contribute to Ghanaian Educational Resources.



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## APPENDIX A

### Transcriptions of Music Selected For Analysis

#### Toko dance ensemble

**Moderato** ♩ = 100 **Toko Theme**

Chiala  
Sial  
Wiig  
Uholaton  
Dours

**Allegro** **Toko Variation 1**

Chiala  
Sial  
Wiig  
Voice  
Dours  
Chla  
Sial  
Wiig  
voe  
Dru

Bo-ko Na - ba A-si - gi-re Nab' te-taa - re A-si - gi-re Bo-ko Na - ba A-si - gi-re

Bo-ko Na - ba A-si - gi-re



### Lonse dance ensemble

**Allegro** **lonse**

lunga 1  
lunga 2  
gungun 1  
gungun 2

lga. 1  
lga. 2  
ggn. 1  
ggn. 2

### Gooje ensemble

**Allegro** **gooje**

siaris  
Sial  
Duuru.  
solo

Ku-sa - se Na ba A-bu-gra - go

sr.  
sl  
Duuru.  
solo

A-zo-ka Na-ba te-ta-re Na-ba te-ta-re Na-ba te-ta-re

**Benzoya ensemble**

**Allegro**      **benzoya**

The musical score is arranged in two systems. The first system includes parts for wiiga (treble clef), lun (soprano), lunga (alto), benere 1 (tenor), and benere 2 (bass). The second system includes parts for wga (treble clef), lun (soprano), lga (alto), bnr 1 (tenor), and bnr 2 (bass). The tempo is marked 'Allegro' and the time signature is 4/4. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A blue watermark is visible at the bottom of the page.

### Bambam music

**Moderato** **bambam**

ornament ai eee! \_\_\_\_\_

solo O bu ga sa ma Bok Nab bu ga sa ma Bok naba bu ga sa ma a ma ta na make ne

chorus

5 ornament ai ccc! \_\_\_\_\_

5 solo chorus

chr chorus

O bu ga sa maa \_\_\_\_\_ Bok Naab bu ga sa ma a ma ta na ma ke

### Yawn ensemble

**Allegro** **Yawn**

wii g 1

wii g 2

galawn 1

galawn 2

w g 1

w g 2

glwn 1

glwn 2



## APPENDIX B

### Other Musical Traditions

#### Jasa ensemble

**Bisa Jasa**

Duuru  
Chiala  
Siar 1  
Siar 2  
Dur.  
Chl.  
Sr. 1  
Sr. 2

#### Damba ensemble

**Damba**

Lunga 1  
Lunga 2  
Gungon 1  
Gungon 2  
Lga. 1  
Lga. 2  
Ggn. 1  
Ggn. 2

### Tora ensemble

Musical score for Tora ensemble in 6/8 time. The score consists of four staves: Lunga 1, Lunga 2, Gungon 1, and Gungon 2. The title "Tora" is written in green above the first staff. The music features a mix of eighth and sixteenth notes with rests.

### Adowa ensemble

Musical score for Adowa ensemble in 6/8 time, marked "Allegro". The score consists of ten staves: Dawuro, Donno 1, Donno 2, Apentema, Petia, Atumpan, dwr, dno 1, dno 2, apm, pta, and atmpn. The title "Adowa music" is written in green above the first staff. The music features a mix of eighth and sixteenth notes with rests. A watermark of the University of Education, Winneba is visible in the background.



**APPENDIX C**  
**INTERVIEW GUIDE**

**For Chiefs and Opinion leaders**

1. Name .....
2. What is the origin of the *Samanpiid* festival?
3. Do you celebrate the festival with music?
4. What type of music is performed during the celebration?
5. Do you have special instrument for a particular type of music?
6. Which are the names of the instruments used in each of the musical types mentioned
7. How do your musicians acquire their musicianship?
8. How does a musician create or compose his music?
9. Who owns the music?
10. What role does music play in the *Samanpiid* festival?

**For Musicians**

1. Name.....
2. What is the name of your group?
3. Which type of dance or music do you perform?
4. How do you create your music?
5. How do you acquire your musicianship?
6. How often do you recruit and train your members?
7. Mention some other types of music performed in your community?
8. What major role do you think the music you make play *Samanpiid* in the festival and in the lives of the people?

## APPENDIX D

### Work Plan

DATE	DESCRIPTION OF ACTIVITY
12/07/2012	1 <sup>st</sup> Visit to Bawku-naaba's palace. (Introductory visit).
25-31/07/2012	Interview with Bawku-naaba the Opinion leaders.
30/10/2012	Participant of the Samanpiid festival at Bawku.
12 /11/2012	Visit to Boya I Dance Troop.
26/11/2012	Visit to Bazua Dance Troop.
09/12/2012	Visit to Tempane Dance Troop
07/01/2013	Visit to Zawse 44 Dance Troop
25/02/2013	Visit to Department of Music Library, U.G. Legon
21-23/03/2013	Visit to Department of Music Library, UCC. Cape Coast.
01-30/04/2013	Visit to Osagyefo Library, UEW, Winneba.
02/05/2013- 21/08/2013	Writing of the Report.
30/11/2013- 23/04/2014	First & Second Draft sent to Supervisor.
07-14/08/2014	Final Draft sent to Supervisor.
19/08/2014	Submission of Thesis to HOD.

## APPENDIX E

### List of Music recorded

Type of Music	Tradition
<i>Gooje</i> Ensemble	Kusasi
<i>Toko</i> Ensemble	Kusasi
<i>Lonse</i> Ensemble	Kusasi
<i>Bula</i> Ensemble	Kusasi
<i>Yawn</i> Ensemble	Kusasi
<i>Jengo</i> Ensemble	Kusasi
<i>Bambam</i> Ensemble	Kusasi
<i>Kenkanke</i> Ensemble	Kusasi
<i>Benzoya</i> Ensemble	Kusasi
<i>Kuloon</i> Ensemble	Kusasi
<i>Bungirise</i> Ensemble	Kusasi
<i>Diere</i> Ensemble	Kusasi
<i>Goo</i> Ensemble	Kusasi
<i>Siar</i> Ensemble	Kusasi
<i>Long'piad</i> (Talking drum)Borrowed	Kusasi
<i>Waawaa</i> music	Kusasi
<i>Tora</i> ensemble	Dagamba
<i>Damba</i> Ensemble	Dagamba
<i>Jasa</i> music	Bisa
<i>Zekula</i> Music	Bisa
<i>Mosi</i> dance	Mosi
<i>Bimoba</i> Dance	Bimobas
<i>Adowa</i> ensemble	Akans

## APPENDIX F

### Pictures of Samanpiid



Talking drummer sounding the herald.



The procession to durbar grounds



Sub Chiefs in procession to pay homage to the Bawku Naaba



Wa'ad Naaba displaying his dancing skills



Yawn dancers in action





**Bawku Naaba and Elders seated at the durbar grounds**



**Lung'piad player sounding the talk**



**Bisa Jasa dancers in action**



**Mosi dancers paying homage to *Bawku Naaba***





**The UpperEast Reg. Min. and his Team. Elders processing to welcome the Team**



***Toko dancers in action***



**Damba dancer in action Mosi dancers on the move**

## APPENDIX G

### DIACHRONIC TABLEAU OF FAGBAZANKPIVVICCO

MAIN SECTION	INTRODUCTION			THE EXPEDITION				
<b>Sectional Title</b>	Prelude	Introduction of Characters	Bridge	Solo Search	The Dialogue	Hunter's Fantasy	Unfortunate Escape	Happy Return
<b>Metrical modulation</b>	4/4,	4/4, 6/8	4/4, 12/8	4/4	4/4	6/8, 4/4 (Bimetric)	4/4 4/4, 6/8	4/4
<b>Rehearsal letters</b>	A Bars 1-8	A Bars 9-45	A Bar 46-50	B Bars 51-68	C Bar 69-95	D Bar 96-116	E Bars 117-136	F Bars 137-162
<b>Modal modulation</b>	C pentatonic	G and C pentatonic: (Bitonality) C, D, E pentatonic: progression: Against C	E pentatonic and C pentatonic	C pentatonic to C&G pentatonic (Bitonality) to C pentatonic to C&D pentatonic (Bitonality) alternating.	C pentatonic, C, D pentatonic (Bitonality) C pentatonic	C pentatonic and G pentatonic (Bitonality) C pentatonic and D pentatonic (Bitonality) C, D and G pentatonic (Tritonal)	C pentatonic and D pentatonic (Bitonality)	
<b>General dynamic trend</b>	<i>mp-mf-f-fff</i>	<i>p, mp mf, f, ff, fff, fff</i>	<i>ff- ffff- f</i>	<i>f-mp-mf-mp-mf fff-fff-fff-fff ff-mf-mp-p</i>	<i>fff-mf-fff-mf-f-ff-fff-ff-fff-fff-mf-fff-ff-f-p-mf</i>	<i>fff-ff-fff-f-fff-ff-ffff-</i>	<i>fff-ff-fff-ff-fff-fff-fff</i>	<i>fff-fff-f-fff-fff-f-fff</i>
<b>Tempo modulation</b>	Moderato (♩=108) Allegro (♩=120)			Moderato	Adagio		Allegro	
<b>Actual time</b>	17 sec	2:13 sec 1:56 sec	2:26 sec 13 sec	3:04 sec 38sec	4:09sec 1:05sec	5:43sec 1:34sec	6:47 sec 1:04sec	7:41 sec 54sec
<b>Running time</b>	0-17 sec	17 sec-2:13 sec	2:13 sec-2:26 sec	2:26 sec-3:04 sec	3:04sec-4:09sec	4:09sec-5:43sec	5:43sec-6:47sec	6:47sec-7:41sec

MAIN SECTION	THE FEAST	SOME MONTHS LATER			INTRA-CONFLICT		THE MOURN
<b>Sectional Title</b>	The Feast	Later expedition	The bloody game	The herald	Horrific anger	The flight	The mourn
<b>Metrical modulation</b>	4/4	4/4	8/4-5/4-3/4-2/4-1/4-1/4 (Fibonacci) 4/4; 9/8,6/8	4/4	4/4	4/4, 7/8	9/8-7/8-5/8-3/8-1/8 (Regular metrical modulation) 5/4,4/4
<b>Rehearsal letters</b>	G Bars 163- 191	H Bars 192-199	J Bars 200-250	K Bars 251-256	L Bars 257-282	M Bars 283-302	N Bars 303-324
<b>Modal modulation</b>	C pentatonic and D pentatonic (Bitonality)	C pentatonic and D pentatonic	C pentatonic and D pentatonic (Bitonality)	C pentatonic and D pentatonic (Bitonality)	C pentatonic and D pentatonic (Bitonality)	C pentatonic and D pentatonic (Bitonality)	C pentatonic
<b>General dynamic trend</b>	<i>p-ff-f-fff-ff-fff-ff</i>	<i>mp-f-fff-mf-fff-ff-fff-ff</i>	<i>ff-fff-f-ff-p-ffff-</i>	<i>fff-ffff-</i>	< , > , < , > <i>mf-f-ff-f-fff-ff-fff-ff</i>	<i>ff-ffff-&lt;&lt;&lt; ffff-&gt;mf-f-fff-ff-mf-ff- &gt;</i>	<i>fff, &gt;f,fff, ff,fff, ff, fff, ff, f &gt;</i>
<b>Tempo modulation</b>	Allegro con moto	A tempo					Adagio
<b>Actual time</b>	8:47 sec 1:06sec	9:05 sec 18sec.	11:17 sec 2:12sec	11:37 sec 20sec	12:56 sec 1:19sec	13:53 sec 57sec	16:02 sec 2:09sec
<b>Running time</b>	7:41sec-8:47sec	8:47sec- 9:05 sec	9:05 sec- 11:17 sec	11:17 sec-11:37 sec	11:37 sec-12:56 sec	12:56 sec-13:53 sec	13:53 sec-16:02 sec