

**UNIVERSITY OF EDUCATION, WINNEBA**

***BONDZIEADZEBE: A COMPOSITION INSPIRED BY THE ADZEBA***  
**MUSICAL GENRE OF PEOPLE OF EFFUTU**



**STEPHEN KWESI TAYLOR**

**MASTER OF PHILOSOPHY**

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**(200014257)**

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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,  
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REQUIREMENTS FOR AWARD OF THE MASTER OF  
PHILOSOPHY  
(MUSIC COMPOSITION) DEGREE**

**JUNE, 2021**

## DECLARATION

### STUDENT'S DECLARATION

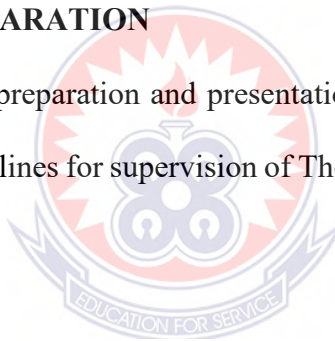
I, **STEPHEN KWESI TAYLOR**, declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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### SUPERVISORS' DECLARATION

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.



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Lastly and very importantly I thank my wife Monica Boateng, my parents and my siblings. God bless you all.

## **DEDICATION**

This work is dedicated to my wife, Monica Boateng, my Children and to my late Parents, Mr. & Mrs Taylor.



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## GLOSSARY

**Ak4m** is the name given to the priestly performances, both ritual and traditional.

**Asafo** General Name for warrior organizations of the Akan of Ghana; also, term for the music of the organizations.

**Asafoesi** This is a sacred music performed for the gods by *Asafo* musical group of the *Fante* of Ghana. The only instrument used in this performance is the bell. This type of music is also performed to provoke enemies.

**Tertial harmony:** Chord construction in thirds as in triads, seventh, ninth, eleven and thirteenth chords.

**Imitation:** where a melody in one part is repeated a few notes later in a different part, overlapping the melody in the first part which continues.

**Oom-pah Figuration:** A type of accompaniment figures common to jazz piano style.

**Polychord:** A vertical sonority consists of two or more identifiable chord structures such as triads' or seventh chords.

**Metical Modulation:** A transition from one meter or tempo to another through common note values or pulse the remain constant.

**Fifteenth Chord:** A tertian sonority with a base structure consisting of eight different note.

**Poly rhythm:** A musical texture in which two or more different rhythmic patterns are juxtaposed.

**Twelve-tone-row:** Twelve chromatic tones within an octave arranged in a given sequence.

**Twelve-tone-chord:** A chord containing all twelve notes of the chromatic scale.

**Deodecad chords:** A vertical sonority consisting of twelve different pitches.

## ABSTRACT

The study is a result of acculturation of music that employs the use of the generative processes in *adzeba* music of the people of Winneba (Effutu), in the Central Region of Ghana. These processes integrate with some elements in Western music to create an intercultural musical piece. A field study design was used for data collection and some Western music techniques, as well as information gathered on *adzeba* music, were merged to create an intercultural novelty called *Bandzeadzeba*. The novelty was analysed which leads the listeners and the reader through the piece presented. The study brings to light the history behind the *adzeba* music and the various developmental stages it has gone through, as a result of dynamism. The report contains a discussion on the unique elements of *adzeba* music, the full musical score of the innovations, and the analysis of the score and finally the perspective highlight of all the social, moral and educational relevance of the work. This study can serve as a basis for contemporary art musicians in composing, most especially for social occasions and for academic purposes. Music educators may use the study as teaching and learning resources as a result of low attention given to traditional music in Ghana because of the fact that the occasions for traditional music-making are not as frequent as they used to be.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the study

The study was a research into *Adzeba*, music of people of Effutu in Winneba. It underlines the role of women as composers and performers in traditional institutions, how traditional musical ensembles operate despite competition from contemporary musical genres. The study addresses the issue of the use of *adzeba* music as a resource material in music composition.

Fields (2008) in an article writes: ‘The importance of music in our lives cannot be defined with words. It is the air we inhale and the contemplations we think and the tunes that thump to the tune of our souls. It is the general language that we would all be able to comprehend and identify with, in any event, when our own definitions shift. Music is a very valuable tool throughout the world.’ Fields by this statement suggests that music in itself is all about life and should be valued by all.

Music is a social action, a common occasion, an arrangement of correspondence that is perceived and utilized by a local area. A comprehension of music includes finding significance in that, which is heard made conceivable by considering its job in the existence of individuals who use it. As a human activity, music-making involves members of society in various circumstances and roles. This is crystal clear in the words of Chernoff as he writes: “African music is a cultural activity which reveals a group of people organizing and involving themselves with their own public connections” (Chernoff, 1979, p. 36).

Music provides individuals with an instrument of articulation that goes beyond anything that can be described,

It [music] catches sentiments, feeling, and disposition, subsequently giving articulation to what in particular can't be said through words alone. Strict and social pluralism has been a noticeable element in human social orders and this became strengthened with the effect of advancement. The peculiarity of such pluralistic experience presents openings just as difficulties, especially, for strict practices and societies today.

Barely any researchers would question that music is regularly heard as expressive of feelings by audience members. For sure, the enthusiastic articulation has been viewed as one of the main models for the stylish worth of music (Juslin, 2013). Music has even been portrayed as a "language of the feelings" by certain creators (Cooke, 1959). It isn't is business as usual, then, at that point, that various examinations have explored whether music can dependably pass on feelings to audience members, and—provided that this is true—what melodic elements might convey this data. From the beginning of time, music has been viewed as a declaration of movement, strain, human characters, personality, excellence, strict confidence, and social conditions. In any case, the most broadly perceived hypothesis is sketchy that crowd individuals consider music to be expressive of affections (for a study, see Gabrielsson & Juslin, 2003).

Numerous artists view creating as a baffling interaction that can't be dissected, drilled, and learned. However, like improvisation, specific musical elements in addition to devices used in composition can be analyzed and studied. From Beethoven to Wayne Shorter to the Beatles, various styles of compositions all have common techniques and musical devices, regardless of the genre (Saindon, 2008). Boahen (2012, p. 1)

Cited in Boahen's (2012, p.2) thesis, Blege (2009) makes a similar plea for himself when he writes talking about African dance genres as a composition resource. He posits:

Dance in numerous ways is an encapsulation of society in articulation. It provides a unit or microcosm of traditional resources...African dances have associated rhythms which define their identity and also carry their musical sounds. They have over the centuries developed their own melodic traditions; have their own styles of phrasing, cadence. Art music written in the dance vein therefore enhances the message which the song is intended to carry. By these components like rhythm, melody and harmony, craftsmanship melodies are controlled by the rhythms and enunciations of the words in the verses (Boahen 2012 p.2)

Commenting on teaching of dance in public elementary schools in Ghana Adinku (2003, p.26), as a confirmation to the above statement says, 'the study of dances as a cultural activity, as aesthetic or artistic expression always occur with the study of music, since they are related forms'.

Boahen (2012, p. 2) concurs with Adinku, when they all contend that, "from the music custom portrayed, two kinds of contemporary compositional methodologies arise. On one hand are those that create original works and on the other are those that use existing tunes to develop their works, the latter being described as arrangers. In the process of composing, they do not identify the music features that characterize the folk songs that they use."

Relevant to a discussion of African composition is the relevance of African composers to the African society, a point that has recently been discussed by Anku (1997, 2004)

is arguably the primary Ghanaian writer to have effectively coordinated African conventional dance phrases into craftsmanship music instrumental structures. Anku, who directed a progression of PC helped examinations on African rhythms, had the option to decipher, into compositional terms, his discoveries, giving specific consideration to the generative cycles innate in these dance idioms (Euba 1993; Nketia 1993). His methodology unmistakably opens different conceivable outcomes in treatment of structure and development in contemporary use of African conventional sayings (Mereku, 2012).

Acquah (2018) writes: On the African continent, music has been produced to aid society in a number of ways: traditional musicians and professional artistes have composed and performed for all events of the rite de passage (viz. birth, naming ceremonies, puberty rites, marriage and death) and also at social ceremonies such as apprenticeship graduation, installation and disstoolment and at traditional worship rites. The African is endowed with rich indigenous musical resources that can be tapped for creativity to increase the existing musical arts in the 21<sup>st</sup> century. Without a doubt, in Ghana and inside the West African sub-locale, craftsmanship music researcher arrangers have significantly focused their structures on choral figures of speech and not many instrumental works that have used native assets.

As indicated by Kemevor (2004), the Effutu State was established with regards to the year Advertisement 1530 when their predecessors moved from Timbuktu in antiquated Western Sudan. They were, as history says, the descendants of Guan and Mo, who came from Bono-Manso (Brong-Mansu) the capital of the Bono Kingdom. In their trekking to find a place to settle, the Effutu were led by Simpa Otumpan and his elder brother Guamba. Winneba is a Guan State and the municipal capital of the Effutu State. The



name Winneba began from mariners who handled along the Atlantic Coast and who were supported along the sound by a positive breeze. From their consistent utilization of the word 'blustery inlet' the name Winneba was instituted.

The indigenous dialect of Winneba is Effutu but because Fante is also widely spoken by them, most people have the notion that they are Fantes. (This is a wrong notion and has fuelled the long-standing chieftaincy dispute of Winneba). As a coastal town, the principal occupation of the people is fishing. It is lined toward the north by the Agona District, toward the Upper east by the West Akim Region, toward the South by the Bay of Guinea, toward the East by the Gomoa District and Ga West Municipality and on the west by the Gomoa District.

*Adzeba* is one of the earliest social dances in Winneba apart from the two spiritual groups involved in the Aboakyer festival (Dentsefo and Tuafo). Recently, there has been some revival of interest in traditional music despite the propagation of Western music and sound systems. The *adzeba* group takes up engagements to perform at all social functions such as, funerals, naming ceremonies, outdooring's, anniversaries, just to mention a few.

Since the reformation of the group, the *adzeba* group has featured and continues to participate in a lot of activities both in their locality, in other areas, and at the national level. On the local scene, *adzeba* is not left out during every Aboakyer festival that is why after hearing and observing the rich element in the *adzewa* music I decided to research it.

## 1.2 Statement of the Problem

Recently in Ghana, most of art music composers write vocal works, not paying much attention on instrumental compositions. What they usually do is to create works using traditional resources, but most of the times fail to capture the inherent cultural nuances of the musical idioms of the concerned traditional musical type because of the bias from Western compositional techniques.

Even though several scholars, both local and foreign ethnomusicologists, have researched African traditional dance genres, several remain unexplored in the field of academia. However, there have been some recent developments pertaining to that.

A few researchers who are indigenes have researched into some musical genre of the *Effutu* people, for example, Edwin Atta Ghunney, *Gyamkaba: An original composition derived from Asafo songs of Aboakyer festival of Winneba* (2015), Kow Arkhurst, *\$mp1 Fantasia: An original composition based on the \$mp1 genre of the people of Winneba* (2016), Godfred Sackey, *Ebiawonkasama: A composition based on Ebibindwom of Three selected syncretic churches in winneba* (2017).

However, *adzeba* which is one of the vibrant music types of music in Winneba has not had any in-depth examination. As an indigene of Winneba where the *adzeba* kind can likewise be discovered, I have not gone over any craftsmanship music arrangement dependent on the *adzeba* music type with all its rich assets in the melodic classification, rhythm, text, texture, harmony, intervals, form and its idiomatic expressions and it is an issue for me as a writer who hails from Winneba and who need to advance his way of life through music.

Two significant examinations on *adzeba* have been recognized somewhere in the range of 1960 and 2000 (Sutherland-Addy, 1998; Edumadze, 1992). Sutherland-Addy's work included a nitty-gritty investigation of *Adzewa*, *Adenkum* and *Ebibindwom*: three expressive structures overwhelmed by ladies as entertainers and writers. She deciphered seventeen *adzeba* tunes however her examinations of the tunes were more abstract than melodic.

Edumadze explored and described the Effutu '*adzeba*' costume. His discoveries depended simply on data accumulated on the investigation by oral correspondence and member perception. He interpreted the music and expressions of four '*adzeba*' tunes and made full documentation of the music with the words and instruments of three '*adzeba*' outfit exhibitions in Winneba yet without melodic investigations of the works.

On account of creation, Riverson investigated into melodies of the Akan individuals in 1938. Although, Riverson and many others had researched and written works based on the *adzeba* genre, none had dared to compose instrumental pieces as a creative ethnomusicologist. The research has it that Ampomah (2012) has written a history on *adzeba*. It is in light of this that this current research focuses on writing a 21st century classicism work that is based on the genre of the two *adzeba* groups of the *Effutu*.

### **1.3 Purpose of the study**

The purpose of this creative ethnomusicology study is to describe *adzeba* elements among Effutus of Winneba and compose a novel contemporary art musical piece with accompanied notes to guide the performers and listeners of the novelty.

#### **1.4 Objective of the study**

Specifically, the objectives of the study were to:

1. investigate the provenance and establish the dates for settlement of the *adzeba* genre.
2. investigate the generative processes that come together as far as *adzeba* music is concerned.
3. create an original 20<sup>th</sup> century music, based on the selected *adzeba* musical resources.
4. provide a descriptive analysis of the musical composition.

#### **1.5 Research questions**

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

1. What are the origin and the dates of settlement and establishment of the *adzeba* genre?
2. What are the generative process that come together to make up *adzeba* music?
3. What novel musical work can be made utilizing the resources of the *adzeba* genre?
4. to what extent could a listener or performer be guided to enjoy or perform the newly created *adzeba* music?

#### **1.6 Significance of the study**

This study, apart from highlighting and analyzing the musical characteristics inherent in the “*adzeba*” music, will venture into melodic and textual manipulations in the local idiom. I hope the alternatives suggested will go a long way to assist composers who wish to create works using traditional idioms. Contemporary art musicians may also use this study as a basis for composing music, especially for academic purposes. Music

educators may use the study as teaching and learning resources as a result of low attention given to traditional music in Ghana because of the fact that, the occasions for traditional music making are not as frequent as they used to be.

Indeed, equally importantly, the study will serve as documentation of this fragile intangible musical genre of the people of Winneba.

Furthermore, this study will help preserve traditions and provide a framework within which innovations in *adzeba* music could be appreciated.

### **1.7 Delimitations**

The result of the study was a musical composition imbued with musical elements of the *adzeba* genre and fused with Western contemporary musical idioms. Western compositional techniques were used in the study because the *adzeba* genre has not been presented on paper (notation). Indigenous Fantes do not have conventional ways of presenting music on paper, like a notation, where their music can be performed anywhere. So as a result of that, Western compositional techniques were used in the study to enable performers from other parts of the world to perform *adzeba* music with ease.

The music themes in the composition were derived from traditional *adzeba* music. The study will use some of the songs because the community has a large collection of these songs.

As a researcher, I picked Winneba as a concentration for the investigation for strategic reasons and because of shared identity. The songs chosen were those that have rhythmic, melodic differentiation and those that have the potential for instrumentation.

The traditional *Adzeba* musical style used in the composition assisted in highlighting the local features that characterize traditional songs of the indigenes of Effutu (Winneba). The choice of instruments was based on tone compatibility, pitch implications and their availability.



## REVIEW OF RELATED LITERATURE

The review of literature takes into consideration the diverse views of different scholars about the compositional process, particularly the fusion of western musical compositional styles and traditional music elements to create a hybrid or multicultural work. The related literature is reviewed under the following sub-topics:

- The Location and Historical Background of the Effutu
- What is music?
- The Composition Process
- Contrasting Western and African Music
- African art music composition
- Ghanaian art music
- Instrumental art music in Ghana
- Traditional African Music
- Theoretical framework



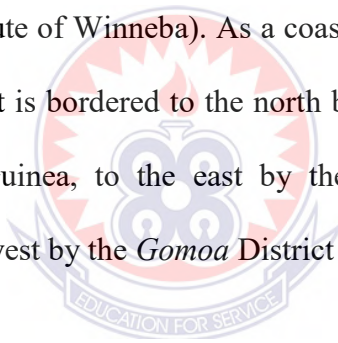
### 1.8.1 The Location and Historical Background of the Effutu

Winneba is a Guan state and the municipal capital of the *Effutu* state. The name Winneba originated from sailors who plied along the Atlantic Coast and who were aided along the bay by a favourable wind.

The exact date for the provenance of the Effutu has been very controversial. According to Ephraim-Donkor (2000), Winneba was founded in AD 1515 and has a great history and a rich culture. The 2015 Aboakyer Planning Committee confirmed Ephraim-

Donkor's assertion on the settlement of the Effutu when it branded the year's celebration as its 500th event making its origin AD 1515.

According to Kemevor, the Effutu state was founded about the year AD 1515 when their forefathers migrated from Timbuktu in ancient Western Sudan. They were, as history says, the descendants of Guan and Mo, who came from Bono-Manso (Brong Mansu) the capital of the Bono Kingdom. In their traveling to track down a spot to settle, the Effutu were driven by Simpa Otumpan and his siblings. The indigenous dialect of Winneba is Effutu but because of its settlement among the Fante precisely in the Central region, the Fante language is widely spoken and for that matter, they are often seen as Fante (which is regarded as a wrong notion and has helped fuel the long-standing chieftaincy dispute of Winneba). As a coastal town, the principal occupation of the people is fishing. It is bordered to the north by the Agona Municipality, to the south by the Gulf of Guinea, to the east by the *Gomoa* District and *Ga* West Municipality and on the west by the *Gomoa* District (Kemevor, 2004).



### 1.8.2 What is music?

Music as per Burney (1776, p.89) is a blameless extravagance, pointless, for sure, to our reality, however an incredible improvement and satisfaction of the feeling of hearing. It comprises, as of now, of song, time, consonance, and disharmony. Musical sound is not like the random noise we experience. Rather, it is highly organized and displays four general characteristics – **pitch**, its highness or lowness; **duration**, its longness or shortness; **volume**, its loudness or softness; and **timbre**, its tone quality. (Hickok 1989, p.4)



Chernoff (1979, p. 36) adds that the music of Africa is a social movement that uncovers a gathering of individuals sorting out and including themselves with their own common connections. To him, music is more than just the body of sounds or a concept, but also an experience bearing and communicating issues of socio-cultural significance to the community that practices it. In supporting Chernoff, Kartoumi, (1981, p. 241) adds that music is conceived of not only sound which is pure and simple, but also it is a symbolic expression of culture, as the result of which wider connotations are attached to its sound components (cited from Boahen, 2012, p. 12).

The importance of music cannot be overemphasized. Music is very powerful on various levels. At the individual or human level, music fuels the mind and thus fuels our creativity. The greatest minds and thinkers like Albert Einstein, Mozart and Frank Lloyd Wright all had something in common; they were constantly exploring their imaginations and creativity. At the educational level, music can be very engaging and can be used as a great tool for memorization. At the society level, music facilitates communication that goes beyond words, enables meanings to be shared and promotes the development and maintenance of individual groups, culture and national identity. One important factor that cannot be relegated to the background is the fact that music is universal. The language of music transcends all boundaries of communication and because one can speak and tell stories to someone on the other side of the planet, even though they do not speak the same language.

The importance of music to this study, with regards to the above-mentioned importance of music, is worth noting. *Bondzieadzeba* is a compositional work that employs the idioms from Western music and Africa music, Ghana to be precise. This kind of work

requires the composer to bring to bear the aesthetic values of the two cultures through creativity. More so, since the study is an intercultural composition, it is going to be appreciated by the local folks of Fante and Ghana as a whole, and then also appreciated by musicians from other parts of the world.

### **1.8.3 Compositional process**

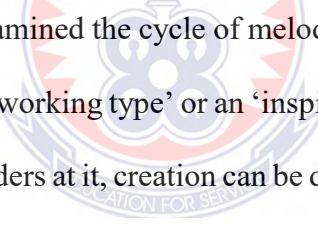
Generally, a composition has incorporated a movement of activities, for instance, the definition of tune and beat, harmonization, making differentiation or voice-driving, plan or course of action, and drawing (documentation). This overview isn't relied upon to be thorough or expeditiously pertinent to each sort of music. Notwithstanding, it is a reasonable early phase, especially for set up music (Fernández & Vico, 2013).

Shippo (1999) additionally characterized a fantastic arranger is one who has the specific cleverness moreover, the experience of indicting for instruments with the objective that he can unequivocally pass on his melodic beginnings to the social event of individuals. Various individuals who have eminent melodic starts will one day advance toward turning out to be incredible scholars since they fundamentally don't have the experience that goes with time.

Paynter (2002, p 224) depicts creating as a well-established normal cycle of reasoning and making. He includes that it includes a cycle of development, an innovative assembling, working out, and helping through an underlying origination or motivation a strategy for making another bit of music. He watches further that there is no equation ensured to create a high arranger or a phenomenal structure; a comparative view is shared by BaileyShea (2007). The goal of forming music is to communicate while

fulfilling the crowd then again. Corozine (2002) characterizes organization as a unique bit of music as a cycle of making another bit of music. Whittall (2011) depicts arrangement as a cycle and an item, in his examination concerning the way toward making.

In addition, to make, one ought to at first have a hold on the different particular pieces of music and music structure. A particular degree of mind must be obtained in a couple of zones of music including speculation, style and shape and extra instrumentation and association. Without such knowledge, the creator will decidedly choke in an expanse of explicit and theoretical requests, all of which will keep him from ever really understanding his melodic phrenic starts and beginnings (Shipps, 1999).



A few researchers have examined the cycle of melodic creation. What is evident is that composition can be either 'working type' or an 'inspirational type' (Bennett, 1976, p.4). Regardless of how one ganders at it, creation can be depicted as an interaction. Creation, essentially, is the demonstration of creating something which didn't exist previously. In case one is utilizing words, the result turns into a novel; in case one is utilizing shading, the outcome turns into an artwork; however, when one uses sounds, the arising item becomes a musical piece. Composition is a putting together of materials (Scholes, 1991, p.218).

The following stage in melodic organization portrayed by Graf (1947) is melodic origination, when subliminal subjects, tunes, or thoughts get through to cognizance and are seized by the cognizant brain. A sketch of the melodic thought is frequently endeavoured as of now. Representations are stenographic extracts of the melodic thought as opposed to completed pictures. The real creating measure includes the build-

up and development of the melodic figures evoked during melodic origination. Graf (1947) Bennett (1976) (Scholes 1991) all concur that the mind is significant over all phases of melodic creation, however especially during the genuine forming measure.

Taking an even humble and inconspicuous remain on the composing process, Bennett (1976, p.3) said making measure includes, first, finding a "germinal thought." A short sketch of the germinal thought was frequently recorded, trailed by a first draft of the work, elaboration, refinement of the main draft, and afterwards consummation of the last draft notwithstanding replicating of the score. Compositional movement appears to happen most of the time in relationship with sentiments of quietness, security, and unwinding. Bennett (1976) likewise educates us regarding the four fundamental strides in a melodic arrangement which have been referred to in Graf (1947). The main stage includes a beneficial mindset, a state of desire that synthesis is impending. Writers much of the time cycle all through profitable mindsets, Graf noted. Impromptu creation may help start a beneficial state of mind, the same number of factors, for example, the season of day or period of the year.

Ticheli (2012) discusses the difficulty of being a composer. In his view, each new piece of music requires feeling like a beginner; he, therefore, shares the belief that composing requires patience and courage. Listening to the music he suggested has a significant impact on the development of a composer and tuning your ears back to varieties of composers as well as knowing the literature is necessary. Again, selecting a minor key but mostly with major chords (iii, VI, vii) also convey a hopeful feeling. Another method involves the free playing of your desired instrument. For example, a pianist might simply sit and start playing chords, melodies, or random notes that come to mind to find some inspiration, and then build on the discovered lines to add depth.

For some time now, when a musical piece is being performed, one could easily identify the composer or the teacher or mentor of the composer. The reason is that the composer is inspired by the works of his or her teacher or mentor so he or she decides to toll the same line as his teacher, as far as composition is concerned. Personally, I think to some extent, this kind of compositional process hinders creativity, aesthetics and dynamism in the composition. Most of the time, nothing new can be identified in the composition, and this is very common in the field of choral music composers. It is always good to have a mentor you look up to in composition but it is always better to create your own style of composing, through the knowledge and skills you have acquired from your mentor and other composers.

It is for this reason that the composer of this work, *Bondzeadzeba* decided not to rely only on the knowledge he acquired from his composition lecturers but also explored the current system of harmony, especially in the contemporary world to get some skills that can enhance creativity of the composition.

#### **1.8.4 Contrasting Western and African Music**

According to Munyaradzi, and Zimidzi, (2012), a comparative study of Western music and African music was always a difficult subject matter to handle in the nineteenth century. One of the significant justifications for why it was hard to think of such a correlation was the way that African music was not known until the middle of the nineteenth century. In the light of these perspectives, the Western meaning of music didn't coordinate with African music. Nonetheless, in the middle of the nineteenth century genuine explores which were done by ethnomusicologists, for example, Waterman, Merriam and Kauffman prompted the comprehension of African music. Despite the fact that their investigates set off conflicts particularly with regards to looking at Western cadence and Africa musicality. Along these lines, an examination

of Western music and African music can be composed through time, beat, musicality and meter. Moreover, notable marimba tunes like Nancy of Western music and Singonki of African music can convey even more light to the comparable examination of Western music and African music. They went on to define Western music as a type of music that emanated from Europeans and their former colonies.

This sort of music incorporates the vast majority of the Western old style music, American jazz, nation and popular music and rock and roll while African music was characterized as expressed by Chernoff (1979) "A social action which uncovers a gathering of individuals putting together and including themselves with their own common connections" (p. 36). Here, music is seen as far as collective get-together, where individuals share the social exercises of a specific culture. The music communicates the everyday exercises of life. Then again, Nketia (1974), appears to agree with Chernoff when he characterizes African music as, "A public presentation that happens on friendly events when individuals from a gathering or a local area meet up for the pleasure in relaxation, for sporting exercises" (p. 21). For this situation, numerous researchers settle on the meaning of African music as it is considered that sort of music that commends the way of life and gathering.

Boahen (2012, p.16) places that "investigating African assets in contemporary structures is, in this manner, part of a general intercultural pattern in the Western side of the equator, a way to deal with arrangement that is acquiring ground because of the increasing availability of African performers and recordings "The Western arrangers alluded to under were suggested considering the way that they were impelled by people expressions and customs of different associations in which they lived, here in Ghana. The study refers to them for the sake of comparison although they lived way back between the 18th and early 20th centuries.

According to Mereku (1997, p. 6), Ian Lobby and Steve Reich had the chance to visit and research in Ghana. The former, one time the director of the Bloomsbury Society in London was born in Guyana and educated in Oxford University. He was appointed Director of Music at the famous Achimota School in Ghana between 1964 and 1966. This experience, Hall describes, provided catalytic upheaval in his musical personality. Precisely, he said 'Ghana propelled my Song 150 in which I presented, boma, mpintin, atumpan and donno (all drums found at the Asantehene's court) to go with the chorale's (Mereku 1997, P. 5). Then again, Mereku likewise saw that Steve Reich in his exploration in Ghana, his distraction was on the captivating four feel time typified in a customary dance of the A`l4awo, the Agbadza dance (Mereku1997, p. 6).

Commenting on other western composers, Mereku (1997, p. 5) observed that the American composer, Roy Travis, did not only have the opportunity in the 1960s to record, transcribe and analyze sikyi, techema-chema, asafo and ak4m dance patterns from an Ashanti ace drummer called Kwasi Badu (at the College of California in Los Angeles, UCLA) yet in addition had the chance to record and decipher Ewe classes like gakpa and adevu from the Ghanaian expert drummer, Robert Ayitee. Among his creations are African Sonata for Pianoforte, Pair Concertante for violin and piano—a three-development work that uses gakpa and asafo moves in the first and last developments separately. Every one of the developments in his Turned on-Ashanti depends on ak4m and techema-chema sikyi dance designs. Euba (1989) considers Travis' full-length drama, the Dark Bacchants, (wherein African components are utilized) as the most driven of his works. The work is scored for five head artists, a

triple tune and a full musical symphony joined with an enormous group of Ghanaian customary instruments.

All the above-mentioned western composers, upon their rich and high level of knowledge in Western composition, still researched into Ghanaian cultures and as a result came out with compositions that employed western compositional idiom, which they were already conversant with, and then also, Ghanaian cultures which they researched into. In the same vein, this study employs both Western compositional idioms and Ghanaian culture. The only difference that can be said about this work, regarding the above-mentioned composers and their compositions is that the composer rather belongs to the Ghanaian culture and has studied Western compositional idioms. Moreover, the work consists not only of conventional harmony, but it also includes harmony systems used in our traditional music, especially in *adezba* and then, some contemporary chords and chord progressions that are in use today.

### **1.8.5 African art music composition**

Appropriate to a conversation of African structure is the significance of African authors to African culture, a point that has as of late been talked about by a few essayists and is a that thing has frequently engaged the attention of scholars like Akin Euba. He posits:

"I concur with the probability that African makers need to make music that is pertinent to Africans and people of African drop who, to my psyche, contain their basic gathering. This thought might go against the guideline of creative liberty; however, my contention is that there is an oddity when an African forms music that speaks with non-Africans yet not with Africans. This contention is reinforced by the way that African authors are regardless minimized on the two fronts and have so far neglected to have an effect inside or outside Africa. My instinct leads me to feel that they can't would like to have an effect outside Africa without making one at home and in the Diaspora" (Euba, 2001).



Twumasi (2013, p.3) refers to that, "the impact of imperialism on African music has been a subject that has drawn in wide conversation in the scholarly talk. Some scholars of African origin and those who sympathize with African culture, in general, have passionately lamented how Western influences have overshadowed African musical identity. To recover such a 'lost wonder' some workmanship music authors in Africa utilize components from the native music that have a place with their own kin. Yet, trying to do this, an extraordinary test emerges. There is consistently a test of how to hold the African character in such structures and "simultaneously adequately address global crowds" (Ansah 2009: p.8). Thus the African art composer who tries to incorporate in his music indigenous elements must strive to achieve balance in this respect. Composers who want to achieve this mostly, according to Euba, "search for personal idioms that reflect both African and international principles" (1993).

Commenting on the effect of colonialism and the resurgence of traditional values, as far as music is concern, Nketia (1993) writes:

The circumstance has arisen in Africa because of various recorded elements, to be specific, pioneer intercession and purposeful magnificent social approach that prompted the regulation of western music and intervention of cognizance of personality set off by the political arousing and the resurgence of conventional societies. These cycles have prompted another sort of interculturalism which is empowering performers to compose new craftsmanship music that consolidates the "got" Western custom with native assets.

The interest of writers creating melodic mixtures utilizing assets from African customary music and that of the Western practice is reflected in generally vocal and instrumental craftsmanship types made by Africans. In Ghana, composers such as

Ephraim Amu, J .H. Kwabena Nketia<sup>1</sup>to mention but a few have modelled the themes in their compositions on their native folk songs. Euba sees that Amu, purposefully "did broad exploration on customary music and this empowered him to devise a neo-African figure of speech which has impacted succeeding ages of Ghanaian authors" (1993: p, 8). Nketia makes a comparable moment that he evaluates the systems Amu embraced in his choral works: "Amu drew models of structure from the song of praise and the psalm as well as from fighter associations, customary melody types that invigorated his creative mind and a portion of the famous tunes of the time" (1993: p, 6).

Nketia, who directly studied composition under the tutelage of Amu, did not deviate from what his master practised. He even went further to include indigenous idioms from African cultures other than his own. Apart from employing resources from the Akan (Akuapem) and Ewe traditions, he also modelled some of his pieces on indigenous idioms from Uganda and Nigeria (Ansah, 2009: p, 13). Another aspect of Nketia that is worth mentioning is his interest on instrumental compositions. His works such as *Bolga Sonata* (1958), *Cow Lane Sextet* (1959) *Volta Fantasy* etc were all modelled in traditional idioms.

Furthermore, in my own view, analysis of the examples mentioned reveals that, to a larger extent, there is considerable attention paid to dance idioms of traditional music. And those that have used it had the intention of adding instrumental flavour to the work. Willie Anku, for example, has been enormously fruitful in coordinating African customary drumming colloquialisms in his arrangements. His piece, 'Gahu: an African Model', won the Percussive Expressions Society/USA Structure Challenge in 1986. At

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<sup>1</sup>C.W.K Mereku, Ken Kafui, Gyima Larbi, George Dor, N. K. Badu, Newlove Annan and Kofi Ansah

the point when Anku's works are fundamentally examined, it is convincingly evident that he has an uncommon preference for percussion. Anku's approach was further explored by C.W.K. Mereku. He derived motive ideas from drum patterns which serve as sources of enrichment but not as the focus of expression, this is exemplified in his 'Sasabonsam Match.' P.Z. Kongo also demonstrates a similar approach in his orchestral piece, *Congo Dream*; through this piece, he shows his strong inclination to African drum rhythms.

Lacking in our higher institutions of learning, including the Universities in Ghana, to some extent are materials covering a distinct area of contemporary practices that will be used in appreciation classes. The composer being aware of this situation hopes this work will provide materials for:

1. Listening and aesthetic appreciation
2. Teaching interculturalism in music
3. Composers who want to explore further the use of dance idioms in the composition of serious music.

### **1.8.6 Ghanaian Art Music**

The authentic advancement of current Ghanaian Craftsmanship Music is basically the same as that of Nigeria. As in Nigeria, the exercises of English provincial executives, ministers and instructors assisted with presenting and combine the training and utilization of European ritualistic Christian music just as European old style music — the two melodic kinds — which gave the establishments to the development of current Ghanaian Workmanship music. As in Nigeria, the main variable in the development of European music and to be sure European culture in Ghana was the Christian Church.

The pioneering composers in Ghana took their inspirations from traditional idioms which were blended with Western materials in their reconstruction process to create genuine forms of art in choral music tradition. Ephraim Amu, who has been ascribed the title the Father of Ghanaian choral music (Omojola 1995, p. 150) did extensive research on traditional music and this enabled him to devise a neo-African idiom which has influenced succeeding generations of Ghanaian composers (Euba 1993, p. 8) (cited in Boahen, 2012).

Amuah (2012, p. 207) posits that Ghanaian art music composers can be put into four generations. The first generation he describes consist of names like Ephraim Amu, Gaddiel R. Acquaaah<sup>2</sup> and their contemporaries. There is no dichotomy between the order of appearance and their chronology.

The second generation Amuah (2012, p.208) referrals comprises J.H. Kwabena Nketia, Nicholas Z Nayo<sup>3</sup>, and their contemporaries.

The third generation again in his categorization includes Kenn Kafui, George W. K. Dor.<sup>4</sup>

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<sup>2</sup>Isaac Daniel Riverson, Emmanuel Pappoe Thompson, Otto Boateng, Sam Yarney, Oman Ghan Blankson, Percy Mensah, Charles Graves, Alfred Entsua Mensah, Philip Gbeho, William Bessa Simons, Ernest C. Bilson Snr

<sup>3</sup>Michael K. Amissah, Aldophus Ato Turkson, Augustine Adu Safo, Walter Blege, Captain Techie Menson, Alfred Doku, Yaw Alfred Kornu, Daniel F. Nzeh, George Ernest Akrofi, Atta Annan Mensah, J.T. Essuman, Felix Owona Sarfo, Robert Ndo, Ben Annin, George Hector Amonoo, Kwesi Baiden, Charles Ocansey, S. G. Boateng, R. O. Danso, W. E. Augustine, Adu Sarfo, Ernest C. Bilson Jnr, G. R. A Butler, Joseph S. Maison, Charles Bernard Wilson, Gustav Oware Twerefoo, Anthony Otsiwa Quansah

<sup>4</sup>G. W. Addo, Cosmas W. K. Mereku, Michael Ohene-Okantah , N. Kweku Acquaaah-Harrison, J. DeGraft Simpson, Nicodemus K. Badu, Kweku Dwira Yeboah, Victor Agbenu, Alexander A. Agordoh, Godwin Adjei, Harvey Essilfie, S.K. Gyapong, Mozart H. Adzoetse, Ekow Ampiah Dadzie, Clement K. Adom, Shine K. Hukporti, E.A Quaye, Henry A.N Quaye, Kow Arthur, etc....

Finally, he puts the fourth generation as Samuel Asare-Bediako, Newlove Annan.<sup>5</sup> Almost all the composers listed above belong to the choral tradition because of their remarkable contributions to church music. In this review, however, only a few renowned composers are discussed.

The importance of the above mentioned composers to this work is that, right from the first generation to the fourth generation composers had some compositional skills that are peculiar to them. And so with thorough research and close analysis on their music compositions, gives the composer the chance of identifying a very wide range of compositional techniques and employs the skills in this compositional work. As a composer, inspiration is also drawn from listening and performing the works of some the above mentioned composers, and this work is a product of inspiration that was drawn listening performing and analysing their works.

Unlike the choral tradition, only few Ghanaian composers dared to write solely instrumental pieces. The few that were written were more or less limited to the tonal harmonic practice idioms, (Boahen, 2012). Some of such composers are, Nketia, Nayo, Mereku, Kongo, Kafui, just to mention a few.

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<sup>5</sup>James Tsemafo-Arthur, Kras Arthur, Yaw Sekyi-Baidoo, George Mensah-Essilfie, Bright Amankwah, George Osei Tutu, B.Y. Tsey, S.S. Yeboah, Willis K. M. Ampaw, Daniel Ocran, Joshua A. Amuah, Samuel Kojo Enninful, Kingsford Yaw Mensah, James V. Armaah, Ohene Adu Nti, Ato Goode, J.E Nelson, Isaac Acquaye, Kwadwo Adusei, Benjamin Amakye Boateng, Mawuyram Quessie Adjahoe, Emmanuel Obed Acquah, John Anderson, Kwamena Arkorful, Richmond Yeboah-Norteye Louis Eyiah, Emmanuel Esoun, etc.

### 1.8.7 Instrumental Art Music in Ghana

Choral music composition has always been a tradition in the world of contemporary art music. Just a smaller portion of Ghanaian composers have dared to write solely instrumental pieces. The few that were written were more or less limited to the tonal and conventional harmonic practice idioms. Nevertheless, Boahen (2012) reviewed the contributions of the following composers in his thesis; Nketia, Nayo, Anku, and Mereku are discussed.

Nketia, in contrast to Amu (who used models from his Ewe tradition and that of the neighbouring Akwapen Akan) did not only use traditional African idioms from his tradition, which he devoted quality time studying; but also, from other cultures of Ghana, Nigeria, and Uganda. His piano works include *Bolga Sonata* for violin and piano (1958); *Cow Lane Sextet* for Wind and Percussion (1959); *Dance of the Forest, No.1: Mmoatia Sankuo* trio for Strings (1960); *Ewe-Fon Set of three No.3, Dance of Satisfaction*; and the three *Dance of the Ladies No. 1, 2, and 3* which were all composed in 1960. These works use various idioms belonging to different ethnic traditions. He also wrote a prelude to *atetenben* as well as piano and an *atetenben* quartet (Mereku 2012, p.4).

Nicholas Zinzendorf Nayo is one of the outstanding composers that followed the footsteps of the two giants (Dr. Amu and Prof Nketiah) in Ghana. Nayo, who also wrote several works in Ewe language, contributed magnificently in compositions that used African idioms embodied in dance genres. One of his earlier instrumental works *Violin prelude* written for *Ogbe* and *Eyinasegesege* arranged for orchestra. Moreover, his later instrumental symphonic works include *Fɔntɔmfɔm Prelude*, *Volta Symphony* and

*Accra Symphony*, and they were premiered by the Ghana National Symphony Orchestra, based on Ashanti, Ewe and Ga dance traditions respectively.

Another Ghanaian composer who is worth mentioning is Atta Annan Mensah. Mereku (2012) in his recent article reveals how A. A. Mensah wrote several character pieces for the piano; solo voice and pianoforte accompaniment and composed several signature tunes for broadcasting. The signature tunes include that for *Hausa News* on Radio Ghana; *Ghana Muntie* for Radio Ghana News in English and the signature tune for Ghana TV News

In his assessment of Willie Anku's works, Mereku (1997, p. 6) conceives that Anku is perhaps the first Ghanaian composer to have successfully integrated African traditional dance idioms into serious music instrumental compositions. Anku, who conducted series of computer-assisted analysis on African rhythms, was able to translate, into compositional terms, his findings, paying particular attention to the generative processes inherent in these dance idioms (Euba 1993, p. 11; Nketia 1993, p. 4). In a recent work of his, *Ognolapk*, Anku experiments with a retrograde of the *Kpalongo* dance.

Mereku has also made significant contributions to instrumental music. His work, mostly in the tradition includes, *Pivicafrique Sasabonsam's Match* (1994), *Royal Requiem* (1994), *Afro-Drumnietta* (1995), *African Coronation Collage* (1995), *Orkney Quartet* (1995), *Ghana Rap-Ody* (1996), and *Akpini Electroacoustics* (1996).

Apart from Ghana, there are some Nigerian renowned composers who also ventured into composition of solely instrumental music. Among them is Akin Euba, whose

musical composition reflects a strong desire to reinterpret elements of his native Nigerian, especially Yoruba, musical tradition in contemporary musical terms. His compositions often outline a bi-musical approach in which European and Nigerian elements constantly interact. While his imaginative analyses mirror a liberal methodology that is for the most part open to the utilization of unfamiliar, particularly European, components, Euba has continually been looking for new means through which the quintessence of Yoruba melodic practice can be viably caught in his compositions. Akin Euba composed a lot of piano works, which includes, *Igi Nla So*, *Saturday Night at the Caban Bamboo* as well as *Four Pieces from Oyo Calabashes* (1964) and *Impressions from Akwete Cloth* (1964).

Ayo Bankole is also a prolific composer who is worth mentioning. He has to his credit some instrumental compositions. Some of his compositions include *Ya Orule, for piano* (1957), *Christmas Sonata, for piano* (1959), *English Winter Birds, for piano* (1961), *Toccata and Fugue, for organ* (1960). Fela Sowande also contributed immensely to art music as far as instrumental composition is concerned. Examples of his works which are organ works include *Oyigiyigi*, *Kyrie*, *Prayer*, *Obangiji*, *Gloria* and *Kamura*. His orchestral compositions include, *African Suite* and *Folk Symphony*.

In this study, melodic contour attributes were observed so that they correspond to the Fante speech tone pattern to create meaning in the composition, *Ethnofolkoric Fantasia* as Nketia observes the melody convey an intelligible message, it needs correlates with the speech tone of its text. The melody assumes a motion similar to the tonal movement of the text. (Boahen 2012)



Swanwick and Taylor (1982, pp. 53; Musungu, 2010, p. 14) argue that being creative is an inherent component of the in musical experiences which include composition. Creativity is important in shaping a melody in relation to the words, choice of chords, texture, form, meter and tonality. They claim that these resources being drawn from Western classical music practices could be applied artistically alongside traditional musical features and still maintain the identity of the tradition.

## **1.9 Theoretical Framework**

The study of a tradition needs to be guided by certain theory or theories.

The theories that the researcher used as the framework for the study in supporting the research include Intercultural Music and Intercultural musicology, Kimberlin, and Euba (1995), the bi-musicality and Webster's model of creative thinking in music.

### **1.9.1 Webster's Creative Thinking model**

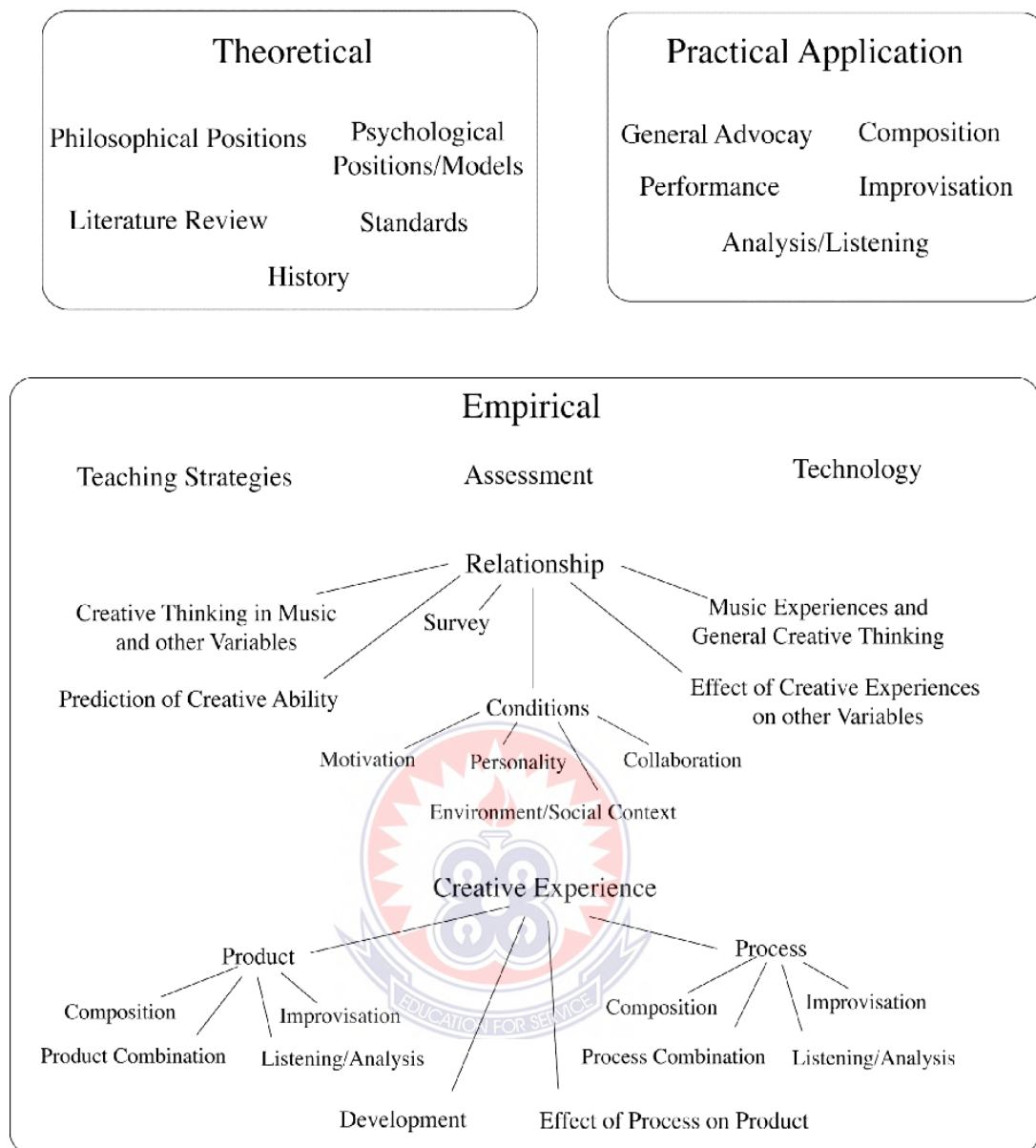
At the heart of creative thought is a different type of thinking, which is divergent thinking, dealing with teachers asking children for many possible answers. For instance, kids could be tested to find the number of various sounds a percussion instrument makes. Webster cited Spruce (1996) states that the creative thinking model presents two factors that enable a composer namely, enabling skills including the composer's aesthetics, craftsmanship, resulting in aptitudes such as extensiveness, tonal imagery etc. the other factor is the enabling condition such as personality, environment, imagery, subconscious and motivation. Simply put, qualities of divergent thinking include musical extensiveness (how many ideas are generated), flexibility (the ease of shifting within the parameters such as high/low or loud/soft) and originality (how unique the musical ideas are).

For example, creative children may generate their own songs and themes rather than using more familiar ones. All these results in a specific objective as convergent or many objectives as divergent thinking in composition, performance and analysis.

- i) An emphasis on the role of musical imagination or musical imagery.
- ii) Theoretical modelling of the creative process.
- iii) New approaches to the measurement of creative aptitude.
- iv) systematic observation of creative behaviour, often in natural settings and
- v) The use of computers and technology as tools for recording and stimulating creative thought Spruce (1996, p.88-93).

The diagram below further explains the theory:





**Figure 1:** Webster's Model of Creative Thinking

Using the model above, my product intention, *Bondzieadzeba*, composition process has to go through the thinking Process, that is, the enabling skills and conditions that helped me as a composer to come out with the final composition. Thus the Information gathered from the Winneba community, on *adzeba* music, the knowledge acquired (Traditional and Western) music orientation and motivation from my supervisors, lecturers and a lot of friends as well as the serene environment in which the composition

went through. Whiles the other P (the creative product) stands for the final product *Bondzieadzeba*, a contemporary composition based on the Effutu *adzeba* music.

### 1.9.2 Intercultural Musicology

The final composition of this review came about because of the collaboration of my experience inside the Effutu land and culture, with both formal and casual data gained in a type of information on assorted types including Western fundamentals and compositional strategies. The usages of the past provide the moulds for creating and developing channels of communication and musical codes that can be understood by the receptors of music and not just by those who generate them. To create something fresh, according to Nketia (2007), there are three techniques that are keys to consider:

- ✓ Reversal Techniques
- ✓ Syncretic Techniques
- ✓ Techniques of Re-interpretation

The reversal technique consists simply of turning the procedures of tonal music around and using the logic of the reversals as the basis for the major combinations of sounds and rhythm at crucial points of stress and tension—employing techniques for making the regular irregular and vice versa and generally avoiding procedures or combinations that may suggest an unconscious return to tonality or “root harmony” incompatible with the idiom of tonal music.”

The syncretic approach theory (Nketia, 1982; Euba, 1989; Euba, 1993 & Mereku, 1997) on composition. The syncretic methodology includes going into customary music for inventive thoughts, wellsprings of sound, subjects and systems that might be utilized for growing one's method of articulation. Syncretism thus opens a whole new world of

study and reflection for the contemporary composer who wishes to go beyond the simple takes of incorporating and elaborating musical quotations from different societies to the investigation of their methods and sayings. Other definitions of ethnomusicology, which came very close to Merriam's, were 'music as culture' (Herndon & McLeod, 1979). While Nketia accepted Merriam's definition, he differed with his line of enquiry, which used a 'matrix analysis' that aims at establishing the relationship between music and other aspects of culture. He subscribed to the experiential or contextual perspective to the functional approach to meaning, which examined the interaction between sound, structure and context (Nketia, 1975). He came up with a hypothesis that favoured an integrated approach to the problem of meaning where meaning was to be sought as a synthesis of meanings

Today, writers from various regions of the planet, including Asia, Latin America, and obviously Africa, have kept on enhancing the European old style custom by utilizing components from their own native musical cultures in combination with European elements. Furthermore, the well-known melodic customs of the different areas of the planet regularly address various shades of intercultural exercises portrayed by an assortment of melodic components from various corners of the world. However, an intercultural melodic movement gets not just from a syncretic melodic design. This statement is made comprehensive when Omojola quoted Euba and Kimberley saying:

For example, when an African composer writes a fugue in the style of Bach, in which he or she makes no use of African resources, intercultural activity takes place, but the music itself is not intercultural. (Kimberly and Euba)

It is worth noting that there has always been an intercultural element in many examples and styles of music. We know, for example, Euba's creative ethnomusicology. Euba (2001, p. 6) defines creative ethnomusicology as a process whereby information

obtained from music research is used in composition rather than as the basis of scholarly writing. This hypothesis welds the inconsistency between the ethnomusicologist who goes to the field to gather the fundamental information and the author who utilizes the information gathered to create. This, Euba represented in his opera called Chaka (1999), which is a fusion of the twentieth-century technique with stylistic elements from African traditional music, particularly the music of Yoruba of Southern Nigeria (Omojola, 1995 p.56).

### **1.9.3 Bi-musicality**

Davis (1994, p.147) argues that the hybridizing of musical elements of various ethnic origins and the development of new genres and styles occurs within secular dance music; music that serves the capacity of entertainment allows specific alteration without endangering its social reason He proposes that, styles and classifications might blend, bringing about new manifestations. Then again, both European and African determined melodic styles and classes might exist together without complete syncretism, each addressed by various part sorts or subgenres inside a musical occasion, or even by various perspectives or segments of individual pieces. (Cited in Boahen, 2012 p. 43)

## METHODOLOGY

The section will take a look at the set of methods the researcher will need to obtain the data needed for the research. These include design, population, sample, sampling techniques, and instruments for collecting data and how data will be analyzed.

### 1.10.1 Research Design

The study used both descriptive and creative designs, which to a large extent explore qualitative aspects. Ogula (1998, p. 15) observes that qualitative research can assist one in collecting data for analysis from one's natural setting by direct observation. Collection and analysis of the *Adzeba* music and the accompanying songs for identification of musical themes and elements to be used in the composing, all comprising the descriptive phase. An analysis of the text from the collected accompanying songs was also done to deduce direct or indirect meaning. Merriam (1964, p. 187) buttresses this viewpoint when he observes that the analysis of song texts reveals the relationship that exists between music and text. This view also assisted in the development of the themes for the composition.

### 1.10.2 Population

The population is the larger group which consists of all the subjects you want to study from which individuals are selected to participate in a study. Geographically, the research focusses on the *adzeba* groups of Effutu. The population for the study consisted of traditional *adzeba* performers in Winneba in the Central Region of Ghana. Their names are *tuafo* and *dentsifo adzeba* groups. Using the purposive sampling method, the researcher relied on his emic experience and exposure to *adzeba* music to establish contact with the traditional performers. There is this advice from Blacking

(1971, p. 2) that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data.

## **1.11 Collection of Data**

### **1.11.1 Sample and Sampling Techniques**

Using the purposive sampling method, the researcher relied on his emic experience and exposure to *adzeba* music to establish contact with the traditional performers. There is this advice from Blacking (1971, p. 2) that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data. This view was also shared by Creswell (2008, p. 214), who said that 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' and Kusi (2012, pp. 80-81) opines that selecting a large number of interviewees for 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.

### **1.11.2 Research Instruments**

Interview and Observation were used. Series of unstructured interviews were conducted individually to ensure a reliable database for the study. I also adopted participatory observation as an instrument for data collection especially during some performances that are going to be put up by the *adzeba* music group of Winneba.

### **1.11.3 Data Collection Procedure**

Live audio as well as video recordings of musical performances were made at the durbar grounds of the *Aboakyir* festival from the beginning to the end of the ceremony with audio and video recorders respectively. Performances that met my desire were



observed, selected 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. Participants were interviewed and made to perform the music for the individual recording and notation of the elements of the *Adzeba* music.

#### **1.11.4 Analytical Methods**

#### **1.10.5 Thematic Analysis**

#### **1.10.6 Musical Analysis of the Original Composition**

Cook (1987, p. 9) observes that analysis may be approached through melodic, rhythmic or harmonic content. These are conventional methods of analysis that include macro analysis, extensional and intentional analyses. Macro analysis involved transcribing recorded the accompanying songs of *adzeba* from the field. Some of the songs were transcribed and notated in staff notation. Details like musical structure and performance styles in solo-response form were taken into consideration (List, 1974). I will also draw a *diachronic tableau* representing a skeleton preview of the piece (Kongo 2001). I will also justify the story (idea) behind the composition as it was done in Mereku's Sasabonsam march (1997).

#### **1.12 Creative Phase**

The creative phase involved establishing the themes and the resources used to compose *Bondzieadzeba*. The compositions consist of two (2) movements. The movement one is called *Asomfo*, the second is *Adzeba Mba*.

#### **Instrumentation**

### 1.13 Layout of the Research Report

This report is in five (5) chapters. Chapter one deals with the introduction of the study, comprising the background to the study, statement of the problem, purpose and objective of the study, research questions, significance of the study, delimitation, literature review, theoretical framework and the methodology. Chapter two discusses the indigenous musical dance–*Adzeba*– which is the researcher’s intended study while chapter three is the composition of the *adzeba* song. The fourth chapter is the analysis of the novelty created and chapter five is the summary of findings, conclusions and recommendations.



## CHAPTER TWO

### INDIGENOUS KNOWLEDGE

The researcher explored the *adzeba* music of Effutu under some selected members from both sides of the *adzeba* groups in Winneba which expedited the study, such that it provided some useful elements which aided in the fusion with the Western idioms, thereby creating a composition. Such areas covered included a brief historical background of Winneba, the origin of the *adzeba* music and dance, the roles and significance of *adzeba*, instrumental setup of *adzeba*, the performance of *adzeba*, *adzeba* song themes, and brief elemental analysis of *adzeba*.

#### 2.1 The Origin of the Adzeba Music/ Dance

A research conducted by Ampomah (2014) writes: In a multilingual African society like Ghana, a group of people or ethnic groups are identified with the type of music associated with them. For example, *adzeba*, *adzewa*, *Adowa*, *Asafo*, *Osoode* and *Ompe* are identified with the *Akan*, *Kpalongo* and *Gome* with the Ga, *Atsiagbekor* and *Boboobor* with the Ewe and *Damba Takai* with the *Dagomba* and the *Nanumba* in the northern part of Ghana.

There have been different schools of thought concerning the history of the two groups of *adzeba* pertaining to Winneba namely, *tuafo* and *dentsefo adzeba* groups with regards to seniority.

One oral source claimed that the early settlers of Winneba brought along with them ‘*adzeba* music and dance together with other male traditional popular recreational bands. According to this source, ‘*adzeba*’ could be traced to the foundation of the Winneba settlement (Edumadze, 1992).

## 2.2 Tuafo Adzeba

An oral interview with Esi Otua (leader of the group) of the *Tuafo adzeba* group believes that one Nana Kojo Edu was standing at the beach and a gourd was swept down from the sea to the shore. He then invited one Aba Samah and one Aba Mansa who gathered some women and introduced the genre. This led to the introduction or the formation of the *tuafo adzeba* group. The group was initially called Kojo Edu *Kyeremufo* (interpreters) *adzeba* group. The gourd is literally called *Nf4ba* in the local language.

Again, in an interview with one Ebusuabaatan Aba Kaadze states that *adzeba* groups in Effutu are the women division of the corresponding *asafo* groups. In terms of wars, when the men are going to the battlegrounds, they are accompanied by their wives with songs. Thus, on return, they are met with praise songs from the women and this practice led to the formation of the *adzeba* group in Effutu.

Further interview with Ebusuapanyin Neenyi Bondzie of the Otvano royal house of Winneba indicated that a woman who moved from Cape Coast to Winneba to market her goods brought this idea of the *adzeba* music to the Effutu people. Because she realized the women became bored when their husbands left to the battlefield. So in order to kill the boredom, she gathered women to sing and dance using the gourd and this resulted in this kind of genre.

This assertion confirms Sutherland-Addy and Edumadze arguments that the *adzeba* music from the Effutu land is an adoption from the Fante.

Since the performance of *adzeba* is unique among the Fanti, Gomoa, Awutu, Effutu and Senya groups near the Fanti coastline, it is possible that the ensemble came into

vogue when the Fanti settled along the coast. The Winneba traditional source stating that *adzeba* started with the name Akrodo, a musical game in which women held their hands and sang, seemed to suggest that the Fanti probably carved *adzeba* out of their old and new experiences with musical forms and dances. The neighbouring coastal tribes most likely took something from the Fanti and added their own experiences. This explains why each tribe has its own unique brand of adzewa or adzeba (Ampomah, 2014).

Both Sutherland-Addy and Edumadze agreed that the Effutu people adopted *Adzeba* from the *Adzewa* of the Fanti during their migration to their present settlement. A source available to this study had also corroborated these findings (Personal communication with Reverend Taylor, Mr. Kojo Lawson Winneba on March 05, 2021).

### **2.2.1 Dentsefo Adzeba**

The history behind the *Dentsefo Adzeba* group according to Ampomah, (2014), has it that adzeba began with the name Akrodo. The women held their hands and sung in this musical game. *Akrodo*, according to this account, started at a place called *Sakoodo* in Winneba. All the women were then affiliated to the *Dentsefo Asafo* company. It was some time later that the *Tuafo Asafo* company formed their *adzeba* group. A misunderstanding ensued amongst them, which resulted in changing the playground to a place called *Wonsom* in Winneba. An idea came that instead of holding their hands to sing and play, they should sing along as they tapped with their palms. They later moved to another place called *Otweku'aa-ndua-ase* in Winneba where they discovered gourds and decided to use them to play different rhythms to support the singing and dancing. The *Dentsefo adzeba* group was formed and called *Asomfo* (servers). This served as the Women's wing of the male asafo companies.

Both *tuafo* and *dentsefo Adzeba* groups could not give a date for the origin of *adzeba* in *effutu* except to emphasize the fact that the ensembles were legacies they had inherited from their maternal ancestors.

The question as to how *adzeba* came to Winneba and which of the two groups was the first to be formed remains unanswered. The National Commission on Culture had the dispute settled by pronouncing that the two '*adzeba*' groups in Winneba were formed in the year 1958. This is to suggest that the two groups were formed about the same time (National Commission on Culture, 2013).

### **2.3 The Roles and Significance of *Adzeba***

In a more significant aspect, the *adzeba* gives the platform to communicate with the people. Through this, the cultural values are unveiled in such a way that the young ones will also use that opportunity to learn from the old. Lawson claims that the *adzeba* music is performed to appraise certain distinctive features of a prominent chief. Lawson emphasized that one cannot bring out his entire ensemble and start playing without a motive behind. This is because, any person who hears the sound of this will draw nearer to pick a piece of information from what is being played. That shows how communicative the *adzeba* music is. Aside the communicative aspect of the music, it also primarily serves as a source of entertainment to the people.

Lawson continued to say that, the *adzeba* as part of their heritage is performed to unveil some of the characteristic features that pertain to the culture of the *Effutu*. Since the *adzeba* forms part of the culture of the people, it also serves as a way of sustaining especially the indigenous music of the *Effutu* people.

Culture is therefore maintained and strengthened. Most of the texts used in *adzeba* songs are ethical which help in the upbringing of the young ones.

#### **2.4 Functions of Adzeba in Society**

In the olden days, Adzeba groups supported the Asafo before, during and after war in Winneba.

The Asafoesi (*Asafoesi* is performed for the gods, especially when rituals are performed at the shrine during a festival like the *Aboakyer*. It is performed to provoke enemies. During the performance of this type of *Asafo* music, the performers become high in spirit coupled with frightening faces and seriousness to show that they are with the gods. No instruments are used but the bell is shaken intermittently throughout the performance) nature of the *adzeba* songs, which they sang before they started *adzeba* singing sessions, went a long way to show the extent to which the *adzeba* groups were intimately connected to the Asafo. Many of the songs sung by some of the *adzewa* groups, such as the Bentsir, in Cape Coast not only mentioned the names of deities and ancestors in the Asafo groups to which they belonged but also gave detailed account of wars, heroic acts and achievements of the warriors (Sutherland-Addy, 1998).

The *adzeba* groups have been supporting their respective Asafo groups, during performances at festivals such as Aboakyir (effutu) and Iyi so oye (mankoadze) and traditional national festivals respectively from time immemorial.

Many years ago, a festival in Winneba called *Akumesi* was held in the month of August to remember the departed souls. During this festival, recreational performing groups like 4mp1, Apatampa and kalama are featured. The festival is presided over by the Omanhene (Paramount chief). It is a cleansing ceremony which involves the sweeping away of all the dirt and illnesses of the community. According to other sources,

Akumesi is similar to the Homowo festival of the Gã people in as much as it was celebrated to hoot at hunger (Efutu People-Wikipedia, the free encyclopedia, n.d).

In contemporary Ghana, *adzeba* has highlighted the role of women in the Ghanaian society. It has brought to the limelight the dignity of women and the way they express their individual and collective sentiments. *Adzeba* has become an institution perpetuated by procreation among the people of Winneba and Mankoadze. Between the two *adzeba* groups in Winneba, membership is recruited from special families from the matrilineal descent. When a member passes away, her daughter or granddaughter replaces her. That notwithstanding, membership is still open to the community in general. At Mankoadze, membership is recruited from special families from both the matrilineal and patrilineal descent because unlike Winneba, in which members are all-female, Mankoadze has male members as well (Ampomah, 2014).

*Adzeba* is featured prominently in the funerals of important personalities of the Effutu. These personalities include chiefs and sub-chiefs as well as important royal family members. Some of the songs of the highlight the good deeds of past leaders and recognize existing chiefs. During the funeral of any of its members, the *adzeba* groups performs and find a replacement for the lost member.

*Adzeba* may also be performed during Ghana national state functions. For example, in December 1985 the government of the Provisional National Defence Council (P.N.D.C) took a giant political decision by declaring the first Friday of the month of December as the National Farmers' Day. The day has accordingly been set aside as a national holiday, to honour the many gallant farmers and fishermen in the country whose efforts have contributed and continue to contribute in no small way towards the sustenance of the national economy.



The Farmers' Day has been observed and celebrated until today. The tenth anniversary of the celebration of the inception of the day was marked on December 2, 1994 at Winneba with the theme 'food preservation for price stability'. The guest of honour for the function was his Excellency Jerry Rawlings. He was escorted to inspect an exhibition of farm produce brought from all corners of the country and later presented awards to the 'best' farmer of the year and other deserving farmers. Traditional rulers from the Central Region attended the function. Present also were three traditional performing groups from the region. These were the *adzeba* and *osimpam* from Winneba as well as the renowned *mmenson* group from Gomoa Faamaye (Ampomah, 1997).

*Adzeba* performed and continues to perform important functions for the Winneba and Mankoadze communities. Unlike many recreational musical types, which are performed for leisure, *adzeba* could be heard during rehearsals and on very important occasions in the community. *Adzeba* music is performed at special events like festivals and funerals (Agordoh, 2005).

## **2.5 Organizational Structure of *Adzeba***

The two *adzeba* ensemble of Effutu (*tuafo and dentefo*) had women between the ages of thirty (30) and forty (40), middle-aged women between the ages of forty (40) and fifty (50) and old women of seventy years and above, in the ensemble.

The Effutu *adzeba* group generally did not know the text of many of the Asafo warriors' songs well enough. For example, they sang *Agyinsano* instead of *Agyinsanom*. It was generally difficult for them to tell me exactly what the songs were saying. They were more interested in giving summaries of the songs. My explanation of this situation is that the elderly among the group might not have associated themselves intimately

with their predecessors to the extent of learning the songs and their histories. This is still evident in the relationship between the youth and the aged.

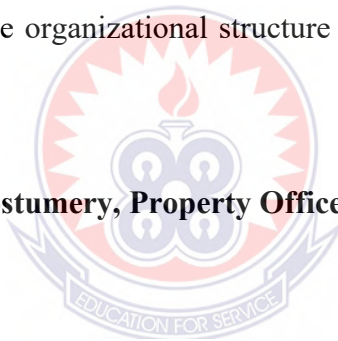
The following officers were identified among the Adzeba groups:

- I. \$baapanyin or leader of the group: In the Winneba groups, she kept and took care of the musical instruments. Additionally, she negotiated fees and distributed drinks and money among members as with the Cape Coast groups (Sutherland-Addy, 1998).
- II. The groups had a number of cantors Ndwomtufu, 'raisers of songs' (ibid). The Winneba *adzeba* groups had two cantors from each side. These were the ones who narrated and explained the history and context of the songs to the researcher.
- III. Organizers: they accept or reject members into the group. A committee of elderly women oversaw the affairs of the groups, such as the acceptance or rejection of engagements among the Cape Coast *Adzewa* groups (Sutherland-Addy, 1998).
- IV. No male from the *asafo* group is part of the instrumentalists among the Effutu *adzeba* group. Sutherland-Addy observed that male instrumentalists were among the ensemble in the Cape Coast group. The hoe blade (*aso* or *dawuru*) percussive instrumentalist as well as the one playing the *apentsima* drum known as the *4kyerlma* in the ensemble were males. A handful of young men from the *asafo* company also joined the women in clapping and singing during performances (Sutherland-Addy, 1998).
- V. Contemporary developments: Smith has observed an interesting development in the organizational structure of the Oguaa Mba *Adzewa* group in Cape Coast.

Its officers such as President, Secretary, Treasurer, Porter, Leader, Police and Patron were elected by acclamation. The Porter, for example, arranged for benches and made sure they were returned at the end of performances. His duty was to mark those present and take note of absentees. The leader created almost all the songs, composed or improvised. The Patron not only provided moral and financial support but also settled disputes. It was observed that these innovations were probably the result of influences from the educated class as well as social developments that have taken place in modern Ghana since the colonial period (Sutherland-Addy, 1998; Smith, 1969).

The Central Folkloric Dance Company, one of the groups under study had a very interesting variation of the organizational structure of their *adzewa* group. It had the following officers:

#### **2.5.1 Stage Manager, Costumery, Property Officer, Productions Officer, Welfare Officer**



The stage manager directed the affairs on the stage and prepared the group for performances. The costume officer takes care of all the costumes and makes provisions for new costumes. The property officer took care of all the properties of the group including the musical instruments. The productions officer, who also doubled as secretary, was in charge of engagements and transport arrangements after engagements. She communicated the date, time and venue of appointments to ensemble members. The welfare officer who had always been a woman was in charge of feeding and giving first aid to members during programmes.

#### **2.6 Instruments used in Adzeba Performances**

The basic accepted traditional instruments of the *adzeba* ensemble are:

The Gourd Rattle: This instrument known among the Oguaa, Effutu and Mankoadze people as

*Mf4ba* (Mf4 or Ak4r) is the most important and dominant instrument of the ensemble. It has a wide rounded sealed bottom segment with a short extensive neck and a small upper rounded part. A circular hole is formed by cutting open the top. The contents of the gourd are emptied from this opening. The gourd is dried up in the sun before being used for performance. Various sizes of the gourd rattle are used for performance.



**Figure 2:** *Mf4ba* (Gourd), on top was the cloth in which they were kept.

The gourd is played by holding the neck in one hand and continuously shaking it while hitting the other side with the other hand in rapid succession. They ‘were also shaken and stamped against the thigh’ with the top being cupped at times producing harmonious and ‘well-blended rhythms’ (Sutherland-Addy, 1998). They were roughly of two sizes. Some of them were big while others were medium in size. A good number of them had long necks while others had short necks. While some of the necks were straight, others were crooked. The Gourd is the most important musical instrument of

the *adzeba* ensemble. The *Oguaa* (Cape Coast), *Effutu* (Winneba) and Mankoadze people call this musical instrument *Mf4ba* (*Mf4* or *Ak4r*). The groups metaphorically say they are ‘performing gourd’ (*y1rgor mf4ba*) which is the same as saying they are ‘performing *adzeba*’ (Ampomah, 2014).

The sound from the gourd (*mf4ba*) is determined by its size. The smaller the size the higher the pitch and the bigger the size the lower the pitch.

Dawuro (Iron Slit-bell): Originally, the *adzeba* groups used the hoe head but today the bell (*Dawur*) is mostly used. The hoe head is struck with a thin piece of solid metal thereby producing percussive sounds, which keeps the basic rhythm and time line for each *adzeba* performance. Hand Clapping is not left out for keeping the timeline



**Figure 3:** Dawuro (Iron Slit-bell)

*Adomba* (Hand Bell): The metallic hand bell is foreign to the Effutu people. It was adapted for use by the *Dentsefo Asafo*, Winneba and their women. A household whose head serves solely as a custodian of the instrument provides a player for it. The bell looks like an inverted cup with a flared mouth and contains a clapper that hangs loosely inside it. When the bell is shaken

intermittently during performance, the clapper strikes the bell towards the lip producing a ringing sound (Turkson, 1982).



**Figure 4:** *Adomba (Hand Bell)*

*Kakradaa (Cog-Rattle)*: This is a scraped wooden idiophone consisting of an axle and a casing containing a tongue and a cogwheel. The axle operates as the handle while the tongue, which is fixed in the casing, turns freely on the handle. The cog-rattle, which is played by whirling, is used for sound effects. It is believed to have reached the *Effutu* people of Winneba through contact with European sailors. The *Tuafo Asafo* of Winneba and their female “*adzeba*” counterparts use it in performances. Its local name is *kakradaa* (Turkson, 1982).



**Figure 5:** *Kakradaa (Cog-Rattle)*

Wood or bamboo clappers are also used in line with the bell to keep the timeline. It is shared among most of the members to use when performing.



**Figure 6:** *Wood or bamboo clappers*

The linguistic basis of the instruments of the *adzeba* ensemble comes into focus. The gourds, the most important instruments of the *adzeba* ensemble, are neither grown in Winneba nor Mankoadze but bought from elsewhere. The leader of the Winneba group said the gourds are bought from a woman in Accra who gets them from Nigeria or the Northern region. She was quick to make the point that some time ago, there were attempts to grow them in Winneba but it was short lived. The gourds used in the *Agbadza* ensemble are known among the Ewe people of Ghana and Togo as *axatse*. In

West Africa, it is found mainly in the countries of Nigeria, Togo, Ghana, Benin, Sierra Leone and Côte d'Ivoire (Botsford, 1990).

**Voice:** The vocal aspect is performed by only the females in the *adzeba* ensemble. This is usually in two sections: the cantor and the chorus. According to Ama Essoun, the chorus section of the *adzeba* songs are broken into two parts, the higher and the lower. If compared to the SATB style, these might be referred to as both the treble and the tenor parts respectively. Likewise, the higher parts are given to those who have the capacity to pitch higher notes, and vice versa. Ama Essoun claims that the number of singers who sing the higher pitches dominates those of the lower.

This is attributed to the fact that, the lower as compared to the higher pitches most often demand less pitch effort than that of the higher.

### **2.6.1 Adzeba Song Themes**

The *adzeba* songs relate to several issues concerning the Akan cultural history. Songs are also based on topical issues. Cultural and social beliefs and practices are all touched in *adzeba* songs. Examples of some of the *adzeba* songs with their meanings and occasions performed are captured at the appendix page.

### **2.7 A Brief Elemental Analysis of Adzeba**

The researcher briefly analysed some of the fundamental elements that constitutes the Effutu *adzeba* music. Songs were collected for critical analyses. Some of the scores of these *adzeba* songs and their translations are captured in the appendix. Some of the discussed areas were the form, harmonic and melodic structures, scales, and texture. Below is a brief elemental analysis of the songs collected by the researcher.



The solo and chorus section may be identical or they may consist of different material. Sometimes two or more cantors sing alternatively before the chorus comes in. In some songs, there are short solo and chorus sections and a closing refrain. Where the solo and chorus sections are different and the chorus part is more or less invariable, it is customary in *adzeba* singing for the cantor to begin the song with the whole part of the chorus response. After introducing the song in this way, the cantor can go and sing the usual solo lead. Chorus responses may be in unison, in sporadic thirds or in parallel thirds and sporadic triads. In some songs there seems to be a definite preference for the first two styles. The relative durations of syllables are reflected in the durations of the notes.

Long syllables occurring before the beat may extend beyond it giving rise to irregular accentual groups within a regular metronomic framework delimited by the beats of bells. Balanced or symmetrical phrases are very essential in *adzeba*, since it is essentially music for dancing. As in other songs, phrases in *adzeba* may begin off the beat. Quite often the initial notes of the bell and song phrases do not coincide. Nketia (1973, p.91) suggests that, “the principle of starting the phrases of these two lines of music at different points in time is an extremely important one and will be found to operate also in the arrangement of the parts of the accompanying drum ensemble”.

The *adzeba* music primarily consists of the vocal and instrumental section. The vocal aspect has two main sections, namely the solo and the chorus. The solo singer is referred to as the cantor while the chorus do the responses. The call-and-response style of music is very common in the performance of *adzeba* songs. Some of the *adzeba* songs also adopt the rondo form of music (i.e. A, B, A, C, A, D, A).

According to Arthur (2006), “*adzeba* songs are pitched between five to thirteen semitones”. The scale wise arrangement for most *adzeba* songs are composed in the heptatonic scale. I.e. seven pitch class per octave. This is shown in Example below.



Figure 7: *The heptatonic scale*

Most melodies of *adzeba* songs are greatly characterized by the regular use of particular sequences of intervals. The most common of these are based on triadic sequences. This is shown in Example below.



Figure 8: *Triadic sequences*

In agreement with Arthur (2006, p.23), the interval of third is heard as a predominant melodic interval. That is, the intervallic structure of the *adzeba* music is primarily thirds that fall within the seven pitch class per octave. Most of the *adzeba* songs are harmonized in unison and thirds, with respect to the heptatonic scale which is very common among the Akans of Ghana. In addition, Arthur (2006, p.29) suggests that, “where the solo and chorus sections are different and the chorus part is more less constant, it is traditional in *adzeba* singing for the cantor to begin the song with the whole or part of the chorus”. *Adzeba* music is rhythmically polyphonic. That is, it is made of many independent rhythms which come from the various percussive instruments (i.e. the membranophones and idiophones). These collectively create or generate polyphonic effects.

Nzewi (1974, p.28) also adds that:

A hot rhythm occurs when there is a heightened dramatic interplay of melorhythms at a fortissimo level, most often with an increase in tempo. A hot rhythm passage constitutes a climactic passage and is usually not sustained for long. When accompanied by an increase in tempo in a dance situation, the hot rhythm prompts the dancers to explode in corresponding hot dance demonstrations with climatic dance variations and brisker, more intricate motions of the body, the limbs, and the feet. A hot rhythm occurrence does not necessarily signify the conclusion of a performance, although it could. It occurs most often as a climatic passage, thus giving a performance a contrasting flavour of temperate and high-tension levels.

According to Anku (1997, p.227), “while rhythmic patterns are often isolated and discussed in their own terms, they are not normally heard with such clarity in actual performance context”. That is to say, they are not easily recognizable with such clarity and independence as they are often assumed in theory. They are affected by various playing techniques such as open and muted tones of the bells and petia; low and high tones of the donno and atumpan; and open smack and palm techniques of the apentemma hand drum. These playing modes vary considerably in intensity.

In conclusion, Chapter Two presents the ethnographic findings in relation to the study. These included a brief historical background of people of Effutu; the origin, roles, and significance of *adzeba*; the instrumental setup, performance, song themes; and a brief elemental analysis of *adzeba*. The next chapter presents the novelty created from the study.

## CHAPTER THREE

### THE ORIGINAL COMPOSITION

*Bondzeadzeba* is the name given to this original composition. The title *Bondzeadzeba* is a combination of two words. That is, *Bondzie* representing a family name and *adzeba* which is also the musical type or the ensemble.

This chapter practically displays how the researcher utilizes some of the analysed elements of the indigenous *adzeba* music of Effutu. These elements were blended with some interesting Western idioms that yielded to a hybridized musical style.

*Bondzeadzeba* is made up of two movements: The Asomfo (*first movement*) and *Adzeba Mba* (*second movement*). Primarily, the purpose of the study is believed to be effected in the composition, which in a way will resuscitate the appreciation and involvement of the people of Effutu towards their *adzeba* music.

Traditionally, *Adzeba* music does not use written scores, but are performed by listening and reproducing what is sung, but in this study Western music elements have been used to create a compositional framework with contemporary art music performers in mind.

# BONDZIEADZEBA

*Spirito*  
*fff*

The musical score is arranged in a system of ten staves. The top five staves are for a brass section: Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Horn in F, Trombone, and Tuba. The bottom five staves are for traditional instruments: Dawur, Clap, Mfoba 1, Mfoba 2, and Mfoba 3, and Rattle. The score is in 6/8 time with a key signature of one sharp (F#). The brass instruments play a melodic line starting in the first measure, with the other brass instruments joining in the second measure. The traditional instruments play a rhythmic accompaniment consisting of a steady eighth-note pulse. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the background of the score.

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn in F

Trombone

Tuba

Dawur

Clap

Mfoba 1

Mfoba 2

Mfoba 3

Rattle

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a band and includes the following parts:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score is in the key of D major (one sharp) and begins at measure 7. The notation for the brass instruments (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) shows melodic lines with eighth and sixteenth notes, while the percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are indicated by vertical bar lines on the staff lines.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a brass and percussion ensemble. The instruments listed on the left are: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1 (Mellophone 1), Mfo 2 (Mellophone 2), Mfo 3 (Mellophone 3), and Rtl. (Snare Drum). The score begins at measure 13, indicated by a "13" above the first staff. The key signature is one sharp (F#). The brass instruments (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) have melodic lines with various rhythmic patterns, including eighth and sixteenth notes. The percussion instruments (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are shown with rests, indicating they are not playing in this section of the score. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

19

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

19

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system includes staves for B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The second system includes staves for Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, and Rtl. The B $\flat$  Tpt. 2, Hn., Tbn., and Tuba parts have active musical notation, while the other parts are mostly rests. A large watermark of the University of Education, Winneba logo is overlaid on the score.



BONDZIEADZEBA

25

*ff*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*ff*

*ff*

*ff*

25

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 25. The brass section consists of B $\flat$  Trumpets 1 and 2, Horns, Trombones, and Tubas. The percussion section includes Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The brass instruments play a melodic line starting with a half note rest, followed by quarter notes. The percussion instruments play a rhythmic pattern of quarter notes. The dynamic marking *ff* (fortissimo) is indicated for the brass instruments.

BONDZIEADZEBA

Blockchords 33 - 35

The musical score is arranged in a grand staff with ten staves. The instruments are: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1 (Mellophone 1), Mfo 2 (Mellophone 2), Mfo 3 (Mellophone 3), and Rtl. (Rhythm). The score begins at measure 31. The key signature has two sharps (F# and C#). The B♭ Tpt. 1 staff has a whole rest. The B♭ Tpt. 2, Hn., Tbn., and Tuba staves have eighth-note patterns. The Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, and Rtl. staves have rests until measure 34, where they enter with various rhythmic patterns. The dynamic marking *ff* (fortissimo) is present in measures 33 and 34 for several instruments. A large watermark of the University of Education, Winneba logo is visible in the background of the score.

### BONDZIEADZEBA

37 call and responds 38 - 52

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

### BONDZIEADZEBA

Blue scale 46 - 62

The musical score is arranged in a grand staff format with ten staves. The top three staves are for Bb Tpt. 1, Bb Tpt. 2, and Hn., all in treble clef with a key signature of one sharp (F#). The next two staves are for Tbn. and Tuba, in bass clef with a key signature of one sharp (F#). The bottom five staves are for percussion: Daw (Drum Set), Cl (Cymbal), Mfb. 1 (Maracas 1), Mfo 2 (Mfona 2), Mfo 3 (Mfona 3), and Rtl. (Rhythm Triangle). The score begins at measure 43. The brass instruments (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) play a melodic line in the right hand and a bass line in the left hand. The percussion instruments provide a rhythmic accompaniment. A watermark of the University of Education, Winneba is overlaid on the score.

### BONDZIEADZEBA

49 Immitation *ff*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

BONDZIEADZEBA

55

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

55

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horns (Hn.), Trombone (Tbn.), and Tuba. The last five staves are for percussion: Drum (Daw), Clarinet (Cl), Mfona 1 (Mfb. 1), Mfona 2 (Mfo 2), Mfona 3 (Mfo 3), and Rattle (Rtl.). The score begins at measure 55. The key signature has two sharps (F# and C#). The brass instruments play a melodic line with some rests. The percussion instruments provide a rhythmic accompaniment. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the middle staves.

BONDZIEADZEBA

61 *mf*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

61

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 61 with a mezzo-forte (*mf*) dynamic. The score is arranged for a large ensemble. The brass section includes two B $\flat$  Trumpets (Tpt. 1 and Tpt. 2), a Horn (Hn.), a Trombone (Tbn.), and a Tuba. The percussion section includes a Drum set (Daw), Clarinets (Cl), three Mellophones (Mfb. 1, Mfo 2, Mfo 3), and a Timpani (Rtl.). The woodwinds and mellophones play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a melodic line with some rests. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

poly harmony 67 - 69 **BONDZIEADZEBA**

cross rhythm 70 - 73

The musical score is arranged in a grand staff format with ten staves. The top five staves are for brass instruments: Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., and Tuba. The bottom five staves are for percussion: Daw, Cl, Mfb. 1, Mfo 2, and Mfo 3. The Rtl. staff is empty. The score is divided into two sections: 'poly harmony 67 - 69' and 'cross rhythm 70 - 73'. The key signature is one sharp (F#) and the time signature is 4/4. A large watermark of the University of Education, Winneba logo is visible in the center of the page.



### BONDZIEADZEBA

73 Blockchords 74 - 76 *ff* Adzeba s

The musical score is arranged in a grand staff format with the following instruments and parts:

- B♭ Tpt. 1**: Treble clef, playing a melodic line starting at measure 73.
- B♭ Tpt. 2**: Treble clef, playing a sustained harmonic line.
- Hn.**: Treble clef, playing a melodic line.
- Tbn.**: Bass clef, playing a melodic line.
- Tuba**: Bass clef, playing a melodic line.
- Daw**: Drum set, playing a rhythmic pattern.
- Cl**: Clarinet, playing a sustained harmonic line.
- Mfb. 1**: Mfo 1, playing a rhythmic pattern.
- Mfo 2**: Mfo 2, playing a rhythmic pattern.
- Mfo 3**: Mfo 3, playing a sustained harmonic line.
- Rtl.**: Rhythm section, playing a sustained harmonic line.

The score includes dynamic markings such as *ff* and a tempo marking *Adzeba s*. A watermark of the University of Education, Winneba is visible in the background of the score.

BONDZIEADZEBA

79 *f*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 79. The key signature has one sharp (F#). The score includes parts for B $\flat$  Trumpets 1 and 2, Horns, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). A dynamic marking of *f* (forte) is present at the beginning of the first staff. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

85

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

85

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

*mf*

*mf*

*mf*

*mf*

*mf*

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 85. The instrumentation includes B $\flat$  Trumpet 1, B $\flat$  Trumpet 2, Horn, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The key signature has one sharp (F#). The score shows the first few measures of the piece, with dynamics marked as *mf* (mezzo-forte) for the brass instruments. The drum parts are indicated by vertical lines and stems, while the mellophone parts use specific rhythmic notation.

BONDZIEADZEBA

91

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

91

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 91. The instrumentation includes B $\flat$  Trumpet 1, B $\flat$  Trumpet 2, Horn, Tuba, Drum Set (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The B $\flat$  Trumpet parts are in the treble clef, while the Tuba and Tbn. parts are in the bass clef. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are in the bass clef. The score shows a complex rhythmic pattern with various note values and rests across the measures.

BONDZIEADZEBA

97 adzeba song in thirds 86 - 92 divisive 101 \* 114 *f*

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- B $\flat$  Tpt. 1: Treble clef, mostly rests.
- B $\flat$  Tpt. 2: Treble clef, playing a melodic line with *mf* dynamics.
- Hn.: Treble clef, playing a melodic line with *mf* dynamics.
- Tbn.: Bass clef, playing a melodic line with *mf* dynamics.
- Tuba: Bass clef, playing a melodic line with *mf* dynamics.
- Daw: Percussion, playing a rhythmic pattern.
- Cl: Percussion, playing a rhythmic pattern.
- Mfb. 1: Percussion, playing a rhythmic pattern.
- Mfo 2: Percussion, playing a rhythmic pattern.
- Mfo 3: Percussion, playing a rhythmic pattern.
- Rtl.: Percussion, mostly rests.

A large watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

103

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl.

Mfb. 1

Mfo 2

Mfo 3

Rtl.

*f*

*f*

103

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 103. The score is arranged for a large ensemble. The brass section includes two B $\flat$  Trumpets (Tpt. 1 and Tpt. 2), Horns (Hn.), Trombone (Tbn.), and Tuba. The percussion section includes Drums (Daw), Clarinet (Cl.), three Mellophones (Mfb. 1, Mfo 2, Mfo 3), and Timpani (Rtl.). The key signature has one sharp (F#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) for the Trombone and Tuba parts. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

109 *mp*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

109

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 109 with a mezzo-piano (*mp*) dynamic. The score includes parts for B $\flat$  Trumpet 1 and 2, Horn, Tuba, Drum (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The instrumentation is typical of a school or community band. The score is presented on a single page with a large, faint watermark of the University of Education, Winneba logo in the center.

### BONDZIEADZEBA

Polyrhythm 115 - 122

The musical score is written for a band and includes the following parts:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score begins at measure 115 and consists of 8 measures. The key signature is one sharp (F#). The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) play a complex polyrhythmic pattern. The brass parts (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) play a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.



### BONDZIEADZEBA

missed forms 123 - 130

The musical score is arranged in a grand staff format with ten staves. The instruments are listed on the left: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1, Mfo 2, Mfo 3, and Rtl. (Timpani). The score begins at measure 121, marked with a '121' above the first staff. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the middle of the score.

BONDZIEADZEBA

Musical score for 'BONDZIEADZEBA' starting at measure 127. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba, Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, and Rtl. The brass instruments (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) play a melodic line marked *fff* (fortissimo) and 'Unison'. The percussion instruments (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) provide a rhythmic accompaniment. A large watermark of the University of Education, Winneba is visible in the background of the score.

BONDZIEADZEBA

Largo

133

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

*ff*

*ff*

*ff*

*ff*

133

The musical score is for the piece 'BONDZIEADZEBA' in a 'Largo' tempo. It features a full orchestral arrangement starting at measure 133. The instruments listed are B $\flat$  Trumpet 1 and 2, Horns, Tuba, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The brass instruments (trumpets, horns, tuba) are marked with a fortissimo (*ff*) dynamic. The percussion instruments (drums and timpani) have specific rhythmic patterns. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a band and includes the following parts:

- B♭ Tpt. 1: Treble clef, key signature of one sharp (F#). Measure 139 starts with a whole rest, followed by a quarter rest, and then a quarter note G4. A dynamic marking of *f* is placed above the final measure.
- B♭ Tpt. 2: Treble clef, key signature of one sharp (F#). Measures 139-143 contain a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Hn.: Treble clef, key signature of one sharp (F#). Measures 139-143 contain a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Tbn.: Bass clef. Measures 139-143 contain a melodic line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Tuba: Bass clef. Measures 139-143 contain a melodic line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Daw: Percussion clef. Measures 139-143 contain whole rests.
- Cl: Percussion clef. Measures 139-143 contain whole rests.
- Mfb. 1: Percussion clef. Measures 139-143 contain whole rests.
- Mfo 2: Percussion clef. Measures 139-143 contain whole rests.
- Mfo 3: Percussion clef. Measures 139-143 contain whole rests.
- Rtl.: Percussion clef. Measures 139-143 contain a rhythmic pattern: quarter note G2, quarter rest, quarter note G2, quarter rest, quarter note G2, quarter rest, quarter note G2, quarter rest.

The score is marked with the measure number 139 at the beginning of the first staff and the dynamic marking *f* above the final measure of the first staff. A watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a brass ensemble and percussion. The instruments listed are B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1 (Mellophone 1), Mfo 2 (Mellophone 2), Mfo 3 (Mellophone 3), and Rtl. (Snare Drum). The score begins at measure 145. The key signature is one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for the brass instruments. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are shown as rests throughout the visible section. A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the score.

BONDZIEADZEBA

151 *ff*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

151

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It features ten staves. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The last five staves are for percussion: Drum (Daw), Clarinet (Cl), Mfona 1 (Mfb. 1), Mfona 2 (Mfo 2), Mfona 3 (Mfo 3), and Rattle (Rtl.). The score begins at measure 151. The first staff (B $\flat$  Tpt. 1) has a dynamic marking of *ff* (fortissimo) and a fermata over the first measure. The key signature is one sharp (F#). The percussion parts are marked with a double bar line and a vertical line, indicating they are to be played.

BONDZIEADZEBA

157

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

157

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 157. The score is arranged in a system with ten staves. The top five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The bottom five staves are for percussion: Drum (Daw), Clarinet (Cl), Mfona 1 (Mfb. 1), Mfona 2 (Mfo 2), Mfona 3 (Mfo 3), and Rhythm (Rtl.). The brass instruments play a melodic line starting in measure 157, marked with a forte (*ff*) dynamic. The percussion instruments play a rhythmic pattern of short strokes, also starting in measure 157. A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the score.

BONDZIEADZEBA

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves. The first five staves are for brass instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The last five staves are for percussion: Daw, Cl, Mfb. 1, Mfo 2, and Rtl. The score begins at measure 163. The key signature has two sharps (F# and C#). The brass instruments play a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The percussion instruments play a rhythmic pattern of eighth notes. A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the score.



BONDZIEADZEBA

169

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

169

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The image shows a musical score for the piece 'BONDZIEADZEBA'. The score is arranged in a system with ten staves. The first staff is for B $\flat$  Tpt. 1, which has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line starting at measure 169. The second staff is for B $\flat$  Tpt. 2, the third for Horn (Hn.), the fourth for Trombone (Tbn.), and the fifth for Tuba, all with bass clefs and two sharps in the key signature. These five staves show rests for the remainder of the piece. The sixth staff is for Drums (Daw), the seventh for Clarinet (Cl), the eighth for Mfona 1 (Mfb. 1), the ninth for Mfona 2 (Mfo 2), the tenth for Mfona 3 (Mfo 3), and the eleventh for Rhythm (Rtl.), all with a double bar line symbol. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the drum and mfo staves.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a large ensemble and begins at measure 175. The instruments listed on the left are:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score is in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes, often beamed together. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, and Rtl.) are indicated by vertical bar lines on the staff lines.

### BONDZIEADZEBA

181

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

181

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It features a single melodic line for the first B $\flat$  Trumpet (B $\flat$  Tpt. 1) starting at measure 181. The rest of the ensemble, including the second B $\flat$  Trumpet, Horn, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Snare Drum (Rtl.), are shown with rests, indicating they are silent during this section. A watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

187

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

187

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The last five staves are for percussion: Drum (Daw), Clarinet (Cl), Mfo 1, Mfo 2, and Mfo 3, and Rtl. The score begins at measure 187. The key signature has two sharps (F# and C#). The B $\flat$  Tpt. 1 part starts with a quarter note followed by rests. The B $\flat$  Tpt. 2, Hn., Tbn., and Tuba parts have a melodic line starting with a quarter note, followed by eighth and sixteenth notes. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are mostly rests with some short bursts of sound.

BONDZIEADZEBA

193

*mf*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

*mf*

Hn.

*mf*

Tbn.

*f*

Tuba

193

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It features a brass section with B $\flat$  Trumpets 1 and 2, Horns, Trombones, and Tubas, and a percussion section including Drums, Clarinets, Mellophones 1, 2, and 3, and a Snare Drum. The score begins at measure 193. The key signature has two sharps (F# and C#). The brass instruments play melodic lines, with the Trombone and Tuba parts starting with a dynamic of *f* (forte) and the other brass instruments with *mf* (mezzo-forte). The percussion instruments are marked with a double bar line, indicating they are silent for this section.

BONDZIEADZEBA

199

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

199

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves for different instruments. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The last five staves are for percussion: Drum (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), and Mellophone 3 (Mfo 3). The snare drum (Rtl.) is listed but has no notation. The score begins at measure 199. The key signature has two sharps (F# and C#). The brass instruments play a melodic line with eighth and sixteenth notes. The percussion instruments provide a rhythmic accompaniment with various patterns of notes and rests.

BONDZIEADZEBA

205

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl.

Mfb. 1

Mfo 2

Mfo 3

Rtl.

*mf*

*mf*

The musical score is written for a large ensemble. It begins at measure 205. The key signature has two sharps (F# and C#). The score includes parts for B $\flat$  Trumpets 1 and 2, Horns, Trombone, Tuba, Drums (Daw), Clarinet (Cl.), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The dynamics are marked *mf* (mezzo-forte) for the trumpets and trombone. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

BONDZIEADZEBA

211

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

211

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a brass and percussion ensemble. It begins at measure 211. The brass section includes two B-flat Trumpets (Tpt. 1 and 2), Horns (Hn.), Trombones (Tbn.), and Tubas. The percussion section includes a Drum (Daw), Clarinet (Cl), three Muffled Drums (Mfb. 1, Mfo 2, Mfo 3), and a Snare Drum (Rtl.). The score is in a key signature of one sharp (F#) and a common time signature (C). The brass instruments play melodic lines with various rhythmic patterns, while the percussion instruments provide a steady accompaniment. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.



BONDZIEADZEBA

217

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

217

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a large ensemble. It begins at measure 217. The key signature has two sharps (F# and C#). The score includes parts for B $\flat$  Trumpets 1 and 2, Horns, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The brass instruments play melodic and harmonic lines, while the percussion instruments provide a rhythmic accompaniment. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

223

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

223

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves for different instruments. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The last five staves are for percussion: Daw, Cl, Mfb. 1, Mfo 2, and Mfo 3, and a final staff for Rtl. The score begins at measure 223. The key signature has one sharp (F#). The brass instruments play a melodic line with eighth and sixteenth notes, while the percussion instruments provide a rhythmic accompaniment. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the middle staves.

BONDZIEADZEBA

229

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

229

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It consists of ten staves. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The last five staves are for percussion: Drum (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), and Mellophone 3 (Mfo 3). The snare drum (Rtl.) staff is empty. The score begins at measure 229. The key signature has two sharps (F# and C#). The brass instruments play a melodic line with some chromaticism. The percussion instruments provide a rhythmic accompaniment. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the background of the score.

BONDZIEADZEBA

Musical score for 'BONDZIEADZEBA' starting at measure 235. The score is arranged for the following instruments:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns and melodic lines across the different instruments. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

241

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

241

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 241. The key signature has one sharp (F#) and one flat (Bb). The score includes parts for Bb Trumpet 1, Bb Trumpet 2, Horn, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The instrumentation changes at measure 241, with the Tuba and Drums parts starting there. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the drum and mellophone parts.

BONDZIEADZEBA

247

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

247

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 247. The key signature has two sharps (F# and C#). The instruments and their parts are: B $\flat$  Tpt. 1 (rests), B $\flat$  Tpt. 2 (melodic line), Hn. (melodic line), Tbn. (melodic line), Tuba (melodic line), Daw (drum pattern), Cl (melodic line), Mfb. 1 (melodic line), Mfo 2 (melodic line), Mfo 3 (melodic line), and Rtl. (rests). A large watermark of the University of Education, Winneba logo is visible in the center of the page.

BONDZIEADZEBA

253

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

253

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 253. The key signature has two sharps (F# and C#). The instruments and their parts are: B $\flat$  Tpt. 1 (mostly rests), B $\flat$  Tpt. 2 (melodic line), Hn. (melodic line), Tbn. (rhythmic accompaniment), Tuba (bass line), Daw (drum set), Cl (clarinet), Mfb. 1 (mellophone 1), Mfo 2 (mellophone 2), Mfo 3 (mellophone 3), and Rtl. (rhythm section). A large watermark of the University of Education, Winneba logo is visible in the center of the page.

BONDZIEADZEBA

259

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

259

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.



BONDZIEADZEBA

265

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

265

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 265. The instrumentation includes B $\flat$  Trumpet 1, B $\flat$  Trumpet 2, Horn, Trombone, Tuba, Drum (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The B $\flat$  Trumpet parts are in treble clef, while the Trombone and Tuba parts are in bass clef. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) are in a simplified notation. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

271

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

*mf*

*mf*

3 $\cdot$

3 $\cdot$

3 $\cdot$

271

The musical score is for the piece 'BONDZIEADZEBA'. It begins at measure 271. The instrumentation includes B $\flat$  Trumpets 1 and 2, Horns, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The brass instruments (trumpets, horns, trombone, tuba) play a melodic line with eighth-note patterns, marked with a mezzo-forte (*mf*) dynamic. The woodwinds (clarinet) and mellophones play a rhythmic accompaniment. The drums provide a steady beat. The timpani part is mostly silent. A large watermark of the University of Education, Winneba is visible in the background of the score.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a band and includes the following instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1 (Maracas 1), Mfo 2 (Mandolin 2), Mfo 3 (Mandolin 3), and Rtl. (Rhythm). The score begins at measure 277. The key signature is one sharp (F#). The B♭ Tpt. 1 part starts with a rest and then plays a melodic line starting with a forte (*f*) dynamic. The B♭ Tpt. 2 and Hn. parts play a rhythmic accompaniment. The Tbn. and Tuba parts are silent. The Daw part plays a steady rhythmic pattern. The Cl part plays a melodic line. The Mfb. 1 part plays a rhythmic pattern. The Mfo 2 and Mfo 3 parts play a rhythmic accompaniment. The Rtl. part is silent.

BONDZIEADZEBA

283

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Tuba *mf*

283

Daw.

Cl.

Mfb. 1

Mfo 2

Mfo 3

Rtl.

BONDZIEADZEBA

289

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

289

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is written for a band. It begins at measure 289. The key signature has one sharp (F#). The score includes parts for B $\flat$  Trumpet 1 and 2, Horns, Trombone, Tuba, Drums (Daw), Clarinet (Cl), Mellophone 1 (Mfb. 1), Mellophone 2 (Mfo 2), Mellophone 3 (Mfo 3), and Timpani (Rtl.). The notation uses standard musical symbols including notes, rests, and bar lines. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the drum and mellophone parts.

BONDZIEADZEBA

295

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

295

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

BONDZIEADZEBA

Musical score for 'BONDZIEADZEBA' starting at measure 301. The score is arranged for a band and includes the following parts:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score is written in G major (one sharp) and 4/4 time. A large watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

Musical score for 'BONDZIEADZEBA' starting at measure 307. The score is arranged for the following instruments:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and dynamic markings like *mf*. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.



BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a band and includes the following parts:

- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- Hn.
- Tbn.
- Tuba
- Daw
- Cl
- Mfb. 1
- Mfo 2
- Mfo 3
- Rtl.

The score begins at measure 313. The key signature is one sharp (F#), and the time signature is 4/4. The music features a complex arrangement of melodic lines for the trumpets and horn, a steady bass line for the tuba and trombone, and a rhythmic accompaniment by the drums and mellophones. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

319

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

319

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The image shows a musical score for the piece 'BONDZIEADZEBA'. The score is divided into two systems. The first system includes staves for B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The second system includes staves for Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, and Rtl. The music is written in a key with one sharp (F#) and a common time signature. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

### BONDZIEADZEBA

325 Unison

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

BONDZIEADZEBA

Musical score for the piece "BONDZIEADZEBA". The score is written for a band and includes the following instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., Tuba, Daw (Drum), Cl (Clarinet), Mfb. 1, Mfo 2, Mfo 3, and Rtl. (Rhythm). The score begins at measure 331. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the musical staves.

BONDZIEADZEBA

337

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

337

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The musical score is for the piece 'BONDZIEADZEBA'. It features ten staves. The first five staves are for brass instruments: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The last five staves are for percussion: Daw, Cl, Mfb. 1, Mfo 2, and Mfo 3, and Rtl. The score begins at measure 337. The key signature is one sharp (F#). The B $\flat$  Tpt. 1 part has a whole rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The B $\flat$  Tpt. 2, Hn., Tbn., and Tuba parts have a similar melodic line starting in the first measure. The percussion parts (Daw, Cl, Mfb. 1, Mfo 2, Mfo 3, Rtl.) have a simple rhythmic pattern of eighth notes. A large watermark of the University of Education, Winneba logo is overlaid on the score.

BONDZIEADZEBA

343

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

343

Daw

Cl

Mfb. 1

Mfo 2

Mfo 3

Rtl.

The image shows a musical score for the piece 'BONDZIEADZEBA'. The score is written for a brass and percussion ensemble. The brass instruments include two B-flat Trumpets (B $\flat$  Tpt. 1 and B $\flat$  Tpt. 2), Horns (Hn.), Trombone (Tbn.), and Tuba. The percussion instruments include a Drum (Daw), Clarinet (Cl), three Mfona (Mfb. 1, Mfo 2, Mfo 3), and a Rattle (Rtl.). The score is in G major (one sharp) and 4/4 time. The first system of the brass instruments starts at measure 343. The percussion instruments have a rest for the first measure and then play a rhythmic pattern of eighth notes. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

## CHAPTER FOUR

### ANALYSIS OF BONDZIEADZEBA

This chapter guides the listener, performer or reader in examining the composer's application of some of the interesting *adzeba* musical idioms collected at the field and that of the Western repertoires (both elements and techniques) in the new popular art piece created. To some extent, the composer's musical proficiency is also assessed. It is therefore believed that this descriptive analysis of *adzeba* music will help listeners, performers and everyone to interpret or understand the essential constituents or characteristics of the piece, thereby enriching their enjoyment and performance towards it.

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 (Bent, 1988, p.1). Seeger (1969, p. 236) opines that, analysis is dividing into parts to distinguish one thing from another in recognition of differences. From the viewpoint of the compositional process, most parts are already in the repertory of the tradition and available for synthesis. Once underway, every synthesis is an analysis and every analysis, a synthesis. It is the interplay of the two that is the essence of the formational apparatus. Analysis is divisive as it proceeds from the large to the small with countless in view. It is static and structural, and invokes existing taxonomies.

#### **4.1 Time Signature**

The music is written in the time of compound duple, (6/8) from the beginning to the end. But the beginning of the music is performed in a free rhythm meaning that it doesn't follow any strict timeline. The strict rhythm starts from bars 38 and ends at bars 137. These first 27 bars of the music can be related to recitative accompanato, where the brass instruments are used to imitate and emphasize the natural inflections of speech and then the percussion section was used as an accompaniment.

##### **4.1.1 Medium (Instrumentation)**

The music is written for a small brass orchestra. The instruments used are as follows; Two Bb Trumpets, Horn in F, Trombone, Tuba, Dawur (bell), Clappers, Mf4ba, Rattle and Bell. The role of the two Bb Trumpets instruments is to take up the leading role of the performance. One of the main modes of *adzeba* music performance is “call and response” and/or “cantor and chorus”, and the calling is or the cantor is usually made up of two people and they are also females, hence the choice of Bb Trumpets to represent the voices of the two female cantors.

The Horn in F, Trombone, and Tuba is basically playing the role of the response or the chorus while the Dawur (bell), Clappers, Mf4ba, Rattle and Bell takes up the accompaniment.

##### **4.1.2 Form of the Music**

*Bondzeadzeba* is a music composition based on a traditional musical type, and it wouldn't be out of place if a traditional musical form is used. On the contrary, the form of the music is a thoroughly composed form. The form used in the music makes the music more intercultural.



### 4.1.3 First Movement (*Asomfo*)

This movement used one of the *adzeba* songs which can be described as a fanfare as its basis which start from bar 12 and repeat from bar 13 - 25. Example: below is the opening theme of this fanfare.

The musical score is presented in two systems, each containing five staves. The first system (bars 1-6) features a treble clef staff with a melodic line starting on a quarter note, followed by a half note and a quarter note. The second system (bars 7-12) continues the melody with eighth and sixteenth notes, and includes a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 3/8. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

**Musical Example: *Adzeba* fanfare theme**

From bar 26-32, a call and respond was introduced from the *adzeba* song and it resolved to a block chord from bar 33 – 35. Musical examples shown below.

A musical score consisting of six staves. The top staff features a melodic line with a call-and-response pattern. The lower staves show accompaniment, including a bass line and a line with repeated rhythmic patterns. The score is divided into two sections: the first section (bars 26-32) shows the call-and-response, and the second section (bars 33-35) shows a block chord.

**Musical Example: The call and response from the *Adzeba* theme.**

A musical score titled "Blockchords 33 - 35" consisting of six staves. The score shows a sequence of block chords across the staves, with some notes marked with accidentals (sharps and flats). A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the score.

**Musical Example: Block chords.**

One significant technique used by the composer in this music is call and response and cantor and chorus, which predominate in the musical fibre of the traditional settings in Ghana, most especially, Akan. Hickok (1989, p 64) asserts that a characteristic song style is based on the repetition of short melodic phrases. This style is known as call and

response, and it is found in West African music (Hickok, 1993, p. 64). In cantor and chorus, the cantor or the soloist sings the whole song and the chorus repeats, and in call and response, the call is a fragment of the song which is complemented or completed by the chorus. (Mereku & Ohene-Okantah, 2007, p: 150)

The theme of call and response is being introduced in bars 38 – 43. The call-and-response style still continues between the second trumpet in Bb, horn in F, trombone and the tuba. In this call-and-response section, the second trumpet and horn in F call while the trombone and tuba respond. The chord changes at bars (46-62) make way for a second variation of the theme in a blue scale style. These examples are shown below.

The image shows a musical score for a call-and-response section, labeled 'call and responds 38 - 52'. The score is written for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The B♭ Tpt. 1 part is mostly silent, with a few notes in bars 38-43. The B♭ Tpt. 2 and Hn. parts play a melodic line that serves as the 'call'. The Tbn. and Tuba parts play a lower, more rhythmic line that serves as the 'response'. The score is divided into two systems, with the first system covering bars 38-43 and the second system covering bars 44-52. A large watermark of the University of Education, Winneba logo is visible in the background of the score.

**Musical Example: Call and response.**

Blue scale 46 - 62

The musical score consists of six staves. The first three staves show a call-and-response pattern in the blue scale. The first staff has a melodic line, the second staff has a similar line, and the third staff has a more complex line. The fourth and fifth staves are mostly empty, with some notes appearing in the fourth measure. The sixth staff has a melodic line. The key signature has one flat (Bb).

**Musical Example: Blue scale.**

Poly harmony as opined by (Cole & Schwartz, 2012) is the musical use of more than one key simultaneously was introduced from bar 67-69 while the *adzeba* rhythm is still playing using the percussion (Dawur, Mfsba, Clappers) and later introduced a cross rhythm from 70-73. Below are musical examples.

poly harmony 67 - 69

cross rhythm 70 - 73

The musical score consists of six staves. The first three staves show poly harmony with multiple keys simultaneously. The first staff has a melodic line, the second staff has a similar line, and the third staff has a more complex line. The fourth and fifth staves are mostly empty, with some notes appearing in the fourth measure. The sixth staff has a melodic line. The key signature has one flat (Bb).

**Musical Example: Poly harmony and Cross rhythm.**

From bar 78-92, a theme from the *adzeba* song is started in unison and repeated in thirds while the first trumpet which depicts the main vocalist calls the chorus singers to respond shown in the musical example below.

Adzeba song in Unison 78 - 84 adzi

It changes from tutti to divisive rhythm using tertian harmony as shown in bar 101-114 illustrated in the musical example below.

divisive 101 \* 114

**Musical Example. Opening tutti passage using divisive rhythm and tertian harmony.**

From bar 51-66 there is a *boogaloo* technique, a kind of double-time samba that originated in New Orleans.

The musical score shows five staves: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one sharp (F#). The music is in 2/4 time. The trumpet parts play a rhythmic pattern of eighth notes, while the horn, trombone, and tuba parts provide a steady bass line with occasional melodic accents. The score is marked with a '192' above the first staff.

### Musical Example. Boogaloo techniques

From bar 35-137 the trumpet 1 and 2, horn in F, trombone and the tuba engage in a danceable rhythm of the *adzeba* genre. The beautiful rhythmic work starts in the dominant key then the *adzeba* rhythms used in from 35-137. A repetition of the poly rhythm and missed form rhythm section that introduces the *adzeba* variation as shown earlier in Examples and ends the first section with unison without the instruments accompanied.

#### 4.1.4 Second Movement (Adzeba Mba)

It starts from the last bar (152-348). In bar 153, the leader raised a second song which depicts a story that if their enemies have guns, they also have stones.

It is followed immediately by using a metrical rhythm that utilizes the kind of free, non-metrically oriented patterns. It made use of *hirajoshi scale* from bar 195-220 without accompaniments.

The image shows a musical score excerpt for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The score begins at measure 197. The B♭ Tpt. 1 and B♭ Tpt. 2 parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Hn. part has a similar rhythmic pattern. The Tbn. part has a steady eighth-note accompaniment. The Tuba part has a simple, low-frequency accompaniment.

### Musical Example. The passage showing the metrical rhythm

Getting closer to the end of the music, many musical forms used in the first section of the composition were repeated in different forms while the accompaniment runs through from bar 202 – 333 as one can check from the composition. Bars (229-243) the *Neapolitan minor scale* (Fink and Ricci 1975, p 56) is used. At bar 235 a mirror inversion is used as a bridge and it is done with cross rhythms. Bar 240, metrical modulations using an additive meter and a pan-rhythmic figure are used. The excerpt below illustrates the analysis as shown in the example below.

244

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

**Musical Example: A metrical modulation passage to depict the *Adzeba* music**

Another modal modulation occurs in bar 249 and the Cantor again uses the *blues scale* (Fink & Ricci 1975, p 11) with the chorus doing the same. In bar 254 - 260 the trumpet 1 and horn in F move in 3rds with the trombone ending each bar with a *tertian chord* and tuba and ending with the *quartal harmony*. A metrical change occurs, using two different melodies for the instruments. Bars 334-348 is an imitation of the *adzewa* music.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter consists of the summary of the research conclusions drawn from findings and recommendations. The summary sums up everything that has been discussed in the study in a more concise and condensed form. A simple theory that has been propounded by one of our music scholars is used as an illustration to draw a conclusion to the study. The recommendation has some suggestions given, as to how this study can help in diverse ways, both in the field of academia and the society at large.

#### 5.1 Summary

The study therefore set out to find out the traditional Effutu *adzeba* musical features and merged with some Western elements and techniques to create a new popular art music titled *Bondzeadzeba*. It is therefore hoped that when *Bondzeadzeba* is played to the people, it will help resuscitate the appreciation and participation of the people of Effutu towards their indigenous *adzeba* music.

To arrive at this, the researcher adopted both descriptive and creative approaches, which to a larger extent explored a qualitative research design. The descriptive phase involved the stage where the researcher made a thorough analysis of the collected *adzeba* musical idioms at the field, generating the interested elements such as the rhythmic motifs, themes, phrases, etc. that supported the creative work, whereas the creative stage established the themes and resources (both African and Western) that supported the creative work. The instruments used for data collection were principally interview and observation.

A descriptive form of analysis was therefore implemented to give a better understanding of how some of the traditional Effutu *adzeba* musical features and that of the Western resources and techniques were merged to create the novel musical piece in a 21st century style.

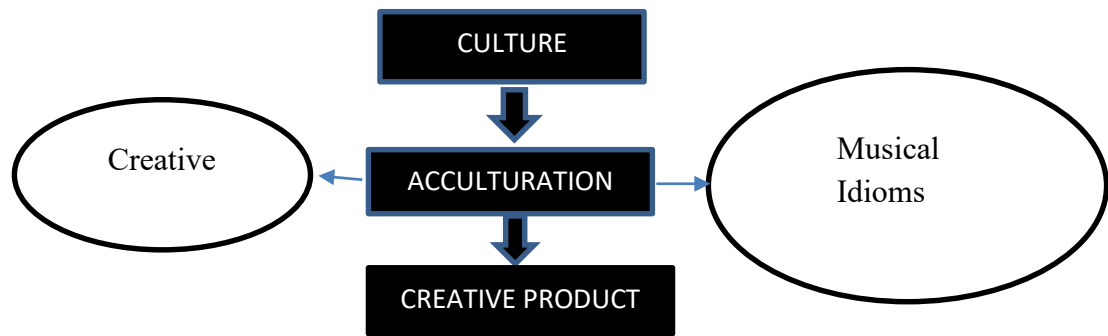
## 5.2 Conclusion

One technique that was employed which is very significant and worth noting is when the various musical instruments imitated the drum patterns of the individual instruments of the *adzeba* ensemble. It is quite rare to forgo the raw instruments, especially when it has to do with an African traditional dance. It is certain that, if this practice is sustained and used in other Ghanaian traditional dances, we will be heading towards the direction of uplifting traditional music and art music to another dimension.

In the *adzeba* ensemble, improvisation is for percussive instruments only so the players of the percussive instrument improvise according to dance movements and at the will of the players.

The study proposes a guide to assist art musicians who compose using traditional idioms. The other 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 utilized; to validate melodic, rhythmic and textural elements of the borrowed music. These together with the Western music elements will give the composition shape in contemporary style.



**Figure: 10 Model of Intercultural Composition**

From the model of intercultural composition above, the art music composer is required to have a firm background knowledge about the dominant culture, specifically, with regards to its traditional music, so as to maintain the idiom and then create a music consistent with the tradition of the community in question. The composer therefore accumulates these pre-information, especially, the interested musical idioms of the traditional music, and then merges with the Western compositional techniques in a creative thinking style. An effective experimentation of the acculturative stage then produces a hybridized or intercultural creative product.

In Africa music, as observed nightly by Anku (1997), individual instrument does not merely coexist but are positioned strategically with each other in order to weave a characteristic lilt (composite or kinetic resultant) which becomes a rhythmic mode, serving as foreground, on which a vocal repertoire may be super imposed.

Derivatively, a composer needs not only to stagger appropriately, rhythms in his compositional work in order to maintain dance lilt(s) but to necessarily, also weave his melodies or rhythms such that phrases fall within the phrasal structure(s) of the time-line underlining the dance(s) of his choice. To do this, he must immerse himself in the principles that govern traditional music constructions, modelling, not only out of traditional idioms' but also bonding closely with their societal milieu in his composition. In addition, he may spice the lilt of the dance with melodies that would generate and invoke their traditional tendencies so that the composition will not only sound rhythmically *traditionally African*, but also *melodically traditional*, in character (Ansah, 2009).

Composers need to combine not only traditional idioms found in the dance, but in the future, the culture or the social life that surrounds it, should be maintained to compose a contemporary art music that is culturally unique.

### 5.3 Recommendations

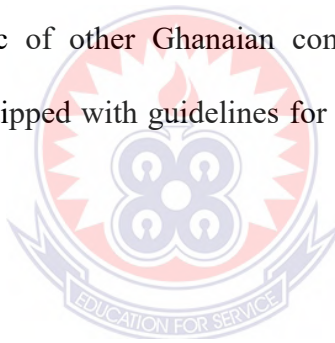
Ghanaian art music composer may use this study as a reference point to compose in a traditional style, but will also be a way of developing the traditional music in a modernized style so as to gradually revive the appreciation of the people towards their indigenous music, instead of the other musical types which include the popular and the Western. Again, it will also serve as a reference material for music composers, music educators, researchers, and scholars.

The present study was carried out on the Effutu *adzeba* music; similar studies could be undertaken on the music of other Ghanaian communities. This would assist art music composers to be well equipped with guidelines for use in Ghanaian traditional music composition studies. The researcher therefore wishes

to recommend to users of this material in their research work to visit the areas this research did not cover to improve upon it.

Composers and ethnomusicologists should team up to look for and compose neoclassicism 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.

Lastly, this study also supports the feeling about African musicians who have used traditional tunes to develop art music identified with their local idioms. This should be the reawakening of cultural ideals amongst Ghanaian art musicians who use traditional songs. This study was carried out on the *adzeba* music; and similar studies could be undertaken on the music of other Ghanaian communities. This would assist art composers to be well equipped with guidelines for use in Ghanaian traditional music composition studies.



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## APPENDIX

### Appendix 1:

#### **Interview with the leaders of the Tuafo and Dentsifo Adzeba group in Winneba**

1. What is *Adzeba*?
2. When did *Adzeba* come to Winneba?
3. What is the name of your *Adzeba* group?
4. How do you begin *adzeba* performances?
5. Which musical instruments are used in the *adzeba* ensemble?
6. What is the relationship between your group and the *Asafo*?
7. Do some of your songs look like *asafo* songs?
8. If so, which of them?
9. How do you get repertoire for your group?
10. How do you get the gourd rattles?
11. How does the dance go with *adzeba* songs?
12. Do some of your songs talk about women?
13. If so, which of them and what do they say?
14. What roles do performers play in the *adzeba* ensemble?
15. What leadership positions are held in your group?
16. Where are the gourd rattles kept?
17. How do you share proceeds from your performances?
18. How does your group get replacements in case of death?
19. On what occasions does your group perform?
20. What themes are the *adzeba* songs based on?

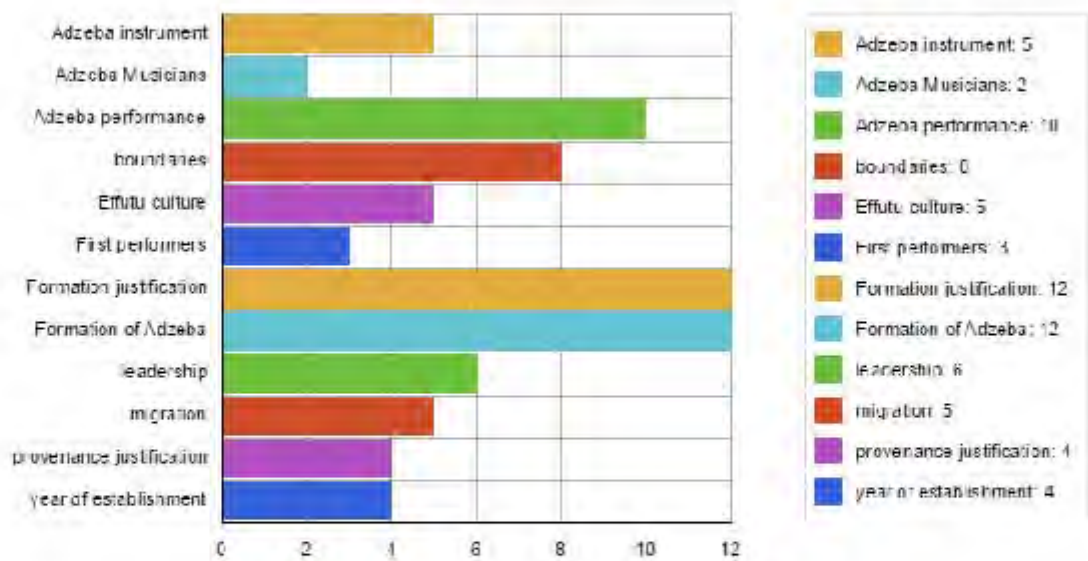
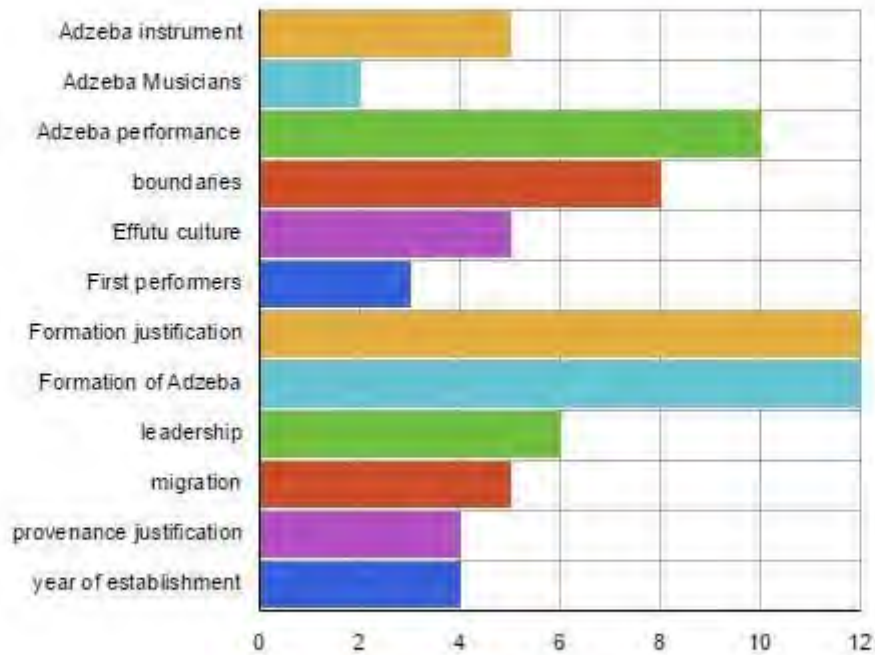
**Appendix 2:**



**Figure 9:** Ghana map showing the habitat of the Effutu State

Courtesy of Effutu Municipal Population Census Office (2013)

**Appendix 3:**



**Appendix 4:**

