

**UNIVERSITY OF CAPE COAST**

**THE VESSEL: A DRAMATIC-BASED MUSICAL COMPOSITION  
FOR THE MILITARY BAND**



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University of Cape Coast

**UNIVERSITY OF CAPE COAST**

**THE VESSEL: A DRAMATIC-BASED MUSICAL COMPOSITION  
FOR THE MILITARY BAND**

BY

**ELIKPLIM ADZROE**

Thesis submitted to the Department of Music and Dance of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfillment of the requirements for the award of Doctor of Philosophy degree in Music Theory and Composition

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## DECLARATION

### Candidate's Declaration

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

Candidate's Signature: ..... Date: .....

Name: ELIKPLIM ADZROE

### Supervisors' Declaration

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

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## ABSTRACT

Over the years, composers within the military band in Ghana, most especially those under the Ministry of Interior have composed and bandstrated pieces that are usually performed at concerts and notable events as inherited from the colonial master. Nevertheless, these pieces are only enjoyed with fewer indications of educational impact on the performers and the audience. To properly engage in a comprehensive presentation that strives to educate and entertain, I adopted dramatic compositional and bandstrational concepts for this study as a novelty. The content of the dramatic composition is to conscientize the general-public about the serious health, economic, environmental, and ecological effects of machine-driven and biochemical illegal fishing in the ocean while developing the musical proficiency of the musicians through the inclusion of basic twentieth-century styles of composition such as polymetric and the concept of free-atonality. The study also employed atenteben, drama, and vocals as new components in the military band facet of performance in Ghana as a unique invention of tradition. Data was gathered from secondary sources using an artistic-based research technique that integrated a creative thinking model, cross-cultural, and analytical theories. During the data analysis process, it was discovered that dramatic-based compositions and new musical trends may challenge players, modify the public presentations of these bands, and assist young and upcoming choral and military band music composers to develop new research insights into dramatic compositions. It is recommended that military band performances in Ghana be fixed in a situation, within a content and context that strives to be conscientious and entertaining.

**KEY WORDS**

The Vessel

Military Band

Dramatic Composition

Dramatic Bandstration

Hybridization

Indigenization

Creative Thinking

## ACKNOWLEDGMENTS

## DEDICATION

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**LIST OF ABBREVIATIONS**

|        |  |
|--------|--|
| SATB   | Soprano Alto Tenor Bass  |
| TTBB   | 1 <sup>st</sup> Tenor, 2 <sup>nd</sup> Tenor, 1 <sup>st</sup> Bass, and 2 <sup>nd</sup> Bass |
| LDS    | Large Dimension Shape  |
| LDM    | Large Dimension Movement   |
| SDS    | Small Dimension Shape  |
| SDM    | Small Dimension Movement   |
| SMHRG  | Sound Melody Harmony Rhythm Growth   |
| IGP    | Inspector General of Police  |
| DDT    | Dichlorodiphenyltrichloroethane  |
| NGO    | Non-Governmental Organizations   |
| SGT.   | Sergeant   |
| CPL.   | Corporal   |
| INSPR. | Inspector  |
| ACP.   | Assistant Commissioner of Police   |

## CHAPTER ONE

### The Guided Principles of the Study and the Artistic Motivation

#### Preamble

My enthusiasm for attractive music, coupled with my ability to think creatively and strategically in music evolved throughout my childhood days, school days, and when I joined the Ghana Police Band in 2003. As a musician and a bandmaster for the Police Central Band in Accra, Ghana, I have always sought to creatively; (1) improve the performance of the bands under the Ministry of Interior through dramatic compositions and bandstrations as a novelty to raise awareness of societal challenges; (2) challenge performers on their various musical instruments by introducing basic twentieth-century concepts of music creation; (3) introduce vocals and indigenous musical instruments such as atenteben into the military band set up; and (4) use indigenous themes from fishermen in Cape Coast to write quick marches.

Since the establishment of the military band tradition in Ghana, a substantial number of composers, such as Frank Hukporti, John Doe Aforporpe, Sampson Ebonyi, Eric Tukpui have composed and bandstrated numerous pieces for entertainment purposes. However, none of them have engaged in any 'dramatic musical composition and bandstration' of a sort that incorporates instruments such as atenteben and the voice with the traditional military band accompaniment that strives to entertain, educate, and conscientize people about imperative issues such as the effects of illegal fishing in Ghana through machine-driven and chemical means. Moreover, even though these composers delve a bit into issues pertaining to twentieth-century styles of composing and bandstrating, they have not come out with a novelty that attempts to challenge

the performers based on new concepts as far as military band or winds band music-making in Ghana is concerned.

It is worth noting that the introduction of vocals and *atenteben* as significant components into the military band set up as far as this study is concerned has become a novelty in Ghana. In this regard, scholars such as Olatunji (2007) highlights the history and the importance of integrating vocals and instrumentals as part of repertoire development for concert military bands in Africa. Even though Olatunji's accession about the importance of musical integration has been achieved through creativity, it was not founded on dramatic ideas that attempt to conscientize the public about pressing societal issues. I believe that a performance that brings together fans of excellent music should be dramatic in idea and presented on the model of innovational concepts where specific lessons can be learnt. An innovative blend of drama, *atenteben*, vocals, and traditional military band accompaniment, coupled with the notions of entertainment, conscientization, and challenging the performers facet of this study happens to be the first of its kind in the military band fraternity in Ghana.

### **The Motivation of the Study**

Throughout history, there have been numerous written stories and dramatic musical compositions by notable composers that help to educate and inform people and communities about relevant societal challenges. In many instances, these dramatic compositions are seen as powerful artistic weapons that composers employ to educate, inform, and conscientize people whenever words fail. For instance, the culmination of Akin Euba's *oeuvre* is arguably a standard opera called *Chaka* that can be viewed from a dramatic perspective. It was composed in 1970 and revised in 1995–98. The play, which is set to music,

was “written by the great writer and first President of Senegal, Léopold Sédar Senghor (1906–2001) on the eponymous King of the Zulus and the Zulu culture” (Lee 2022, p. 2). In another context and according to Lee, Bela Bartok equally used several folk tunes and composed tales such as “Cycle out of Doors” for education and awareness creation purposes. Heinrichs (2017), in her dissertation, identified a series of composers who used tales and music to communicate with their audience. These tales were composed to educate, create memories in the minds of listeners, and reiterate the content and importance of the words or stories that they have used in these compositions that contribute to relevant issues and curb societal challenges. Mukuma (2010, p. 84) also mentions that “the evolution of this practice intensified from the Baroque period forward until the Romantic era, when composers utilized their orchestral scores to account for a story or describe a scene as detailed by the programme”. The “story and accompanying songs help the participants find their way through the event as they face their grief and their mortality” (Gbagbo and Elder 2019, p. 95). Just like a movie track, whenever these dramatic or story-based compositions are performed, they remind the listener of the various scenes and the characters with their respective messages.

In Ghana, for instance, Walter Blege set to music how the Bremen Missionaries brought Christianity to the Volta region that led to the establishment of the Evangelical Presbyterian Church, Ghana (E.P.C.G). Blege’s dramatic *Opera Kristo*, which was staged at the National Theatre in 2022, provided basic understanding of the processes that led to the acceptance and the final establishment of the E.P Church at Peki in the Volta Region of Ghana. The content of the drama, including the various compositions in *Opera*

*Kristo*, is still fresh on my mind months after I watched it performed live on stage. I was part of a group of students who performed Cosmos W.K Mereku's *Asomdwe*, a dramatic composition based on the birth of Jesus Christ in 2010 when I was an undergraduate student at the University of Education, Winneba (UEW). Mereku equally composed *Sasanbosam March*, which is also based on a story. Komabu (2020), for his doctoral thesis, composed a dramatic work called the *Fable* that is also lyrical in content with specific Ghanaian traditional instruments accompaniment. Acquah (2018) also composed a dramatic work called *toward 20<sup>th</sup>-century musical styles* for the voice, some indigenous percussion instruments, and the piano for his PhD thesis.

All the works mentioned above illustrate how stories are set to music and performed by specific locally manufactured musical instrument for entertainment purposes most especially in the choral music frat. However, when it comes to the military band fraternity in Ghana, (1) there is no creative work or composition/bandstration in existence that employs drama, narration, and vocals with the military band accompaniment that strives to educate or conscientize the general public about a phenomenon, (2) there is no bandstration or composition that employs *atenteben* as an indigenous melodic instrument to reiterate hybridization and indigenization of military band music in Ghana, (3) there is no bandstration or composition that is based solely on basic twentieth-century concept that seeks to challenge performers to comprehend basic trends in new music-making globally. These motivations, I believe, would go a long way to assist the various military bands in Ghana to graduate from engaging in solely entertaining performances to more all-inclusive works that are educative, informative, and to conscientize. The educative, informative, and

conscientization aspects of any emerging dramatic compositions should focus on serious issues that are challenging the government of Ghana and are extremely difficult for the law enforcement agencies to handle. One of such issues is the disruptive effect of illegal fishing by artisanal and machine-driven fishermen in the ocean. In recent times, fishermen have used chemicals such as detergents, formalin, diesel, petrol, dynamite, DDT, carbide, cyanide, monofilament nets, and many other chemically-oriented methods in the ocean to catch fish including trawling and saiko (Afoakwa, Bosu, & Effah, 2018). According to scholars and medical experts, the consumption of fish caught through chemical means could cause serious health-related problems such as vomiting, dizziness, headaches, mouth soreness, and many more. The pollution of the ocean with these chemicals also affects the national gross domestic product (GDP), the air that we breathe, environmental sustainability, and the ecosystem at large. It is worth noting that many Ghanaians are unaware of the effects of illegal fishing on their health, the ecosystem, and the sustainability of the Ghana fishery industry. Even though there are rules and regulations to deter people from engaging in any form of illegal fishing, the act is still on the rise due to ignorance and greed. Perhaps, words have failed to tackle and settle matters relating to illegal fishing, so therefore, music must be seen as a powerful tool to speak to these issues as well as complement the efforts by agencies in curbing this menace.

In conclusion, I believe that when illegal fishing methods and unfriendly human activities along the various coasts of Ghana are identified and described via dramatic musical compositions and bandstrations, serious conscientizational messages that support calls for immediate actions against these activities that

threaten the environment, the ocean, the ecosystem, and human health will ultimately be saved. Additionally, one of the ideas is to use the Ghana Police Central Band to perform the compositional, and bandstrational facets of the study. Since this is a novelty, there is the need to commence its implementation through an experienced band to allow for proper checks and balances regarding the actual feasibility for any band to perform. Because the core mandate of the police band is prescribed in the Ghana Police Service's Instructions Sections (S.I) 102 and 103 and enacted by the police council, it is certain that educational and conscientious messages can be adhered to punctually in their performances.

### **Purpose of the Study**

The purpose of the study is to create and stage an extended story-based (dramatic) composition called *The Vessel* that strives to conscientize and inform people about the effects of illegal fishing in Ghana. An additional purpose of the study is to introduce atenteben, drama, and vocals as a novelty into the military band setup in Ghana and to challenge performers to abreast themselves with basic twentieth-century styles of composition and bandstration.

### **Research Objectives**

The broader objectives of the study are to:

1. Compose and bandstrate an extended piece of music based on drama that strives to educate and conscientize people about the effects of machine-driven and chemical illegal fishing in Ghana.
2. Identify suitable indigenous thematic materials from fishermen in Cape Coast that can be used for drama and quick marches for military bands.

3. Create compositions and bandstrations that integrate the traditional military band instruments, atenteben, and vocals as a novelty.
4. Challenge musicians within the military bands in Ghana with basic twentieth-century compositional concepts.
5. Write a conclusive analysis of the compositions based on LaRue's Quadrant Analytical Framework and Webster's model for creative thinking.

### **Research Questions**

The following research questions were formulated based on the research objectives:

1. How can an extended composition and bandstration be used as a tool to conscientize people about the impact of illegal machine-driven and chemical fishing in Ghana?
2. Which suitable indigenous thematic materials from fishermen in Cape Coast can be dramatized and are suitable for quick marches for military bands?
3. How can compositions that integrate the traditional military band instruments, atenteben, and vocals become a novelty?
4. What basic twentieth-century compositional concepts can challenge musicians within the military bands in Ghana?
5. How will a conclusive analysis of the various compositions be written based on LaRue's Quadrant Analytical Framework and Webster's model for creative thinking?

### **Significance of the Study**

The following are some aspects that highlight the relevance of the study:

1. The study will enlighten society and fishing communities about the implications of illegal fishing through machine-driven and chemical means on human health, the ocean, environmental sustainability, and the ecosystem.

1. This study is relevant to bands that want to perform entertaining and educative dramatic compositions and bandstrations. It is also positioned to assist in the advancement of the musical proficiency of military band personnel regarding the performance of basic twentieth-century compositional and bandstrational concepts.

2. The study is set to direct the fishing industry, including all other agencies responsible for environment sustainability in Ghana about how a dramatic musical composition and bandstration may contribute to curbing the dangers posed by irresponsible human activities in the ocean.

3. This study is an outstanding source for students, music directors, bandmasters, and lecturers who would like to integrate a story-based (drama) compositional and bandstrational concepts into a course of study or to develop an all-inclusive course or performance that is based on drama.

4. The research will contribute to the enhancement of the Ghana Police Band's annual concert plans, that prioritizes both educational and entertaining performance concepts for the growth of the police service and the band.

## Scope and Delimitation

More than 80 fisherfolk tunes were collected from a secondary source and other sources. However, eight of these tunes that are more relevant to the study dramatically were well-thought-out and used. The relevance or the selections of these tunes is based on melody, harmony, and rhythmical patterns that have traits of driving the drama positively. Even though there are many areas within the coastal belt of Ghana that data regarding tunes can be collected, the study was restricted to Cape Coast area due to the rich nature of their tunes, proximity, and accessibility of data. Additionally, despite the availability of many musical ensembles in Ghana that can perform this work, it is limited to military bands based on their musical and performance needs over the years.

Furthermore, notwithstanding the accessibility of several traditional musical instruments in Ghana, *atenteben* was chosen over others, founded on its suitability to the drama and the compositional and bandstrational styles.

## Definition of Key Terms/Words

**Military Band:** Hukporti (2014) defines a military band as a musical genre that soldiers and paramilitary services perform. A typical military band has three main sections or divisions of musical instruments, namely, woodwinds, brass, and percussion. Some of the band duties include national parades, presidential events, state funerals, and any other command engagement.

**Composition:** This term can be defined as the scientific and systematic combination of the various elements of music such as sound, harmony, and melody, based on emotions and sentiments with the conviction that it is meaningful. Vaggione (2001) also mentions that music composition procedures

can be intended as complex systems involving a lot of logical thinking and creativity.

**Bandstratation:** It is the process of adopting or creating acceptable music for a band through practical and creative thinking, which typically includes woodwinds, brass, and percussion instruments from different perspectives. According to the Merriam-Webster Dictionary, a bandstratation can refer to the scoring of music for a band. In other words, orchestration is for an orchestra, while bandstratation is for a band.

**Hybridization:** It is the combination and the blending of different or several musical styles to create music. This can also mean the fusion of musical elements from different orientations or cultures to create a unique style of music as a novelty.

**Indigenization:** This can be referred to as the process of adopting and transforming elements from one culture within a new context. In other words, indigenization means the assimilation of elements to the creation of new musical forms that reflect both the original and the receiving culture at large.

### **The Concept of Dramatic and Narrative-Based Musical Compositions and Bandstratations.**

Prior to my motivation towards this study, I have had the opportunity to listen to Music Directors and Bandmasters from bands under the Ministry of Interior in Ghana, scouting for ways and means to creatively improve on the standard of performance of these bands. After further deliberations, the Ghana Police Band put forth the proposition that musical performances at concerts ought to be conceptualized in the form of education and conscientization. Others

have also contended and argued that educational messages can equally be disseminated in the form of programmed music without necessarily adding dramatic elements and vocals to preserve the military band music-making tradition as discussed by Williamson (2013). To furnish these bands with standardized compositions and bandstrations, I duly considered the perspectives and recommendations of these Music Directors and Bandmasters coupled with my objectives, investigations, and motivations.

As I delved deeper into the creative process that is suitable for this notion, I proposed that concert ensembles must generate innovative dramatic works that strives to educate and conscientize. According to Olofsson (2018), the dramatic (narration) component of the concert should primarily emphasize the message the composer or the bandstrator wishes to convey. Moreover, although this cannot be achieved in isolation, it is essential to include vocals to reaffirm the message, which may be narrative or dramatic, while the band reflectively and strategically preserves its traditional function as an instrumental ensemble, as well as accompanying the dramatic movements.

After a careful deliberation about the debate and as a confirmation of my motivation towards this project over the years, I have decided to conduct and position my research on drama/narration, atenteben inclusive, and singing with the traditional military band accompaniment. A component of this dramatic concept, presented as a novelty, endeavours to indisputably convey events through the medium of songs, employing musical sequences to progress the scenes while accounting for the various storylines creatively. To expand the academic discourse surrounding dramatic and narrative music beyond the realm of creativity, Wingstedt (2005) asserts that music is frequently and dramatically

employed in instructional contexts to function as an instrument for learning purposes.

My principal aim has consistently been to compose a musical work that is distinctive, educational, and influenced by sensitive matters, including but not limited to illicit fishing and other detrimental human activities in the ocean, as stated earlier. Based on this, I wrote a drama called *Scraps of the Ocean* to raise public awareness (conscientization) regarding the root causes and effects of illicit fishing in Ghana, which can also be termed as deliberate human activities that are threats to the ocean, environmental sustainability, and the ecosystem.

To effectively perform a dramatic composition, performers must apply their knowledge of the creative process as it pertains to the musical instruments utilized. Alternatively stated, the composer or the bandstrator must also possess a comprehensive understanding of the characteristics and qualities of the various musical instruments he or she intends to combine. A dramatic-based compositions and bandstrations must ascertain the essential elements such as the various characters, who must play important roles according to the flow of the drama and the supporting instruments. Through a careful analysis of dialogue, suspension, tension, and pleasure, it is possible to discern these elements of the drama for the effective drift of the various scenes artistically. The process of composing and bandstrating through experimentation with diverse concepts can be improved by identifying these elements and understanding their dramatical functions within a concept.

### **The Combination of the Various Musical Instruments (Bandstration)**

The bandstration of the various compositions in the drama is based on four distinct divisions of musical instruments; vocals, brass, woodwinds, and

percussion. Even though the concept of bandstratorion permeates all facets of the study, the initial point of contact is the combination of suitable instruments that offer an adequate stylistic mix in the study while considering their characters (Army Bands, 2005). I carefully studied the various musical instruments under each of the families (vocals, woodwinds, brass, and percussion) and their compatibility with other indigenous musical instruments to enhance the combination process. In most cases, I combined atenteben with clarinet and flute due to their similarity in timbre. Equally, I combined the soprano voice with oboe, soprano sax, alto sax, and tenor sax to complement the tone color of each instrument (Colwell, Hewitt, & Fonder, 2018). The baritone or tenor voice, for instance, goes with the trombone, euphonium, tenor sax, bassoon, and baritone sax. Aside from the combination of these instruments to accompany the voices, each of them has a significant role to play based on the “soprano, alto, tenor, and bass” concept of vocalism. For that matter, instruments such as flute, oboe, E-flat clarinet, 1<sup>st</sup> B-flat clarinet, B-flat soprano sax, 1<sup>st</sup> trumpet in B-flat, and glockenspiel have all been combined to perform the soprano part of the score, while 2<sup>nd</sup> clarinet in B-flat, E-flat alto sax, horn in F and B-flat, mellophone, and 2<sup>nd</sup> trumpet in B-flat have also been assigned to the alto part of the score. Tenor sax, 3<sup>rd</sup> clarinet in B-flat, and B-flat trombone are for the tenor vocal part, while bassoon, baritone sax in E-flat, bass clarinet in B-flat, euphonium in B-flat, and tuba in F, B-flat, and E-flat are for the bass part, respectively as indicated in Table 1. However, it is worth to note that the instrument combination can change depending on the expertise of the bandstrator.

Table 1: The combination of the various military band instruments based on Soprano, Alto, Tenor, and Bass (SATB) concept of vocalism.

| VOCALS       | INSTRUMENT COMBINATION  | DECORATION INSTRUMENTS  |
|--------------|---|---|
| Soprano part | Flute<br>Oboe<br>E-flat Clarinet<br>1 <sup>st</sup> B-flat Clarinet<br>Soprano Saxophone<br>1 <sup>st</sup> or Solo Trumpet<br>Glockenspiel<br>1 <sup>st</sup> Euphonium/Baritone | Flute<br>Oboe<br>1 <sup>st</sup> B-flat Clarinet<br>1 <sup>st</sup> Euph/Baritone |
| Alto part    | 2 <sup>nd</sup> Clarinet in B-flat<br>Cor-Anglais (English Horn)<br>E-flat Alto Saxophone<br>Mellophone<br>Horn in F, B-flat, & E-flat<br>2 <sup>nd</sup> Trumpet in B-flat       | 2 <sup>nd</sup> Clarinet<br>E-flat Alto Sax.                                      |
| Tenor part   | 3 <sup>rd</sup> Clarinet in B-flat<br>Tenor Saxophone in B-flat<br>Trombone in B-flat   | 3 <sup>rd</sup> Clarinet<br>Tenor Sax.  |
| Bass part    | Bass Clarinet in B-flat<br>Bassoon<br>Baritone Saxophone in B-flat<br>2 <sup>nd</sup> Euphonium<br>Tuba in B-flat<br>Tuba in E-flat<br>Tuba in F<br>Sousa Phone                   | Bassoon<br>2 <sup>nd</sup> Euphonium  |

As cited earlier, the inclusion of atenteben at vital points was done to provoke emotions such as sadness, anxiety, and to buttress my novelty agenda that is to include atenteben in the traditional military band instruments. In most cases, precise military band woodwind instruments were employed in addition to the atenteben, brass, and percussions to achieve a concise timbre of sound that is satisfying based on the drama and the fishermen's tunes as well as the bandstrational concept. To this end, the study integrated indigenous elements from fishermen's tunes and employed some components of new approaches in contemporary music-making such as polymeric, polyrhythm, polytonal, and

free-atonal to create a dramatic synthesis of compositional and bandstrational concepts that are intended to conscientize the public about the causes and effects of illegal fishing in Ghana.

### **The Military Band Instruments Set-up**

The accessibility of a vast collection of musical instruments has been a significant propelling influence underlying the evolution of military bands in Ghana. These distinct sorts of instruments, spanning from woodwinds to percussion, serve as the basis around which military bands were founded and are historically known. Each of these families or sections of instruments is distinct from the other by characteristics such as fingering, sliding, muting, and so on that are exclusive to that family as documented by (Adkins, 1958; Hukporti, 2014; Wuaku, 2015; and Adzroe, 2019).

The standard bandstration as witnessed in this thesis constitutes the combination and duplication of the various musical instruments from the woodwinds to the percussion, based on my perspective as a bandmaster, a bandstrator, and a composer. As a member of the Ghana Police Central Band, I had the opportunity to work in the band's library for many years. During this period, I came across different military band arrangements and bandstrations with varied combinations and a list of instruments. A piece composed in 1925 for the full military band and published by Boosey & Hawkes caught my attention due to its instrument duplication structure. It has duplications of musical instruments such as the E-flat flute, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> clarinets, 1<sup>st</sup> and 2<sup>nd</sup> bassoons, 1<sup>st</sup> and 2<sup>nd</sup> cornet, 1<sup>st</sup> and 2<sup>nd</sup> trombone, oboes, bombardons (tuba), and contrabasses based on Adkin's treatise on the military band. The instrumentation in *My Lady of Dragon Fly* by Danny Kirwan and other similar

works have influenced my bandstrational principles over the years. Not limited to clarinets and trumpets, the oboe, for instance, has been duplicated into 1st and 2<sup>nd</sup> oboes. The horn is also divided into four parts, namely the 1st, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> horns, respectively. The adoption of percussion, however, depends on the concept of the event at which a particular piece is supposed to be performed (Colwell, 2011). It is worth noting that the combination of these instruments has always been made possible through creative thinking, and on the basis of self-motivation. Nevertheless, I could not duplicate most of these instruments in this study due to (1) the unavailability of the players and (2) inadequate space for all these instruments to appear in the full score.

In recent times, military band composers and arrangers have also employed and added vocals to the military band instruments set up for the sake of variety. The President's Own Band in the United States of America, for instance, has four (4) main sections of the military band instruments instead of the traditional three, namely woodwinds, brass, percussions, and vocals, for specific performances including other wide range of musical instruments. The addition of the vocals allowed the band to perform specific lyrical works that need to be heard by the audience coupled with the introduction of more expensive instruments that have quality sound.

Instruments required for the performance of musical pieces or the formation of a band are determined by the financial status and standard of the band. Compared to African military bands, particularly in Ghana, bands in Europe, Asia, and the United States have access to quality and professional musical instruments. Most bands in Africa, for example, lack many of these musical instruments for a variety of reasons: (a) there are no players of these

instruments; (b) some of the instruments are too expensive to obtain; and (c) composers and bandstrators do not provide parts or scores for these musical instruments. Cor-Anglais, for instance, can only be found in the police central band and the armed forces band in Ghana due to the unavailability of players. Additionally, none of Ghana's military bands have a contrabassoon. A situation that has curtailed the performance of specific standard pieces that are heavily reliant on contrabassoon. Some musical instruments, on the other hand such as the oboe, have qualities or traits that are distinctive in sound and offer more of the tones of the human voice that readily represent any artistic work that relies on vocal arrangements (Adkins, 1958). The inclusion of some of these musical instruments enhances the tone color (timbre) of the final performance for better appreciation as far as issues pertaining to bandstration are concerned.

### **Vocals and the Military Band Instruments**

The human voice, as a musical instrument, has a biographical assumption as mentioned by Titze (1991). This biographical assumption makes it possible for people to express themselves through singing using the voice in parts. In this creative study, the voice parts namely, soprano, alto, tenor, and bass, were used by the various characters to sing and to narrate the drama even though the human voice is not part of the inherited traditional military band instruments. Owing to the developing phenomenon in civilizations across the world, several composers and arrangers have employed singing, coupled with instrumental accompaniment to express their messages as a strong musical weapon, thus the incorporation of singing in the textual storyline of *The Vessel* is a distinctive component that is employed to expressively support the drama and the band as a novelty within the military band fraternity in Ghana.

## Indigenization of Military Band Music in Ghana

The concept of indigenizing military band music in Ghana has provided bandmasters and arrangers with the opportunity to include in their compositions and bandstrations creative resources from indigenous Ghanaian music and traditional instruments. Like similar practices in Africa, Olatunji (2007, p. 15, and 2012) mentions that “bandmasters of several military bands in Nigeria allot a greater percentage to the indigenized Nigerian tune arrangements in their various performances such as military parades, concerts, and command performances.” Dube (1996) also confirms that traditional military band music-making has been transformed by the introduction of indigenous tunes by bandmasters into their arrangements in Zimbabwe. As part of bandstrations for military bands, Hukporti coined the word “musical domestication” to describe the indigenization concept that is geared towards the provision of compositions and bandstrations for military bands with indigenous themes. As a direct consequence of this, the Ghana Police Band has produced a variety of albums to demonstrate the notion of musical domestication at parades and concerts.

Notwithstanding, this indigenization concept “does not mean a total abandonment of the forms of European military music” (Olatunji 2007, p. 14), but rather, it has become a means to communicate to the audience for better understanding and appreciation. A primary investigation into the indigenization process by scholars such as Hukporti (2014) and Olatunji revealed that the form of the traditional military band music, especially using folklore for quick marches, is in line with the colonial masters’ convention. In other words, even though *The Vessel* is based on an indigenous concept, its approach or form relies partially on the traditional way of bandstrating for the military band where

duplication and combination of musical instruments are paramount. Indigenization in this study has become a very important component where the various fisherfolk tunes that were generated rhythmically, melodically, and harmonically have been used to deepen the concept of hybridizing military band music in Ghana.

### **Hybridization of Military Band Set-up in Ghana**

As a result of the widespread popularity of music performed by military bands across the world, there is a growing need for these bands to incorporate locally manufactured musical instruments, drama, and vocals into their ensembles since parade duties or performances have been extended to band concerts at theatres and auditoriums over time. For instance, bands in Ghana have made substantial use of indigenous percussion instruments to complement native-oriented compositions or bandstrations (Wuaku, 2015). Percussion instruments such as the ‘gakogui, axatse, apentima,’ and others have been employed regularly to supplement the band and to meet the expectations of Ghanaians who would want to see these instruments featured in performances. In Ghana today, for example, the Police Band has absorbed conventional military band instruments while expanding its reach to incorporate non-Western percussion instruments such as the *bɔbɔbɔ* ensemble in their performances. To buttress or justify the inclusivity of native instruments and the foreign ones, some scholars have demonstrated that musicians have merged two or more historical ensembles to develop a new hybrid music or genre. Uluc and Suslu (2017) also recognize the hybridity of music by some orchestras, where no traditional orchestra instruments have been included in their performances just like the *Pan African Orchestra* in Ghana.

I observed the 47<sup>th</sup> International Council of Traditional Music Conference (ICTMC) held at the University of Ghana, Legon where scholars presented papers on the diversity of music from all perspectives. Some Ghanaian composers also used this international opportunity and discussed issues about fusion and hybridity with the maximum attempts to define hybridity as a component in music. In this regard, Uluc and Suslu define hybridity in music as the bringing together of different sets of generic musical genres into one set. Even though the word hybridity was borrowed from culture and language, composers and bandstrators have tried everything possible to fuse the concept into their performances. This same concept has motivated Addaquay (2020) in his *Sanku* concerto, where he combined elements from Western concerto musical style with some Ghanaian indigenous percussion instruments. The introduction of hybridity in diverse musical ensembles in Ghana provides the listener with the option to listen to historically built musical instruments together with others. Nevertheless, the addition of indigenous instruments such as atenteben, as shown in Figure 1, and vocals with traditional military band instrument accompaniment as a novelty is yet to be seen in concert band performances in Ghana.



Figure 1: A picture of Atenteben as a musical instrument. Retrieved from <https://instrumundo.blogspot.com/2012/08/atenteben.html>

The utilization of atenteben in the performances of military band concerts in Ghana is set to reawaken the spiritualism that compels bandmasters to integrate distinctive instruments that are made locally, such as the set of

Agbadza drums, Adowa drums, and so on, and other similar instruments in their bandstrations to create the idea of belongingness, indigenization, and hybridity. The addition of local drums to support this hybridity concept is quite popular in the Volta region of Ghana and was first seen in the 1980s when Pascal Younge introduced this notion into the Aflao Roman Catholic Church brass band in the Southern part of the Volta Region of Ghana as indicated in Figure 2. It is worth to note that the picture in Figure 2 was taken prior to a performance at Aflao in the 90s, a decade after the introduction of the hybridity concept in the band.

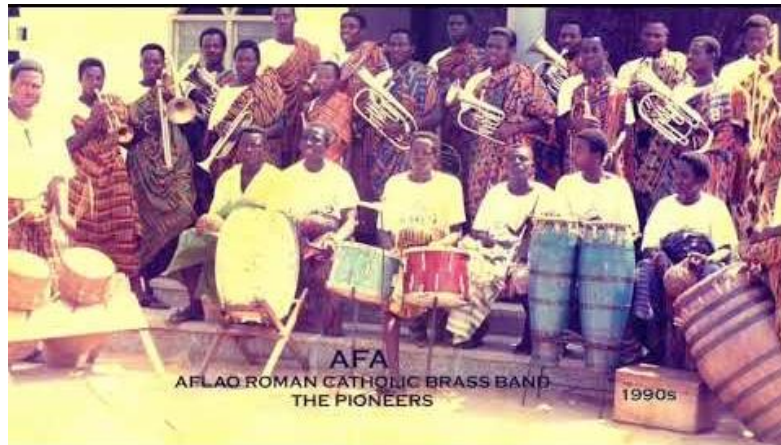


Figure 2: A section of the Roman Catholic Brass Band in Aflao in the Volta Region of Ghana with their traditional Agbadza instruments in 1990s. Retrieved on 15.07.2023, from <https://images.app.goo.gl/dCjJMywfaPiiYex97>

Even though the use of these supporting drums is common in current performances by most of these military bands in Ghana, there is no dramatic compositions or bandstration that is much reliant on instruments such as atenteben and vocals with military band instrument accompaniment that seeks to conscientize people about a phenomenon in Ghana. I believe in the concept of drawing a close distinction between the mere usage of drums, as shown in Figure 3, in a performance by these bands and a performance that is more educative and based on components such as indigenization, hybridity, bandstration and drama.



Figure 3: A set of Agbadza drums as used by a few military bands in Ghana to accompany specific performances. Retrieved from [http://www.earthmetropolis.com/Earth/ewe\\_Ensemble\\_1.html](http://www.earthmetropolis.com/Earth/ewe_Ensemble_1.html)

### **Structure (organization) of the Thesis**

In all, seven chapters have been developed. Chapter one consists of the preamble, motivation, the purpose of the study, specific research objectives and their questions, the major significance of the study, scope and delimitations, the definition of terms and so on. Chapter two is dedicated to the review of literature that is related to the study and the various theoretical and conceptual frameworks that buttress the study. The methodology can be found in Chapter three, while Chapter four is dedicated to the dramatic story on which the entire compositions and bandstrations were built. Chapter five presents the various scores of the musical compositions and bandstrations for 21 and more military band instruments, four vocal parts, and atenteben. Chapter six constitutes the presentation of a conclusive analysis based on Jan LaRue's quadrant framework and Webster's creative thinking model. Chapter seven comes with a summary,

recommendations, and conclusion of the entire study, followed by a reference list and appendix.

## CHAPTER TWO

### **The Assessment of Related Scholarships on History, Artistic Experimentation, Hybridity, Indigenization, Dramatic/Narrative Perspectives, and Theories.**

Jesson, Matheson, and Lacey (2011) state that a literature review is a written assessment of what is previously known about a subject matter while focusing on individual contributions and interpretations. A literature review, according to Jesson et al., is an academic paper with a logical structure, an aim, and a purpose. The purpose must be evident to the reader, and it is an adequate synthesis of previous works by other researchers.

The transmission of known and unknown information that is pertinent to the evolution of this study is given the essential evaluation it deserves in the best interest of the reader. Although some intellectuals have written extensively about the processes of indigenization, dramatic composition, and hybridization in other genres of music, much has not been done in the case of military band as a genre in Ghana as far as dramatic performances are concerned. For that matter, the study in terms of literature has been divided into four subtopics namely; a brief historical survey of military and brass bands in Ghana; hybridization of music and musical instruments in Ghana; indigenization of music and musical instruments in Ghana; and dramatic and narrative-based musical compositions and bandstrations.

## **A Brief Historical Survey of Military and Brass Bands in Ghana**

“As one of the first West African points of European contact in the late fifteenth century, coastal Ghana had over three hundred years of interaction with Europeans before the introduction of bands” (Rumbolz, 2000, p. 1). Similarly, Mclean (2018) also states that the introduction of brass and military band music-making concept in Ghanaian community folks, schools, churches, and security services such as the Police and the Army was realized after the arrival of European merchants and missionaries. There is evidence that colonial operations such as commerce and other types of exploitations existed long ago in Gold Coast now Ghana, before the formation of the various brass bands and later, military bands to meet the musical needs of the colonial masters (Dordzro, 2020). The ideology that inspired the establishment of these bands in Cape Coast, for instance, has infiltrated administrative systems in Accra and encouraged the formation of police and armed forces bands and later, the formation of other bands such as immigration, prisons, the navy, and so on. The origin of military band music in Ghana can be traced back to the establishment of the brigade of local indigenous ensembles that the British established at the Cape Coast Castle in the 1830s that performed foreign military marches and dance music for the entertainment of the British officers stationed at the castle (Dordzro, 2017). Akrong (2012) also mentions that:

Highlife was influenced by the British, who, in their contact with Ghana (formerly the Gold Coast) left a legacy of brass band music, ballroom, and other elements of British life. In the 1920s, most forts on the Gold Coast had garrison bands that added some local melodies to their military march repertoires (p.30).

To effectively manage these bands, the colonial masters instituted a set of strict standards about uniform, repertoire, rehearsal, performance, and ethics to regulate the operations and activities for the attainment of standardization and professionalism. Contributing further to the historical survey of military and brass bands, Galvin (2020) states that brass bands in Africa have existed since the nineteenth-century after the various colonial powers had established their presence across the continent with varied performances. He also mentions that the variety of bands in Africa in terms of number and availability of groups mirrors that elsewhere in the world, with western-style brass and concert bands, marching and bugle bands, drum and fife bands, and various types of ensembles trying to perform similar compositions.

While some bands could not survive during the colonial era, others, such as the Police Band and the Armed Forces Band have flourished after Ghana gained independence despite their numerous challenges, especially in infrastructure and repertoire building. To sustain their performances, these surviving bands adopted and initiated their style of instrumentation that employs the use of local ensemble drums and repertoire (Olatunji, 2017) that seems to be the beginning of an indigenization and hybridization notion in Ghana, in a manner that signals a trace of Africanism and self-identification (Wuaku, 2015). “After Ghana gained independence from her colonial master in 1957, several British customs were tailored to accommodate the new country’s name, Ghana” (Hukporti 2014, p. 1). Documents and other significant executives were replaced by Ghanaians who assumed responsibility for their country’s development. As a result of this takeover, several bandmasters such as J.K. Tawiah, M.O. Okrah, and so on, had scholarships for further studies at the Royal

Military School of Music in Kneller Hall in the United Kingdom (Hukporti 2014). Even though there were changes in certain administrative procedures, some aspects of Ghanaian social issues or entertainment traits such as the use of foreign musical instruments, methods of teaching music, and conducting, have not changed (Owusu-Ansah, 2023). In turn, there were conscious efforts by music directors and bandmasters to improve on every facet of the musical legacy that was inherited before and after Ghana attained independence from the colonial master. According to Hukporti and Collins (2005), some of these improvements by directors and bandmasters have positively affected and shaped the instrumentation of military band instruments locally towards the indigenization of tradition. Even though these historical surveys are available, their link to the performance strategies of these bands is missing (Adzroe, 2019) and (Dordzro, 2020). Scholars are unable to create documents that will provide the historical link between the inherited tradition and the indigenization of such tradition in terms of performance in Ghana.

Even though this study is artistically oriented, it provides an avenue for balancing performance issues that are linked to the historical perspectives of the bands. Empirically, the scholarly relegation of issues pertaining to trans-artistic endeavors to a more scrutinized history of these bands has prevented readers from appreciating facts about how military band music is performed practically. For instance, the availability of a document about how military bands perform practically at state funerals, ceremonial parades, and any other ceremony including concerts should be outlined and clearly explained for the benefit of those who would like to practically understand the musical operations of these bands.

## Summary

Colonial operations in the Gold Coast led to the establishment of several bands such as the Ghana Police Band. In the 1830s, British brigade indigenous groups performed foreign military marches and dance music for British commanders at Cape Coast Castle. In Cape Coast, Freetown, Lagos, Calabar, and Liberia, British military brass and fife bands in the nineteenth century created the first ‘highlife’ and were used to delight the British (Collins, 2005). The Cape Coast castle colonial overlords improved these bands, and they spread throughout the Cape Coast and nearby regions. These missionaries imported Western musical instruments to improve church music due to the Gold Coast’s musical zeal and Christianity. This campaign resulted in the establishment of multiple brass bands around Ghana, although nothing or little is known about their formations. Most brass bands in Ghana no longer have military ties, though famous ones still bolster army morale tunes to build their repertoire for public patronage. According to historical research, the Ghana Armed Forces band was formed before the Police Band in 1918, during the First World War, making it the oldest military band in Ghana. However, the historical overview of these bands is lacking, making it difficult to grasp the usefulness of brass and military band music movement in Ghana. The historical survey should guide composers, arrangers, and scholars interested in military and brass band music-making with a partial performance framework for a better appreciation.

## Artistic Experimentation of Music

The artistic experimentation of music in its nature is different from that of scientific experimentation. The many possible understandings of the term “artistic experimentation” are that it is a form of inquiry that differentiates itself

from “scientific experimentation” (Crispin and Gilmore, 2014, p. 10). This means that experimentation with a subject matter can be experienced in different forms and may result in the identification of possible new discoveries in music.

Over the past decades, creative scholarship has progressed to the point that it is now widely regarded as a viable style of investigation, particularly in arts training institutes where musicians are encouraged to experiment and develop novel concepts (Crispin and Gilmore). It is in this regard that Smetana started experimenting more explicitly with Wagnerian music and style in most of his opera works (Pierre, 2009). Experimental music did not come out of a singular linear history and instead drew influences and found resonances with a wide variety of earlier composers and traditions (Sun 2013, p. 3). For instance, the performance of jazz music was heavily experimented with the establishment of new ideas in conservatoriums and schools of music (Gouzouasis, 2007), running the jeopardy of understanding the ground-breaking and thought-provoking characteristics of its inventiveness.

The experimentation of educational ideas has improved teaching and learning activities all over the world. The position of Parker is a true reflection of how society has benefited from experimentation ideas from scholars, just as the discovery of “atenteben” by Ephraim Amu has aided music practices in Ghana. There have also been advocacies by scholars that there should be an exposition between old music and current happenings in music composition and its performance as an innovative practice (Assis, 2018). It was through this innovative practice that the concept of experimentation was coined.

Music theory and composition, just like any other subject in the humanities, underwent a succession of experiments (Caballol, 2003). Even

though there is evidence that many composers have produced music through experimentation, there is still a need for further experimentation based on emerging issues around the world. In the twentieth-century music-making era, composers moved away from basic conventional music-making to a more sophisticated one. Nyman (1960) has also recognized the contributions of John Cage regarding issues of experimental music. “In the case of Bela Bartók and Stravinsky, we find rather the phenomenon of *extended tonality*, which likewise already had its origins in the nineteenth century” (Nyman p. 15). The music experimentation of these composers has been subjected to creativity and innovation that simply provide an adequate taste for a chance and the discovery of new genres.

Forney and Machlis (2007) detail in *The Enjoyment of Music* how some twentieth-century composers such as Bela Bartók, Arnold Schonberg, and the rest, came up with ideas for new music-making with extra experimentation. This experimentation concept has positioned Schonberg to develop the ‘tone row’ system of music-making, as well as the ideas of John Cage to experiment with nature in music. De Leeuw (2005, p. 111) also states that “the significance of Cage’s experiments remained limited initially, but in the light of present-day concepts of musical material, his activities proved to be of more than incidental value.”

The symphony, concerto, sonata, and some orchestra choices were experimented with, leading to the evolution of new trends in instrument adoption and the shifting away from certain old practices (Cuyler 1973). Komabu (2020), on the other hand, experimented and demonstrated that it is possible to use solely the black keys on the piano (keyboard) to produce

meaningful music. Even though these types of experimentation are present and globally accepted in performances, there is a missing link where military bands in Ghana do not have a role to play in their development, thus making it difficult for performers to comprehend their existence and importance.

Bringing this perspective of experimentation into the development of musical instruments, instrumentalists and composers can attest to the fact that the inclusion of specific musical instruments into a genre or an ensemble was based on experimentation (Moore, 2001). The concept of many composers regarding polyrhythmic, polytonal, and so on under experimentation as practice in most European countries cannot be found in the various military bands in Ghana. In my perspective, the military band as an ensemble must be experimented to develop new ideas and insights where indigenous musical instruments such as *atenteben* can be brought into the military band set-up. Moving away from the traditional Western method of performing military band music and getting along with more indigenized and innovative methods such as the inclusion of drama, vocals, and other indigenous and hybridized musical instruments into the setup is the crux of the current creative endeavor.

### **Summary**

Artistic experimentation in music can be experienced in a variety of forms and may lead to the discovery of prospective innovations. Researchers have characterized experimentation in music in a variety of ways, with the primary emphasis being placed on creative thinking and the exploration of new ideas. By drawing inspiration from a wide range of musical traditions, composers of the twentieth-century have started looking for new ways of approaching their skills. Across the world, composers such as Bartók and Stravinsky have

experimented with techniques and sounds that have led to the development of experimental music (Cage, 1961). There is, nevertheless, a continuing requirement for more testing based on developing problems all over the world. To advance new concepts and incorporate more indigenous products, military bands in Ghana need to adopt experiments for their development. This includes the incorporation of drama, vocals, and other indigenous and hybridized musical instruments in their performances.

### **Hybridization of Music and Musical Instruments in Ghana**

Issues about hybridity are engrained in cultural perspectives where many musical genres have been disinterred. Several scholars have equally provided meaning to hybridity in a cross-cultural context as mentioned by Kim (2017). Adler (1998, p. 1) states that “the intentional, self-conscious cross-cultural hybrid has a long history within the Euro-American classical tradition, with such composers as Olivier Messiaen, John Cage, Colin McPhee, and Lou Harrison, to name a few from this century” as confirmed by Bhabha (1994). Hybridity has been exposed to the world throughout the centuries with varied approaches. Some of these approaches have been outlined through musical and historical investigations from different perspectives.

Boateng (2009, p. 204) emphasizes that “hybridization is a consequence of any dynamic change that has traditional, national, and international components, and it is usually the product of multiple dimensions of social change.” Hybridization has been significantly bolstered in the realm of music because of the processes of globalization that are currently taking place, as well as the high degree of development and advancement in the technological means of music creation and transmission through creative thinking processes. Even

though words such as fusion, integration, acculturation, etc. are available, it is appropriate to use the word hybridization as it can accommodate all these words under one umbrella (Terpenning 2017).

Many scholars have outlined hybridity in the Ghanaian context. Boateng further states that “Hip-life has emerged on the Ghanaian musical scene as a hybrid of high-life and rap music. It emerged in the urban areas of Ghana, especially in Accra and Kumasi” (p. 203). “Exhibiting traces of hybrid music is common in local studio practices. This is however more evident in hip-life and high-life music” (Akropong 2012, p. 56). These practices include the introduction of percussion instruments such as ‘jimbe,’ ‘gakogui,’ and so on into the new rhythmic patterns by the studio engineer for hybridity purposes. Addaquay (2020) also composed a concerto called *Sanku* based on the combination of the traditional elements of a Western concerto and that of Ghanaian-oriented. Addaquay argued that composers in Africa and Ghana to be precise, must compose taking into consideration issues pertaining hybridity where new ideas can be discovered.

Akim Euba looked at hybridity from an intercultural perspective, where he combined elements of Yoruba music with modernist techniques within the twentieth-century era (Lee 2022). Wuaku (2015) also outlined how most of the brass bands in the Volta region of Ghana used gakogui, the ‘bɔbɔbɔ’ drum set, to accompany their performances at funerals and other important events. The adoption of these musical instruments into the traditional brass band ensemble can be described as hybridization. Rumbolz (2000) equally provided information on brass bands in Ghana and made categorical statements about how these bands have been able to hybridize their performances unknowingly.

Some composers for the Ghana National Symphony Orchestra, such as Ken Kafui, N.Z. Nayo, and G.W.K. Dor, have all introduced into the orchestra some indigenous percussion instruments in one way or another. Sampson Ebonyi had also seen the significance of hybridizing the performances of the Ghana Armed Forces Bands by announcing the presence of some local musical instruments into the scene.

Even though there are scholarly works that speak broadly about hybridity in most cases, the concept is, however, limited to percussion instruments only in the context of military and brass bands. What constitutes the major aspect of these ensembles has to do with the percussion section (drums) as mentioned earlier. Sets of drums that belong to ensembles such as Agbadza, Bobobo, etc., as mentioned by Wuaku (2015), have all found their way into the traditional military and brass band set up to invoke the indigenization agenda, that is best described as the hybridization of musical ideas or ‘musical domestication’ by Hukporti. The inclusion of ‘atenteben,’ can largely influence the concept of hybridization of military band instruments beyond a mere introduction of percussion instruments alone. Arguably, the reflection of hybridity and its components within the military band set up in Ghana has the aptitude to curtail notions about the need to maintain foreign-inherited genres in Ghana. As stated earlier, music is dynamic and needs to be looked at as such. The dynamism of military band music in Ghana must move beyond just the inclusion of percussion instruments but the inclusion of other indigenous music instruments to improve on what has been inherited as a culture from the West (Adzroe, 2019). These scholarly works and other performances by the bands only provide information on specific percussion instruments that are mostly

used in the military band fraternity. It is worth noting that scholars, including those who have much idea about the emergence and importance of hybridity, have practically failed to explore the inclusion of indigenous melodic musical instruments in the military bands in Ghana. The inability of professional bodies and individuals to accept challenges and new insights in hybridity has denied them the ability to develop new genres to either replace or add to the prevailing ones. As much as I personally appreciate the hybridity journey as a hectic one, I also believe that accepting its importance to break the traditional facet of what was inherited from the colonial masters is key to building up strong indigenous musical ensembles in Ghana.

### **Summary**

Hybridity is a concept that refers to the revaluation of colonial identity through the repetition of discriminatory effects (Lee 2022). It has been a long-standing issue in the Euro-American classical tradition, with composers like Olivier Messiaen, John Cage, Colin McPhee, and Lou Harrison demonstrating this concept. Hybridization refers to the adoption of musical elements from different streams, merging them to become a constituent part of the stream that has assimilated them (Cage, 1961). This process is influenced by globalization and technological advancements in music creation and its transmission. In Ghana, hip-life has emerged as a hybrid of high-life and rap music, with percussion instruments like 'jimbe and gakogui' being introduced into new rhythmic patterns. This hybridization has been particularly evident in military and brass bands, where indigenous instruments like the bɔbɔbɔ drum set have been introduced to invoke the indigenization agenda. The dynamism of military band music in Ghana must move beyond just incorporating percussion

instruments and other indigenous musical instruments to improve on the inherited cultures.

### **Indigenization of Music and Musical Instruments in Ghana**

Dr. Kwame Nkrumah, the first president of Ghana recognized the significance of the indigenization of music as a major driving force or mechanism for the liberation of Ghanaians from their colonial masters. As a result, he established specific music schools and persuaded curriculum developers to effectively include music studies in the for schools and colleges in Ghana.

In addition to the development of the mass media from 1957, Dr. Kwame Nkrumah also initiated a three-pronged national arts policy to enhance a Ghanaian and pan-African identity. Firstly, and like so many of the first generation of African leaders (Sekou Toure of Guinea, President Keita of Mali, and Julius Nyerere of Tanzania) he fostered traditional and folkloric music and dance by promoting country-wide festivals and establishing the Arts Council, the Kumasi Cultural Centre, the Ghana Dance Ensemble and the teaching of traditional African music in schools and universities departments, such as the Institute of African Studies and School of Performing Arts. Nkrumah's second policy for the performing arts was in the area of western type art-music. He, therefore, set up a national symphony orchestra to play the patriotic anthems and chorals of local composers such as Ephraim Amu (who began writing nationalist songs as early as the 1920's), Phillip Gbeho (who wrote Ghana's national anthem), and the renowned Ghanaian musicologist J. H. K. Nketia. These and other Ghanaian art-music composers utilized indigenous motifs for their works and created a Ghanaian genre equivalent to the romantic nationalist music of 19th and early 20th century Europe, likewise drew on its indigenous folk tunes (Collins, 2005, p. 22-23).

Adzroe (2019) wrote about two Ghanaian military band music composers, Hukporti and Aforporpe as part of identifying people who have extensively bandstrated pieces for military bands in Ghana using indigenous

motifs. Although Adzroe equally identified some composers such as Sampson Ebonyi, C.W.K. Mireku, Charles Nimako, and so on, he did not write about them due to time constraints. These two exponents (Hukporti and Afornorpe) were chosen due to their technical abilities to exhibit mastery of indigenization and modernity of military band music in Ghana. Wuaku (2015), on the other hand, mentions that Ebonyi also arranged indigenous Ghanaian tunes for the Armed Forces Central Band that are performed by other Ghanaian security service bands. Wuaku further mentioned that consumers hire brass and dance bands because of their indigenization list of repertoires. To evaluate Ghanaian composers who have used indigenization concepts in their compositions and bandstrations, Amuah (2012) identifies four generations of Ghanaian composers who have employed indigenized concepts in their choral works. The composers identified by Amuah focused on African creativity, indigenization, and idiom development.

Even though these scholars provided a lot of information about the indigenization of music, there is a gap regarding their scope of interest. One of the areas in which music is redefined and produced is the fishing industry, or artisanal fishermen, to be precise. However, scholars have not written down or scored these fisherfolk tunes for bands to perform in Ghana. Meanwhile, there are a bunch of pleasant tunes (Otchere, 2015) that composers and arrangers can use to augment the indigenization of Ghanaian music as a way of reiterating ‘Musical Domestication’ as advocated by Hukporti over a period.

### **Summary**

Scholars who ardently advocate for the complete liberation of all aspects of music have earnestly embraced the importance of indigenization. In the

beautiful land of Ghana, we find composers who have embraced the rich traditions of both choral and military band music. These talented individuals have skillfully incorporated indigenous elements into their compositions, creating captivating pieces for their ensembles to perform. It is worth noting that Dr. Kwame Nkrumah in his infinite wisdom, established the National Symphony Orchestra, a magnificent ensemble dedicated to the noble cause of promoting the indigenization of orchestra music in Ghana (Osei-Owusu, 2022). In the same spirit and conviction, Hukporti, Aforporpe, Adzroe, Ebonyi, and many more utilized traditional tunes to create compositions specifically tailored for the military band. The compositions created by these talented composers focused on indigenization, allowing for the liberation and infusion of Ghanaian musical elements into Western musical styles and ensembles.

### **Dramatic and Narrative-based Musical Compositions and Bandstrations**

According to scholars, there are seven sorts of literary drama that highlight a study's storyline. These include humour, farce, tragedy, tragic-comedy, melodrama, opera, and musicals. A composer must pick one 'drama in literature' that fits his or her passion or notion. Levinson (2004, p. 436) states that "It would be best to admit that music can generally be heard as either strictly narrative or strictly dramatic, even if most music lends itself more readily to the latter." The story in the first example is the sequence of musical occurrences; in the second, it is the musical events (p. 432).

Even though the early aspect of military band music-making was absolute, composers have tried to inculcate meaning into their arrangements with a trace of narration and drama. Some of these arrangements or repertoires were also geared toward emotional exploration. However, the zeal for dramatic

and narrative-based compositions has died off in recent times (Williams 2022). Cutileiro (2014) confirms that “throughout the second half of the twentieth-century, a decline of narrative paradigms can be traced in several artistic areas beyond music” (p. 3). This decline has caused economic hardship where professional artists who are so heavily vested in narrative art could not get anything to do for an income. In my opinion, it is high time the narrative and dramatic paradigms are brought back to life to create job opportunities for people in the arts industry in Ghana and to assist young and upcoming composers to develop more insights into dramatic and narrative musical performances.

Musical performances, especially those that are dramatically oriented in all honesty, contribute to environmental involvement by providing personality, socioeconomic growth and evolution, information, and mental and psychological progress to audiences (Williams 2022). There is typically a purpose to discuss a scenario within a situation in the context of narrative or dramatic musical compositions, that in turn helps the audience in diverse ways in which the importance of the composition is realized (Wingstedt 2005). Due to the importance of dramatic and narrative compositions, Gassner (2019) analyzed the narrative works of Napoleonic Era Battle Pieces to understand their uniqueness. It was revealed that the lyrical content of the pieces has contributed to their uniqueness considering dramatic ideas coupled with emotional issues.

Contributing further, Djisenu (2000) states that narrative-based (dramatic) works in the form of theatrics were very popular in Ghana in the 1970s and 1990s and were unique in style. According to Djisenu, these narrative works brought together lovers of music and theatre, which in turn contributed

to the economic advantage of the narrator, the musician, and those involved in the theatric process (Adu-Gyamfi, 2013). It was also identified that even though the audience mostly entertain themselves during this process, its main objective is to educate or conscientize people about a phenomenon in Ghanaian society, such as tribal conceptions, moral lessons, and so on. Scholars such as Carl and Dankwa (2015) alluded to the fact that the concept of narrative has also been seen in most hip-hop and rap compositions in Ghana. Carl et al., claim they are only limited to dancing and the lyrical contents of the hiplife tunes. On the other hand, art music composers have equally developed a real dramatic interpretation of their works, especially the highlife tunes.

In the art music composition domain, Amuah and Wuaku (2019) identified how composers use proverbs as a tool to communicate and educate the listener. Even though these composers are fully aware of the structures that fall within the confines of dramatic and narrative music composition, they have decided to ignore and solely concentrate on lyrical content rather than dramatic or theatric content. To many, the concept of narration-based (dramatic) compositions in the form of opera has been overstressed from the Baroque to the Romantic periods in music literature (Edu, 2018). In a broader context, its over-stressed perspective has nothing to do with its significance. Arguably, dramatic, and narrative-based compositions can infiltrate human cognition to comprehend a phenomenon positively or negatively, as well as entertaining the audience to release stress (Madaminjonovich, 2021).

From a neutral perspective, Acquah (2019) realizes the scarcity of dramatic-based compositions and proposes a theoretical framework that will help composers who would like to compose using indigenous materials based

on a concept. Acquah also mentioned that, apart from Blege and Mereku's dramatic works, there hasn't been much work in this regard. Concerning military band music performance in Ghana, there hasn't been any extended composition and bandstration that is dramatically or narratively oriented for concert performances. Music has always been performed by these bands in the abstract, without the provision of a laid down procedure that seeks to tell a story about challenges, as well as expressions to curb those challenges.

### **Summary**

Narrative-based (dramatic) compositions have become increasingly important in various artistic fields, including music and drama. These compositions combined dramatic structure and narration to create artistic works that balance emotions and physical reactions and strive to solve or curb specific societal challenges such as illegal fishing. These dramatic and narrative-based works have brought together lovers of music and theatre, contributing to the economic advantage of the narrator, musician, and those involved in the theatric process. Despite the importance of dramatic and narrative compositions, there is a scarcity of dramatic-based compositions in the arts industry and the military band is no exception. Acquah (2019) proposes a theoretical framework to assist composers to compose using indigenous materials based on a concept, but there is a need for more work to be done in this field to break the barrier between the entertainment facet of music performances and that of dramatic musical performances which are founded on robust theoretical frameworks that are positioned to connect determined philosophies that bids a stronger interpretation of the entire work (Adom & Hussein, 2018). This study, for instance, is built on

three suitable frameworks “creative thinking, cross-cultural, and quadrant analytical” that explains how identified variables are connected.

### **Theoretical Frameworks**

According to Kivunja (2018), a theory is a collection of connected ideas (concepts), explanations, and claims that offer an organized perspective on a phenomenon by defining relationships between parameters to explicate and forecast the phenomenon. In my view, a theory enables a researcher to expand upon a phenomenon based on a predetermined principle that offers a clearer picture of the relationships between variables. Any ideas and notions that will serve as the foundation for the research must be defined, linked logically, and related to the specific study being conducted. To properly negotiate the terms of the investigation, several assumptions and theories were uncovered and evaluated. However, only three were chosen for the study in its entirety due to their applicability and suitability. In this regard, I used theories of “cross-culturalism, interculturalism, multiculturalism as one entity, creative thinking, and quadrant analysis” as the basis on which the entire study relies.

### **The Justification of the Theories**

Although many theories are equally suitable for the study, I have decided to focus on three theories, namely creative thinking, cross-cultural, and analytical. The consideration for the choice of these theories is based on their applicability and suitability for the study. Regarding the creative thinking theory, a few theories were reviewed to select the suitable one. Sternberg (2018), for instance, expanded and developed his theory named “Triangular Theory of Creativity”. He posits that creative people need to not only defy the crowd (such as other people) but also “be able to defy their beliefs and values

and to defy current and existing shared presuppositions of a domain” (p. 7). Though the theory by Sternberg could be used in this study on the basis of its concept, its framework does not explain how variables connect together. Unlike Sternberg, Webster’s theory has a framework that explains the roadmap on which all components must follow to arrive at the final product musically, hence, its choice for the study.

A few cross-cultural and intercultural theories have also been reviewed appropriately. Kim (1988, 2001, 2005, 2006, 2008), for instance, outlined different cross-cultural and intercultural theories, centering on communication in diverse fields. However, Kim’s (2017) theory, which is relevant to this study represents or has musical components that align with my philosophical stands as far as the integration of two separate musical instruments from different cultures is concerned.

Analytically, theories such as Antipov (2014) and Meyer’s (1997) style and style change that relate the choices made by composers to the constraints of psychology, cultural context, musical traditions, and other closely related theories were reviewed. These theories turned out to be more technical and do not specifically include the contributions of elements of music. However, LaRue’s theory has outlined the contributions of elements of music based on emotions and performance which is more related to this study, hence its suitability and choice.

### **The Engagement of the Theories with the Study**

The essential aspect of these theories is their combination to establish the true reflection and the basis for which they were selected through a conceptual framework. Further studies and negotiations have revealed that the

relevance of the various theories conceptually can be rooted through the interception of components such as musical composition and drama, hybridization, indigenization, conscientization through art, and analysis. Creative thinking, cross-cultural or hybridization, and analysis have been identified as effective theories with several smaller components on which the entire study relies. First of all, the study is largely influenced by the creative thinking theory, where all the 18 compositional and bandstrational ideas have been tapped. It is through the creative thinking process that cross-cultural or hybridization emerged as an effective theory that supports the idea of combining indigenous musical instruments with military band instruments. In the same manner, indigenization also came up strongly as a faultless method to describe folk tunes from fishermen as melody sources for the entire bandstration. The last theory that describes all the 18 compositions and bandstrations artistically is the analytical theory. It provides a comprehensive understanding of how the various elements of music interact with each other taking into consideration the contributions of the creative thinking theory. The framework in Figure 4 explains the connection and combination of the three main theories.

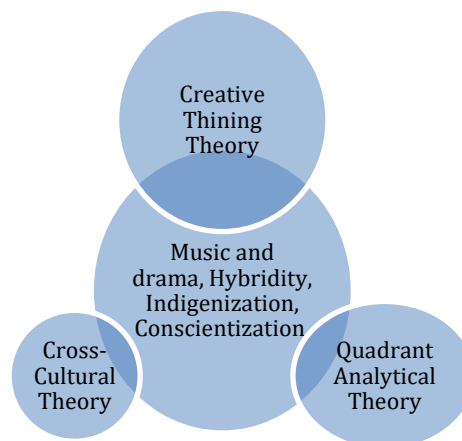


Figure 4: The connection of the three main theories and their critical components.

It is worth to note that the size of each circle determines its value and importance to the study. The large circle contains elements of creative thinking such as product intentions and its implementation resulting in the creation of the various compositions and bandstrations based on drama. It also has hybridization and indigenization within the creative thinking model, but founded on cross-culture theory. Furthermore, the components in the large circle as embedded in the various compositions and bandstrations have been analyzed to bring out the contributions of sound, melody, harmony, rhythm, and growth. Additionally, the meeting points of all the theories within the bigger circle indicate their connections theoretically and conceptually.

### **Theory of Creative Thinking**

Creativity is a broad notion that may be described as the proclivity or capacity to develop and elaborate on several original and new concepts, options, or prospects in a short period of time. Any artistic-based exploration must be permeated with creativity and passion, allowing the artist to freely flow. While creative thinking is generally created spontaneously via personal fulfilment, it must adhere to a technique or a model. Composers of music in general, are creative thinkers who express their ideas and thoughts through scripts. According to (Caballol, 2003), an artist must be able to articulate the creative process of his or her work for better understanding.

While the research does not advocate for the experimentation of theories, it is suitable to organize its theoretical framework in a manner that guides its discussions. In its broadest sense, creativity has been fragmented, with varying degrees of agreement regarding its placement between innovation and

invention. Nevertheless, I was motivated by multiple assumptions, one of which originated from the economics community and posits that:

According to the language of economic theories of innovation, an invention is a novelty that has never existed in this form. However, an invention is not automatically an innovation. An innovation has occurred only after the invention is successfully put on the market. Consequently, we must not equate the inventor with the innovator. The first to make this distinction was Schumpeter (1911/1934), who strictly differentiated between an innovative entrepreneur and an inventor (Tschmuck, 2006, p.179).

One must consider innovation and ingenuity, according to Tschmuck (2006), to fully grasp art-based research. Based on the findings of this study, a critical evaluation of the two approaches to innovation and invention has been conducted. Because there has been no extended band structure or composition that combines the traditional military band instruments (atenteben) and vocals in the Ghanaian military band fraternity, the incorporation of the invention into the study under consideration, *The Vessel* was determined. Based on the available information, this research is considered an advancement in the creation of new music and may pave the way for the emergence of a new genre and insights through further investigations and developments.

One of the theoretical and conceptual frameworks that has guided music educators and composers over the years regarding creative thinking in music is a model by Webster (1990). Webster's presentation of the model, which is musically oriented can be seen as an absolute negotiation of how some specific components work in creative thinking. According to Webster, creative thinking is rooted in sound imagination as well as the assumption of musical ideas. In a broader context, sound imagination is both good for convergent and divergent thinking in creative procedures. For a better explanation of his concept, he

developed a model that elaborates on how the various components have guided his creative thinking philosophy over the years, as indicated in Figure 5.

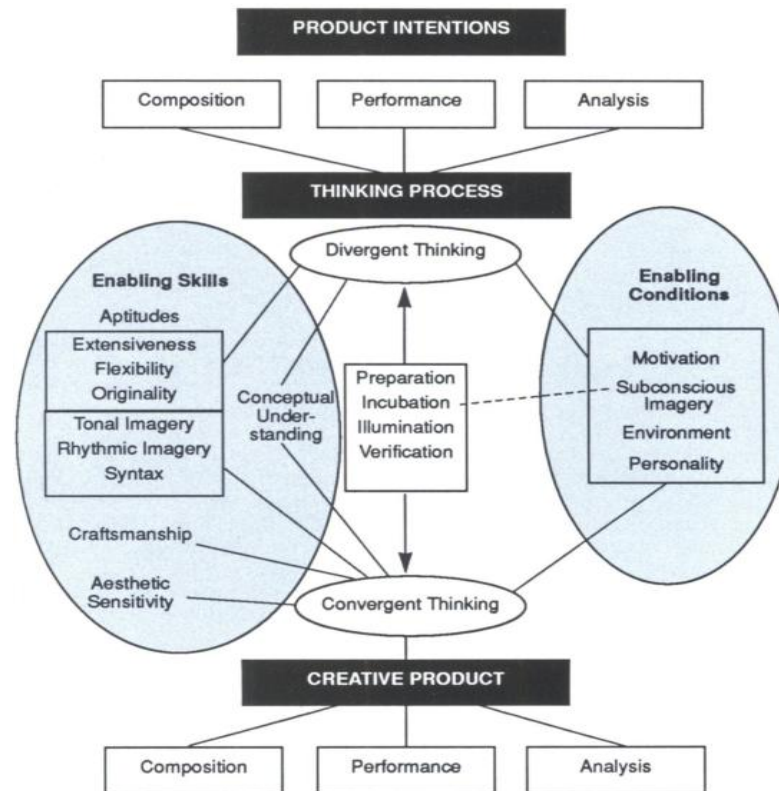


Figure 5: The creative thinking model by Webster that has guided the 18 musical compositions and bandstrations of the study.

(<http://www.jstor.org/stable/3401073>), Retrieved on 28<sup>th</sup>/08/2023

Webster has argued that product intentions, thinking processes, and creative products are larger spectrums on which other components should be built. Taking into consideration the concept of this study, the creative thinking aspect of the entire study was imagined from drama, compositional, performance, and analytical perspectives, owing to prior divergent thinking, where “enabling skills” and “enabling conditions” of the mind emerged. This has also led to the preparation, incubation, and verification processes of convergent thinking in this study, *The Vessel*. Even though the model by Webster does not specifically address related issues in military band music composition, bandstration, and dramatic components, its concept and approach

are quite relevant due to the product intentions, processes, and the end product that he outlined in the model. Generally, the concept of the drama and its compositions were all thought through creatively. It was during the initial stages of the creative thinking process that hybridity, vocals, indigenization, and dramatic theory all emerged as components. This also means that the various components of the study have been activated creatively with a complete understanding of its flexibility in the art domain.

### **Cross-Cultural, Interculturalism, and Multiculturalism Theories**

“Cross-culture music-making, which is in line with intercultural activity is described as a process or the condition in which two or more cultures interact with each other. It was created to account for cultural interactions that the concept of multiculturalism is not able to do,” (Kim, 2017 pp. 19–32), which is also in line with an interculturalism theory formulated by Kimberlin and Euba (1995). The elucidation by Kimberlin and Euba states that intercultural concepts, or interculturalism and multiculturalism can emerge when a composer creates a piece that suggests that he or she belongs to that culture, while a composer can equally compose a piece that is literally centered on elements from different historical perspectives where the content of hybridity is eventually present.

The concepts of cross-culturalism, interculturalism, and multiculturalism in music-making could lead to the realization of a new form of music, most especially for Africans (Dosunmu, 2005). The theories of interculturalism and multiculturalism have been extensively addressed by scholars with different perspectives regarding music creation and its performance. Cross-culturally, Li, et al (2023) identified and spoke extensively

about Chinese or Middle Eastern music in the arts music domain with reference to how these different cultures relate musically. Utz (2021) also mentioned composers and compositions that are embedded in cross-culturally issues as far as music is concerned. However, the creation of new music to depict and demonstrate cross-culturalism, interculturalism, and multiculturalism content has not been given the needed attention in the various military bands in Ghana. Perhaps “the process of multiculturalism is a cultural development generated by the influence of various foreign materials” (Acquah 2018, p. 18). Even though cross-culturalism, interculturalism, and multiculturalism concepts are general in practice, military bands in Ghana only limit their musical operations, where the use of indigenous materials and traditional percussion instruments are assumed to be the ultimate definition of the various theoretical terms and assumptions.

Perhaps the presentation of any further ideas by these military bands and their composers or arrangers could have been developed by introducing into the ensemble other indigenous instruments such as *atenteben* at concert performances that have not been captured by these theories. Arguably, the inspiration through critical and creative thinking of military band music composers regarding intercultural disciplines that are embedded in hybridity can go a long way in demonstrating to the world that Africans, most especially Ghanaians, are not just consumers but are equally good at invention and innovation. According to Acquah (2018), “it is only through the use of these African material sources that we can enrich our music and contribute to the preservation of our cultural heritage that can be appreciated worldwide” (p. 16).

Narrowing this concept down to the bandstrational aspect of this artistic study, it is evident that cross-cultural music-making is geared towards the

hybridization of instruments and the indigenization of melodic and harmonic conceptions from the Ghanaian perspective. The cross-culture and its supporting theories have helped decipher the musical ideas that were inherited from the British and what is being done currently in terms of compositions and bandstrations in Ghana.

### **Compositional and Analytical Theory**

The general overview of this quadrant analytical theory has the potential to place this work in a position that specifically evaluates, deconstructs, and spells out the various compositional devices that I have repeatedly employed to deal with creative thinking in drama, vocals, and instrumentation under the military band music-making viewpoint. This is much evident in the analytical trend of the dramatic compositions and bandstrations through the explicit use of elements of music such as sound, harmony, melody, rhythm, movement, and so on, to explain in detail the notion of the bandstrations or transcriptions of the various compositions. In this regard, the attempt at merely spelling chords for educational purposes might not be the utmost priority. LaRue (1981), in his expedition to understand music analysis from a different perspective, also propounded a theory that:

Musicians intuitively perceive much more about style analysis than they may realize. For example, experienced performer-listeners can almost perfectly recognize their favourite composers, yet only rarely can they say precisely which characteristics enable them to make the identification. The missing link here is a comprehensive framework that can provide cues for observation and storage categories for conclusions in our memories. By reference to a consistent framework for all our musical thinking, we can reorganize previous knowledge (such as the general ability to recognize composers) in new conceptual patterns that increase our ability to communicate ideas about musical style (pp.40-47).

LaRue argues that it is expedient to specifically identify a composer based on specific criteria during a listening study that does not include the score. In many cases, analysts can recognize and identify the chord and other specific structures of work, but on a whole, they might misplace the concentration of the exact values and elements that propagate philosophies about the established musical styles. Under the assumption of this analytical theory, I have identified specific components or devices within the compositional parameter that assisted me in dealing with the appropriate analytical space. However, these components or devices, such as sequences, call and response, development, imitation, and so on, are embedded in the various elements of music that were used during the analytical process. The entirety of the theory as well as the study are in four separate sections, as shown in Table 2.

Table 2: The Four main divisions of the Quadrant analytical framework

|   |  |
|---|--|
| <p><b>Large-Dimension Shape</b><br/>Main divisions of a piece established by punctuations in (SHMRG).</p> | <p><b>Large-Dimension Movement</b><br/>Broad changes in the activities of (SHMRG).</p>                   |
| <p><b>Small -Dimension Shape</b><br/>Lesser structural units formed by changes in SHMRG.</p>              | <p><b>Small-Dimension Movement</b><br/>Detailed activities from tension and realize cycles in SHMRG.</p> |

Additionally, Table 2 has established what each of these division means in the context of sound, harmony, melody, rhythm, and growth. The large-dimension shape (LDS), for instance, zoomed into the general overview of the music from a broader perspective, where punctuation such as tempo, articulations, dynamics, phrases, pitch, etc. function in music analysis. Punctuations are an enhancement for music development, and they operate at low levels that help to understand the analysis. According to Jan LaRue, the

essential process of *shape* is punctuation, and the essential process of *movement* is change. Basic and advanced analysts usually create imaginative and accurate assumptions where the essential part of the argument relies on the *process* that led to the achievement of the entire work. Theoretically, the evolution of *shape* and *movement* in ‘The Vessel’ creates the fundamental basis for which all components and elements of music are understood from *large* and *small* perspectives.

Moving forward, the arrangement of the various facets of the quadrant theory, which explains the contributions of SHMRG<sup>1</sup> does not follow any strict order. This means that the appearance of SHMRG in small (parts) dimensions is based on the activities of these elements in the study and are arranged as such. If the most important element of the piece is rhythm, then the arrangement of SHMRG will be RSHMG and so on. Another interesting aspect of the theory is the contribution of the various components or elements in the study. It is the contributions that develop into growth. The contributions also aid in identifying or striking a distinction between *shape* and *movement* efficiently while taking SHMRG into consideration.

Furthermore, the contribution of these elements and the musical instruments involved helps individuals identify, comprehend, and develop their emotions thoroughly after listening to the piece. Brightness, darkness, sadness, happiness, home, and away can be felt in a piece when a component is allowed to play a significant role with its assumption when exposed to the *movement* of *change*. The movement of change as described by LaRue in the context of whole and parts is the lens with which the entire music was positioned. In my opinion,

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<sup>1</sup> SHMRG: sound, harmony, melody, rhythm, and growth

the movement of activities in this study has contributed to the change that best describes how key signature, modulation, and other components have changed the entire process of the study compositionally and bandstrationally.

### **The Integration and Reflection of the Theories in the Study**

All the theories were brought together for better understanding of their practicability. The feasibility, which was based on experimentation, has become necessary due to the philosophical underpinnings of each of the theories. Cross-culturalism, creative thinking, and quadrantism of analysis as separate theories have their own components that define their existence. Even though creative thinking and cross-cultural theories are borrowed terms, they played a substantial role in the premise of the analytical theory as far as this study is concerned.

As stated earlier, the creative thinking theory frolicked a protagonist in the feasibility of the study. The mention of composition, performance, and analysis by Webster (1990), for instance, creates a large dimension of creative perspective where issues pertaining to methodological approaches have been taken care of based on his model (Webster). Before the initial stages of the secondary data approach, creative thinking took place in a more confined manner, where the concept of using dramatic musical art to conscientize citizens arose just as the concept of theatre for development. During this period, several phenomena have been assumed to be positive. After a vigorous thoughtful in the direction of creative thinking, the activities of the fishermen were conceived with the inclusion of components such as drama, narration, compositions to enhance the stability of the study. The creative thinking approach as a matter of fact, has exposed and contributed to the development of this study through

deliberate and extravagant artistic influences even though it is a borrowed theory. In a general context, creative thinking provided and guided the study through incubation, preparation, illumination, and the verification stages of the process, leading to the final performance that includes drama and narration, vocals, and the various compositions and bandstrations.

The implementation of the cross-culture theory in this study is the combination or integration of *atenteben* into the traditional military band instruments. As described by Kim (2017), the process or condition in which two or more cultures interact with each other was identified in this study through the instruments mentioned above. *Atenteben* is from a culture that is different from that of the military band instruments. When all these musical instruments from different historical perspectives come together under one umbrella, hybridity in the context of cross-cultural assumptions has occurred. From a broader perspective, the hybridization of *atenteben* and the military band instruments happens to be the first of its kind in Ghana, where issues about proper tuning were faced at the initial stage. However, the intensiveness of the experimentation process made it possible and has allowed for proper scientific negotiation of sound as far as these historical musical instruments are concerned.

The quadrant theory assumption by LaRue also zoomed into the study artistically and spelled out how the various components interact together. The analysis of the entire work from large to small dimensions, shape to movement, that are based on SHMRG has philosophically expanded the understanding of how these components interact. LaRue's theory, which is analytically oriented, linked and exposed the relationship between the study's content and the proper

overview of how drama, narration, vocals, hybridity, and the military band instruments coexisted. The quadrant is the foundation on which the entire analysis of the study relies, reflecting on the contributions of specific elements and taking into consideration compositional devices such as imitation, sequence, chordal, augmentation, and so on. In general terms, the cross-culture (hybridity) and the quadrant theories connect dramatically, narratively, bandstrationally, and vocally as a novelty.

### **The Conceptual Framework of *The Vessel***

“A conceptual framework is a system of concepts, assumptions, expectations, beliefs, and theories that supports and informs research” (Maxwell 2005, p. 33). Maxwell further discusses the conceptual framework in relation to qualitative research design. According to him, the conceptual and theoretical frameworks are synonymous in character. He presented the term as synonymous because he viewed the conceptual framework as presenting a theory of the phenomenon under investigation, while the conceptual framework is the researcher’s perspective of how the specific components or variables in his inquiry interact and relate to one another. Even though Webster’s model (1990) seems to be accurate for the study, I personally believe that there are other specific components in the study that have not been captured appropriately by the former. In this regard, I developed a model (conceptual framework) that specifically directs the study with the exact components and expectations based on artistic research that explains the relationship between the various components that I have identified. As a result of the dramatic and narrative concepts that the entire study follows, several scenes have been created with at least three distinct musical compositions under each of them and are intended

to convey detailed messages about the Nanaba Krom fishing community and illegal fishing as far as the drama is concerned.

For easy comprehension of the conceptual framework, the various components were grouped into two folds, namely, primary, and secondary. The concept, assumption, and expectation of this study are equally grounded on six (6) key primary components that have provided a bigger view of the study conceptually. These keywords or primary components are drama and narration, indigenization, hybridization, bandstration, vocals, and analysis, with their arrangements based on creative thinking, including the methodological approach that was followed to arrive at the final work. The secondary components are the smaller details within the various primary components that better and further explain what constitutes the entire artistic work conceptually.

Taking into consideration the concepts of drama and narration as primary components, I have identified several secondary mechanisms such as scenes, drama, suspense, characters, lyrics, and vocals. It is believed that before a notion of a phenomenon can be comprehended and developed, it is important to demonstrate fully how smaller components work together and contribute to the development of other components artistically. In this regard, the first point of contact is the drama and the narration where the story was perceived or assumed, acted, and told. During this process, I imagined how the traditional fishing method is carried out and created situations to spark more conversations. In the case of narrative and dramatic music, “there is also usually a reason to talk about a situation within a situation” (Wingstedt 2005, p. 10).

The effects of illegal fishing in the ocean, environmental sustainability, and the ecosystem were perceived as situations and told narratively and

theatrically while employing music to support the characters and the various scenes. The conceptualization of ‘situations’ in the drama gave birth to character and scene developments with their unswerving support and flow where the indigenization and the inclusion of fisherfolk tunes come into play. From a broader perspective, the various indigenous fisherfolk tunes (compositions) for the study were identified based on their lyrical content, rhythmical patterns, scale patterns, and their overall attractiveness and suitability for the various scenes that I have created within the story. The lyrics of the songs and those that were written are based on drama, suspense, and at times, emotions (sadness and happiness). In this context, indigenization looks at the indigenous songs of the fishermen melodically, harmonically, and lyrically. The concept of indigenization as a primary component was purposefully included to project these fishing songs and to assist in the indigenization of military band music in Ghana using folklore and tunes of indigenous characteristics.

Indigenization also gave birth to hybridization, where specific indigenous musical instruments have been added to the drama. The inclusion of hybridity in this conceptual framework and its link to other components is based on the flow of the drama as well as the presentation of a bandstratation that strives to integrate instruments of different historical backgrounds. In this regard, atenteben, gakogui, axatse, other indigenous musical instruments, and traditional military band instruments have been added to perform the fisherfolk tunes within the drama. There is a link between some scenes and these musical instruments from different backgrounds. Scenes that are sorrowful in character were assigned to atenteben to portray that mourning atmosphere, as has been the case in dirges in Ghana. The inclusion of indigenous percussion instruments

was also assigned to specific scenes where aggressiveness and happiness dominate.

The analysis is the final part of the conceptual framework, and its purpose is to describe how the various primary and secondary components as shown in Figure 6, relate to each other in terms of elements of music such as melody, rhythm, harmony, sound, and so on. From an analytical standpoint, these primary and secondary components and elements of music gave a clearer understanding of how these variables link together through ‘finale’ notation that employs a variety of musical instruments together with vocals.

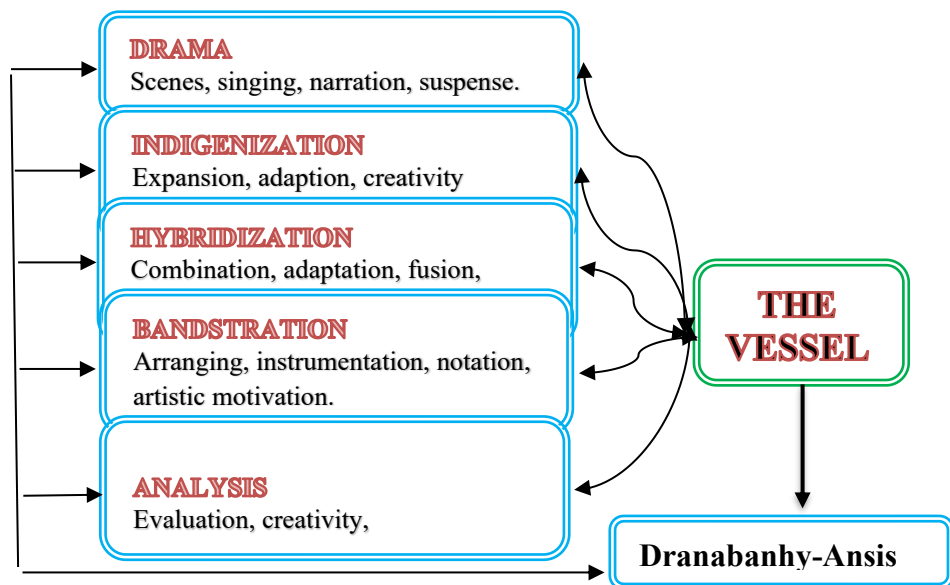


Figure 6: The connections and combinations of the various components of the conceptual framework that have guided the study with its conceptual name called “Dranabany-Ansis” been the relationship between the components.

### Conceptualization of the components (*Dranabany-Ansis*)

The act of collaboration among the components is demonstrated by connectivity with vertical and horizontal lines with arrows. The arrows, including the horizontal and curved lines connecting from the central point (the vessel), indicate that the collective operation of all primary and secondary

components came together to produce ‘The Vessel.’ In a creative thinking context, drama, indigenization, hybridity, vocals, bandstration, and analysis as working components provide a name for this conceptualized framework called (*Dranabany-Ansis*), that stands for the connection and the coexistence between all the components. This name was coined because of the combination of all the variables that provided the basic materials for the development of ‘The Vessel.

## CHAPTER THREE

### **The Presentation of the Processes that Led to Data Acquisition from Artistic Perspective.**

#### **Preamble**

The approaches, channels, and overall scope of the research, considering the research design, the instruments for data collection, and the data analysis, in that order are discussed here. In this regard, approaches were aesthetically oriented, with the maximum evaluation of the numerous components that speak volumes about the reflection of narration in a composition and a bandstratation. The exploration of detailed apparatuses such as indigenization, hybridization, and vocalization for the experimentation of new ideas in dramatic musical compositions and bandstratations are part of the numerous methodological processes that were used in this study. Methodologically, the study has employed an art-based research approach. The data gathered and its analysis have constituted the bigger spectrum of the totality of the study with a significant amount of attention being paid to the techniques that go into the compositional and bandstrational styles.

#### **Research Design.**

##### **Art-based Research**

According to Nutekpor (2023, p. 18), “various terms, including practice as research, practice-based research, arts practice research, and artistic research emerged, but all had in common an understanding that the practice should be the primary method to generate data and new research insights.” Despite the availability of all these methodologies, I have decided to work within the confines of “artistic research” to enable me generate data that is positioned to

contribute to new research insights as far as military band and dramatic issues are concerned.

When a researcher engages in self-reflection, discusses subjects that are pertinent to the researcher's musicianship, and incorporates artistic elements into their work, the study is said to be artistic (Jullander 2013). According to Hannula, Suoranta, and Vadén (2005, p. 50), "the artwork/art-based is the focal point; artistic experientiality is the very core of the research, and it must be self-reflective, self-critical, and an outwardly directed communication." In related content, Torill (2015) states that most artists in recent times, have researched mainly the veracity of issues in their environments through any creative means about their personality, their mechanisms of technical know-how, and all other multifaceted systems combined. Torill further described artistic research as any means of artistic production where the creative process is researched. This creative process is rooted in and can be identified in the analytical method that I have employed.

In addition, the creative process that led to the discovery of the notion of the entire study was based on Webster's "creative thinking in music" model and its imaginative concept. According to Webster (1990, p. 28), "musical imagination, conceptual modelling, measurement, and observation are the four keys to a better understanding of creative thinking in music." Torill (2015, p. 263) explains that "artistic research seeks to convey and communicate content that is enclosed in aesthetic experiences, enacted in creative practices, and embodied in artistic products." She continues that as a rule, artistic research will result in an original work of art. It is research in the arts, although the research unfolds both *in* and *through* the acts of creating and performing. According to

Torill, artistic or art-based research is practice-based and driven research, and it is not about art history or sociology; rather, it is about the self-reflective and self-critical mechanisms of a person taking part in the development of semantics within contemporary art. Nutekpor (2023) also confirmed self-critical mechanisms in an art-based domain when he centered his PhD thesis on his experience with cultural diversity from an artistic perspective. Artistic or art-based research may also be referred to as artistic research or art-based research in qualitative terms and has an element of narrative data analysis. The aforementioned ideas and values, viewed from a variety of angles, serve as the inspiration for my choice of methodology, which tends to build a classier art-based work that is inspired by a creative thinking model for military bands, most especially bands under the Ministry of Interior in Ghana.

### **Dramatic and Narrative Research Enquiry**

Scholarships within the qualitative fraternity have explored different methodologies that may be suitable for each study or case. According to academics, the choice of approach, such as qualitative, quantitative, or mixed methods, is greatly influenced by the researcher's or the study's specific objectives. Studies and practices from many different domains, including anthropology, archaeology, and fictional concepts are inspired by, and drawn to narrative inquiries (Brown and Gilligan, 1993). Even though the study is artistically oriented, the drama and all other components must be analyzed with a relative lens.

Wertz et al. (2011) further added that human lifespan stories connect 'story and life' as one entity as we create or compose stories of our own lives and leave those stories for people to see or admire as part of our culture. Even

in the realm of analysis, “narrative analysts work with stories, especially those told in interviews and everyday life” (Taylor, Bogdan, and DeVault 2016, p. 21). The story in this context was dramatized aesthetically and musically by the military band on a creative thinking model that employed components such as divergent and convergent thinking.

### **Data collection**

In retrograde, due to the artistic and dramatic nature of the study, a secondary data collection method was employed. The basis for this choice is that, artistically, the fisherfolk tunes that will call for any form of data gathering, have already been congregated by Eric Deborah Otchere, a senior lecturer at the department of music, University of Cape Coast for a relative purpose. The researcher has done so much in this regard by collecting and recording over 200 fisherfolk tunes in the Cape Coast metropolis. To this end, it is only an artistic involvement in terms of creative thinking of some of these tunes in the form of stories that is needed to present them in different mediums or ensembles for variety. Due to the transfer of audio files, a pen drive with a larger storage capacity was used for collecting the data. In this regard, Wilkinson and Birmingham (2003) state that one major source of information gathering is the use of devices such as a mini-disc recorder, a tape recorder, and a pen drive.

### **Other Sources of Data**

In addition to utilizing pen drive and other devices for data collection, I sought additional information on fisherfolk tunes via YouTube and Facebook. This decision was prompted by the insufficiency of the data I had obtained from Eric Deborah Otchere after a careful analysis. YouTube furnished me with unambiguous data in the form of videos and audio. While engaging in this

process of creative thinking, I viewed business news on television to gain a better understanding of happenings in the fishing industry. The choice to write an article examining the potential of drama and music to bring attention to illegal fishing in Ghana also influenced this development. In addition to pen drives, computers, and music manuscripts, a mini-sound system was utilized during the data compilation and creative thinking phases of the final analysis.

### **The Conceptualization of the story (narration)**

As stated earlier and in Chapter One, the decision to dramatize the study was informed by watching the business news on television and several other factors. One was a meeting held by the various bandmasters and music directors of military bands in Ghana preferably the bands under the Ministry of the Interior, which includes the Police, Prisons, Fire, Immigration, and GRA-Customs respectively. It was argued that the performances of these military bands' music at concerts should be within context. This will allow the audience to comprehend the concept or message that the band wants to disseminate based on a phenomenon. I made a conscious effort to understand the military band movement and its repertoire in performances such as concerts in Ghana. After a careful deliberation between what was inherited and accepted in terms of performance concept, I realized that composers and bandstrators of military band music in Ghana only focus so much on instrumental music with no concept attached. After realizing the flaws in the concert performances of these bands, my eagerness to create a composition and a bandstration that could change the face of military band concerts in Ghana arose.

Some music directors and bandmasters are also of the opinion that military band music should be maintained as an instrumental ensemble where

no other component of music-making will be attached. Having these two concepts in mind, I was motivated to write a story about a societal challenge in Ghana that needs urgent attention, as well as to create a work for the military band in its natural state. After several days of brainstorming the creative process of the two schools of thought and listening to the news, issues about illegal fishing and the dirty environment came to mind. The conceptualization of the story was a difficult task since I am not a fisherman even though I had the opportunity to go to sea with a few fishermen on special occasions. During the decision-making process, I visited several YouTube channels to familiarize myself with similar compositions to create an outstanding work that is way different from what others have done. The availability of these videos and scholarships on illegal fishing and how agencies are struggling to curb this menace captured my attention.

Methodologically, I perceived how a traditional fishing group usually goes about their daily fishing activities in the ocean. Imaginatively, I sketched the daily fishing routine on a sheet of paper, as well as suggesting other phenomena that could happen to any group at sea to spice up the entire story. This imaginative sketch informed the various compositions in the scenes where I employed vocals to provide a better understanding of the imagined phenomena.

### **Purposive selection of fisherfolk tunes**

Even though a great deal of fisherfolk tunes have been collected by researchers for several academic and other purposes, it is important for me to purposively select the ones that have direct impact on the study as far as the storyline (scraps of the ocean) is concerned. The selection of these tunes was

triggered melodically, harmonically, rhythmically, and textually. After carefully listening to 15 different fisherfolk tunes, it was observed that the lyrics of these tunes would not fit into the drama. However, after conscientious and further evaluations, eight (8) of these tunes have been adopted and expanded based on two concepts: (a) those suitable for instrumental works, and (b) those with the same lyrics from the fisherfolk that fit into the drama. In other words, the selection of these tunes for the drama was based on metrical suitability, melodic qualities, and the friendliness of the rhythmical patterns.

The method of identifying the harmonic structure of the tunes was founded on active listening for a long period of time. Harmonically, the tunes were also selected based on their scalar patterns that has to do with diatonic and pentatonic structures. Another point of notice is the text of these tunes. Taking into consideration their textual structure, it was identified that most of them do not fit clearly into the context of the study. The unsuitability of some of the lyrics to fit exactly into the study has allowed for the creation of different sets of lyrics that seem to carry out the exact conscientizational message about the negative effects of illegal fishing in Ghana.

### **Rhythmic pattern generation**

Methodologically, as far as rhythm is concerned, familiar and unfamiliar rhythms with varied degrees of flexibility were identified and notated (sketched) with a pencil using the percussion clef (mono rhythm) in a music manuscript. The rhythmic patterns were clapped to test their flexibility, suitability, and to provide any further adjustments as far as bandstratation is concerned. It is worth to note that these rhythmic patterns were selected purposefully based on the story and the various scenes in the drama as well as their feasibility where proper

harmonic structure can be provided to enrich these tunes. Figure 7, however, shows the sketch portion of the numerous syncopated rhythms that can be found explicitly in most of the compositions by these fishermen across the Cape Coast metropolis.

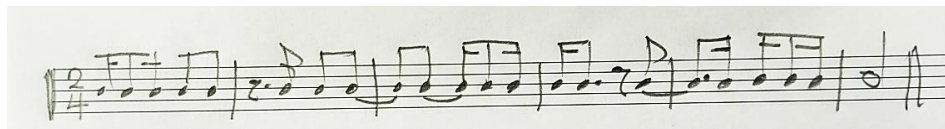


Figure 7: A hand sketch of a syncopated rhythm that was identified after listening to a few of the fisherfolk tunes and subsequently reproduced with the finale software.

The performance of the pattern in Figure 7 by the fishermen is very fast especially in the tempo of ‘Gahu<sup>2</sup>,’ that is closer and more related to ‘Adowa’ tempo. However, a few of these tunes are equally slow in tempo with less aggressiveness most especially when they are performed during the process of stitching their nets at the beach.

After the notation of these rhythms in a manuscript, the finale software was used to correct and properly present them in a manner that is more appropriate and acceptable by all standards across the globe as shown in Figure 8 with a well-presented lines and slurs, but in a suitable time signature that is different from the sketch.



Figure 8: The presentation of the syncopated sketched rhythm with a suitable time signature after it has been notated using the finale software.

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<sup>2</sup> Gahu is a dance of the Ewes of the Southern part of Ghana with special rhythmical patterns.

## Melody generation

I have over a period of time listened to several fisherfolk melodies on my laptop with a loudspeaker to form my judgement as to what is appropriate to be used. I reduced the tempo of these melodies to enable for a prudent understanding of their exact trend. During the period of listening, I took a particular interest and noticed the various phrases in these fisherfolk tunes. At first, melodic similarities were identified to establish the differences in terms of sequences, imitations, and repetitions. Procedurally, I notated the melodies in a music manuscript where priority was given to the vocal and instrument ranges to avoid creating a disjunctive melody and any melodic conflict. After singing and clapping through the notated melodies, I transferred them into the finale for re-copying and to establish how an indigenous fisherfolk melody sound, considering the ‘call’ aspect of the melody.



Figure 9: The finale version of the handwritten melody that was generated through a secondary data with proper alignment and precision.

The melody in Figure 9 was first written in a pencil draft and later notated using the finale software. I also generated the various melodies through proper deliberation and the imagination of the drama. During this deliberation period, several melodies were comprehended and notated in principle before other parts were added to create a complete harmony.

## The Experimentation of the hybridity concept of the study

In the realm of music, it is widely believed by numerous scholars that every musical idea undergoes a process of development through experimentation. Naturally, experimentation can take various forms, encompassing vocalization,

playing instruments, and similar endeavours. In this study, the experimentation was guided by the concept of hybridity, exploring the interplay between indigenous musical instruments, like the atenteben, and the traditional military band instruments, including vocals. In context, a systematic approach was implemented to explore the potential working condition of this concept for the military bands to perform in Ghana.

### **Experimentation process**

I purchased two B-flat 'atentebens' from a manufacturer in Accra. After the two instruments were received, I played each of them to check if they could perform in tune. This exercise was successful as both instruments sounded well.

As the bandmaster for the Ghana Police Central Band and having many traditional military band instruments at my disposal, I picked and played one of each musical instruments thus flute, oboe, clarinet in B-flat, and trumpet in B-flat to experiment their tuning and pitch levels with the purchased atentebens in 10 minutes. To facilitate optimal experimentation and ensure the precise tuning of the instruments, I employed the assistance of the 'Tune and Metronome' application on my laptop to assess the tuning of the instruments as shown in Figure 10. To achieve the finest playback, I used a compact audio recording device and meticulously captured the sound of each of the four musical instruments individually, thereby amplifying the scope for musical exploration. This was done to enrich the sonic experience of the instruments' playback, as the research was the only participant in the process, as indicated in Figure 10.



Figure 10: The researcher testing the sound of the flute against the recorded sound of the atenteben with a tuning application on his laptop.

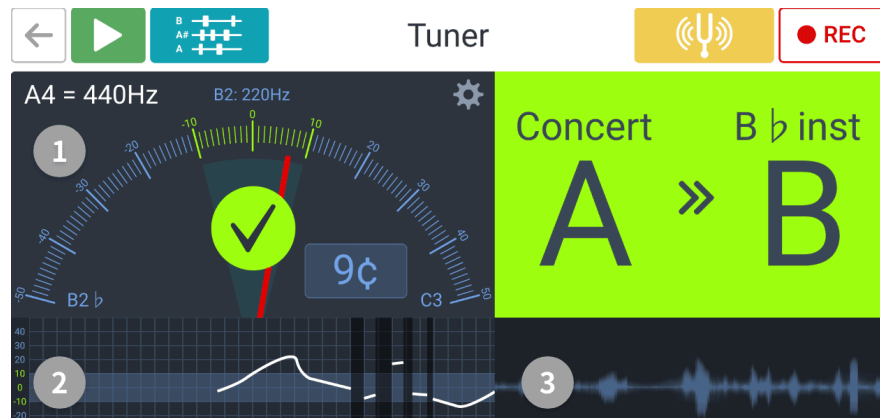


Figure 11: The tuning application that was used to tune the atenteben and all other military band instruments with the red line and the green mark indicating a successful tuning. Retrieved on 22.07.2023, from <https://soundcorset.com/>

As part of my daily responsibilities as a bandmaster, I reported at the Police Ceremonial<sup>3</sup> band practicing room to commence my daily activities. Before commencing my pre-programmed for the day, I entrusted three police officers with three ‘atentebens’ so they could verify the tuning with the rest of the

<sup>3</sup> The Ghana Police Service refers to the wind band section of its music department as “Ceremonial Band” due to the ceremonial responsibilities of the band.

instruments. Primarily, synchronous tuning was applied to the B-flat ‘atentebens,’ the clarinet, trumpet, and flute with each given the pitch of C5 at distinct intervals. Nonetheless, the red line within the tuner that is positioned to emphasize the accuracy of the pitch, was unable to land within the green joint. The mobile application’s validity was assessed by precisely calibrating the flute, clarinet, and trumpet to the B-flat frequency, resulting in a successful outcome. Nevertheless, atenteben repeated the procedure again to get the exact intonation of the application. The tuning pitch of atenteben was perfectly aligned with the green line, indicating that the instrument was correctly calibrated with other instruments. Following the individual tuning of each instrument, I requested the atenteben to tune alongside each instrument to guarantee a seamless tuning procedure, as depicted in Table 3.

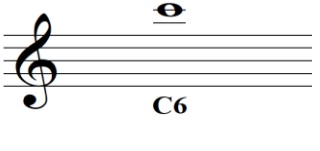
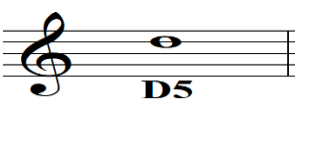
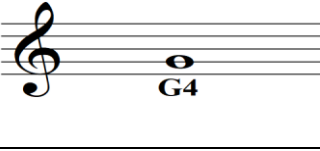
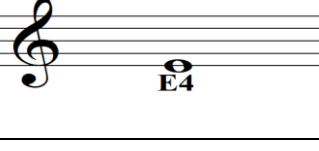
Table 3: The tuning of Atenteben with other military band instruments. The black arrows show how the instruments were combined during the tuning process.

|           |   |                 |
|-----------|---|-----------------|
| Atenteben | ↔ | Flute           |
| Atenteben | ↔ | B-flat Clarinet |
| Atenteben | ↔ | B-flat Trumpet  |

The experimental tuning process yielded successful results, achieving a pitch rate of 438 Hz instead of the standard 440 Hz. To provide a precise depiction of the pitch of the other instruments, the atenteben, clarinet, flute, and trumpet performed the tonic chord of B-flat major. For this position, I considered octave names based on the transpositional characteristics of the instruments. For instance, the flute produced the note C<sub>6</sub> in its original pitch, but the atenteben produced the note D<sub>5</sub> in a transposed pitch. The B-flat clarinet

produced the pitch G<sub>4</sub>, whereas the trumpet in B-flat, functioning as a transposed instrument, produced the pitch E<sub>4</sub>, as seen in Table 4.

Table 4: Experiment with tuning pitches of the four musical instruments

|                          |   |  |
|--------------------------|---|--|
| 1. Flute                 |   |  |
| 2. Atenteben             |   |  |
| 3. Clarinet<br>in B-flat |   |  |
| 4. Trumpet<br>in B-flat  |  |  |

Due to the nature of the research and the number of military band instruments, seven atentebens were obtained in addition to the first three and all went through the same tuning process. Four were allocated to soprano, three to alto, and three to tenor. For a successful experimentation, a basic three-part tune was composed for the three atentebens, as well as the three additional instruments (flute, clarinet, and trumpet) as indicated in Figure 12.



Figure 12: A three-part music for flute, clarinet, atenteben, and trumpet to test the exact tuning sound of atenteben against other reed and brass instruments.

During the performance of the music in Figure 12, the tuning application was used again to check the accuracy of the pitch towards the end of the music. It was indicated that the use of atenteben with other traditional military band instruments as a novelty is appropriate and achievable.

### **Evaluation of Data**

Marshall and Rossman (1999, p. 150) describe data evaluation as the “process of bringing order, structure, and meaning to the mass of collected data. It is described as messy, ambiguous, and time-consuming, but also as a creative and fascinating process.” Through the recognition of plotlines, melodies, singing, textures, instruments, human activities, tales, and the linkages that emerged from the research, the data gathered was artistically evaluated through analysis that is based on LaRue’s analytical framework. Following the collection of these fisherfolk tunes on a pen drive and transferring them onto the computer, they were melodically, harmonically, and rhythmically examined in the context of musical analysis using the theoretical framework developed by Jan LaRue and Webster. The artistic, creative, and comprehensive data evaluation and analysis have been done and properly outlined in Chapter Six of the study.

### **Synthesis approach**

The basis for this analytical study was informed by three major components, namely, elements of music SHMRG, instrumentation, and drama. The availability of these components provided meaning to the data analysis where fragments of the various dimensions played a significant role in the presentation of the compositions. In a broader context, elements of music, as described by LaRue, were zoomed from the dimensional perspectives, hence

allowing for a proper negotiation of what really went into the bandstrating of the various compositions. For easy classification and identification of the pieces, each of them was analyzed separately with an introduction that explains how the compositions are related to the drama.

After the story was written, I proceeded with the selection of the fisherfolk tunes that are suitable to be expanded based on the scenes of the drama. It was during this period that the creative model by Webster was conceived and disseminated through the elements of music by LaRue. First, melody and rhythm were prioritized, followed by harmony. During the initial stages of the analytical process, fragments that form the core of these fisherfolk tunes such as harmony in thirds and fourths, imperfect and deceptive cadences, smaller motifs, and so on, were all identified and tackled from two-dimensional viewpoints<sup>4</sup>.

### **Finale V27**

This programme was created primarily for music creation, namely the composing and bandstrating of music for instruments to perform. Data analysis was reliant on this programme that brought together different musical instruments suited for and utilized by military bands across the world. First and foremost, I installed and registered the new version of the Finale<sup>5</sup> programme (V27) on my laptop to enable the notation and transcription of significant instances of data I had acquired as well as through my creative thought process.

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<sup>4</sup> The two-dimensional viewpoints refer to the two theoretical frameworks, thus LaRue's Analytical Framework and Webster's Creative Thinking Model.

<sup>5</sup> Finale is a music software that composers and bandstrators use to notate their music.

### Process of notation

The numerous compositions and bandstrations were motivated by the concepts of dramatic and creative thought, with voices, hybridization, and all other components playing important roles. Based on the scenes, I chose the various musical instruments, keys, and time signatures. Further, finale was used to notate the final score with all the selected instruments suitably represented. I began notating *Dekawɔwɔ*, which represents the overture of the full drama. Due to the quantity of instruments involved, speedy entry tool was used to expedite the notational process. All other parts went through a similar notation procedure, in which the creative thought processes of Webster and LaRue were fiercely applied. The study's creative component that depended on inventive compositions and bandstrations based on the drama, was far more intense. The transcription component that involved listening to fisherfolk melodies and transcribing them was extremely difficult and time-consuming. This is because part of the audio had poor sound quality and could not be fully heard throughout the transcription process. In general, all pieces were notated and transcribed using the finale programme, as mentioned earlier. Aside from that, the programme considerably aided in the study of the various compositions, with particular and crucial elements captured as pictures and presented in Microsoft word to explain smaller details of an important element as seen in Figure 13.

## THE VERDANT CURVES OF THE OCEAN

(Overture of the Scraps)

An Introductory Piece to the Narration

Elikplim Adzroe  
Department of Music  
UCC.

*Allegro con spirito*



Figure 13: Example of how the *Finale* captures specific portions of pieces to explain the importance of an element.

The *Finale* software was also used to generate the process that led to the writing of the chord schemes under each of the described chords during the analysis of the entire compositions. Throughout the chord-scheme labeling, I used the text tool in the *finale* software as indicated in Figure 14 and wrote specific chords that have played significant roles in a particular piece.

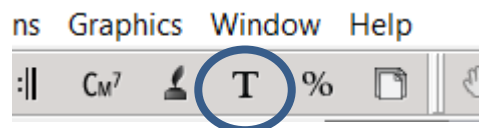


Figure 14: The text tool in the *Finale* interface that was used to label all chords under each harmony during the analysis of the various compositions.

The lyrics tool as shown in Figure 15 was equally used to write the lyrics for the various vocal parts to effectively disseminate the intended message, that is to conscientize people about the effects of illegal fishing in Ghana as indicated in the drama. After the composition of the various pieces and writing the lyrics for the vocal parts using the *Finale* software, I played them several times to be

very sure of their friendliness and if there was any possibility of changing the notes or any portion of the lyrics.

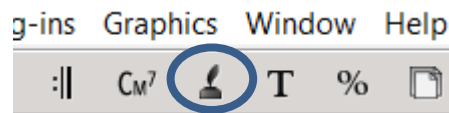


Figure 15: The lyrics tool in the *finale* interface that was used to write the lyrics for the vocal parts during the process of composing.

After a comprehensive listening, I extracted the various instruments into parts or scores to enhance easy performance. This was done with the Finale software through a serious and hectic editing process that took many months of hard work and dedication<sup>6</sup>.

Soprano  
Hear my pra- yer oh Lord, lis - ten to my pra- yer oh

Alto  
Hear my pra- yer oh Lord, lis - ten to my pra- yer oh Lord.

Tenor  
*mp* Hear my pra- yer oh Lord, lis - ten to my pra- yer oh Lord

Bass  
Hear my pra- yer oh Lord, lis - ten to my pra- yer oh Lord

Figure 16: Excerpt indicating the lyrics for the soprano, alto, tenor, and bass parts using the lyrics tool in the Finale software.

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<sup>6</sup> Core methodological sources:

- a. Torill, V. (2015). Arts-based research in music education: General concepts and potential cases and potential cases. *Research in Music Education*, 16, 259–292.
- b. Webster, P.R. (1990). Creative thinking in music source: *Music Educators Journal*, 76(9), 22-28. Published by: MENC: The National Association for Music Education.
- c. Nutekpor, J.A. (2023). 'An arts practice exploration of Ghanaian-Irish cultural dialogue, through music and dance pedagogy, curation and performance'. [PhD Thesis]. University of Limerick, Ollscoil Luimnich.

## CHAPTER FOUR

### “The Scraps of the Ocean”

#### **The predicament of the “Kakraba” Fishing Group: The Causes of Illegal Fishing and the Unkempt Environment.**

##### **Synopsis**

For a long time, a fishing community called Nanaba Krom in the Cape Coast metropolis of Ghana has identified poor amenities such as bad toilets, unclean drinking water, continuous ailments, etc., in their community and with the hope of finding alternative ideas of tackling these difficulties. The chief of the fishing community, Togbui Akakpo and his elders had a meeting and a day was set aside for a fishing expedition. It was also agreed that funds that would be realized from the sales of the fish would be channeled into solving these major challenges in their community. In this regard, the Kakraba fishing group was unanimously selected to represent the entire community. The linguist of the Nanaba Krom, Aklogo went to the community and announced the proposed fishing expedition to the people. The inhabitants of the Nanaba Krom were happy at this good news, which to them, was a timely intervention that was necessary to save their community. The final day had come, and the selected fishing group (Kakraba) embarked on the fishing expedition with a high level of expectation. They got to their targeted area, but it was detected that there were no fish. Mr. Akpalolo the fishing team’s leader, issued an order and they proceeded with the hope of catching some fish ahead. They kept moving until no one could trace them in the ocean. The rest of the fishing community members became extremely anxious about the situation because the expedition team had far exceeded the expected time for their return.

Days had gone by, yet there was no sign of their return. At this point, it was clear that something had happened to the fishing crew in the ocean and that they would not be seen again. The fishing community was filled with conflicting emotions and grief. A memorial service was organized as a custom after two weeks of no evidence or trace of them. To pay their final respects to these fishermen, musical ensembles were invited to perform at the memorial service that was held in their honour. The fishermen who had been reported missing turned up at the funeral grounds during the service, along with two other people who could not be recognized. At this point, a joyful period began to unfold. Mr. Akpalolo, the captain of the fishing trip narrated what took place while they were out at sea. According to him, they were unable to catch fish in the location that they had chosen and as a result, they had no choice but to continue moving forward. As they did so, however, they crushed into a severe storm that sent them to an unfamiliar location and due to language barriers, they could not communicate with the people at the new location where the storm had taken them.

A chief priest was consulted and it was revealed that illicit fishing with dangerous chemical, an untidy ocean, and a polluted environment altogether contributed to the tragedy that befell these fishermen. Following this, a cleanup activity was planned, and the people cheerfully cleaned their surroundings and the beach. Later that evening, members of organizations such as the One Ocean Hub, the fishing industry, and the environmental agency were invited to a performance arranged expressly to highlight certain unpleasant human behaviours that are gradually killing humanity as well as the fishing industry and the ecosystem. The audience was educated and informed (conscientiously)

about the effects of their unpleasant acts in the ocean that have resulted in high ailments, low fish harvests, and dirty ocean and beaches.

### **The Structure of the Drama**

Even though the structure of the story is in scenes, it is important to create a permanent structure in the form of a guide to provide a dramatic arrangement that has the various positions of all characters, including the musical aspect. Pictures have also been added to help deepen the imagination of the numerous scenes and the musical performances. The various characters have been given roles to play. As a result, each character has provided the listener or audience with the opportunity to follow and to imagine the entire drama creatively.

### **Costume**

The costumes of the various characters depict the exact fishing culture. The chiefs wore traditional kente clothes with their entourage in dresses of traditional orientation. The ladies who played roles in the story wore clothes around their chests down to their knees. Some of the fishermen wore a pair of trousers and some also wore shorts with white singlets during the stitching of the net, while those who were selected for the expedition wore trousers and shirts to protect them from the cold weather. Aklogo the linguist always tied a cloth around his neck with a gong in his right hand. The chief priest Nana Kyekyekuley's costume looks like a real Okomfoɔ with objects around his waist and ankles.

### **The Stage**

There are entrances at both sides of the stage to enable characters to move in and out effortlessly. A very big tree and seven coconut trees were carved and positioned at both corners of the stage. To portray the fishing activities well, a small canoe was pushed to the stage. The band was also positioned at the right side of the stage to allow the characters to have a clear ground for their movements.

### **Language**

The language used in the drama is mainly English. However, most of the characters spoke Ewe, Ga, and Twi to spice up the drama.

### **Video Reality Technology**

For the drama to be realistic, an LD screen was fixed at the back of the stage. This screen projected specific scenes that could not be acted by the characters. Movements such as the fishermen paddling the canoe in the ocean, the search operation, and many more were all displayed on the screen. This was done through a swift transition between the movements and acting of scenes by the characters on stage and the movements of those that were acted at different locations to portray their reality.

### **Scenes**

- (a) Scene One: The announcement of the fishing expedition and preparation.
- (b) Scene Two: The movement of the fishermen in the ocean.
- (c) Scene Three: The storm that displaced the fishermen in the ocean.
- (d) Scene Four: The mourning of the missing fishermen.
- (e) Scene Five: The search for the missing fishermen and the canoe

- (f) Scene Six: The memorial service for the missing fishermen.
- (g) Scene Seven: The return of the missing fishermen.
- (h) Scene Eight: The cause of the missing fishermen and the canoe.

Below are the various characters and their roles in the drama.

### **Main Characters**

1. Aklogo: The linguist for the Nanaba Krom fishing community
2. Mr. Kakabu: Head of the Kakraba fishing group
3. Ms. Araba: Head of all women in the Kakraba fishing group
4. Togbui Akakpo: The Chief of the Kakraba fishing group
5. Mr. Akpalolo: The leader of the team for the expedition
6. Kofi Nattey: Read the tributes on behalf of the chief
7. Papa Yaw: One of the elders (A cabinet member)
8. Nana Kyekyekuley: The chief priest of the Nanaba Krom fishing community
9. Badu: Fisherman
10. Nii: Elder
11. Lydia: Fishmonger
12. Precious: Fishmonger
13. Enyonam: Fishmonger
14. Ganyo: Fisherman
15. Sackitey: Was part of those who prepped the net
16. Eli: Fisherman
17. Peter: Fisherman
18. Akpatu: Fisherman
19. Fafali: Fisherman
20. Asem: Fisherman
21. Mensah: Community member
22. Susunki Sukaka: From Guinea
23. Sergeant Alli: Marine Police
24. Corporal Mamali: Navy
25. MC: Master of Ceremony

## Community and Group

- (a) Nanaba Krom: A fishing community in Cape Coast.
- (b) Kakraba: A fishing group in Nanaba Krom.

## List of Songs

1. **Ɖekawɔwɔ**: The introductory music (Overture)
2. **Edwuma pa ye**: Sang during the prepping of the net
3. **Nyame sunsum bra**: A song raised by Mr. Kakabu to seal his prayer
4. **The happy day**: This was sang by the remaining fishermen, women, and children on the beach.
5. **Egya Nyame Ka ye ho**: Was sang by the remaining fishermen at the beach.
6. **Dzidɛgbe sesie**: The sound that emanated from the ocean.
7. **Mawugā miede kuku**: Was sang by the Chief Fisherman alone whilst he was meditating.
8. **Ewurade tie masem**: Was sang by the Chief Fisherman and the rest of the people at the beach.
9. **Asafo atse mie**: Performed during the search of the missing fishermen
10. **Nyame woa d'a naa?**: Performed by the band in a sorrowful manner
11. **Rest well (Deyie)**: A dirge with atenteben accompaniment.
12. **Biakoye ampaa**: The procession of the Chiefs and their entourage.
13. **Confusionism**: The confusion between the four invited ensembles
14. **Mia woezɔ**: Performed by the band for the missing fishermen
15. **Yɛtiase**: Sang by the missing fishermen to confirm their arrival
16. **Akpe na Mawu**: A song sang by fishermen to express their joy
17. **Ɖedɛfia**: Performed by the band for the Chief Priest
18. **Illegal activities**: Educative message to conclude the drama.

## The Introductory Music (Overture)

The scenes are preceded by an overture that I named *Ɖekawɔwɔ*. Its purpose is to usher in the various songs or tunes into the story respectively and to assist the various characters to prepare adequately. Even though ‘Ɖekawɔwɔ’ does not follow the compositional characteristics of a typical overture of an

oratorio or opera, its rhythmical patterns are the combinations of varied rhythms, two fishermen tunes, and my creative idea in the form of a quick march.

## **The Narrations of the Story**

### **The Nanaba Krom fishing community**

#### **Narrator**

Nanaba Krom is a traditional fishing community located on the coast of the Cape Coast metropolis of Ghana. Just as any other fishing community, Nanaba Krom is faced with numerous challenges, ranging from the lack of basic social amenities to poor education. To generate money for the remediation of these challenges, an emergency meeting was held at the Chief's Palace, where specific decisions were taken towards the resolution of the various identified challenges faced by the community over many years. During the meeting, the Kakraba fishing group of the Nanaba Krom fishing community was unanimously selected to represent all fishing groups in the community due to their many years of fishing experience. After two hours of intensive arguments and hecklings, the meeting finally came to an end.

#### **Military Band: *Dekawɔwɔ***

### **Scene One (The announcement of the fishing expedition and preparation)**

#### **Narrator**

It was 6 pm on Friday and everybody had closed from their various working places. The linguist for the Nanaba Krom Aklogo went to the community and announced to the hearing of everyone the outcome of the meeting in a drunk mood. The sound of his gong brought together most of the community members who were eager to hear the exact message.

**Aklogo:** *Kon, kon, kon.... (The sound of the gong), Agoo, agoo, agoooo na mi.... Our Chief has asked me to inform you that there will be a fishing expedition on Saturday that is the next day. This fishing expedition will serve two purposes; to raise money to solve our poor amenities challenges, and to initiate a scholarship package for exceptionally brilliant but needy pupils who are financially disadvantaged. Kon, kon, kon..... (The sound of the gong).*

**Community members:** *Heeeeeeeee, heeee, (in a happy mood).*

**Narrator**

Every fisherman, including all inhabitants of the Nanaba Krom fishing community, enthusiastically agreed with the mission statement for their upcoming fishing trip, and as a result, they all looked forward with great anticipation to the arrival of the following day. Some volunteers proceeded with the stitching of the net for the fishing expedition.

**Sackitey:** *This net is very bad. Can you imagine how hectic this job is! Hmm*

**Eli:** *The only solution is to purchase a new net for our community.*

**Ansah:** *I don't think the community can afford this net oooo. There is no money.*



Figure 17: Fishermen stitching their nets ahead of the proposed fishing expedition. Pic. by Edgy mix. Retrieved on 17 February 2023 from (<https://www.edgymix.com/2013/01/cape-coast-ghana/>)

**Sackitey:** *My people, let's sing songs that will energize us to complete this task. Do you know the song called 'Edwuma paa ye'?*

**Fafali:** *Yes. I personally love that song.*

**Sackitey:** *Then let's sing it.*

**Military Band:** *Edwuma pa ye*

**Narrator**

Men, women, and children of the Kakraba fishing group woke up early on Saturday morning, around 4 a.m., and began preparing for the planned fishing expedition. The head of all women, Miss Araba, including a selected number of the women prepared the meal and carefully packed same for the fishermen who were chosen for the fishing journey.

- Miss Araba, Precious, Lydia, and Enyonam set up on the stage and started preparing the meal.

**Miss Araba:** *Let's hurry up with the preparation of the food. It's almost time.*

**Precious:** *Yes, we must get to the beach as early as possible.*

While the women were preparing the meal that early morning, Akpatu also woke up from his bed and got closer to the women but he had nothing to do to assist them. Therefore, he called on Fafali, who was also sleeping in a room next to his.

**Akpatu:** *Fafali.... Fafali.....*

**Fafali:** *Yes Akpatu, ooooo*

**Akpatu:** *Come and let's go to the beach to prepare for the fishing expedition.*

**Fafali:** *It's too early. Let me sleep small.*

**Akpatu:** *Shut up. Go and dress up. I am waiting for you here and I must go with you. Let's carry along the bags of water that we bought yesterday.*

Before Akpatu and Fafali could get to the beach, other fishermen and women were already present in their happy moods and awaiting the fishing expedition.

**Narrator**

Dresses, bags of sachet water, nets, and other goods were collected by folks who proceeded to the shore one after the other. Four fishermen willingly loaded the net and other essentials such as food, water, drinks, and so on into the canoe. It is now time to move on with making complete contact with all layers of the ocean and determining where exactly they may potentially cast the net.

**Mr. Kakabu:** *Everybody should come around. As you are all aware, this fishing expedition is an exceptional one and thus, we need those who have much fishing experience to proceed on this journey. In this regard, Kweku, Kofi, Kwodjo, Debrah, Alex, Pendrive, Kingkong, Zebu, Mawuli, and BMW, will represent the community and the Kakraba fishing group. Mr. Akpalolo, you will be the leader of the team and as such, you are expected to report on all occurrences when you return.*

**Akpalolo:** *I am ready to lead the team to victory.*

**Community members:** *Yeeee, ye. (In a happy mood).*

**Mr. Kakabu:** *As a tradition, I have to say a prayer. However, I would like all of us to sing one song 'Nyame sunsum bra' as our prayer.*

**Military Band:** *Nyame sunsum bra*

**Narrator**

It was 8 a.m. already. The selected fishermen joined the canoe in their happy moods, and finally, they left the shores and were expected to return around 2 p.m.



Figure 18: The Kakraba fishing company preparing to leave the shores of Cape Coast for the fishing expedition.  
 (<https://www.modernghana.com/news/991569/ghanas-law-is-clear-saiko-fishing-is-illegal.html>).

## Scene Two (On the Ocean)

### Narrator

The canoe moved in the ocean until it became very challenging for anyone to view or trace its location.

**Mr. Kakabu:** *My people, I am happy for today's expedition. I want us to make ourselves happy while we wait for their return. Do you all remember this song 'The happy day'?*

**Everyone:** *Yes!!*

**Mr. Kakabu:** *Then let's sing it.* (Smaller singing groups were formed)

**Military Band:** *The happy day*

### Narrator

After a short period of singing, most of the children and the elderly began playing along the beach in anticipation of the arrival of the fishing group.

**Precious:** (Precious went to Kakabu). *Mr. Kakabu, eer, you see, God must guide these fishermen and every member of our great community ooo. Because we need to be alive to see our community develop.*

**Mr. Kakabu:** *You are right. God must guide us and all our family members. Most especially those who went for fishing on behalf of this community. 'Egya Nyame ka ye ho' Egya Nyame, yere sre wo, ka ye ho.*

**Military Band:** *Egya Nyame ka ye ho*

**Narrator**

*Egya Nyame ka ye ho* was raised by Ansaah and supported by the fishermen and women in a happy mood.

**Narrator**

At 2 p.m., it was ardently anticipated that the long-awaited canoe would be seen coming from either the same direction in the ocean or from a different direction. However, there was neither a sign nor any evidence of the canoe anywhere in the ocean. Suddenly, a gust of wind started blowing violently from the direction of the ocean, and its force was terrible enough that no one was able to withstand it. To avoid being swept away by the storms and losing their lives, the women and everyone else at the beach fled the area, leaving behind Kakabu, Precious, and Badu.

**Precious:** *I am even short of words now. What is the cause of this heavy storm?*

**Badu:** *Eerm, Kakabu, should we send some people to check on them?*

**Mr. Kakabu:** *This is not a good suggestion at this moment, please. Hmmm, Aaaa, Ewurade, tie masem.*

**Narrator**

The beach began to swamp with torrent that carried the coconut leaves and all other debris that had accumulated on the beach. A problem has arisen, and as soon as this occurred, the chief fisherman immediately felt quite anxious and was unable to concentrate on anything else around him. The storm was intensifying and getting quite dangerous. Several phone calls were placed through the team leader of the fishing expedition but he could not answer.

**Military Band:** *Dziɔɔɔɔ Sesiɔ*

**Mr. Kakabu:** *What happen to our fishermen in the ocean? Could it be that the storm had caused their death, or what? Eeeiii, what am I going to do ooo!!*  
*Hmmmm.*

### Scene three (The Storm)

**Narrator**

It was close to 6 p.m. on the same day but the location of the canoe as well as the fishermen was not yet known. The news had spread across the Nanaba fishing community, and the Kakraba fishing group together with several well-wishers, could not suppress their frustration as they spoke to each other. Amid the intense storm, the ocean had begun to rise over its normal level.

**Nanaba Krom fishing community and well-wishers:** *Speaking with each other (murmuring).*

**Narrator**

The waves from the storm were too strong for the birds and other animals that lived along the beach. A strange noise was being produced because of the combination of the crashing waves of the ocean and the thunder.



Figure 19: The heavy storm waves of the ocean with thunder strikes that misplaced the fishermen (<https://www.pexels.com/search/ocean/20storm/>)

**Precious:** *Eeii Lydia, look at how dangerous the ocean has become. Is this the same ocean in which we have been bathing in, or it's a different one?*

**Lydia:** *I am even surprised at what is happening. Mr. Kakabu, what can we do now? Is there any means these fishermen can be reached?*

**Mr. Kakabu:** *Your questions are extremely difficult for me to answer. How I wish I knew what to do before their departure. HmMMM.*

**Narrator**

At this moment, no one could risk following the canoe or the fishermen because it was no longer safe to do so. Those who cared for the victims, including women and children, were forced to make the harrowing journey back to their respective homes because they had no other choice.

**Precious:** *I cannot stand this wind any longer.*

**Lydia:** *Precious, it's true. Let's go home for our safety.*

**Precious:** *Kakabu, we cannot stand the strength of the storm any longer so we would like to take our leave.*

**Mr. Kakabu:** *Aoooo, so you both are also leaving me here alone 'Ewuradze, tsie ya sɛm, na ho hɛn mɔbɔr'*

**Military Band:** *Ewuradze tsie m'a sɛm*

**Mr. Kakabu:** *You may all leave for your various homes. I must stay and wait for their return. Eeeii, what am I supposed to do now? Is singing not the only option? Mawugã miedɛ kuku. Aaaooo, 'Mawugã miedɛ kuku, kplɔwo dedie*

**Military Band:** *Mawugã miedɛ kuku.*

**Narrator**

Kakabu sang the song *Mawugã miedɛ kuku*. As night fell, the severity of the storm began to lessen, but it continued to pose a threat. After several hours of

waiting, Kakabu laid down to rest at the seashore behind a coconut tree while awaiting the arrival of the canoe.

#### **Scene four (The mourning of the missing fishermen)**

##### **Narrator**

It was 7 a.m. on Sunday, a day after the departure of the fishermen.

**Mr. Kakabu:** *Aooo, hmmm, today is another day. Let me go back to the beach to see if I could welcome my people from the expedition. I am pretty sure of their return. Yes, yes, yes. (Rejoicing).*

##### **Narrator**

After Mr. Kakabu had left, Precious and Lydia also followed him after a minute.

**Precious:** *Lydia, let's go to the beach and see if the fishermen are back.*

**Lydia:** *I am very tired oooo.*

**Precious:** *Shut up. What work did you do yesterday? Lazy woman. Come and let's go. Akuviato. (Precious pulled Lydia to the beach).*

##### **Narrator**

Women, children, and everyone else who had gone to their various homes returned with a sense of expectancy.

**Peter:** *Mensah, could you believe that our colleagues are still not back?*

**Mensah:** *Eeeii, I thought they came back long ago oooo.*

**Peter:** *No, they are still not back. Hmmm, this is very serious.*

##### **Narrator**

The ocean level had dropped, making it possible to search for the missing canoe and its occupants. Messages about the missing canoe had gone viral across the town, prompting many people to flock to the beach to grieve with relatives and friends. The sound of a lamentation song played by the chief fisherman on his sound system that he carried along with him *Nyame boa hen* brought a gloomy tone to the mood at the beach. The chief fisherman, who was unable to suppress

his emotions sobbed aloud to the song as he reflected on the happy times he had spent with his friends. The only way out of the situation and the only thing that could save them were songs filled with petitions asking God to arbitrate immediately.

**Mr. Kakabu:** *What factors could have contributed to their disappearance or missing? Or they have gone beyond the acceptable limit?*

**Narrator**

These questions continue cropping up from a variety of perspectives, yet nobody had a solution to them. It was already 11:35 a.m. and no one had provided any encouraging update. Everyone's attention was focused on the ocean in the hope of spotting some kind of clue that may reveal the location of the missing canoe. At this stage, the chief fisherman and all well-wishers felt depressed not just psychologically, but also emotionally, physically, and spiritually as well. At this point, there appeared to be no chance of success.

**Mr. Kakabu:** *Hmmm, the will of God should prevail.*

**Scene five (Search but not found)**

**Narrator**

After waiting for these fishermen to return from their trip in the ocean for a significant amount of time, a joint search and rescue team which was made up of the Ghana Navy and the Marine Police of the Ghana Police Service was deployed for a joint search operation. Why and how did they travel here? It turned out that someone had called Accra from another location and informed the authorities about what had happened.

**Badu:** *Eeii, a boat is coming towards our direction oooo. Can you all see it?*

**Lydia:** *It must be one of these illegal fishing boats.*

**Badu:** *Police is written on the side.*

**Sergeant Alli and Corporal Mamali:** *Agoo,*

**Sympathizers:** *Ameee.*

**Sergeant Alli:** *My name is Sergeant Alli from the Marine Department of the Ghana Police Service and my colleague Corporal Mamali, a naval officer. We have been directed to search for the missing fishermen from our various headquarters.*

**Kakabu:** *You are welcome. Kindly proceed with your search responsibilities immediately, please.*

**Military Band:** *Asafo Atse Mie*

**Narrator**

The search began in earnest and after about a grueling six hours of search, they called it quits without having found any sign of the canoe or the people who were onboard. ‘Asafo Atse Mie’ was performed during the search operation.



Figure 20: A combined search and rescue team of the Ghana Police Marine and the Ghana Navy proceeding to search for the missing fishermen. Retrieved on 08 July 2023, from (<http://dailyguideafrica.com>).

**Narrator**

The officers had arrived from the search operation.

**Precious:** *Eeeii, the officers are back ooooo.*

**Lydia:** *Have they found our people? Haaa....*

**Sergeant Alli:** *Agoo,*

**Sympathizers:** *Ameee.*

**Sergeant Alli:** *We are back from the search operation. However, we couldn't find the missing fishermen and the canoe. It has been three hours since we started the search but to no avail.*

**Precious and Lydia:** *Eeeii. Ewuradze, eben asem koraa nyi?*

**Badu:** *Officers, could it be that our colleagues are dead?*

**Sergeant Alli:** *Not really.*

**Papa Yaw:** *(Stood up) so, so, so, you couldn't even trace or discover any of their belongings?*

**Sergeant Alli:** *No, please. We believe that something bad has happened to these fishermen, hence our inability to find them.*

**Community members:** *(everyone was murmuring to each other in a surprised manner).*

**Mamali:** *Please, we would like to take our leave.*

**Kakabu:** *All right, you may go. Thanks for the search.*

**Narrator**

The rest of the people at the beach became more distraught than ever. What factors may have contributed to these fishermen's unexpected disappearance? Is the powerful storm abating? These queries continue to be raised from many angles. There was indeed nothing to do at the time. Most of the crowd was

unable to contain their feelings and busted into loud singing and wailing. The singing of songs such as *Nyame ada ana?* caused many viewers to cry.

**Mr. Kakabu:** *Aaooo, Nyame, ada ana, hu yen mɔ bɔr. Hmmm.*

**Military Band:** *Nyame, ada ana? (People were distressed and uncomfortable while the music was played by the band).*

**Mr. Kakabu:** *Agoo!! I want total silence, please. Since we cannot find our people, I want everybody to go back to your various homes. However, we need to continue remembering our gallant fishermen in our prayers. They all have families and in a situation like this, it is always difficult for their families to survive. Moreover, if they are still not found, then we have no other option but to contribute money, food items, and other valuables for those they have left behind. Yes. Something must be done to provide for their families. Do you all agree?*

**Community members and Sympathizers:** *Yes, yes, we agree.*

**Mr. Kakabu:** *You can all go back to your various homes.*

#### **Narrator**

The objective of this command was to stop individuals from sobbing any longer. It was almost 6:30 p.m., and many of the fishermen had already returned home in a distressed state. Within the community, word had spread further regarding the disappearance of both the fishermen and the canoe. It has been weeks since anyone from the ocean or the Nanaba community and the Kakraba group had provided any encouraging news. There was no longer any doubt that the canoe and its occupants would never be discovered again. By custom, it was necessary to plan a memorial service for the souls who have been lost.

**Scene Six (The memorial service)****Narrator**

Togbui Akakpo came out of his room early morning in his cloth and sat at where the palace meetings have always been held.

**Togbui Akakpo:** *Aklogo, Aklogo,*

**Aklogo:** *Togbui, I am here.*

**Togbui Akakpo:** *Go to the community and summon my elders to the palace immediately.*

**Aklogo:** *Togbui, I have heard you.*

**Narrator**

In no time, the elders had arrived at the Chief's palace.

**Nana Akakpo:** *My elders, as you are all aware, we have lost energetic and intelligent members of our fishing community. As customs demand, we need to organize a befitting memorial service for them. However, I am still confident that time will undoubtedly make it possible for them to share a meaningful experience in our lives in which we will once again meet face-to-face with our lost coworkers.*

**Akpalu:** *But Togbui, we have searched everywhere, and I mean everywhere for these lost fishermen but to no avail. So, eerm, saying that they will appear again, hmmm, I don't think so oooo.*

**Papa Yaw:** *It is quite rare for a traditional fishing crew to be out at sea for more than a month without returning. "Yes, we stayed out in the ocean for many days, but nothing like this has ever occurred during our entire fishing experience so I don't believe that these fishermen will come back again.*

**Akpalu:** *Papa Yaw, you are right oooo, you are right!!*

**Akpalu:** *Togbui, are you pretty sure that these fishermen will return? If that's your belief, then why do we have to organize the memorial service again?*

**Papa Yaw:** *Yes, I agree with you. Until the departure and missing of these fishermen, they were very hard working and supportive in all aspects as far as fish harvest is concerned. As for me, I will never forget them in any way. Yes. (crying).*

**Aklogo the linguist:** *Stop, stop, stop crying for us to think about what to do.*

**Papa Yaw:** *Who are you to tell someone to stop crying? Why didn't you force to be part of the missing fishermen? Like I will dance saaaaa.... hahahahahahaha, drunkard.*

**Aklogo the linguist:** *You, you, you, you want me to die right? It is your wife that will die.*

**Badu:** *Stop it. What is the problem? Instead of you people to suggest what needs to be done, you are here exchanging words.*

**Narrator**

Confusion and exchanging of words came in as to whether the missing fishermen would return or not.

**Togbui Akakpo:** *Agoo, agoo!! I want to propose that the next Saturday should be reserved for the memorial service.*

**Community members:** *Yes, we are agreed.*

**Togbui Akakpo:** *Thanks for accepting my proposal.*

**Togbui Akakpo:** *As we are all aware, our fishing community is a hub of good music. In this regard, we must invite several ensembles around and outside of our jurisdiction to perform. Yes, we must give them a befitting memorial service. Do you all agree with me?*

**Community members:** *Yes.*

**Togbui Akakpo:** *Aklogo!!*

**Aklogo:** *Togbui!!*

**Togbui Akakpo:** *Go and inform all ensembles, the clergy, and the entire community about the outcome of this meeting and the date.*

**Aklogo:** *Yes, Togbui!!*

### **Funeral (Memorial Service)**

#### **Narrator**

The memorial service was scheduled for Saturday at 9 a.m. The clergy, ensembles, and sympathizers were all present, seated, and waiting for the arrival of the procession. The Chiefs and elders, including some community members of the Nanaba fishing community and the Kakraba fishing group processed to the memorial service in a grand style with musical accompaniment.

**Military Band:** *Biakoye Ampa.*

#### **Narrator**

After the arrival of the chief and his elders, opening prayers were said by a Reverend Father and a traditional priest. No coffins were needed to be transported. Nevertheless, for memory purposes, eight (8) framed photographs of the fishermen were set up on a table.

**Master of Ceremony (MC):** *I would like to call on all the Kakraba fishing group to give us a tribute in a form of music.*

**Military Band:** *Rest Well.*

**Master of Ceremony (MC):** *Without wasting much time, I would like to call on Kekeli ensemble to give us a song.*

#### **Narrator**

One of the fishermen went to the MC and whispered into his ear and said:

**Fafali:** *Eerm, Mr. MC, it seems the Kekeli ensemble is not ready ooo. As for my group, they are ready.*

**Narrator**

A fisherman called 'Asem' went and slapped him and said:

**Asem:** *Shut up. Who told you that we are not ready? We are only waiting for our conductor who has gone to visit his girlfriend to come back. (This was said funnily).*

**Sympathizers:** *Eeiivv, girlfriend? Hahahahahaha.*

**Togbui Akakpo:** *Let us all be serious. We are here to mourn our relatives and colleagues and nothing apart from that.*

**Narrator**

After a few minutes into the memorial service, confusion had begun to build up along the line. The misunderstanding arose because three ensembles believed that they have been denied the opportunity to perform despite being part of the first group to have arrived at the memorial service. At this point, one could hear the music of many historical groups playing at the same time. One might fathom a guess as to the kind of music or sound that was made during this time of contention.

**Military Band:** *Confusionism*

**Precious:** *What is happening, and where from this confusion?*

**Fafali:** *Togbui, could you please stop these ensembles from creating further confusions? Aaaaaa.*

**Aklogo:** *But there is something meaningful about what they are performing ooo.*

**Badu:** *Shut up!!! what do you know about good performance? Useless man.*



Figure 21: A performance by an invited drum ensemble at the memorial service in honour of the missing fishermen (Pic. by folkways.si.edu)

Notwithstanding its comedic value, the music was fascinating. Because all the ensembles utilized various rhythmic patterns written in various time signatures, it was extremely challenging to pinpoint the precise time signature they were performing. Approximately two minutes went wasted without any consistent musical performance. Togbui Akakpo, the Priest, and the Master of Ceremony's intervention, meanwhile, was ultimately necessary to bring about a state of tranquility.

**Togbui Akakpo:** (Shouting): *Stop, stop, stop, I said you should all stop. I want every group to stop the mess. We are here to mourn with friends and families.*

*This is not the right time to create any confusion in performance.*

**Narrator**

All performances came to a complete halt with a gradual fading out of the sound.

It was close to 12:25 p.m. People continued to swarm the grounds to mourn with the families.

**Scene Seven (The return of the missing fishermen)****Narrator**

A dramatic moment occurred, and the ambiance of the memorial service changed. Around 1 p.m., Aku run to the memorial service in elated mood and started shouting:

**Aku:** *Eei, Togbui, Togbui, they are here oooo, they are here.*

**Togbui Akakpo:** *Who? What are you talking about? Talk to me.*

**Narrator**

Aku was panting heavily.

**Togbui Akakpo:** *Aku, I said you should talk to me.*

**Aku:** *Our, our, our, missing fishermen are here.*

**Sympathizers:** *Eeiii.*

**BMW:** *We .... remain .... the .... heroes and we are back home.*

**Sympathizers:** *Mia woezɔ loooo.*

**Military Band:** *Mia woezɔ.*

**Narrator**

The piece *Mia woezɔ* was performed by the band whilst the missing fishermen moved to the Chiefs. The eight (8) fishermen whose memorial service was being held showed up in the company of unidentified men. All musical performances stopped immediately. Everyone, including the chiefs, was shocked but gathered the courage to learn more about the alleged ghosts and every other precise issue surrounding the mystery. Some said they were spirits who needed to be returned to where they came from. The chief, with hesitation directed that the leader of the fishing team whose memorial service they were holding, Mr. Akpalolo be allowed to narrate what happened to them at the sea.

**Mr. Akpalolo:** *Agoo! Agoo!! Agooo!!! Chiefs, elders, priests, and all well-wishers, as you are all aware, we were asked to embark on a fishing journey*

*that we obediently did. During our fishing expedition, it was discussed in the canoe that we would not go too far before casting the net. However, when we got to the proposed destination, we realized that we needed to go further before casting the net because we had no fish. We went further and further but we could not find any suitable place to cast the net. This was because the artisanal fishermen who normally engage in illegal fishing had taken over the territory and swept off all the fish. Due to the objective of our fishing expedition, we had no option but to go further in anticipation that we would get a catch. We went further when we realized that a powerful storm was approaching from the opposite direction. We did everything we could to control the canoe but the storm was so strong to the extent that we were stranded.*

**Sympathizers:** *Eeiii,*

**Mr. Akpalolo:** *Hmm, we knew that we were going to die due to the severity of the storm. We also knew that we were very far away from the beach, so there was no way we could survive. How could we have even survived this without life jackets? Hmmm. Eeii, we had no option but to commit our lives to the hands of our maker before we die. We began singing 'Nearer my God to thee.'*

**Sympathizers:** *Eeiii, nearer my God to thee.*

**Mr. Akpalolo:** *Hmmm, we sang this song amid the thunderstorms and torrential rain till the storm took us to a different location that we couldn't control.*

**Lydia:** *Mo tri nkwa.*

**Mr. Akpalolo:** *Our new location was not familiar, and neither were we able to comprehend the language that was spoken. This suggests that we were blown to*

*a foreign country. We were fortunate enough to have been rescued by a team of fishermen who decided to bring us back home.*

**Sympathizers:** *Thank you oooo, thank you!!*

**Asem:** *Our gods are great, hehehehehe!!*

**Mensah:** *Eerm, Akpalolo, do you want to tell us that you people survived the heavy storm?*

**Akpalolo:** *Yes, we survived. Yetse ase.*

**Missing Fishermen:** *Yetse ase*

**Narrator**

A song *Yetse ase* was sang by the missing fishermen. The story of the leader of the lost canoe, or if you prefer, the dead fishermen, was incredibly mind-boggling. At this time, the leader of the rescue team from Guinea also described how they discovered the missing fishermen.

**Aklogo the linguist:** *Mr. Man, what is your name?*

**Guinea Man:** *My name is George Susunki-Sukaka.*

**Gossipers:** *Eeeii, Susunki-Sukaka, hahahaha.*

**Togbui Akakpo:** *Stop laughing. What is funny about this whole situation that we have found ourselves in?*

**Aklogo the linguist:** *Mr. George eerm, eerm!*

**Gossipers:** *Susunki-Sukaka*

**Togbui Akakpo:** *Yes, Susunki-Sukaka, kindly tell us where your team found our men, please.*

**George Susunki-Sukaka:** *Thanks for the opportunity. We were also having our usual fishing activities on the shore when someone alerted us that he had seen some people lying down at the beach. Because we also went through a similar situation some years back, we realized that it was the storm that had placed the*

*fishermen in that potentially fatal situation. However, the prompt action of my fishing village near the beach saved them.*

**Sympathizers:** *Thank you oooo, thank you!! In a jubilating manner. (People continue to dance)*

**George Susunki-Sukaka:** *The fishing community that the lost fishermen were found and rescued contributed an equivalent amount of 90,000 cedis after listening to the objective for which the fishing expedition was instituted.*

**Precious:** *Akpe na Mawu looooo.*

**Narrator**

George Susunki-Sukaka handed over the money to the linguist for safekeeping. At this point, everyone started rejoicing and singing songs and celebrating their victory and success. The Kakraba fishing group sang a song titled *Akpe na Mawu* that described the extent of their joyous emotions.

**Military Band:** *Akpe na Mawu.*

**Narrator**

Yes, the entire memorial service was transformed into a time of rejoicing and offering gratitude to God for the lives of these fishermen.

**Papa Yaw:** *Agoo! Agoo!! The ordeal that these missing fishermen experienced was not a pleasant one. They truly endured a living hell, and as a result, they should be honored for their dedication, bravery, and honesty. They deserve the crown of the righteous.*

**Sympathizers:** *Yes, you are right.*

**Togbui Akakpo:** *The voice of the people is the voice of God. In that regard, I promise to give each one of them a canoe and a net as a reward for their efforts toward the development of our community.*

**Sympathizers:** *Heeeeeeeee (people clapping, rejoicing, and singing).*

**Narrator**

Consumption of alcoholic beverages, participation in dances and drumming became the order of the day, indication of an expression of their culture. Suddenly, the chief priest of the community Nana Kyekyekuley appeared and everything came to a halt. Nana Kyekyekuley's coming was supported by vigorous music with rhythmical steps. It was performed until he arrived in the presence of the chief.

**Military Band:** *Dedefia.*

**Nana Kyekyekuley:** *Agoo! Agoo!! Agoo!!! Mmm, mmmm. Nana, do you and your community want to know the cause of the predicament of the fishermen?*

**Sympathizers:** *Yes, tell us. We want to know.*

**Ganyo:** *Tell us so that we can beat up the person or even kill him. Who is behind this, Nana?*

**Nana Kyekyekuley:** *The displacement of the canoe was not caused by anyone human.*

**Sympathizers:** *Heeeeeeeee, are you sure?*

**Badu:** *Nana, eerm, we all know that our community is full of bad minded people.*

**Sympathizers:** *Yes*

**Badu:** *Don't you think that an evildoer was trying to destroy someone and it has resulted in this?*

**Nana Kyekyekuley:** *Hahahaha, hahahaha, let me tell you. The spirits of the ocean caused the displacement.*

**Sympathizers:** *Heeeeeeee, hahahahaha, spirit? How?*

**Nii:** *Spirits? Come to think of it, we have been fishing for decades now. We have never experienced anything of this sort. So, so, so, why are the spirits annoyed with us now? Or, are they hungry?*

**Sympathizers:** *Ohooooooooo, ask him.*

**Nana Kyekyekuley:** *Hahaha. The spirits are highly angry that human beings have failed to keep the ocean and the environment clean. Your unhealthy activities in the ocean have killed most of the species because some have eaten polythene. Mmm, mmm, mmm, mmm, above all, the most dangerous and alarming situation in the sea is the rate at which most of you engage in illegal fishing activities such as trawling, the usage of high voltage lights, DDT, tiny nets, and so on. Many people, I mean a lot of people died because the fish are contaminated. Pregnant women are dying, children are dying, just because they've eaten contaminated fish. Vomiting, dizziness, blindness, just to mention a few are some of the symptoms of eating contaminated fish. Yes, yes, yes. Mmmm, mmmm, to prevent any further calamity of this nature, illegal fishing activities must stop. The use of chemical to catch fish must also stop. If these activities are not stopped, the impact of the next disaster will be greater than this very one. Our community members, including those who eat fish will also die. The ocean and the beach must always be neat. The spirits are angry, the spirits are very angry. I am done. Hiiiiiii, hiiiiii, hiiiiii.*

**Narrator**

This revelation got everyone thinking and they all left for their various homes shamefully and pointing accusing fingers at each other.

**Precious:** *So illegal fishing and the unclean beach are the causes of all these? People even died because of the chemicals our husbands have been using? eei.*

**Lydia:** *This means that our husbands must stop illegal fishing ooo!*

**Aklogo:** *Go, go, go, and tell your husbands to stop the illegal fishing. Hopeless idiots.*

**Lydia:** *Shut up. Look at him.*

### **Scene Eight (The cause of the missing fishermen and the canoe)**

#### **Narrator**

Following a fortnight of nonstop celebration in their various homes due to the return of the missing fishermen, the Chief of Nanaba Krom issued an order through Aklogo the linguist for community labour to be performed along the beach. Community members started coming out from their various homes upon hearing the gong.

**Aklogo the linguist:** *Kon, kon, kon..... agoo, agooo, agooo nami, (In a drunk mood), the chief has asked me to inform you that there will be a communal labour tomorrow. The fishing community will be cleaned up, and any undesired objects will be removed from the ocean. This will be done to ensure that our environment is clean and risk-free. The spirits are angry oooooo, ton.*



Figure 22: The dirty ocean and the beach that contributed to the missing of the fishermen (Pic. by Torrain)

**Narrator**

Cleaning equipment was purchased, and the community assembled at the beach for this exercise that included a representative from the One Ocean Hub who oversaw the actions of these fishermen and women during the cleanup exercise. While the work was ongoing, a delegation from several governmental and non-governmental organizations, including the Sustainable Development Agency, the Climate Change, and the Environmental Agency, came to encourage the fishing community to stop illegal fishing and to keep the beach and the environment clean for a better Ghana.



Figure 23: A beach cleanup exercise by the Nanaba Krom members to keep the ocean and the beach clean (Pic. by Accra Brewery Limited)

In a brief discussion, the head of Nanaba Krom Fishing Company disclosed to these organizations that the rate at which people visit the hospital for treatments that are associated with illegal fishing through chemical means is very alarming. According to him, his background as a medical practitioner provided him with a better understanding of the chemical effects of this behavior in Ghana.

**Ghana Fishing Authority:** *Issues about illegal fishing in the ocean have been challenging to the government of Ghana. There is a decline in fish harvest due*

*to unfriendly human activities in the ocean. Day in and day out, there have been complaints from concerned citizens about the impact of negative activities in the ocean. However, those involved have ignored every red light from all angles because they have failed to identify that these behaviours are affecting them directly and indirectly. There was a massive raid in the ocean some time ago by the marine department of the Ghana Police Service that resulted in the arrest of some illegal fishermen. After their interrogation, it was established that most of these fishermen had no idea about the impact of their activities on humanity, the fishing industry, the environment, and the ocean at large. I must confess that illegal fishing has destroyed many potential businesses. Our beaches are no longer attractive to tourists. People come in contact with specific sicknesses whenever they visit the ocean or swim due to the dangerous chemicals these illegal fishermen use. We must change our mindset as a people. Let us all rise and fight against illegal fishing and unfriendly human activities in the ocean. Let us all rise and fight against the unkempt beach and the environment.*

**Ghana Fishing Industry representative:** *Illegal fishing is very bad, illegal fishing is very bad, let's stop.*

**Narrator**

A tune called 'Illegal Activities' was sung with specific message for educative purposes.

**Military Band:** *Illegal Activities.*

**Narrator**

The representative of the One Ocean Hub also educated the fishermen and the entire community that 70 percent of the oxygen that we breathe comes from the ocean. This means that the ocean must be kept clean for us to get good and clean

oxygen for our body systems. The cleaning was done perfectly and everyone went home singing, dancing, and rejoicing.

## CHAPTER FIVE

**The Presentation of the 18 Compositions and Bandstrations Based on the  
Drama and the Accumulated Data**

**Introduction**

This chapter presents the data collected in the form of compositions and bandstrations based on the drama. In all, 18 different melodies have been rhythmically and melodically harmonized to form the entirety of the drama. Some of these compositions and bandstrations are solely for instruments, and others are for the military band and vocals. Eight (8) different fisherfolk tunes have also been used as melodies for specific pieces. It is worth noting that all the 18 pieces have been influenced by compositional techniques from the fisherfolk in Cape Coast, Ghana.

Table 5: The illustration of the various pieces under each of the scenes and their mediums.

| <b>Compositions in Scenes</b>                       | <b>Medium</b>                 |
|---|-------------------------------|
| <b>Introduction (Overture)</b><br>1. Ɖekawɔwɔ ..... | Instrumentals (Quick March)   |
| <b>Scene One</b><br>1. Edwuma pa ye .....           | Vocals (TTBB) and Instruments |
| 2. Nyame sunsum bra .....                           | Vocals (TTBB) and Instruments |
| <b>Scene Two</b><br>1. The happy day .....          | Vocals (SATB) and Instruments |
| 2. Egya Nyame kaye ho .....                         | Vocals (SATB) and Instruments |
| 3. Dzidɛgbe Sesie .....                             | Instrumentals (Free-atonal)   |
| <b>Scene Three</b><br>1. Ewuradze tsie ma sem ..... | Vocals (SATB) and Instruments |
| 2. Mawugã miɛɛ kuku .....                           | Vocal (SOLO) and Instruments  |
| <b>Scene Five</b><br>1. Asafo atse mie .....        | Instrumentals (Quick March)   |
| 2. Nyame ada ana? .....                             | Instrumentals (Polymetric)    |
| <b>Scene Six</b>                                    |                               |

|                             |                               |
|-----------------------------|-------------------------------|
| 1. Biakoye ampa .....       | Instrumentals                 |
| 2. Rest well .....          | Vocals (SATB) and Instruments |
| 3. Confusionism .....       | Instrumentals                 |
| <b>Scene Seven</b>          |                               |
| 1. Mia woezo .....          | Instrumentals (Quick March)   |
| 2. Ye tiase .....           | Vocals (TTBB)                 |
| 3. Akpe na Mawu .....       | Vocals (SATB) and Instruments |
| 4. Deɔfia .....             | Instrumentals                 |
| <b>Scene Eight</b>          |                               |
| 1. Illegal activities ..... | Vocals (SATB) and Instruments |

### Compositional devices from the fishermen

The various compositions and bandstrations have elements that constitute the compositional standard of these fishermen as follows:

- Calls and responses
- Short motifs
- Deceptive/Imperfect cadences
- Consonance harmony
- Harmony in thirds and fourths
- Mixed rhythmic patterns

### List of military band instruments used

| <u>Woodwinds</u>            | <u>Sounding Pitch</u>                   | <u>Type</u>       |
|-----------------------------|---|-------------------|
| 1. Flute ....               | Non-transpose                           |                   |
| 2. Oboe ....                | Non-transpose                           | ..... Double reed |
| 3. Bassoon ....             | Non-transpose                           | ..... Double reed |
| 4. Clarinet in E-flat ....  | Transpose (minor 3 <sup>rd</sup> up)    | Single reed       |
| 5. Clarinet in B-flat ....  | Transpose (Major 2 <sup>nd</sup> down)  | Single reed       |
| 6. Atenteben in B-flat .... | Transpose (Major 2 <sup>nd</sup> down)  |                   |
| 7. Bass Clarinet ....       | Transpose (Major 9 <sup>th</sup> down)  | Single reed       |
| 8. Soprano Sax ....         | Transpose (Major 2 <sup>nd</sup> down)  | Single reed       |
| 9. Alto Sax ....            | Transpose (Major 6 <sup>th</sup> down)  | Single reed       |
| 10. Tenor Sax ....          | Transpose (Major 9 <sup>th</sup> down)  | Single reed       |
| 11. Baritone Sax ....       | Transpose (Major 13 <sup>th</sup> down) | Single reed       |

| <u>Brass</u>                    | <u>Sounding Pitch</u>                    |
|---------------------------------|--|
| 1. Horn in F ....               | Transpose (Perfect 5 <sup>th</sup> down) |
| 2. Mellophone ....              | Transpose (Perfect 5 <sup>th</sup> down) |
| 3. 1 <sup>st</sup> Trumpet .... | Transpose (Major 2 <sup>nd</sup> down)   |
| 4. 2 <sup>nd</sup> Trumpet .... | Transpose (Major 2 <sup>nd</sup> down)   |
| 5. Trombone ....                | Non-transpose                            |

- |              |      |               |
|--------------|------|---------------|
| 6. Euphonium | .... | Non-transpose |
| 7. Tuba      | .... | Non-transpose |

**Percussions**

- |                 |      |  |
|-----------------|------|--|
| 1. Timpani      | .... | Definite pitch                               |
| 2. Bass Drum    | .... | Indefinite pitch                             |
| 3. Snare Drum   | .... | Indefinite pitch                             |
| 4. Cymbals      | .... | Indefinite pitch                             |
| 5. Glockenspiel | .... | Definite pitch (Perfect 15 <sup>th</sup> up) |
| 6. Xylophone    | .... | Definite pitch (Perfect 8 <sup>th</sup> up)  |
| 7. Gakogui      | .... | Indefinite pitch                             |
| 8. Axatse       | .... | Indefinite pitch                             |

**Sounding Pitch**

# DEKAWOŬO

(Plot One)

Played while the fishermen were pushing the canoe

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*Quick march*

The musical score is for a quick march in 2/4 time, key of B-flat major. It features a variety of instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombone, Euphonium, Tuba) play melodic lines, often starting with a forte (f) dynamic and moving to mezzo-forte (mp). The percussion (Cymbals, Glockenspiel, Percussion) provides a rhythmic accompaniment, with the cymbals and glockenspiel playing a steady eighth-note pattern and the percussion playing a more complex rhythmic pattern. The score is divided into two systems, with a repeat sign at the beginning of the second system. Dynamics range from forte (f) to mezzo-forte (mp). There are also trills (tr) and accents (^) indicated in some parts.

Đekawowo

The musical score is for the piece 'Đekawowo'. It is written for a large ensemble of instruments. The score is divided into two systems, each containing 17 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbals (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings. The key signature has three flats (B♭, E♭, A♭) and the time signature is 4/4. The piece is marked with a '7' at the beginning of the first staff in each system, likely indicating a rehearsal mark.

Dekawowo

Fl. *tr*

Ob. *sfz*

Bsn. *sfz*

E $\flat$  Cl. *sfz*

B $\flat$  Cl. 1 *sfz*

B $\flat$  Cl. 2 *sfz*

B. Cl. *sfz*

S. Sx. *sfz*

A. Sx. *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

B $\flat$  Tpt. 1 *sfz*

B $\flat$  Tpt. 2 *sfz*

Hn. *sfz*

Mello. *sfz*

Tbn. *sfz*

Euph. *sfz*

Tuba *sfz*

Cym. *sfz*

Glk. *sfz*

Perc. *sfz*

Dekawawa

20

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

20

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

20

Cym.

20

Glk.

20

Perc.

Ðekawowo

The musical score for 'Ðekawowo' is a full orchestral arrangement. It begins at measure 27 and is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The second system includes Cymbals (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout. The percussion part includes a complex rhythmic pattern with eighth and sixteenth notes. The woodwind and brass parts have various articulations and phrasing. The score is marked with measure numbers 27, 28, 29, and 30.

Dekawowo *tr*

34

Fl.

Ob.

Bsn.

E $\flat$  Cl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk.

Perc.

Dekawowo

The musical score is for the piece "Dekawowo" and spans measures 41 to 48. It is written for a large ensemble of instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbals (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score features various musical notations such as dynamics (e.g., *sfz*), articulation (e.g., *tr*), and performance instructions. The key signature has two flats, and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 48.

Dekawawa

49

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk.

Perc.

Dekawawa

57

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk.

Perc.

Dekawawa

65

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk.

Perc.

*p*

124

Dekawawo

The musical score is arranged in 20 staves, each labeled with an instrument. The instruments are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Cym. (Cymbals), Glk. (Glockenspiel), and Perc. (Percussion). The score begins at measure 72. The key signature has one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) and *ff* (fortissimo). The title 'Dekawawo' is centered above the first staff.

(2) EDWUMA PA YE

(Plot One)

(Performed by fishermen while stitching the net)

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*Moderato*

The musical score is arranged in a standard orchestral format with 20 staves. The top four staves are for vocalists: Tenor 1, Tenor 2, Bass 1, and Bass 2. The remaining staves are for instruments: Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, Timpani, and Percussion. The score is in 2/4 time with a key signature of two flats (B♭ and E♭). It begins with a *Moderato* tempo marking. The vocal parts enter in the first measure with a melodic line. The instrumental parts follow, with woodwinds and brass providing harmonic support and rhythmic patterns. The percussion part includes a drum set and a mellophone. The score is marked with a forte (*f*) dynamic throughout.

8 EDWUMA PA YE

The musical score is for the piece "EDWUMA PA YE". It features four vocal parts (T1, T2, B1, B2) and a full orchestral ensemble. The vocal parts have the following lyrics: "Dwu-ma pa ye, dwu-ma pa ye, mp wombra yen nye e -". The instrumental parts include Flute, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn, Mellophone, Trombone, Euphonium, Tuba, Timpani, and Percussion. The score includes dynamic markings such as *f*, *mp*, and *tr*.

EDWUMA PA YE

15  
T 1  
8 dwu - ma, wɔmbra yɛn nyɛ e - dwu - ma, fwɔmbra yɛn nyɛ e - dwu - ma,  
T 2  
8 dzu - ma, e - dwu - ma, wɔmbra yɛn nyɛ e - dwu - ma, e - dwu - ma, fwɔmbra yɛn nyɛ e - dwu - ma,  
B 1  
8 dwu - ma, wɔmbra yɛn nyɛ e - dwu - ma, fwɔmbra yɛn nyɛ e - dwu - ma, wɔm  
B 2  
8 dwu - ma, wɔmbra yɛn nyɛ e - dwu - ma, fwɔmbra yɛn nyɛ e - dwu - ma,  
Fl.  
15  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
mp  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Timp.  
15  
Perc.  
15

EDWUMA PA YE

20

T 1  
'dwu-ma pa ye.

T 2  
'dwu-ma pa ye.

B 1  
bra, 'dwu-ma pa ye. *f* m-pu - tu 'dwu-ma na ye - ye, n-ka do 'dwu-ma na ye - ye.

B 2  
'dw - ma pa ye. *f* m-pu tu 'dwu-ma na ye ye, n-ka do 'dwu-ma na ye ye.

20

Fl.  
*mf*

Ob.  
*mf*

Bsn.  
*mf*

B♭ Cl. 1  
*mf*

B♭ Cl. 2  
*mf*

B. Cl.  
*mf*

A. Sx.

T. Sx.  
*mf*

B. Sx.  
*mf*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.  
*mf*

Mello.  
*mf*

Tbn.  
*mf*

Euph.  
*mf*

Tuba  
*mf*

20  
Timp.  
*mf*

20  
Perc.  
*mf*

EDWUMA PA YE

26

T 1 *f* de ma'o be ye'a, e - nyi gye be ba, n - ko do be ba. *f*

T 2 *f* de ma'o be ye'a, e - nyi gye be ba, *cresc.* n - ko do be ba.

B 1 *f* di ma'o be ye'a, e - nyi gbe be ba, n - ka do be ba.

B 2 *f* de ma'o bi ye'a, e - nyi gye be ba, *cresc.* n - ko do bi ba.

Fl. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

B♭ Cl. 1 *cresc.*

B♭ Cl. 2 *cresc.*

B. Cl. *cresc.*

A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

B♭ Tpt. 1 *cresc.*

B♭ Tpt. 2 *cresc.*

Hn. *cresc.*

Mello. *cresc.*

Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Timp. *cresc.*

Perc. *cresc.*

EDWUMA PA YE

33

1. 2.

T 1 *f* wɔm ma yen nye 'dɔw - ma dzen. wɔm ma yen nye 'dɔw - ma dzen.

T 2 *f* wɔm ma yen nye 'dɔw - ma dzen. wɔm ma yen nye 'dɔw - ma dzen.

B 1 *f* wɔm ma yen nye 'dɔw - ma dzen. wɔm ma yen nye 'dɔw - ma dzen.

B 2 *f* wɔm ma yen nye 'dɔw - ma dzen. wɔm ma yen nye 'dɔw - ma dzen.

Fl. *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. *f*

Mello. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. *f*

EDWUMA PA YE

40

T 1  
wom ma yen nye 'dwa - ma dzen.

T 2  
wom ma yen nye 'dwa - ma dzen.

B 1  
wom ma yen nye 'dwa - ma dzen.

B 2  
wom ma yen nye 'dwa - ma dzen.

Fl.  
Ob.  
Bsn.  
B<sup>b</sup> Cl. 1  
B<sup>b</sup> Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B<sup>b</sup> Tpt. 1  
B<sup>b</sup> Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Timp.  
Perc.

EDWUMA PA YE

45

T 1  
8  
fwom ma yen nye 'dwa - ma dzen.

T 2  
8  
fwom ma yen nye 'dwa - ma dzen.

B 1  
fwom ma yen nye 'dwa - ma dzen.

B 2  
fwom ma yen nye 'dwa - ma dzen.

45

Fl.  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
45  
Timp.  
45  
Perc.

*f*

**(3) NYAME SUNSUM BRA**  
(Plot One)  
(A song to seal the prayer)

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*Vivace*

The musical score is written for a full orchestra and vocal ensemble. It begins with a vocal introduction by the Tenor, followed by the vocal ensemble. The instrumental parts include Flute, Oboe, Bassoon, Clarinet in E<sub>♭</sub>, Clarinet in B<sub>♭</sub> 1, Clarinet in B<sub>♭</sub> 2, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B<sub>♭</sub> 1, Trumpet in B<sub>♭</sub> 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, and Agogo Bells. The score is in 2/4 time and features dynamic markings such as *f* (forte) and *mp* (mezzo-piano).

Soprano  
Alto  
Tenor  
Bass

*f* Sun-sum e, bra'o bra'o-bra'o, oh Nya-me sun-sum e,

Flute  
Oboe  
Bassoon  
Clarinet in E<sub>♭</sub>  
Clarinet in B<sub>♭</sub> 1  
Clarinet in B<sub>♭</sub> 2  
Bass Clarinet  
Alto Sax  
Tenor Sax  
Baritone Sax  
Trumpet in B<sub>♭</sub> 1  
Trumpet in B<sub>♭</sub> 2  
Horn in F  
Mellophone  
Trombone  
Euphonium  
Tuba  
Agogo Bells

NYAME SUNSUM BRA

10

S

A

T  
bra'o-bra'o-bra'o, oh Nya-me sun-sum e, E - gya sun-sum e, oh Nya-me sun-sum e,

B

10

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

10

3♯ Tpt. 1

3♯ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

10

A.B.

NYAME SUNSUM BRA

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, with lyrics: "Sun-sum e, bra'o - bra'o - bra'o, oh Nya - me sun-sum e, bra'o-bra'o-bra'o." The instrumental parts include:

- Flute (Fl.): Starts with a melodic line, then rests.
- Oboe (Ob.): Plays a melodic line.
- Bassoon (Bsn.): Plays a melodic line.
- Clarinets (Cl.): Includes E♭, B♭, and B parts, all playing melodic lines.
- Saxophones (Sx.): Includes Alto (A), Tenor (T), and Baritone (B) parts, all playing melodic lines.
- Trumpets (Tpt.): Includes B♭ 1 and B♭ 2 parts, playing rhythmic patterns.
- Horn (Hn.): Plays a melodic line.
- Mellophone (Mello.): Plays a melodic line.
- Trombones (Tbn.): Includes parts for Trombone, Euphonium, and Tuba, playing rhythmic patterns.
- Snare Drum (A.B.): Provides a steady rhythmic accompaniment.

NYAME SUNSUM BRA

26  
S  
bra'o - bra'o-bra'o, oh Nya-me sun-sum e, E - gya sun-sum e, oh Nya-me  
A  
bra'o - bra'o-bra'o, oh Nya-me sun-sum e, E - gya sun-sum e, oh Nya-me  
T  
bra'o - bra'o-bra'o, oh Nya-me sun-sum e, E - gya sun-sum e, oh Nya-me  
B  
bra'o - bra'o-bra'o, oh Nya-me sun-sum e, E - gya sun-sum e, oh Nya-me  
26  
Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
26  
A.B.

NYAME SUNSUM BRA

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics: "sun - sum e, bra'o - bra'o - bra'o." The instrumental parts include:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet (B. Cl.)
- Alto Saxophone (A. Sx.)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Mellophone (Mello.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Snare Drum (A.B.)

The score is marked with a rehearsal sign (33) at the beginning of each part. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic accompaniment.

NYAME SUNSUM BRA

40

S oh Nya - me

A oh Nya - me

T oh Nya - me

B oh Nya - me

40

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

40

A.B.

NYAME SUNSUM BRA

45 *rit.*

S  
sun-sum e, E - gya sun-sum e, oh Nya-me sun-sum e, bra'o - bra'o - bra'o.

A  
sun-sum e, E - gya sun-sum e, oh Nya-me sun-sum e, bra'o - bra'o - bra'o.

T  
sun-sum e, E - gya sun-sum e, oh Nya-me sun-sum e, bra'o - bra'o - bra'o.

B  
sun-sum e, E - gya sun-sum e, oh Nya-me sun-sum e, bra'o - bra'o - bra'o.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

A.B.

(4) HAPPY DAY

(Plot 2)

(Fisherfolk Playing at the Beach)

Elikplim Adzroe

Dept. of Music & Dance

UCC

**Allegro** (M.M. ♩ = c. 150)

The musical score is for a piece titled "(4) HAPPY DAY (Plot 2) (Fisherfolk Playing at the Beach)" by Elikplim Adzroe. It is in 2/4 time, key of B-flat major, and marked "Allegro" with a tempo of approximately 150 beats per minute. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and a full orchestral ensemble consisting of Flute, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Cornet, Trumpet in B-flat 1, Trumpet in B-flat 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, Cymbals, Glockenspiel, Xylophone, and Percussion. The vocal parts have lyrics: "Ha - ppy day, oh ha - ppy day, oh ha - ppy day, ha - ppy day, ha - ppy day, ha - ppy day, ha - ppy day, ha - ppy day." The orchestral parts feature various woodwinds, brass instruments, and percussion playing rhythmic patterns.

HAPPY DAY

13

S *mp* Let us re-joyce ha - ppy day, oh ha - ppy day, oh ha - ppy day, oh let us re-joyce ha - ppy day, oh ha -

A *mp* Let us re-joyce ha - ppy day, oh ha - ppy day, oh ha - ppy day, oh let us re-joyce ha - ppy day, oh ha -

T *mp* Let us re-joyce ha - ppy day, oh ha - ppy day, oh ha - ppy day, oh let us re-joyce ha - ppy day, oh ha -

B *mp* Let us re-joyce ha - ppy day, oh ha - ppy day, oh ha - ppy day, oh let us re-joyce ha - ppy day, oh ha -

Fl. *mp*

Ob. *mp*

Bsn. *mp*

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Cnt. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Hn. *mp*

Mello. *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Cym. *mp*

Glk. *mp*

Xyl. *mp*

Perc. *mp*

HAPPY DAY

26 *Moderato*

S ppv day. Dzi-dzo va a-fe, dzi-dzo va loo, de-vi-wo le

A ppv day. Dzi-dzo va a-fe, dzi-dzo va loo, de-vi-wo le

T ppv day. Dzi-dzo va a-fe, dzi-dzo va loo, de-vi-wo le

B ppv day. Dzi-dzo va a-fe, dzi-dzo va loo, de-vi-wo le

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk.

Xyl.

Perc.

HAPPY DAY

36  
S dzi - dzɔ kpom, dzi - dzɔ va a - fe, de - vi - wo le dzi - dzɔ kpom yee,  
A dzi - dzɔ kpom, dzi - dzɔ va a - fe, de - vi - wo le dzi - dzɔ kpom yee,  
T dzi - dzɔ kpom, dzi - dzɔ va a - fe, de - vi - wo le dzi - dzɔ kpom yee,  
B dzi - dzɔ kpom, dzi - dzɔ va a - fe, de - vi - wo le dzi - dzɔ kpom yee,  
Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
Cnt.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Cym.  
36  
Glk.  
36  
Xyl.  
36  
Perc.

HAPPY DAY

43

S  
Tsi-tsia wo le dzi-dzo kpom yee, tsi-tsia wo le dzi-dzo kpom yee, de-vi'wo le dzi - dzo kpom,

A  
Tsi-tsia wo le dzi-dzo kpom yee, tsi-tsia wo le dzi-dzo kpom yee, de-vi'wo le dzi - dzo kpom,

T  
Tsi-tsia wo le dzi-dzo kpom yee, tsi-tsia wo le dzi-dzo kpom yee, de-vi'wo le dzi - dzo kpom,

B  
Tsi-tsia wo le dzi-dzo kpom yee, tsi-tsia wo le dzi-dzo kpom yee, de-vi'wo le dzi - dzo kpom,

Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
Cnt.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Cym.  
Glk.  
Xyl.  
Perc.

HAPPY DAY

52

1. *rit.*

S tsi tsia wo le dzi - dzo kpom, dzi - dzo kpo - kpo nyo loo. dzi - dzo kpo - kpo nyo loo.

A tsi tsia wo le dzi - dzo kpom, dzi - dzo kpo - kpo nyo loo. dzi - dzo kpo - kpo nyo loo.

T tsi tsia wo le dzi - dzo kpom, dzi - dzo kpo - kpo nyo loo. dzi - dzo kpo - kpo nyo loo.

B tsi tsia wo le dzi - dzo kpom, dzi - dzo kpo - kpo nyo loo. dzi - dzo kpo - kpo nyo loo.

52

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

52

Cym.

52

Glk.

52

Xyl.

52

Perc.

### (5) EGYA NYAME KA YEN HO

(Plot Two)

(Sung by fishermen and Children at the beach)

Elikplim Adzroe

Dept. of Music & Dance

UCC

*Vivace*

The musical score is written for a full orchestra and vocal soloists. It begins with a *Vivace* tempo marking. The vocal parts (Soprano, Alto, Tenor, Bass) are in the key of B-flat major and 2/4 time. The Tenor part includes the lyrics: *f* ka yen ho' ka yen ho, E-gya. The orchestral parts include Flute, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B-flat 1, Trumpet in B-flat 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, and Agogo Bells. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated throughout the score.

EGYA NYAME KA Y'IN HO

The musical score is arranged in two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the beginning of the instrumental parts. The second system continues the instrumental parts. The vocal parts have the following lyrics: Soprano: *f* ka yen ho'o ka yen ho, E-gya Nya - me'o ka yen ho. Alto: *f* ka yen ho'o ka yen ho, E-gya Nya - me'o ka yen ho. Tenor: Nya - me'o ka yen ho, o-ka yen ho'o ka yen ho, E-gya Nya - me'o ka yen ho. Bass: *f* ka yen ho'o ka yen ho, E-gya Nya - me'o ka yen ho. The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tuba), and Anvil (A.B.). Dynamics include *f* and *mp*. The score is in a key with two flats and a 4/4 time signature.

EGYA NYAME KA Y!N HO

20

Soprano (S): Ɔ-ka yɛn ho'ɔ ka yɛn ho, E-gya Nya - me'ɔ ka yɛn ho.

Alto (A): Ɔ-ka yɛn ho'ɔ ka yɛn ho, E-gya Nya - me'ɔ ka yɛn ho.

Tenor (T): Ɔ-ka yɛn ho'ɔ ka yɛn ho, E-gya Nya - me'ɔ ka yɛn ho.

Bass (B): Ɔ-ka yɛn ho'ɔ ka yɛn ho, E-gya Nya - me'ɔ ka yɛn ho.

20

Fl. *sfz*

Ob. *sfz*

Bsn. *sfz*

E♭ Cl. *sfz*

B♭ Cl. 1 *sfz*

B♭ Cl. 2 *sfz*

B. Cl. *sfz*

S. Sx. *sfz*

A. Sx. *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

B♭ Tpt. 1 *sfz*

B♭ Tpt. 2 *sfz*

Hn. *sfz*

Mello. *sfz*

Tbn. *sfz*

Euph. *sfz*

Tuba *sfz*

A.B. *sfz*

EGYA NYAME KA Y'N HO

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'O-ka ysn ho'o ka' written below each line. The instrumental parts include:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet in E-flat (E♭ Cl.)
- Clarinet in B-flat 1 (B♭ Cl. 1)
- Clarinet in B-flat 2 (B♭ Cl. 2)
- Bass Clarinet (B. Cl.)
- Soprano Saxophone (S. Sax.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet 1 (B♭ Tpt. 1)
- Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Mellophone (Mello.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Percussion (A.B.)

The score begins at measure 29. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter at measure 29 with the lyrics 'O-ka ysn ho'o ka'. The instrumental parts provide a rhythmic and harmonic accompaniment throughout the piece.

EGYA NYAME KA YIN HO

36 *rit.*

S yɛn ho, E - gya Nya me'ɔ ka yɛn ho. ɔ - ka yɛn ho'ɔ ka yɛn ho, E - gya Nya me'ɔ ka yɛn ho.

A yɛn ho, E - gya Nya - me'ɔ ka yɛn ho, ɔ - ka yɛn ho'ɔ ka yɛn ho, E - gya Nya - me'ɔ ka yɛn ho.

T yɛn ho, E - gya Nya me'ɔ ka yɛn ho. ɔ - ka yɛn ho'ɔ ka yɛn ho, E - gya Nya me'ɔ ka yɛn ho.

B yɛn ho, E - gya Nya - me'ɔ ka yɛn ho. ɔ - ka yɛn ho'ɔ ka yɛn ho, E - gya Nya - me'ɔ ka yɛn ho.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

A.B.

### (6) DZIDEGBE SESIE

(Plot Two)  
(The sound of the thunder)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Aggressively*

The musical score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinet in E♭, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, Timpani, Cymbals, Glockenspiel, and Percussion. The score begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of *Aggressively*. The music is in 2/4 time. The woodwinds and strings enter with various melodic lines, while the brass section provides harmonic support. The percussion section includes timpani rolls and cymbal patterns. The score concludes with a final dynamic marking of *ff* (fortissimo).

Dzidzɔbe Sesiɛ

The musical score is arranged in a standard orchestral format with 25 staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Timp. (Timpani), Cym. (Cymbals), Glk. (Glockenspiel), and Perc. (Percussion). The score includes dynamic markings such as *pp*, *p*, *ff*, and *fff*, and features a prominent seven-measure rest in the Flute part. The percussion parts include complex rhythmic patterns and a large drum roll in the Percussion staff.

Dzidzidbe Sesie

The musical score is for the piece "Dzidzidbe Sesie". It is arranged for a large ensemble of instruments. The score is divided into two systems, with the first system starting at measure 18. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophone Soprano (S. Sx.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Baritone (B. Sx.), Trumpet B♭ 1 (B♭ Tpt. 1), Trumpet B♭ 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Cymbal (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). The percussion part features a complex rhythmic pattern with a *p* dynamic. The woodwind and brass parts have several measures of rests, with some instruments playing specific notes or chords at the beginning of the second system. The string parts (not explicitly labeled but implied by the percussion and woodwind parts) are not visible in this section of the score.

(7) EWURADZE TSIE MA SEM

(Plot Three)

(A song of lamentation by the head fisherman and some fishermen)

(SATB)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Song of Lamentation*

The musical score is arranged for SATB voices and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the second measure with the lyrics "E-wu'ra-dze tsie yen - sem, E-wu'ra-dze tsie yen - sem,-". The instrumental parts include Flute, Oboe, Bassoon, Clarinet in B♭ 1 and 2, Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Trumpet in B♭ 1 and 2, Flugelhorn, Horn in F, Mellophone, Trombone, Euphonium, Tuba, Glockenspiel, and Xylophone. The score features various dynamics such as *f* (forte) and *mp* (mezzo-piano) and includes performance markings like *tr* (trill) and *tr* (trill) above notes.

EWURADZE TSIE MA SEM

10

S  
tsie hen, ye re fre wo, hu yen mo - bor.

A  
tsie hen, ye re fre wo, hu yen mo - bor.

T  
tsie hen, ye re fre wo, hu yen mo - bor. *mp* Yen nua nom, wo koo po, yen nua nom, wo koo po, yen nua nom,

B  
tsie hen, ye re fre wo, hu yen mo - bor.

Fl.  
*mf* *mp*

Ob.  
*mf* *mp*

Bsn.  
*mf* *mp*

B<sup>b</sup> Cl. 1  
*mf* *mp*

B<sup>b</sup> Cl. 2  
*mf* *mp*

B. Cl.  
*mf* *mp*

A. Sx. 1  
*mf* *mp*

A. Sx. 2  
*mf* *mp*

T. Sx.  
*mf* *mp*

B. Sx.  
*mf* *mp*

B<sup>b</sup> Tpt. 1  
*mf* *mp*

B<sup>b</sup> Tpt. 2  
*mf* *mp*

Flghn.  
*mf* *mp*

Hn.  
*mf* *mp*

Mello.  
*mf* *mp*

Tbn.  
*mf* *mp*

Euph.  
*mf* *mp*

Tuba  
*mf* *mp*

Glk.  
*mf* *mp*

Xyl.  
*mf* *mp*

EWURADZE TSIE MA SEM

19

S  
ye srɛ wo, hu yen mɔ - bɔr, na fa hɔn bra 'fie.

A  
ye srɛ wo, hu yen mɔ - bɔr, na fa hɔn bra 'fie.

T  
wɔ kɔɔ po. ye srɛ wo, hu yen mɔ - bɔr, hu yen mɔ - bɔr, na fa hɔn bra 'fie. *mp* wɔ wɔ

B  
ye srɛ wo, hu yen mɔ - bɔr, na fa hɔn bra fie.

Fl.  
*mp*

Ob.  
*mp*

Bsn.  
*mp*

B♭ Cl. 1  
*mp*

B♭ Cl. 2  
*mp*

B. Cl.  
*mp*

A. Sx. 1  
*mp*

A. Sx. 2  
*mp*

T. Sx.  
*mp*

B. Sx.  
*mp*

B♭ Tpt. 1  
*mp*

B♭ Tpt. 2  
*mp*

Flghn.  
*mp*

Hn.  
*mp*

Mello.  
*mp*

Tbn.  
*mp*

Euph.  
*mp*

Tuba  
*mp*

Glk.  
*mp*

Xyl.  
*mp*

EWURADZE TSIE MA SEM

*rit.*

S  
ye sre wo, hu yen *dim.* mɔ - bɔr, na fa hɔn *p* bra 'fie.

A  
ye sre wo, hu yen *dim.* mɔ - bɔr, na fa hɔn *p* bra 'fie.

T  
mba, wɔ - wɔ 'yer, wɔ - wɔ bu-sua fo. ye sre wo, hu yen *dim.* mɔ - bɔr, hu yen mɔ - bɔr, na fa hɔn *p* bra 'fie.

B  
ye sre wo, hu yen *dim.* mɔ - bɔr, na fa hɔn *p* bra fie.

Fl.  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Flghn.  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Glk.  
Xyl.

*mp* *dim.* *p*

### (8) MAWUGĀ MIEÐE KUKU

(Plot Three)

(A lamentation by the Chief fisherman)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Andante*

Baritone *f* Ma-wu-gā mie ðe ku - ku, Ma-wu-gā mie-

Flute *p*

Oboe *p*

Bassoon *p*

Clarinet in E *p*

Clarinet in B♭1 *p*

Clarinet in B♭2 *p*

Atenteben 1 3 *mf*

Atenteben 2 4 *mf*

Atenteben 3 5 *mf*

Bass Clarinet *p*

Soprano Sax *p*

Alto Sax *p*

Tenor Sax *p*

Baritone Sax

Trumpet in B♭1

Trumpet in B♭2

Horn in F *p*

Mellophone

Trombone

Euphonium

Tuba

Glockenspiel

MAWU MIEDE KUKU

The musical score is arranged in a standard orchestral format. At the top, the vocal line (T) includes the lyrics: "de ku - ku, Ma-wu-gā mie de ku - ku, Ma-wu-gā mie - de ku - ku, Du-kōa fe". The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Cl.), five Bb Clarinets (Bb Cl. 1-5), Bb Clarinet (B. Cl.), Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), two Bb Trumpets (Bb Tpt. 1-2), Horn (Hn.), Mellophone (Mello), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Glockenspiel (Glk.). The score is written in a key signature of one flat (Bb) and a 2/4 time signature. The vocal line is in the soprano clef. The instrumental parts are in various clefs: Flute, Oboe, and Clarinets in treble clef; Bassoon, Trombone, Euphonium, and Tuba in bass clef. The saxophones are in alto and tenor clefs. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a repeat sign and a final cadence.

MAWU MIEDE KUKU

13  
T nyonyo tae wo zo mo sia do, Be mia-ko ga a-dzradzu - koa do, be dzua na tsi de'dzi, de-vi'wo ka - ta na

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Glk.

13

MAWU MIEDE KUKU

21  
T. tsi de'dzi, Ma-wue, mie-de ku - ku na wò, kplò wo de - die, a-yooo. yooo.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Glk.

1.

### (9) ASAFO ATSE MEI

(Plot Five)

(Performed during the search of the fishermen)

Elikplim Adzroe

Dept. of Music & Dance

UCC

Quick March

The musical score is for a 'Quick March' in 2/4 time, one flat key signature. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and brass (Horn, Trumpets, Trombone, Euphonium, Tuba) sections play a rhythmic pattern of eighth and sixteenth notes. The saxophone section (Soprano, Alto, Tenor, Baritone) plays a similar rhythmic pattern. The Glockenspiel and Percussion provide a steady accompaniment. The Cymbal Line plays a simple rhythmic pattern. Dynamics are marked as *f* (forte) and *mp* (mezzo-piano). The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 11. The piece concludes with a final chord in the second system.

Asafo Atse Mei

The musical score is arranged in 20 staves, each representing a different instrument or voice part. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Mello. (Mellophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Tbn. (Trombone), Euph. (Euphonium), Tuba, Glk. (Glockenspiel), Perc. (Percussion), and Cym. (Cymbal). The score begins with a rehearsal mark '7' at the top left. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes a complex rhythmic pattern with cymbal and snare drum sounds.

Asafo Atse Mei

15

Fl.

Ob.

E $\flat$  Cl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn.

Mello.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Euph.

Tuba

15

Glk.

15

Perc.

15

Cym.

Detailed description: This is a page of a musical score for the piece 'Asafo Atse Mei'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), E-flat Clarinet (E $\flat$  Cl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mello.), B-flat Trumpet 1 (B $\flat$  Tpt. 1), B-flat Trumpet 2 (B $\flat$  Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glk.), Percussion (Perc.), and Cymbal (Cym.). The score begins at measure 15, indicated by a '15' above the Flute staff. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two instances of a fermata over a note in the Flute and B-flat Clarinet 1 parts. The percussion part includes a drum set with a snare drum and cymbal, and a glockenspiel. The score ends with a double bar line and repeat dots.

Asafo Atse Mei

The image displays a musical score for the piece "Asafo Atse Mei", starting at measure 22. The score is arranged in a standard orchestral format with 21 staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mello.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glk.), Percussion (Perc.), and Cymbal (Cym.). The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature (C). The music features a variety of rhythmic patterns and dynamics, with a prominent *f* (forte) dynamic marking in the latter half of the score. The percussion part includes a complex rhythmic pattern. The score concludes at measure 27.

Asafo Atse Mei

28

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn.

Hn.

Mello.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Euph.

Tuba

Glk.

Perc.

Cym.

Asafo Atse Mei

The musical score is arranged in 20 staves, each labeled with an instrument. The instruments are: Fl. (Flute), Ob. (Oboe), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Mello. (Mellophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Tbn. (Trombone), Euph. (Euphonium), Tuba, Glk. (Glockenspiel), Perc. (Percussion), and Cym. (Cymbal). The score includes a rehearsal mark '35' at the beginning of each staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout the score.

Asafo Atse Mei

43

Fl. *p*

Ob. *p*

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *f* *p*

S. Sax. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Bsn. *p*

Hn. *p*

Mello. *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. *p*

Euph. *p*

Tuba *f* *p*

Glk. *p*

Perc. *f* *p*

Cym. *f* *p*



Asafo Atse Mei

The musical score is arranged in a standard orchestral format with 20 staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Mello. (Mellophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Tbn. (Trombone), Euph. (Euphonium), Tuba, Glk. (Glockenspiel), Perc. (Percussion), and Cym. (Cymbal). The score begins at measure 61. The key signature has two flats (B-flat and E-flat). The music is marked with a forte (*f*) dynamic. The percussion part features a complex rhythmic pattern with eighth and sixteenth notes. The woodwinds and brass parts have various melodic and harmonic lines, including some with trills and slurs. The score ends with a final chord and a fermata over the last note.



### (10) NYAME ADA ANA?

(Plot Five)

(A piece that caused many to cry at the beach)

Elikplim Adzroe

Dept. of Music & Dance

UCC

*Mournfully*  
**Adagio** ♩ = 50

The score is for a 3/8 time signature piece in a key with three flats (B-flat major or D-flat minor). It features a variety of instruments: Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Bassoon, Horn in F, Mellophone, Trumpet in B-flat 1, Trumpet in B-flat 2, Trombone, Euphonium, Tuba, Timpani, Glockenspiel, Xylophone, and Percussion. The piece is marked 'Mournfully' and 'Adagio' with a tempo of 50 beats per minute. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The score is divided into three measures, with the first measure being the most detailed and the subsequent two showing the continuation of the musical ideas.

NYAME ADA ANA?

The musical score is for the piece "NYAME ADA ANA?". It is written for a large ensemble of instruments. The score is divided into three sections: the first section is marked "Moderato" in 9/16 time, the second section is marked "Adagio" in 9/32 time, and the third section returns to 9/16 time. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mello.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings like "s" (sforzando).

NYAME ADA ANA?

The musical score is arranged in a standard orchestral format with the following instruments and parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Mellophone (Mello.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)
- Glockenspiel (Glk.)
- Xylophone (Xyl.)
- Percussion (Perc.)

The score begins at measure 17. The Flute, Oboe, E♭ Clarinet, B♭ Clarinet 1, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bassoon, and Horn parts are marked with *pp* (pianissimo). The Euphonium part is marked with *f* (forte). The Glockenspiel and Xylophone parts are also marked with *pp*. The Percussion part is marked with a double bar line symbol. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C).

NYAME ADA ANA?

The musical score is for the piece "NYAME ADA ANA?". It is written for a large ensemble of instruments. The score begins at measure 26. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Mello. (Mellophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Tbn. (Trombone), Euph. (Euphonium), Tuba, Timp. (Timpani), Glk. (Glockenspiel), Xyl. (Xylophone), and Perc. (Percussion). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) are indicated throughout. The percussion part is mostly silent, with some light patterns in the later measures.

NYAME ADA ANA?

*Largo* *rit.*

33

FL. *pp*

Ob. *pp*

E♭ Cl. *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

Bsn. *pp*

Hn. *pp*

Mello. *pp*

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Tbn. *pp*

Euph. *pp*

Tuba *pp*

33

Timp. *pp*

Glk. *pp*

Xyl. *pp*

Perc. *pp*

(11) BIAKOYE AMPA

(Plot Six)

(The procession of the Chiefs and their entourage)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Adowa Style*      **Orusu**

The musical score is arranged in a grand staff format with 20 staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 6/8 time signature. Part begins in the 4th measure with a melodic line.
- Oboe:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Clarinet in E<sup>b</sup>:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Clarinet in B<sup>b</sup> 1:** Treble clef, 6/8 time signature. Part begins in the 4th measure.
- Clarinet in B<sup>b</sup> 2:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Bass Clarinet:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Soprano Sax:** Treble clef, 6/8 time signature. Part begins in the 4th measure.
- Alto Sax:** Treble clef, 6/8 time signature. Part begins in the 4th measure.
- Tenor Sax:** Treble clef, 6/8 time signature. Part begins in the 4th measure.
- Baritone Sax:** Treble clef, 6/8 time signature. Part begins in the 4th measure.
- Bassoon:** Bass clef, 6/8 time signature. Part begins in the 8th measure.
- Horn in F:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Mellophone:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Trumpet in B<sup>b</sup> 1:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Trumpet in B<sup>b</sup> 2:** Treble clef, 6/8 time signature. Part begins in the 8th measure.
- Trombone:** Bass clef, 6/8 time signature. Part begins in the 8th measure.
- Euphonium:** Bass clef, 6/8 time signature. Part begins in the 8th measure.
- Tuba:** Bass clef, 6/8 time signature. Part begins in the 8th measure.
- Bell:** Percussion staff, 6/8 time signature. Part begins in the 1st measure.
- Conga Drums:** Percussion staff, 6/8 time signature. Part begins in the 1st measure with a *mf* dynamic marking.
- Drum Set:** Percussion staff, 6/8 time signature. Part begins in the 1st measure with a *mf* dynamic marking.

The score is in 6/8 time and B-flat major. The *mf* (mezzo-forte) dynamic marking is present at the beginning of the percussion parts.

BLAKOYE AMPA

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Mellophone (Mello.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Conga (C. Bl.), Conga (C. Dr.), and Drums (D. S.). The score begins at measure 10. Each instrument part starts with a *cresc.* marking, followed by a *ff* dynamic. The music then transitions to a *mp* dynamic. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C).

BIAKOYE AMPA

20

Fl.

Ob.

E $\flat$  Cl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bsn.

20

Hn.

Mello.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Euph.

Tuba

20

C. Bl.

C. Dr.

D. S.

*f*

The musical score is for the piece 'BIAKOYE AMPA'. It is a full orchestral score with 20 measures shown. The instruments listed are Flute, Oboe, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, Horn, Mellophone, B-flat Trumpet 1, B-flat Trumpet 2, Trombone, Euphonium, Tuba, Conga Bateria, Conga Drum, and Double Bass. The score begins with a key signature of two flats (B-flat major or D-flat minor) and a common time signature. A dynamic marking of *f* (forte) is present at the start of the second measure. The notation includes various rhythmic values, rests, and articulation marks.

BLAKOYE AMPA

29

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bsn.

29

Hn.

Mello.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Euph.

Tuba

29

C. Bl.

C. Dr.

D. S.

Detailed description: This is a page of a musical score for the piece 'BLAKOYE AMPA'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mello.), B-flat Trumpet 1 (B♭ Tpt. 1), B-flat Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Conga Bells (C. Bl.), Conga Drums (C. Dr.), and Double Bass (D. S.). The score begins at measure 29. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with whole notes, some of which are beamed together. The percussion parts (C. Bl., C. Dr., D. S.) provide a steady rhythmic accompaniment. The woodwind and brass parts have more complex melodic and harmonic lines, often featuring slurs and ties. The overall texture is dense and characteristic of a symphonic or concert band arrangement.

BIAKOYE AMPA

39

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn.

39

Hn.

Mello.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Euph.

Tuba

39

C. Bl.

39

C. Dr.

D. S.

BIAKOYE AMPA

48

Fl.

Ob.

E $\flat$  Cl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bsn.

48

Hn.

Mello.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Euph.

Tuba

48

C. Bl.

C. Dr.

D. S.

Detailed description: This is a page of a musical score for the piece 'BIAKOYE AMPA'. The score is written for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), E-flat Clarinet (E $\flat$  Cl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mello.), B-flat Trumpet 1 (B $\flat$  Tpt. 1), B-flat Trumpet 2 (B $\flat$  Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, Conga Bells (C. Bl.), Conga Drums (C. Dr.), and Drums (D. S.). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music is arranged in systems, with measures 48 through 52 visible. The notation includes various note values, rests, and dynamic markings. The percussion parts (C. Bl., C. Dr., D. S.) are written in a simplified notation style.

BIAKOYE AMPA

57

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn.

57

Hn.

Mello.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Euph.

Tuba

57

C. Bl.

57

C. Dr.

D. S.

*f*

*ff*

(12) REST WELL

(Plot Six)

(A dirge with atenteben accompaniment)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Langsam*

The musical score is arranged in a grand staff format with 24 staves. The instruments and parts are listed on the left side of the score:

- Soprano
- Alto
- Tenor
- Bass
- Flute
- Oboe
- Bassoon
- Clarinet in E $\flat$
- Clarinet in B $\flat$  1
- Clarinet in B $\flat$  2
- Atenteben 3
- Bass Clarinet
- Alto Sax
- Tenor Sax
- Baritone Sax
- Trumpet in B $\flat$  1
- Trumpet in B $\flat$  2
- Horn in F
- Mellophone
- Trombone
- Euphonium
- Tuba
- Percussion
- Cymbal Line

The score is in 6/8 time and features a key signature of two flats (B $\flat$  and E $\flat$ ). The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by a horizontal line with a bar. The Atenteben 3 part has a melodic line with eighth and sixteenth notes. The rest of the instrumental parts are also silent, indicated by horizontal lines with bars.

REST WELL

The musical score for "REST WELL" is arranged for a full orchestra and four vocal parts. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 12 with the lyrics: "Rest well, rest well, till we meet a - till we meet a - rest well." The instrumental parts include Flute, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn, Mellophone, Trombone, Euphonium, Tuba, Percussion, and Cymbals. The score is marked with dynamics such as *mf* and *p*. The percussion and cymbal parts feature a rhythmic pattern starting at measure 12.

REST WELL

20

S  
Gone but ne-ver for-go - tten, gone but ne-ver for-go - tten, We will al-ways re-mem-ber you,

A  
Gone but ne-ver for-go - tten, gone but ne-ver for-go - tten.

T  
Gone but ne-ver for-go - tten, gone but ne-ver for-go - tten.

B  
Gone but ne-ver for-go - tten, gone but ne-ver for-go - tten.

Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Perc.  
Cym.

REST WELL

The musical score for "REST WELL" is written in a key signature of one flat (B-flat) and a common time signature. It begins at measure 26. The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics: "rest well. Rest in peace, we shall meet a-gain. Rest in peace in the bo-som of your ma-ker." The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Percussion (Perc.), and Cymbals (Cym.). The score includes dynamic markings such as *mf* and *f*, and articulation like accents. The vocal parts are marked with "Fine" and "D.S. al Fine".

### (13) CONFUSIONISM

(Plot Six)

(Confusion set within the various ensembles at the memorial service)

*Discretionally*

*Not too fast*

Elikplim Adzroe

Dept. of Music & Dance

UCC

The musical score is arranged in 20 staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time, *mp* dynamics, starts with a triplet of eighth notes.
- Oboe:** Treble clef, 4/4 time, *mp* dynamics, plays a sustained note.
- Bassoon:** Bass clef, 4/4 time, *mp* dynamics, plays a steady eighth-note pattern.
- Clarinet in E $\flat$ :** Treble clef, 12/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Clarinet in B $\flat$  1:** Treble clef, 12/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Clarinet in B $\flat$  2:** Treble clef, 12/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Bass Clarinet:** Bass clef, 12/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Soprano Sax:** Treble clef, 2/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Alto Sax:** Treble clef, 2/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Tenor Sax:** Treble clef, 2/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Baritone Sax:** Bass clef, 2/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Trumpet in B $\flat$  1:** Treble clef, 3/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Trumpet in B $\flat$  2:** Treble clef, 3/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Horn in F:** Treble clef, 3/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Mellophone:** Treble clef, 3/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Trombone:** Bass clef, 3/4 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Euphonium:** Bass clef, 6/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Tuba:** Bass clef, 6/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Glockenspiel:** Treble clef, 7/8 time, *mp* dynamics, plays a dotted quarter-note pattern.
- Percussion:** Common time, *mp* dynamics, plays a rhythmic pattern.
- Cymbal Line:** Common time, *mp* dynamics, plays a rhythmic pattern.

CONFUSIONISM

The musical score for 'CONFUSIONISM' is arranged for a large ensemble. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glk.), Percussion (Perc.), and Cymbals (Cym.). The score begins at measure 5, indicated by a '5' above the Flute staff. The Flute part features a melodic line with a trill (tr) in the final measure. The Oboe and Bassoon parts have similar melodic lines. The Clarinet and Saxophone sections provide harmonic support. The Brass section, including Trumpets, Horns, Trombone, Euphonium, and Tuba, plays a rhythmic pattern. The Percussion and Cymbals parts provide a steady beat. The score is written in a single system with 20 staves.

CONFUSIONISM

The musical score for 'CONFUSIONISM' is a full orchestral score. It begins with a double bar line and a repeat sign. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Glk. (Glockenspiel), Perc. (Percussion), and Cym. (Cymbal). The score is written in a key signature of one sharp (F#) and a common time signature (C). The percussion part includes triplet markings. The score concludes with a double bar line and repeat sign.

CONFUSIONISM

The musical score for 'CONFUSIONISM' is a multi-staff arrangement. It begins at measure 16. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with eighth-note patterns and slurs.
- Ob. (Oboe):** Plays a similar melodic line to the flute.
- Bsn. (Bassoon):** Provides a rhythmic accompaniment with quarter and eighth notes.
- E♭ Cl. (E-flat Clarinet):** Plays a complex melodic line with many accidentals.
- B♭ Cl. 1 (B-flat Clarinet 1):** Similar to the E-flat Clarinet part.
- B♭ Cl. 2 (B-flat Clarinet 2):** Plays a rhythmic pattern of quarter notes.
- B. Cl. (Bass Clarinet):** Plays a rhythmic pattern of quarter notes.
- S. Sax. (Soprano Saxophone):** Plays a melodic line with slurs.
- A. Sax. (Alto Saxophone):** Plays a melodic line with slurs.
- T. Sax. (Tenor Saxophone):** Plays a melodic line with slurs.
- B. Sax. (Baritone Saxophone):** Plays a melodic line with slurs.
- B♭ Tpt. 1 (B-flat Trumpet 1):** Plays a melodic line with slurs.
- B♭ Tpt. 2 (B-flat Trumpet 2):** Plays a melodic line with slurs.
- Hn. (Horn):** Plays a rhythmic pattern of quarter notes.
- Mello. (Mellophone):** Plays a rhythmic pattern of quarter notes.
- Tbn. (Trombone):** Plays a rhythmic pattern of quarter notes.
- Euph. (Euphonium):** Plays a rhythmic pattern of quarter notes.
- Tuba:** Plays a rhythmic pattern of quarter notes.
- Glk. (Glockenspiel):** Plays a melodic line with slurs.
- Perc. (Percussion):** Features a complex rhythmic pattern with triplets and sixteenth notes.
- Cym. (Cymbal):** Plays a rhythmic pattern of quarter notes.

CONFUSIONISM

21

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Glk.

Perc.

Cym.

21

3

CONFUSIONISM

The musical score for 'CONFUSIONISM' (measures 26-31) is arranged for a large symphony orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with eighth-note patterns and slurs.
- Oboe (Ob.):** Provides harmonic support with sustained notes and some melodic movement.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes.
- Clarinets:** Includes parts for E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), and B♭ Clarinet (B. Cl.), each with distinct rhythmic and melodic contributions.
- Saxophones:** Includes parts for Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Trumpets:** Includes parts for B♭ Trumpet 1 (B♭ Tpt. 1) and B♭ Trumpet 2 (B♭ Tpt. 2).
- Horns:** Includes parts for Horn (Hn.), Mellophone (Mello.), and Trombone (Tbn.).
- Euphonium (Euph.)** and **Tuba:** Provide low-frequency harmonic support.
- Glockenspiel (Glk.):** Plays a rhythmic pattern of eighth notes.
- Percussion (Perc.)** and **Cymbals (Cym.):** Provide rhythmic accompaniment, with Percussion featuring triplet patterns.

### (14) MIA WOEZŌ

(Plot Seven)

(Performed while the missing fishermen were walking to the memorial service)

Elikplim Adzroe  
Dept. of Music & Dance  
UCC

*Quick march*

The musical score is for a quick march in 2/4 time, marked with a key signature of one flat (Bb). It features a variety of instruments: Flute, Oboe, Bassoon, Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, Cymbals, Glockenspiel, and Percussion. The score is divided into four measures. The first measure starts with a forte (f) dynamic. The second and third measures contain triplet markings. The fourth measure concludes with a mezzo-piano (mp) dynamic. The percussion part includes cymbals and a drum set.

2

Mia woezo

The musical score is for the piece "Mia woezo" and is arranged for a large ensemble. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbals (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score is written in a key signature of one flat (B♭) and a 2/4 time signature. The piece begins with a measure number of 2. The Flute part features trills (tr) and a second ending bracket (2). The percussion part includes a variety of rhythmic patterns, including eighth and sixteenth notes.

Mia woezo

The musical score for 'Mia woezo' is a full orchestral arrangement. It begins at measure 12. The instruments and their parts are as follows:

- Fl.:** Flute part with a melodic line, including trills.
- Ob.:** Oboe part with a melodic line.
- Bsn.:** Bassoon part with a melodic line.
- E♭ Cl.:** E-flat Clarinet part with a melodic line.
- B♭ Cl. 1:** B-flat Clarinet 1 part with a melodic line.
- B♭ Cl. 2:** B-flat Clarinet 2 part with a melodic line.
- B. Cl.:** Bass Clarinet part with a melodic line.
- S. Sax.:** Soprano Saxophone part with a melodic line.
- A. Sax.:** Alto Saxophone part with a melodic line.
- T. Sax.:** Tenor Saxophone part with a melodic line.
- B. Sax.:** Baritone Saxophone part with a melodic line.
- B♭ Tpt. 1:** B-flat Trumpet 1 part with a rhythmic pattern.
- B♭ Tpt. 2:** B-flat Trumpet 2 part with a melodic line.
- Hn.:** Horn part with a melodic line.
- Mello.:** Mellophone part with a melodic line.
- Tbn.:** Trombone part with a melodic line.
- Euph.:** Euphonium part with a melodic line.
- Tuba:** Tuba part with a melodic line.
- Cym.:** Cymbals part with a rhythmic pattern.
- Glk.:** Glockenspiel part with a rhythmic pattern.
- Perc.:** Percussion part with a rhythmic pattern.

4 Mia woezo

The musical score is arranged for a large ensemble. It begins with a 4-measure introduction. The title "Mia woezo" is written above the staff. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Baritone Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbals (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score is divided into measures, with a double bar line and repeat sign appearing after the first system. The dynamic marking *mf* (mezzo-forte) is indicated for many of the instruments throughout the piece.

Mia woezo

The musical score for 'Mia woezo' is arranged for a large ensemble. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbal (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score is written in a key signature of one flat (B♭) and a common time signature (C). The piece begins at measure 24. The instrumentation includes woodwinds, brass, and percussion. The score is presented in a standard musical notation format with staves for each instrument and voice part.

6 Mia woezō

Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
S. Sax.  
A. Sax.  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
Cym.  
Glk.  
Perc.

Mia woezo

The musical score is arranged in 20 staves, each with a specific instrument or voice part. The parts are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbal (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score begins at measure 38, indicated by a '38' in a box at the start of each staff. The dynamic marking *mf* (mezzo-forte) is present in every staff. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The percussion part features a complex rhythmic pattern with various drum sounds and cymbal effects.

8 Mia woezo

Fl. 45

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Cym.

Glk. 45

Perc. 45

*sfz*

*p*

Mia woezo

The musical score for 'Mia woezo' is arranged for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Eb Cl. (E-flat Clarinet), Bb Cl. 1 (B-flat Clarinet 1), Bb Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bb Tpt. 1 (B-flat Trumpet 1), Bb Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Cym. (Cymbal), Glk. (Glockenspiel), and Perc. (Percussion). The score begins at measure 51, indicated by a '51' above the first staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The percussion part includes a complex rhythmic pattern with various drum sounds.

10 Mia woezo

The musical score is for the piece "Mia woezo" and is marked with a tempo of 10. It features a variety of instruments, each with a specific part to play. The instruments listed are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B-flat Trumpet 1 (B♭ Tpt. 1), B-flat Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Cymbal (Cym.), Glockenspiel (Glk.), and Percussion (Perc.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamics are marked with a forte (f) dynamic throughout. The score is divided into measures, with measure numbers 58 and 59 indicated at the beginning of the Flute and Glockenspiel parts respectively. The title "Mia woezo" is written above the first staff.



(15) YE TSE ASE

(Plot Seven)

(Sung by the missing but found fishermen)

(TTBB)

Elikplim Adzroe

Dept. of Music & Dance

UCC

*Cantabile*

Musical score for Tenor 1, Tenor 2, Bass 1, and Bass 2. Tenor 1 has lyrics: Yɛ tse'a-se'o, yɛ tse'a-se'o, me nua yɛ tse'a-se'o, yɛn wui o, am-pa.

Musical score for Tenor 1, Tenor 2, Bass 1, and Bass 2. Tenor 1 has lyrics: me nua yɛ tse'a-se'o. Yɛ tse'a-se'o, yɛ tia-se'o. mi nua

Musical score for Tenor 1, Tenor 2, Bass 1, and Bass 2. Tenor 1 has lyrics: yɛ tse'a-se'o, yɛ wu ye'o, am-pa, mi nua yɛ tse'a-se'o.

YE TSE ASE

21

T 1  
8 Ya kɔ'a bao, yɛn nua nom, ya kɔ'a bao, aa oo, yɛ tse'a - se'o, am-pa dɛ.

T 2

B 1

B 2

27

T 1  
8 Yɛ tse'a - se'o, yɛ tia - se'o. mi nua yɛ tse'a - se'o,

T 2  
8 Yɛ tse'a se'oo, yɛ tsie'a se'o, mi nua yɛ tse'a se'o,

B 1  
Yɛ tse'a se'o, yɛ tse'a se'o, mi nua yɛ tse'a se'o,

B 2  
Yɛ tse'a se'o, yɛ tse'a se'o, mi nua yɛ tse'a se'o,

32

T 1  
8 yɛ wu ye'o, am - pa, mi nua yɛ tse'a - se'o.

T 2  
8 yɛ wu ye'o, am - pa, mi nua yɛ tse'a se'o.

B 1  
yɛ wu ye'o, am - pa, mi nua yɛ tse'a se'o.

B 2  
yɛ wu ye'o, am - pa, mi nua yɛ tse'a se'o.

### (16) AKPE NA MAWU

(Plot Six)

(Sung by the Krakaba fishing group)

(SATB)

Elikplim Adzroe

Dept. of Music & Dance

UCC

*Highlife*

Soprano *f* A-kpe na Ma'u, a-kpe na Ma'u, A-kpe na

Alto

Tenor

Bass

Flute

Oboe *f* *p*

Bassoon *f* *p*

Clarinet in E♭ *f* *p*

Clarinet in B♭1 *f* *p*

Clarinet in B♭2 *f* *p*

Bass Clarinet *f* *p*

Alto Sax *f* *p*

Tenor Sax *f* *p*

Baritone Sax *f* *p*

Trumpet in B♭1 *f* *p*

Trumpet in B♭2 *f* *p*

Horn in F *f* *p*

Mellophone *f* *p*

Trombone *f* *p*

Euphonium *f* *mf*

Tuba *f* *mf*

Bells *f* *p*

Maracas *f* *p*

AKPE NA MAWU

The musical score is for the piece "AKPE NA MAWU". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are in a minor key and include the lyrics: "Ma-wu, a - kpe. A-kpe na Ma'u, a-kpe na Ma'u, A-kpe na Ma-wu, a - kpe. a-kpe". The instrumental ensemble includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Be., Mrcs.). The score includes various musical notations such as dynamics (e.g., *f*, *p*), articulation, and phrasing marks.

AKPE NA MAWU

The musical score is for the piece "AKPE NA MAWU". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "loo, Ma-wu a-kpe. le wo do-me-nyo ta, a-kpe." for Soprano; "loo, Ma-wu a-kpe, a-kpe loo, le wo do-me-nyo ta a-kpe." for Alto; "loo, Ma-wu a-kpe a-kpe loo, le wo do-me-nyo ta a-kpe." for Tenor; and "loo, Ma-wu a-kpe a-kpe loo, le wo do-me-nyo ta a-kpe." for Bass. The score includes a full orchestral ensemble with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tuba), Snare Drum (Be.), and Snare Drum (Mrs.). The score is marked with a rehearsal sign '13' at the beginning of the vocal and flute parts.

AKPE NA MAWU

The musical score is for the piece "AKPE NA MAWU". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "Xo a-kpe xo a-kpe xo a - kpe le wo do - me-nyo-nyo ta." The Alto part includes the additional lyrics "Ma - wu-ga xo a - kpe". The score includes a full orchestral ensemble with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (E♭ Cl.), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet in B-flat 1 (B♭ Tpt. 1), Trumpet in B-flat 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Be., Mrcs.). The score includes various musical notations such as dynamics (p, mf, cresc.), articulation (tr), and repeat signs. The piece is marked with a 21-measure repeat sign at the beginning of the vocal and instrumental parts.

AKPE NA MAWU

28

Soprano: *f* Xó'a kpe xó'a kpe xó'a kpe, o xó'a kpe loo, xó a - kpe Ma-wu a-kpe loo.

Alto: *f* Xó'a kpe xó'a kpe xó'a kpe, o xó'a kpe loo, Ma-wu, xó a - kpe Ma-wu, a-kpe loo.

Tenor: *f* Xó'a kpe xó'a kpe xó'a kpe, o xó'a kpe loo, Ma-wu, xó a - kpe Ma-wu gá, a-kpe loo.

Bass: *f* Xó'a kpe xó'a kpe xó'a kpe, o xó'a kpe loo, Ma-wu, xó a - kpe Ma-wu a-kpe loo.

Fl. 28

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Be.

Mrcs.

**AKPE NA MAWU**

D.S. al Fine

36 **Fine**

S. *xɔ a - kpe Ma-wu a-kpe loo.*

A. *Woe de mi-tso dzɔ-gbe vɔe wo me, e-ye mie - le a-gbe loo, xɔ a - kpe Ma-wu, a-kpe loo.*

T. *xɔ a - kpe Ma-wu gā, a-kpe loo.*

B. *xɔ a - kpe Ma-wu a-kpe loo.*

36 **Fine**

Fl. *D.S. al Fine*

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

36 **Fine**

B♭ Tpt. 1 *D.S. al Fin*

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

36 **Fine**

Be. *D.S. al Fine*

Mrcs.

### (17) DEDEFIA

(Plot Seven)

(Performed for the Chief Priest)

(Concept of Mision Impossible)

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**Presto** ♩ = 154

The musical score is written for a large ensemble. The woodwind section includes Flute, Oboe, Bassoon, Clarinet in E, Clarinet in B, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The brass section includes Trumpet in B, Horn in F, Mellophone, Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Percussion, and Cymbal Line. The score is in 7/4 time and begins with a Presto tempo of 154 bpm. Dynamics are marked with *f* (fortissimo), *mp* (mezzo-piano), and *p* (pianissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a strong harmonic and rhythmic foundation.

Dedeɔfia

The musical score for 'Dedeɔfia' is a multi-staff orchestral arrangement. It begins at measure 6, indicated by a '6' above the first staff. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. 1 (Tenor Saxophone 1), T. Sax. 2 (Tenor Saxophone 2), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Timp. (Timpani), Perc. (Percussion), and Cym. (Cymbal). The score features dynamic markings of *mp* (mezzo-piano) and *f* (forte). The percussion part includes a steady rhythmic pattern of eighth notes. The woodwinds and strings play melodic and harmonic lines, with some instruments like the T. Sax. 1 and Hn. playing long, sustained notes. The overall texture is rich and varied, typical of a symphonic or concert band arrangement.

Dedeŋfia

The musical score for 'Dedeŋfia' is a full orchestral arrangement. It begins at measure 10. The Flute part features a melodic line with grace notes and a dynamic marking of *f*. The Oboe and Bassoon parts provide harmonic support with sustained notes. The Clarinet and Saxophone sections have rhythmic patterns. The Brass section, including Trumpets, Horns, Trombone, Euphonium, and Tuba, plays a rhythmic accompaniment. The Percussion and Cymbal parts provide a steady beat. The score is written for a variety of instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion (Perc.), and Cymbal (Cym.).

Dedeŋfia

The musical score for 'Dedeŋfia' is arranged for a large orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), E♭ Cl. (E-flat Clarinet), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. 1 (Tenor Saxophone 1), T. Sax. 2 (Tenor Saxophone 2), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Mello. (Mellophone), Tbn. (Trombone), Euph. (Euphonium), Tuba, Timp. (Timpani), Perc. (Percussion), and Cym. (Cymbal). The score begins at measure 14. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Deɔɔfia

19

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello. *mp*

Tbn.

Euph.

Tuba

Timp. *mp*

Perc.

Cym.

Dedefia

23

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

E♭ Cl. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B. Cl. *f* *mp*

S. Sax. *f* *mp*

A. Sax. *f* *mp*

T. Sax. 1 *f* *mp*

T. Sax. 2 *f* *mp*

B. Sax. *f* *mp*

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *f* *mp*

Hn. *f* *mp*

Mello. *f* *mp*

Tbn. *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

23 *f* *mp*

23 *f* *mp*

Timp. *f* *mp*

Perc. *f* *mp*

Cym. *f* *mp*

Dedeɔfia

The musical score for 'Dedeɔfia' is a multi-staff arrangement. It begins at measure 27. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Baritone Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion (Perc.), and Cymbal (Cym.). The score features dynamic markings of *f* (forte) and *mp* (mezzo-piano). The percussion part includes a steady rhythmic pattern of eighth notes. The woodwind and brass parts have various melodic and harmonic lines, with some instruments playing sustained notes or chords.

Dedefia

The musical score for 'Dedefia' is a full orchestral score. It begins at measure 32. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Trumpet 1 (T. Sx. 1), Trumpet 2 (T. Sx. 2), Bass Saxophone (B. Sax.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion (Perc.), and Cymbal (Cym.). The score features dynamic markings of *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The percussion part includes a snare drum pattern starting at measure 32. The woodwinds and strings play melodic and harmonic lines, with some instruments like the Flute and Clarinets having more active parts than others.

Dedefia

37

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

37

Timp.

37

Perc. *mp*

Cym.

Dedefia

The musical score for 'Dedefia' is a full orchestral arrangement. It begins at measure 41, marked with a forte (*f*) dynamic. The score is written for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet (B. Cl.)
- Soprano Saxophone (S. Sax.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone 1 (T. Sax. 1)
- Tenor Saxophone 2 (T. Sax. 2)
- Bass Saxophone (B. Sax.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Mellophone (Mello.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)
- Percussion (Perc.)
- Cymbals (Cym.)

The score consists of 16 staves, each with its instrument name on the left. The notation includes various rhythmic patterns, rests, and dynamic markings. The piece concludes with a final cadence in the 44th measure.

### (18) ILLEGAL ACTIVITIES, LET'S STOP

(Plot Eight)

(The main theme of the drama)

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*Determination*

The musical score is for a piece titled "Determination" in 2/4 time with a key signature of one flat (Bb). It features a variety of instruments. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a forte (f) dynamic and contain rests. The instrumental parts include Flute, Oboe, Bassoon, Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Mellophone, Trombone, Euphonium, Tuba, and Glockenspiel. The percussion part is also marked with a forte (f) dynamic. The score consists of 16 measures, with a key signature change to two flats (Bb, Eb) after the 8th measure.

ILLEGAL ACTIVITES, LET'S STOP

The musical score is for the piece "Illegal Activities, Let's Stop". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics: "I-lle-gal ac-ti - vi-ties, are ve-ry bad. I-lle-gal ac-ti - vi-ties, are ve-ry bad. The e-ffects are". The instrumental parts include Flute, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet, Saxophone (Soprano, Alto, Tenor, Bass), Trumpet 1, Trumpet 2, Horn, Mellophone, Trombone, Euphonium, Tuba, Glockenspiel, and Percussion. The score is marked with a forte (*f*) dynamic for the vocal parts and a mezzo-piano (*mp*) dynamic for the instrumental parts. The key signature is one flat (B♭) and the time signature is 4/4. The score is numbered 7 at the beginning of the vocal lines.

ILLEGAL ACTIVITIES, LET'S STOP

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, followed by woodwinds, brass, and percussion. The lyrics are written below the vocal staves. The score includes a variety of musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with a rehearsal cue '16' at the beginning of the vocal and instrumental parts.

**Vocal Parts:**  
Soprano (S): so se-ri-ous to hu-ma-ni-ty, I-lle-gal ac-ti-vi-ties, let's stop. I-lle-gal thing, is very bad. It has caused  
Alto (A): so se-ri-ous to hu-ma-ni-ty, I-lle-gal ac-ti-vi-ties, let's stop.  
Tenor (T): so se-ri-ous to hu-ma-ni-ty, I-lle-gal ac-ti-vi-ties, let's stop.  
Bass (B): so se-ri-ous to hu-ma-ni-ty, I-lle-gal ac-ti-vi-ties, let's stop.

**Instrumental Parts:**  
Fl. (Flute)  
Ob. (Oboe)  
Bsn. (Bassoon)  
E♭ Cl. (E-flat Clarinet)  
B♭ Cl. 1 (B-flat Clarinet 1)  
B♭ Cl. 2 (B-flat Clarinet 2)  
B. Cl. (Bass Clarinet)  
S. Sx. (Soprano Saxophone)  
A. Sx. (Alto Saxophone)  
T. Sx. (Tenor Saxophone)  
B. Sx. (Bass Saxophone)  
B♭ Tpt. 1 (B-flat Trumpet 1)  
B♭ Tpt. 2 (B-flat Trumpet 2)  
Hn. (Horn)  
Mello. (Mellophone)  
Tbn. (Trombone)  
Euph. (Euphonium)  
Tuba  
Glk. (Glockenspiel)  
Perc. (Percussion)

ILLEGAL ACTIVITES, LET'S STOP

The musical score is for the piece "ILLEGAL ACTIVITES, LET'S STOP". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "Gha-na to loose ma-ny in - comes, trawling, sai - ko, and o-ther ac - ti - vi - ties are ve-ry bad, let's trawling, sai - ko, and o-ther ac - ti - vi - ties are ve-ry bad, let's trawling, sai - ko, and o-ther ac - ti - vi - ties are ve-ry bad, let's trawling, sai - ko, and o-ther ac - ti - vi - ties are ve-ry bad, let's". The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in C (E♭ Cl.), Clarinet in B♭ (B♭ Cl. 1), Clarinet in B♭ (B♭ Cl. 2), Clarinet in B♭ (B. Cl.), Saxophone Soprano (S. Sax.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), Saxophone Bass (B. Sax.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Mellophone (Mello.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glk.), and Percussion (Perc.). The score includes various musical notations such as rests, notes, and trills.

ILLEGAL ACTIVITES, LET'S STOP

The musical score is for the piece "ILLEGAL ACTIVITES, LET'S STOP". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "stop. stop. The bea-ches are dir-ty and the o - cean is po - llu-ted, these has a - ffec - ted the o - xy - gen that we". The score includes a full orchestral arrangement with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Mellophone (Mello.), Trombones (Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glk.), and Percussion (Perc.). The score is marked with a first ending (1.) and a second ending (2.) for the vocal parts. The tempo and dynamics are not explicitly stated, but the notation includes various musical symbols such as slurs, trills, and dynamic markings like *tr*.

ILLEGAL ACTIVITIES, LET'S STOP

47

S. breath. so let's clean our beach-es, for a heal-thy en - vi - ron-ment I-lle - gal ac - ti - vities, let's stop. 1.

A. breath. so let's clean our beach-es, for a heal-thy en - vi - ron-ment I-lle - gal ac - ti - vities, let's stop.

T. breath. so let's clean our beach-es, for a heal-thy en - vi - ron-ment I-lle - gal ac - ti - vities, let's stop. The

B. breath. so let's clean our beach-es, for a heal-thy en - vi - ron-ment I-lle - gal ac - ti - vities, let's stop. The *dr*

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Glk.

Perc.

ILLEGAL ACTIVITES, LET'S STOP

56 2.  
S stop.Let's stop i-lle-gal fi-shing. let's clean, the en-vi-ronment. Let's clean the beaches, to pro-tect the  
A stop.Let's stop i-lle-gal fi-shing. let's clean, the en-vi-ronment. Let's clean the beaches, to pro-tect the  
T 8 stop.Let's stop i-lle-gal fi-shing. let's clean, the en-vi-ronment. Let's clean the beaches, to pro-tect the  
B stop.Let's stop i-lle-gal fi-shing. let's clean, the en-vi-ronment. Let's clean the beaches, to pro-tect the  
56  
Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.  
56  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba  
56  
Glk.  
56  
Perc.

ILLEGAL ACTIVITES, LET'S STOP

o - cean, For a clean o - xy - gen for hu - ma - ni - ty, Let's clean the beaches, for a heal - thy en -

o - cean. For a clean o - xy - gen for hu - ma - ni - ty, Let's clean the beaches, for a heal - thy en -

o - cean. For a clean o - xy - gen for hu - ma - ni - ty, Let's clean the beaches, for a heal - thy en -

o - cean. For a clean o - xy - gen for hu - ma - ni - ty, Let's clean the beaches, for a heal - thy en -

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Mello.

Tbn.

Euph.

Tuba

Glk.

Perc.

ILLEGAL ACTIVITES, LET'S STOP

75  
S  
vi - ron-ment I-lle - gal ac - ti - vi-ties, let's stop. I-lle - gal ac - ti - vi-ties, let's stop.  
A  
vi - ron-ment I-lle - gal ac - ti - vi-ties, let's stop. I-lle - gal ac - ti - vi-ties, let's stop.  
T  
vi - ron-ment I-lle - gal ac - ti - vi-ties, let's stop. I-lle - gal ac - ti - vi-ties, let's stop.  
B  
vi - ron-ment I-lle - gal ac - ti - vi-ties, let's stop. I-lle - gal ac - ti - vi-ties, let's stop.

75  
Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

75  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Mello.  
Tbn.  
Euph.  
Tuba

75  
Glk.  
Perc.

## CHAPTER SIX

### The Evaluation and Analysis of the 18 Dramatic Bandstrations Based on Small Shape Theory

#### Introduction

As discussed in Chapter Two, the theoretical framework for this analysis was promulgated by LaRue as the basis for analyzing music in two dimensions, namely, *Large*, and *Small*. Each of these dimensions has been classified under ‘shape and ‘movement.’ The large-dimension shape (LDS) looks at the main divisions of a piece established by punctuations in sound, harmony, melody, rhythm, and at times, growth (SHMRG), while the large-dimension movement (LDM) looks at the broad changes in the activities of (SHMRG). The small-dimension shape (SDS) expresses the lesser structural units formed by changes in SHMRG. In contrast, the small-dimension movement (SDM) looks at the detailed activities from tension to release cycles in SHMRG. Though this quadrant analytical framework is broad and influential, its application depends on the creative thinking and perspective of the analyst.

In a broader presentation, one analytical sequence was used for specific compositions due to identified similarities in harmony, rhythm, dynamics, style, and form. In reference to the number of compositions and the various instruments involved in the bandstrations, I adopted the small-dimensional shape as the only basis for the analysis without the large-dimension. LaRue’s quadrant provides a unique framework that evaluates the fisherfolk tunes based on the recognition of the various elements (SHMRG) in their natural states as far as the drama is concerned. Perhaps, the adoption of this framework in the study has reiterated the already known compositional styles of the fisherfolk in a different medium, thus the military band and vocals. In total, 18 compositions

and bandstrations which are founded on the drama, were fully and partially analyzed<sup>7</sup>, providing a better understanding of the entire study. While the elements of music cannot explain the analytical process alone, creating a memory in the minds of listeners is paramount as the music moves forward. Another theoretical account that the analysis relied on is Webster's creative thinking model as stated in Chapter Two of the study.

In conclusion, the basis for these analytical frameworks is to identify fragments of elements that help listeners remember what they have listened to, what it means, how it contributes to the piece, what to look out for, how the entire compositions and bandstrations were perceived, what is expected, and their various arrivals, departures, and procedures. The frameworks are also positioned to identify any form of ambiguity or violation of the listener's expectations at large.

### **Shared Analytical Categorizations**

The 18 compositions and bandstrations have shared analytical traits that can be described as closely related evaluation and detached evaluation. Quick marches, for instance, were evaluated with the same analytical method based on structure. The only difference in this regard has to do with the choice of thematic and the application of bandstrational ideas, and the number of measures involved. The shared analytical traits in some instances can be viewed from the medium of presentation or the type and number of instruments that are involved. When analyzing and dealing with soprano, alto, tenor, and bass (SATB) parts, the

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<sup>7</sup> In this context, fully analyzed pieces are those that had their elements of music evaluated extensively, while the partial analyzed ones are those that were evaluated on grounds of similarity of ideas that are not supposed to be repeated.

trends are quite similar because they all belong to the same puddle of art inventively. The 1st tenor, 2<sup>nd</sup> tenor, 1<sup>st</sup> bass, and 2<sup>nd</sup> bass (TTBB) parts are equally positioned to a similar form since they also belong to the same puddle of art creatively. On the other hand, the free atonal, biakoye, confusionism, and polymetricism compositions have taking different dimensions due to their structure and compositional meanings. Mawuga míedę kuku, for instance, has also taking a different approach of analysis since it is the only composition that is dedicated to a voice with the band accompaniment and a few more virtual outlines of the 18 compositions and bandstrations grouped based on their analytical traits.

Table 6: This table shows the various compositions that have shared analytical traits.

| S/N | COMPOSITIONS        | SHARED ANALYSIS              |
|-----|---------------------|------------------------------|
| 1.  | The Happy Day       | SATB with band accompaniment |
| 2.  | Ewuradze Tie Ma Sem | SATB with band accompaniment |
| 3.  | Rest Well           | SATB with band accompaniment |
| 4.  | Akpe na Mawu        | SATB with band accompaniment |
| 5.  | Edwuma Pa Ye        | TTBB with band accompaniment |
| 6.  | Ye Tiase            | TTBB with band accompaniment |

Table 7: The various compositions that have no or partial shared analytical traits

| S/N | COMPOSITIONS      | PARTIAL OR NO SHARED ANALYSIS      |
|-----|-------------------|------------------------------------|
| 1.  | Dziđębe           | Free atonal                        |
| 2.  | Nyame Ada Ana?    | Polymetric                         |
| 3.  | Confusionism      | Polymetric and polyrhythmic        |
| 4.  | Đeđęfia           | Irregular time (instrumental)      |
| 5.  | Mawugã Míedę Kuku | Voice solo with band accompaniment |

Table 8: Bandstrations with share analytical traits based on the various melodies from the fishermen.

| S/N | BANDSTRATIONS  | SHARED ANALYSIS |
|-----|----------------|-----------------|
| 1.  | Ɖekawɔwɔ       | Quick march     |
| 2.  | Asafo Atse Mie | Quick march     |
| 3.  | Mia Woezo      | Quick march     |

Table 9: Bandstrations with limited or no shared analytical traits.

| S/N | BANDSTRATIONSs     | LIMITED SHARED ANALYSIS      |
|-----|--------------------|------------------------------|
| 1.  | Egya Nyame Kaye Ho | SATB with band accompaniment |
| 2.  | Nyame SunSum Bra   | TTBB with band accompaniment |
| 3.  | Biakoye            | Instrumental                 |

## PIECE 1. ƉEKAWɔWɔ

### SCENE ONE

(Quick March)

#### Introduction

This composition was developed using Webster's creative thinking paradigm where compositional intents were established before thought processes developed. It was bandstrated using a military band rapid march technique combined with artistic sensibility, and it functions as the opener for the drama. First, I felt compelled to create a march for military bands based on melodies from fishermen from the Cape Coast municipality. Two tunes, *Mi bɔbɔ loo* and *Yen suro*, were produced and incubated while tone and rhythmic images were considered. These fisherfolk tunes were merged to have the name *Ɖekawɔwɔ* that was conceptually inspired by the fishermen's sociability when fishing. Absolutely, most of these tasks like pushing and pulling the canoe require the convergence of forces from all directions and it clarifies how fishermen cooperate as a single group to attain better success hence the name

*Dekawawo*, which literary means ‘togetherness.’ The march form used for the presentation of the bandstratation confirms the military band’s participation in this novelty, which also satisfies one of my creative motivations and objective two of the study, that is to use fisherfolk tunes to bandstrate quick marches for military band. In this regard, I have adopted the American quick march structure, thus the **Intro || First Strain :|| Second strain :|| Break Strain ||:Trio ||: || Coda ||**, to form [Intro, A B C D C] in music structure. Nevertheless, based on creativity, I have experimented and implemented specific changes and additions in the bandstratation as a novelty. These changes could be seen in the introduction section where the traditional ‘four-measure introduction’ has been reduced to three to synchronize with the usual five-beat strikes and rolls by the percussions, mostly at the beginning of every march on parade and to violate listeners’ and performers’ expectation of the usual 4 measures introduction. These five-beat strikes and rolls can only be initiated in three measures if the march is in a simple duple time signature. An additional structure is the repetition of the introduction section before the ‘second strain’ from measures 12–14. It is worth noting that the repetition of the introduction section before the ‘second strain’ was inspired by many factors. One of which is to create awareness of a transition to another section of the strain. This I believe, will assist the performers in adequate preparation towards the subsequent sections.

*Dekawawo* was bandstrated in a simple duple time signature with a key signature of A-flat major and a modulation to F major, that is a 6<sup>th</sup> of A-flat. There are 21 musical instruments involved in the bandstratation of this march without the vocals, making it an instrumental piece. Also, there are repetitions of harmonic, rhythmic, and melodic ideas, allowing for a feel of a real quick

march that can be used by any military band outside and within Ghana. The entire piece has a total of 78 measures including a three-measure introduction. The first strain starts from measures 5–11, the second strain from 12–30, the break strain from 31–47, the trio from measures 49–72, and the coda from measures 73–76, respectively. To avoid the repetition of analytical jargons, the first, second, and the break strains have been analyzed in the small-dimension shape under SHMR without any serious segregation that specifies their respective positions. Nevertheless, the trio section was analyzed separately due to its melodic approach and the harmonic structure.

### Small dimension shape (SDS)

**Melody:** The melody went through different stages including the preparation, incubation, illumination, and verification processes as stated by Webster. Melody has become the most important element of this piece, making its incubation a hectic one with varied degrees of contrastive, imitation, augmentation, and rise and fall, or pick and low in a pervading structure that reiterates the exploration of the fisherfolk melodic idioms. The melody in the introduction section was given to the 1<sup>st</sup> trumpet with support from the flute, oboe, clarinet in E-flat, and 1<sup>st</sup> B-flat clarinet. The main melody, which is a fisherfolk tune, can be strongly heard in the 1<sup>st</sup> trumpet part, even though there are specific decorations within the same melody that provide maximum stability and the development of directional motions, as shown in Figure 24.



Figure 24: The decorated melody in the introduction and performed by the 1<sup>st</sup> trumpet

Engaging listeners' musical memory through SHMRG, the melody of this fisherfolk tune can be remembered as a short motif that reappear across the bandstraton. Whenever the piece is performed, the listener is able to quickly identify the motif on which the entire bandstraton is built as indicated in Figure 25.



Figure 25: Excerpt of the main melody from the fishermen that can engage listener's memory whenever it is performed.

Moving forward, the melody in Figure 25 was distributed to a few instruments such as the 1<sup>st</sup> trumpet with varying degrees of embellishment for beautification while maintaining its originality, but was initially faced with divergent thinking. Nevertheless, my craftsmanship within a convergent thinking process aided in the establishment of the final melodic sequence where repetitions, augmentations and other components were considered through a developmental model of elision controls as shown in Figure 26. The melodical and rhythmical reoccurring of the motif in Figure 26 has the tendency to reactivate and engage the listener's memory due to its reappearing approach across the bandstraton. Even if the bandstraton ends or begins again, listeners are able to remember Figure 25 or 26 because of the melody and the rhythm.



Figure 26: An embellishment of the melody in figure 25 by the 1<sup>st</sup> trumpet and the soprano saxophone that can easily be memorized by the listener due to the melody and the rhythm.

A significant percentage of the instruments execute countermelodies in addition to the original melody. These countermelodies contain characteristics that facilitate the listener's ability to recall them regardless of repetition. The first strain, for instance, commenced with the euphonium and tenor sax performing a countermelody that complemented the predominant melody with notes of distinct lengths. From measures 5–12, the flute and 1<sup>st</sup> clarinet also performed a countermelody that is diametrical from that of the euphonium and tenor sax. These countermelodies, coupled with other polyrhythmic activities have given the piece a 'quick march' feeling and more energetic charisma. One attribute of a military quick march that I have practically studied over the years is the availability of several countermelodies working together for the ultimate development of the piece, as shown in Figures 27 and 28. Although there are several actions involved, the tessitura of the instruments has received adequate attention, allowing the sound to be heard and making it simpler for the musicians to perform as demonstrated in the first strain with a repetition. The application of these countermelodies is only conceivable through the conceptualization and understanding of a military march sequence in a confluent thought process as Webster (1990) suggested.

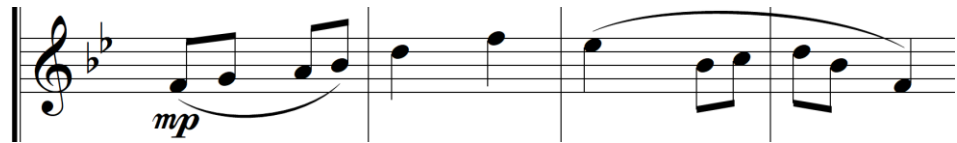


Figure 27: Excerpt of the counter melody performed by the euphonium and tenor sax to support the main melody from measures 5-12.



Figure 28: Excerpt of the countermelody performed by the 1<sup>st</sup> clarinet and flute from measures 5-12.

The note salience of individual instruments in an interlocking movement has balanced the sound effect, creating a massive flow of continuous articulation in a rigid manner that emphasizes militarism in the piece. This continuous articulation by the flute, coupled with its appearance and departure are so distinct to the extent that the listener's memory is engaged whenever it is performed. To a large extent, the listener can easily identify this piece as part of the short motifs or rhythmic gestures that reflect consistently throughout the piece.

The second strain, which starts from measures 12–30, saw the introduction of another phrase that is supposed to be part of the main melody of the piece. However, this phrase has been transferred to the lower-sounding instruments such as the trombone, euphonium, tuba, and so on, as shown in Figure 29, and has contributed to the thicker and heavier sound of the piece, making it more aggressive, depicting the struggle of these fishermen in pulling and pushing their canoes. Additionally, the melodic and rhythmic appearance and departure of this motif provides a perfect clue to the listener due to its loudness and sequential flow within the second strain of the piece.



Figure 29: Excerpt of the countermelody performed by the lower brass instruments from measures 15-24 that has the capacity to engage listeners based on melody, rhythm, and sequence.

Measures 31–47 are considered the return of the first strain called the ‘break strain,’ but with varied repetitions and decorations. A careful study of measures 31–39 indicates that the main melody has been transferred to the trombone and the tenor sax, conjugated with a countermelody by the euphonium, oboe, and clarinet in E-flat. At this point, the 1<sup>st</sup> trumpet being paramount in the projection of the main melody including other instruments, was relinquished with ostinato rhythms to perform while allowing the flow of the main melody which can be heard frequently. The piece continues to be heavy in sound with variant rhythmical density under multi-rhythmic activities, indicating the preparedness of all components in the drama. As previously discussed, the melodies used in this piece are conjunct, conform to, and serve as a trait of the compositional styles used by the fishermen. The illustration in Figure 30 is an abstract of the numerous ostinato patterns performed by the 1<sup>st</sup> trumpet and other instruments against the varied countermelodies. Their appearance and departure as a rhythm has occurred to allow a blend of what is expected and what is heard.



Figure 30: Ostinato pattern given to the 1<sup>st</sup> trumpet and other melodic instruments from measures 32-39 to support the flow of the lower brass instruments.

**Rhythm:** The entirety of the rhythms employed in the piece are based on motivation and creativity considering textural and contour rhythmical concepts. In a broader context, the rhythmical syntax as a creative product followed an illuminated pathway of craftsmanship in a quick march style. It is also evident at the Ghana Police Band's library that majority of the quick marches are positioned on strong and regular beats or pulses to assist troops in marching briskly. A careful study of the piece indicates that there are multiple rhythmic patterns called 'polyrhythm' (Gareth, 2018; Galvao, 2014). This constitutes the main melody, the second melody, the countermelodies, and other ostinato rhythms that are embedded in subphrases, fractional pulses, and at times, large groupings within the context of phrase hierarchies. The introduction part of the piece has three contrastive rhythmical patterns that start on the strong beat of the time signature with a large amount of stress intermission during the transition to the main body of the piece. These rhythms reprise in the subsequent and further development of the main body of the piece. The arrival and departure of these rhythms have the capacity to activate the memory of the listener to remember the exact movement or change in rhythmic idea. Figure 31, for example, shows the proper outline of the three rhythms based on the time signature.

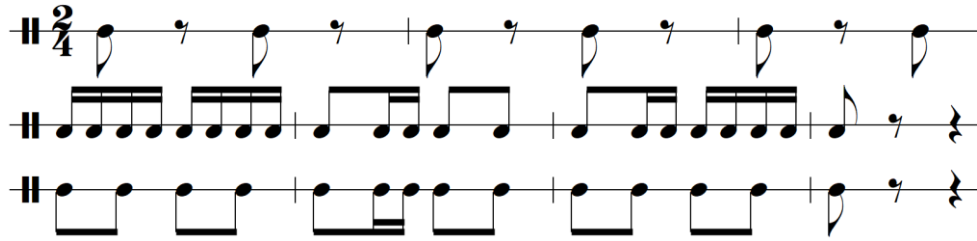


Figure 31: The three rhythms used in the introduction section of the piece.

Measures 5–12, which constitute the first strain, have the principal rhythm and other accentual hierarchies of rhythms with average durational changes. In this section, the tuba, bassoon, baritone sax, and bass clarinet perform on the strong beat, while other instruments such as the horn and mellophone perform on the weak beat of the piece in a manner that suggests a syncopated movement, as shown in Figure 32. This technique is a compositional style that was employed to beautify the piece and to provide a pulse for troops to march on as has been demonstrated in most of the marches performed by these bands.

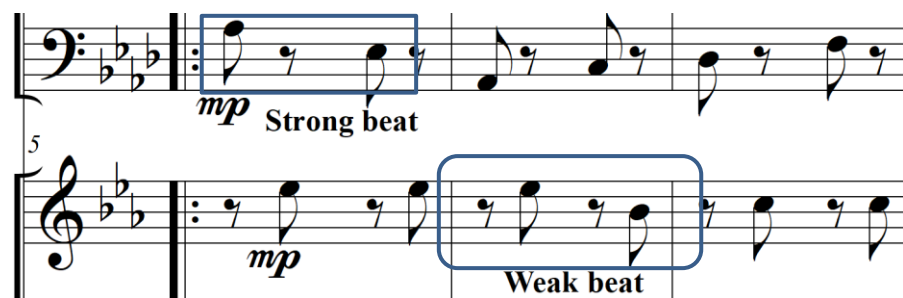


Figure 32: The strong and weak beats in the piece

The weak beat style is sometimes referred to as the ‘oompa, oompa’ rhythmical effect as rooted from Rag music (Collins, 2012). The percussion, on the other hand, also presented rhythms that contrasted within a structural ornamentation at specific measures. Measures 5–12, for instance, saw the cymbals, bass, and snare drums introduce a rhythm that is exclusively diametrical from the rest of the patterns. These rhythms equally contributed to

the standard effectuation of composing a quick march for any military band to perform, as shown in Figure 32.



Figure 32: Excerpt rhythm by the cymbals, bass, and snare drums from measures 5-12.

Measures 13–30 have eight antithetical rhythmic patterns functioning collectively for the physical and cognitive operation of the piece called polyrhythmic. The expansion of these rhythms can be described as the repetition of rhythmic ideas, most especially for instruments such as tuba, horn, mellophone, bassoon, and so on. It is worth noting that the enabling conditions of these rhythms were driven by four components, namely, motivation, subconscious imagery, environment, and personality concepts, as described in Wester's (1990) model. The personality concept, for instance, was observed as my interest in rhythmical patterns by the fisherfolk arose and was directly linked to motivation. Due to the nature of the piece, longer durational note values for the main and functional rhythms are scarce, creating directional and stabilized motions under rhythmic density. Nonetheless, there is a return of notes of longer duration, which can be found in measures 19 and 42 for all instruments. The longer note durations, as shown in Figure 33 provide a resting point for all instruments. Rhythmic departure to a less movement has violated listeners' expectations of a continuous rhythmical activity.



Figure 33: The longest durational note value in the piece that supports most of the rhythmical activities.

**Sound:** The sound of the entire piece is rigid and generally consonant. This is due to the combination of the various rhythmic patterns and the exploitation of harmonic, melodic, and rhythmic idioms. *Dekawɔwɔ* is heavy and more rigid due to the multiplication of instruments, representing the togetherness and hard work of these fishermen. This layering technique, which involves tuba, bassoon, baritone sax, and bass clarinet, is more frequent, allowing cantus firmus concepts, and can equally be described as “Albertic or walking bass” (Patitucci 2021). Figure 34 indicates the movement of a walking bass that emphasizes the strong beats of the march.



Figure 34: The walking bass pattern that is more frequent in the piece with a positive effect on the heaviness of the sound.

The amount of sound in each of the sections as well as the measures vary. This variation is the result of the engagement of some basic dynamics. The beginning of the introduction, for instance, has *forte* (*f*) which satisfied listeners’ expectations of the loudness of quick marches’ introduction. This makes the sound much heavier and more aggressive as a representation of the wave from the ocean. Measures 5–19 comes with a *mezzo-piano* (*mp*) terraced with a relaxed sound. Even though there is *mp*, the sound’s aggressiveness is obvious due to its polyphonic (polyrhythmic) nature. Measure 20 comes with *sforzando* (*sfz*), while its presence intensifies the aggressiveness and heaviness of the piece, which is also enforced by the types and frequency of notes. The descending movement of all parts in unison from measures 21–24, does play a significant role in the sound establishment, representing the gradual dying away

of the ocean wave. This very sound can be remembered actively by the listener when the piece is played multiple times. Even though the piece does not rely on articulations, the presence of shorter note durations, as indicated in Figure 35, has created a sense of detachedness in sound, particularly in the tessitura of the various musical instruments.



Figure 35: Shorter note durations within the piece.

The sound from measures 5-47 is different from that of measure 48 to the end of the piece. This is due to the change of key and the presence of dynamics, indicating the various layers of the ocean. Measures 48-55, for instance, have *piano* (*p*), contributing to the serenity of the sound in these measures while allowing measures 56-63, to have a semi-aggressive sound because of the dynamics. *Piano* (*p*) has been repeated in measures 64-71 with calmness. Afterwards, the aggressiveness of the piece towards the end starts building up gradually due to the rhythmic activities. The last measure, for instance, has graduated to *fortissimo* (*ff*), indicating the end of a major activity which also prepares the minds of the various characters and the audience of the commencement of the drama.

**Harmony:** The harmony of this piece is generally functional and consonant, with variant stabilized and unified progressions in the key of A-flat major from measures 1–47. Measure 1 has the chord V09/ii in its first inversion, creating a bright sound under harmonic tensivity. The various chord structures or schemes are built on the lower instruments most especially the tuba from measures 1–47, providing an elementary route for chord and harmonic identification in accordance with the syntax of functional tonality practices of the baroque era

until present. Figure 36 shows the common chords that run through the entire piece and can easily be remembered by listeners.



Figure 36: The main chord scheme of the piece from measures 1-47 that can activate or engage the memory of listeners.

Even though there is a chord syntax, there are specific chords and tonal passages that were engaged to stress the tonal imagery of the piece. Measure 43, for instance, has a stretched chord that provides a better feeling of aggressiveness coupled with dynamical graduations and a harmonic plan. However, there seems to be a deceptive resolution or progression of the said chord by steps that can equally be referred to as an irregular resolution or harmonic destabilization that was employed to violate the expectation of listeners harmonically. The inference of a deceptive resolution, however, is supplementary to that of the veritable resolution, thereby clouding the cognizance of a violated expectation and creating less muddiness in the piece (Burden, 2013).

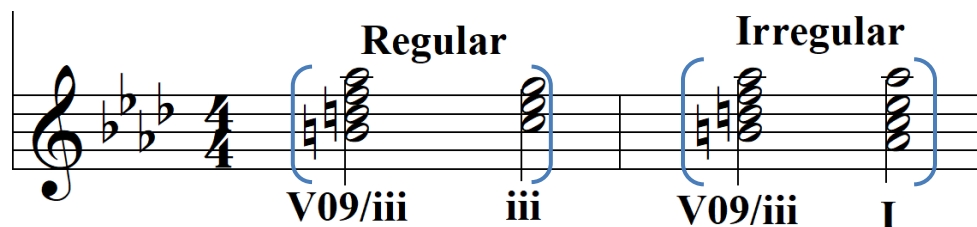


Figure 37: Regular and irregular resolution of the said chord in measure 43

The irregular resolution of measure 44 is indicated in Figure 37, including the regular resolution. Measure 48 to the end of the piece comes with an ambiguity of key change owing to the exploitation of harmonic idioms in a tonal structure. This exploitation of harmonic idioms is because of the novelty

facet of the study that allows the concept of creativity under a guided principle to destabilize the harmonic plan regarding key fragments to prevent predictions and to violate any possible harmonic expectations. Adzroe (2019) states that when a march is composed in a particular key, its transition to the trio section must move to the subdominant degree of the home key. However, in this very piece, instead of the key changing to D-flat major as the subdominant and a close relation to A-flat major, it changed to F major as its submediant and a distance key away from the home key, hence its ambiguity in dimensional character. Though the key direction of the trio has changed, the effect of the chord scheme and its resolution look alike. Nonetheless, measures 58–59 comes with V7/VI, resolving to VI with a raised third. If there is anything to remember regarding harmony, then the availability of V7/VI is good enough and serves as a point of focus and expectation for the hierarchy of stress and the harmonic plan of the piece, as indicated in Figure 38.

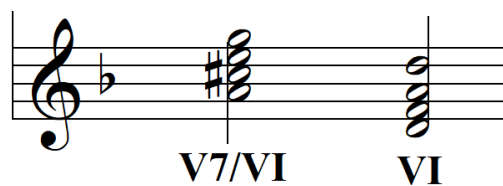


Figure 38: A V7/VI chord in measures 58-59

### The trio section of the piece

**Melody:** Measures 48–73 forms the “trio” section of the piece. It constitutes a new melody and countermelodies with the repetition of melodic ideas. This new melody, which is also a tune from the fishermen is entirely different from the first tune that can be found in the first and second strains, as shown in Figure 39. It is worth to note that the rhythmical flow of the motif in Figure 39 has the

propensity to engage the musical memory of the listener due to its consistent movement across the entire trio section coupled with its arrival and departure.



Figure 39: Fishermen's melody in the trio section 'C' that can easily be remember by the listener due to its continuous arrival and departure.

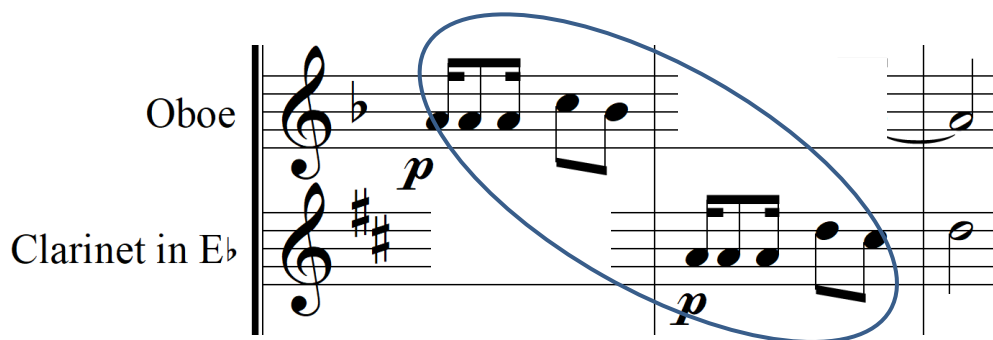
Over a period of 20 years of performing with the Ghana Police Band and having access to most of the Western marches, I have identified that the transition sections of the quick marches, which are also known in the military band as a "trio" fragment are devoid of exuberant decorative passages, allowing the sleek movement of the motif or the main strains that can easily activate and engage the memory of listeners. Notwithstanding, I have included some changes in the melody to embellish the entire trio. These changes in the form of expansion as shown in Figure 40, were employed as the result of the short nature of the fisherfolk melodies. The motif has smaller melodic intervals that contributes to the overall engagement of the musical memory of listeners.

Scholarly, the use of these folk melodies to create an entire work such as 'Dekawɔwɔ' and other similar compositions is in line with Olatunji's (2017) indigenization concept in the various military bands in Nigeria.



Figure 40: Excerpt of the melodic expansion by the 1<sup>st</sup> trumpet from measures 58-64.

Measures 68–73 of the piece saw the return of the melody from the fishermen, where melodic imitation is distinguishably identified. This imitated melody functions as a primary thematic or motif in a stable and articulated mode, allowing the drift of the piece. The imitation, which is the presentation of the melody ideas in a step-up manner and diatonically oriented is played by the 1<sup>st</sup> trumpet, oboe, and soprano sax, while the rest of the traditional strain instruments such as the 1<sup>st</sup> clarinet, flute, and clarinet in E-flat continue with the decorations. The model of imitation is illustrated in Figure 41 with a circle around the affected notes.



The image shows a musical score for two instruments: Oboe and Clarinet in E $\flat$ . Both staves are in treble clef. The Oboe staff has a key signature of one flat (B $\flat$ ), and the Clarinet in E $\flat$  staff has a key signature of two sharps (F $\sharp$  and C $\sharp$ ). A blue circle highlights a melodic phrase in the Oboe staff, which is then imitated in the Clarinet in E $\flat$  staff. Both phrases are marked with a piano (*p*) dynamic. The Oboe phrase consists of a quarter note followed by two eighth notes, and the Clarinet phrase consists of a quarter note followed by two eighth notes, mirroring the rhythm and melodic contour of the Oboe phrase.

Figure 41: Imitation of melodic ideas between some instruments in the form of call and response.

There is a countermelody within the trio section that is performed by the euphonium and the tenor sax respectively. This countermelody has contributed to the smooth nature of the piece, taking into consideration their longer note durational values, including the frequency of occurrence of individual notes in varied motions such as wave-form, sawtooth, undulating, and so on.

**Rhythm:** The ‘C’ section saw the introduction of polyrhythm activities. These rhythms have contributed to the development of the piece in a manner that suggests a feeling of heaviness even in the ambit of softer dynamics. Aside from the presence of the main rhythm, I also introduced specific rhythms that are

highly related to a quick march. Even though these patterns did not appear frequently, their inclusion brought a feeling of orderliness to the piece while providing the listener a path to follow and identify as far as the engagement of musical memory is concerned. Figure 48 shows the frequently occurring pattern that is quite common in most military quick march compositions. Additionally, Figure 42 provides the rhythmical pattern of the melody in the trio section. This pattern (Figure 42) is most likely to be seen in fisherfolk tunes with variegated decorations.

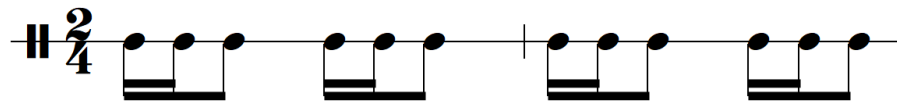


Figure 42: A martial rhythmical pattern for a quick march that appears frequently.

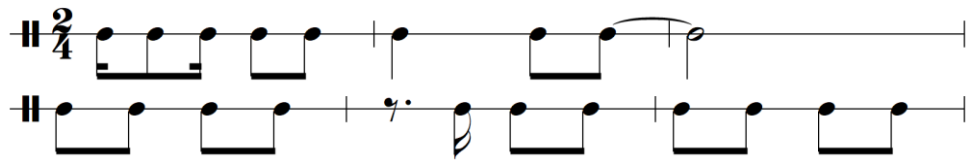


Figure 43: An excerpt of the main rhythm of the trio section that engages the listener's memory to actively remember the piece.



**Lyrical content and its translation**

| <u>Fante</u>                      |       | <u>English</u>                          |
|-----------------------------------|-------|---|
| <i>Edwuma pa yε</i>               | ..... | <i>There is joy in great work</i>       |
| <i>Wɔn bra yεn nyε edwuma</i>     | ..... | <i>Come and let's all work together</i> |
| <i>Edwuma pa yε</i>               | ..... | <i>There is greatness in hard work</i>  |
| <i>Mpontu 'dwuma na yεn nyε</i>   | ..... | <i>The work is towards development</i>  |
| <i>Nkɔdo 'dwuma na yereye</i>     | ..... | <i>The work is towards development</i>  |
| <i>Edwuma no dze enyigye beba</i> | ..... | <i>The work is towards happiness</i>    |
| <i>Nkɔdo beba</i>                 | ..... | <i>For the emergence of development</i> |
| <i>Wɔnma yennyε 'dwuma dzen</i>   | ..... | <i>Come and let's all work together</i> |

**Small-Dimension Shape**

**Sound:** *Edwuma pa yε* has an introduction of nine measures with varied degrees of decorative passages and passing notes to prepare the singers. The sound in the introductory section comes with call-and-response components while allowing for a trace of the melody within the brass fraternity. The call was raised by Sackitey and responded to by Fafali, Eli, and Ansah. Artistically, the combination of the rhythms has produced a polyphonic sound coupled with the trill at the top of the oboe and the 1<sup>st</sup> clarinet in B-flat. Moving forward, the sound of the timpani, snare, and bass drums at the outset of the piece and their consistent strikes with the thunderous dynamics have produced a heavy storm sound that indicates the arrival of creative instrumentation and sounds like the waves of the ocean. Figure 45, on the other hand, shows the trills performed by the flute and 1<sup>st</sup> clarinet to support the flow of sound and to represent the sound of birds at the beach. The arrival and departure of these trills gives the sound an indelible mark that can be remembered by listeners.

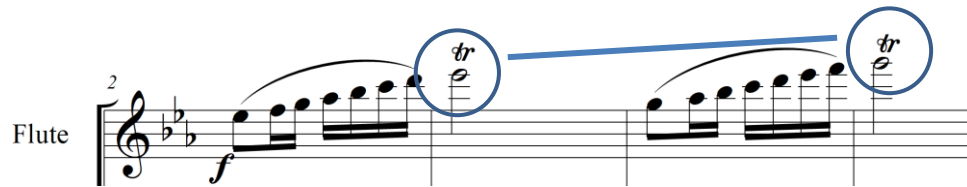


Figure 45. Trills performed by the flute and 1<sup>st</sup> clarinet in measures 3-8, and 44-47.

A happy sound moment unfolds from measure 10 to the end of the piece within the confines of explicit and implicit accompaniments. This is because of the inclusion of the vocals, thus the 1<sup>st</sup> and 2<sup>nd</sup> tenors and the 1<sup>st</sup> and 2<sup>nd</sup> basses during the incubation period. Even though some of the melodic instruments, such as oboe and clarinet in E-flat have constantly performed the melody with Sackitey, their contrast of sound component and projection are mellow, indicating the sober nature of the fishing net sawing. The sound from measure 22 and onwards is clear and bright due to the combination and the degree of contrast of the instruments and voices. Furthermore, the numerous activities of the instruments have been reduced, allowing Sackitey, Eli, Fafali, and Ansah to be heard with contrastive and impulsive tendencies. Measures 30-33 have a crescendo towards the establishment of a forte (*f*), hence providing a relaxed sound that refreshes the mind.

**Melody:** Even though the melody of the piece is based on a creative thinking model, its rhythmical attributes are derived from the fishermen. The first section has a fall and rise movement with smaller intervals from measures 10-12. A careful study of the fisherfolk tunes that engineered this bandstratation reveals that the melodies are mostly conjunct and short in character. During the net mending process, the fishermen were extra cautious to avert any form of damage to the net hence, their singing was not vigorous. In this regard, the entire melody of *Edwuma pa ye* is conjunct for the vocals including the military band

instruments. In the creative process, I considered how the words of the natives are spoken and for that matter, an imaginative melody that looks and sounds like that of the fisherfolk was employed as indicated in Figure 46.

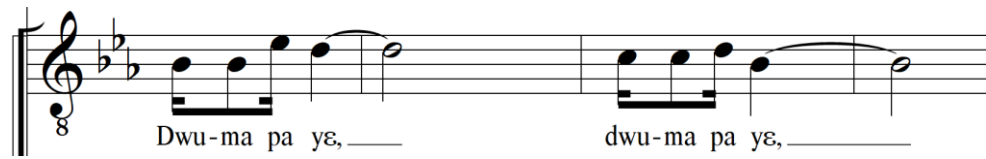


Figure 46: The first vocal melody of *Edwuma pa ye* based on the spoken language of the fishermen.



Figure 47: The second vocal melody of the piece that can be memorized by the listener.

Figure 47 shows the imitation of the melodic patterns by the vocals in addition to the lyrics. The melody sang by the 1<sup>st</sup> bass with support from the 2<sup>nd</sup> bass at measures 22–24 sounds detached and solemn. This is because the accompanying instruments have shorter note values, creating an obvious articulated sound and emphasizing the sober characteristic of fishing net sawing. The established melody in measures 22–24 by the 1<sup>st</sup> and 2<sup>nd</sup> basses is a duet sang by Sackitey and Eli, telling people about the nature of their task and its importance to their community development. Melodically, listeners' musical memory is engaged through the smooth intervals between the various notes coupled with the lyrics and the dynamics.

**Rhythm:** The introduction segment of the piece has notes of mixed durations that supports the 1<sup>st</sup> trumpet in B-flat and the clarinet in E-flat where the exact melody line can be found rhythmically. Even though polyrhythmic movement

has pervaded measures 2–9, there are maintained textural and harmonic rhythms that are constant and serves as the leading pattern for easy identification, as indicated in Figure 48. After a careful study of the net sawing process, I realized that these fishermen normally sing during the sawing of their nets. The rhythm during the singing process is way different from the rhythmical activities during the sawing process. This means that fishermen usually generate multiple rhythms, knowingly and unknowingly. In this regard, the inclusion of these numerous rhythms is to emphasize the multi-purpose aspect of the net mending process of these fishermen towards their expedition.

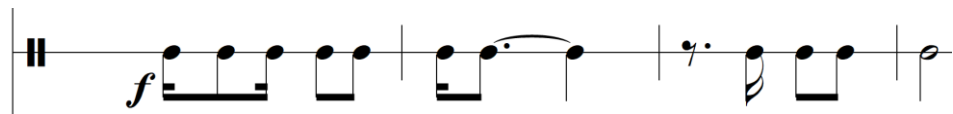


Figure 48: Maintained rhythm that is constant and easy to identify.

Though the rhythms are vigorous, specific instruments, such as the horn in F, plays sustained notes of longer durational values to link up other shorter note values. This bandstrational technique is positioned to provide a smooth sound that can hold the background of all the other instruments most especially the woodwinds, and most particularly to connect all rhythms to reflect on how fishermen saw their nets in a relaxed manner. Figure 49 shows the cluster of sustained notes performed by a section of instruments to unearth the sober nature of the net sawing process.

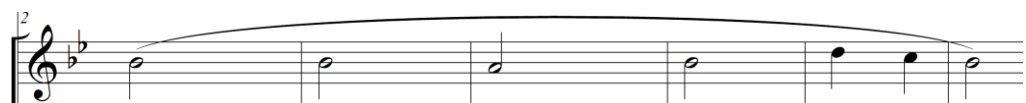


Figure 49: Sustained notes played by the horn and other instruments to hold the background of the introduction from measures 2-9.

Measures 14–21 witnesses a reduction in multiple instruments. This provides a clear pathway for the vocals to project their lyrical content that has the tendency to disseminate content regarding illegal activities. Another interesting rhythm has been identified in the vocals from measures 14–21, which is slightly different from the frequently occurring one that is established in the introduction section. This rhythmic difference is considered a mirroring of patterns, as shown in Figure 50. Nonetheless, the preceding measure before the mirroring measure is termed an imitation of the idea in tonal imagery (Webster, 1990).

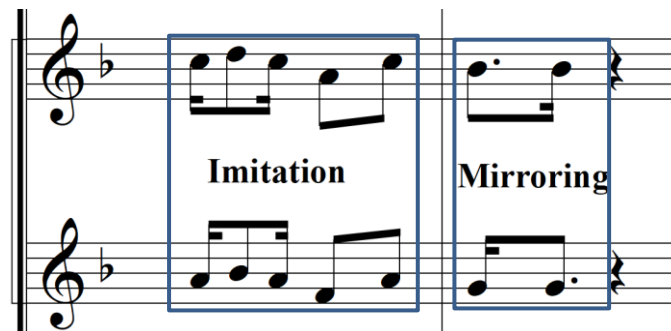


Figure 50: Imitation and mirroring of significant rhythmical patterns.

Analytically, I artistically and purposefully created these rhythmic repetitions to stress the lyrical message that the vocals have been assigned and to meet the listeners' expectations of knowing the messages that the voices want to carry out. *Wɔm bra yɛn nyɛ 'dwuma dzen* which means 'come and let us work hard,' is a patriotic and clarion call on citizens (fishermen and women) to work for the development of their community (Nanaba Krom). The descriptions in Figure 51 indicates the repetitive patterns that stress the call for citizens to work tirelessly for the development of their various communities.

38

wom ma yen nye 'dwi - ma dzen. wom ma yen nye 'dwi - ma dzen.

wom ma yen nye 'dwi - ma dzen. wom ma yen nye 'dwi - ma dzen.

wom ma yen nye 'dwi - ma dzen. wom ma yen nye 'dwi - ma dzen.

wom ma yen nye 'dwi - ma dzen. wom ma yen nye 'dwi - ma dzen.

Figure 51: A repetitive pattern that stresses the lyrical message from the fishermen.

**Harmony:** Harmony, by extension, is major with perfect cadences at the end of phrases based on functional harmonic structure. Measures 2–3 are founded on V09/V as an irregular resolution chord scheme with its arrival and departure employed to violate listeners' expectations of the known resolutions, followed by chord V7-I in measures 4–5. Measures 6-7 comes with chord I in its first inversion to chord IV, and measures 8–9 have VO9/ii to V-I, to contextualize the extended dominant function of the piece. The presence of these chords, including the choice of rhythm makes the piece lively, illuminated, and stabilized under a structured harmonic plan and idioms to meet the listeners' expectations. Figure 52, on the other hand, shows the commonly used chords and their resolutions and cadences.

V09/ii ii V7 I Ib IV V I

Figure 52: The chord scheme for the introduction of the piece.

The choice of the scheme is to present a simple but interesting introduction to the piece for the vocals to have a clear stimulant of cues regarding when and how to lead off (arrive) and depart, creative a trail for the listeners' memory to be engaged musically. Even though the chord scheme is simple with modulatory routes, there are many passing notes blending the gap between the resolutions. Measures 3, 5, 7, and 9 comes in a strict harmonic structure with a consonance degree of tonality, making it much easier for the listener to remember. Despite the involvement of the accompanying instruments, the vocals produced a harmonic stabilization. A pick-up from measures 20-21 is a perfect cadence that provides a resting point for the vocals and the instruments with a bright sound that meets the expectations of the listener as indicated in Figure 53.

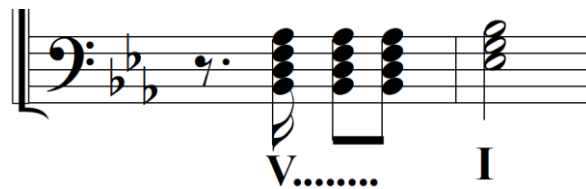


Figure 53: A cadence at the end of a phrase from measures 20-21.

### PIECE 3. NYAME SUNSUM BRA

#### SCENE ONE

SATB

#### Introduction

*Nyame Sunsum Bra* is a fisherfolk tune. Its meaning relates to prayer, thus making it the preferred tune for the invocation of the Holy Spirit at the beach. During the performance of the piece, every fisherman, fishmonger, and children sang along with the band accompaniment. The piece is in simple duple time and in the key signatures of C major, D-flat major, and E-flat major, with

a total length of 88 measures. It is bandstrated for soprano, alto, tenor, bass, and the military band. Due to the nature of the drama, the chief fisherman, Mr. Kakabu raised the tune and was supported by the rest of the fishermen in a prayerful mood. The tempo of the piece is generally moderate and allows for the maximum expression of God's protection before, during, and after the fishing expedition. Several melodic, harmonic, and rhythmic ideas have been expanded to create a bandstration that is different from the original fisherfolk tune.

### Lyrical content and its translation

#### Fante

*Sunsum, bra,*

*Oh Nyame sunsum, bra,*

*Oh Nyame sunsum, Egya sunsum,*

*Oh, Nyame sunsum, bra*

#### English

..... *Spirit, come.*

..... *Oh Spirit of God, come*

..... *Oh Spirit of God, come*

..... *Oh, Spirit of God, come*

### Small-dimension shape

**Harmony:** As stated in the introduction to *Nyame Sunsum Bra*, there are three major key changes, ranging from C major, D-flat major, and E-flat major. The three keys are remotely distant from each other in a revolution of providing a harmonic structure that acknowledges the transition of related and unrelated key tonal development. Due to the involvement of the vocals, the harmony in general is consonance with perfect cadence at the end of each phrase allowing the listener to focus on the flow of the lyrics as well as the drama. Figure 54 shows the chord scheme on which the entire composition was built.



Figure 54: Notable chord scheme of *Nyame Sunsum Bra*.

Measures 39–45 are unified with a unison of notes that have curtailed the harmony to allow for a massive arrival of tonal modulation. Nonetheless, I adopted alterative and chromatic modulation in measures 47–51 as an alternative to establish a complete and stabled change of key as shown in Figure 55. This has created a dissonance harmony with a transitional harmonic plan leading to key D-flat major in measures 52–54 that engages the musical memory of the listeners. The engagement can be felt through the heavy presence of the chromatic notes for all instruments in a descending order through their arrivals and departures. Whenever the piece is performed, the listener is able to remember this chromatic modulation movement in an aggressive manner.



Figure 55: Excerpt of the chromatic modulation from measures 47-51 that has the capacity to engage the musical memory of the listener(s).

The harmonic scheme from measures 7–38 has been imitated from measures 55–68 in E-flat major and is referred to as a harmonic permutation. Measures 69–70 comes with a chromatic modulation before the establishment of the actual key of E-flat major in measures 71–72 by all the woodwind instruments except the soprano sax. Measure 73 to the end of the piece has the same harmonic progression as described in Figure 54. This has allowed for the consistent hearing of the same harmonic tension and plan, despite some early interferences from specific harmonic ambiguities based on the arrival of chords and their departures. The detailed circumstantial harmonic ambiguity of the change effect has been enforced by the various non-harmonic tones of the flute

and other woodwind instruments, creating a partial dissonance sound as indicated in Figure 56.

Figure 56: Some passing notes by the woodwind instruments.

**Rhythm:** Analytically, the rhythm in this piece can be described as polyrhythmic even though the voices and other instruments maintained the original rhythm of the tune from the fisherfolk. However, two rhythms have dominated the entire piece and have contributed significantly to the expansion process of the piece. The first rhythm, which starts from measure 7, as shown in Figure 57 runs through the entire music to the end. The second rhythm, Figure 58, a syncopated progression can be seen from measures 39–52, where the modulation takes place. Even though the piece was meant for prayer, the rhythms employed energetically compelled the fishermen to sing delightfully. Mr. Kakabu, on the other hand, actively and turbulently raised the tune with the rhythm in Figure 57. The rest of the fishermen also responded with the same rhythmic pattern in a joyful manner.

Figure 57: Excerpt of the first dominated rhythm in the piece that was used to generate the melody.

Figure 58: Excerpt of the second-dominated rhythm in the piece.

The inclusion of the first rhythm of the piece, as shown in Figure 57, is to assist the listener in identifying the pattern that has aided his or her ability to remember the piece and to make available an acceptable pattern from the fishermen. Regardless of the polyrhythm nature of the piece, it is quite and very possible to identify traits of rhythms that contributes to the development of the piece through variant rhythmical densities of textural and contour pulses, first in the call sections and then in the response sections.

As mentioned previously, the rhythmic pattern of the piece was taken directly from the fisherfolk. This allows for the proper analysis of what constitutes a fisherfolk tune in terms of rhythm and other elements per the standard of LaRue's analytical framework. The vocal parts that are essential in this analytical study, have exposed the quality of some of the fisherfolk tunes. Rhythmical phrases as per the word contour have been smooth and generally undulating, creating more rooms for embellishments. The rhythms were accompanied by consistent bell patterns from the very beginning of the piece to the end, making it a danceable tune. Moreover, the consistency of the bell pattern as shown in Figure 59 provides the other instruments including the vocals with a pulse to perform within the time zone of the piece addictively.

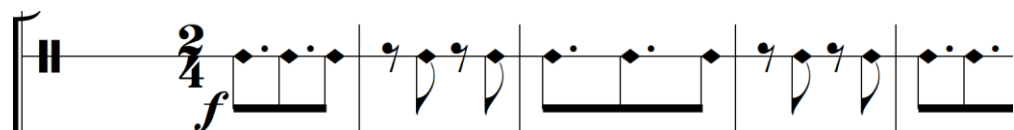


Figure 59: The consistent bell pattern in the piece that guides the assistance and pulse indications of other instruments.

**Melody:** Motivic development is one of the essential elements in this composition. For that matter, the main melody, including other countermelodies, have been developed based on textural rhythm, harmonic

rhythm, and contour rhythm. Measures 7–38, which contain the main motif idea have been decorated and developed within the woodwind fraternity, thus making it look more like a guided melodic influence. Figure 60 shows an excerpt of the call from Mr. Kakabu, indicating the main and undiluted melody from the fishermen captured through the secondary data process. During the rendition of this piece at the beach, the atmosphere was covered by the Holy Spirit. This gives the fishermen the utmost confidence that their expedition would be successful for the betterment of their community. The melody and the lyrics as captured in Figure 60 has a unique flow that can trigger the musical memory engagement of the listener to remember the piece easily due to its flow and the maintenance of a solid text-tone reflection.

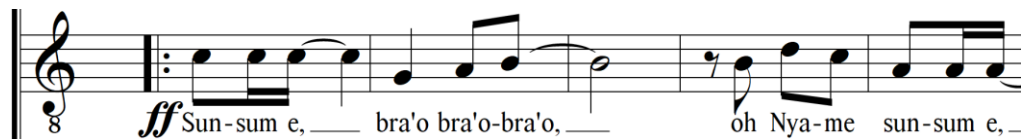


Figure 60: The main melody of the piece that is performed by the fishermen and can easily be remembered by the listener.

While the above melody is maintained as the true reflection of the raw data from the fisherfolk, other instruments have provided a supportive role through countermelodies and augmentation of pleasant-sounding ideas to complement the entire work effectively. The inclusion of these countermelodies and the main melody, including other melodic components by the instruments can be described as a polyphonic texture. Contrary to this, the movement of the main melody and its harmonic plan can also be described as having a homophonic texture. In other words, polyphonic and homophonic textures have been brought and manipulated together to produce a piece that is full of continuous articulation, as shown in Figure 61.

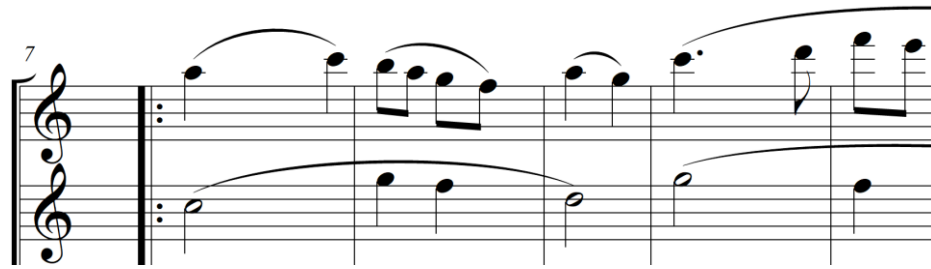


Figure 61: Excerpt of the countermelodies by flute and oboe to support the main motif from measure 7 onward.

The second section of the piece that starts from measures 55-69 comes with another set of countermelodies, some of which are notes of shorter and longer durational values. Even though there seems to be so much development regarding countermelodies, the main melody idea is still intact and stable. The alto sax, for instance, was given an interesting melody that can be remembered by the listener as a form of musical memory engagement whenever it is performed. This melody, as shown in Figure 62 was employed dramatically to emphasize the role of other good singers who usually contribute to the development of these fisherfolk tunes with their own embellishments.



Figure 62: A part of the countermelody played by the alto sax from measures 55-69 that can be remembered by the listener.

The melodic drawbacks come to an end at measure 73 until the end of the piece due to the inactivity of the countermelody syndrome. At this point, the clarity of harmony, sound, melody, and rhythm can be heard effectively, indicating the submission of these fishermen to God for His maximum protection during the fishing expedition. Even though minor decorative passages have been involved getting to the latter part of the piece, they do not

play any significant role in the melody, violating melodic expectations. Nevertheless, it can be zoomed from a point of sober reflection of an extreme submission to God for His mercy.

**Sound:** The sound perspective of this piece is largely consonant despite the key changes. This consonance sound is driven by the choice of harmony, melody, and rhythm. Aside from the concert key of C major, the rest of the keys, from D-flat major to E-flat major have increased the sound hierarchy of tones, emphasizing on the prayer mood or nature of the fishermen before the fishing expedition.

Moving forward, it was identified that the degree of contrast between the various military band instruments and the voices produced a unique tone color. Even though the introduction part of the piece has *mezzo-forte (mf)*, the sound is still heavy due to the combination of the various instruments. The sound at measures 7–22 is bright and relaxing, inviting the Holy Spirit to take charge of the entire expedition. This is due to the use of dynamics (*mp*), and the limited opportunity given to the woodwinds to accompany Mr. Kakabu who was the lead vocalist. The exclusion of the brass from this section was intentional to allow Mr. Kakabu's voice to be heard against the woodwinds in an exciting modality. At this point, there is a total silence from the brass section which can be indicated as a reflection of God's great works in the lives of these fishermen and women. The brass comes in at measures 23–38, including the voices but without the woodwinds, also indicating their happiness, knowing very well that God has accepted their prayers. However, within the given measures, the flute plays a crotchet note with *acciaccatura*, as shown in Figure 63, to embellish the brass. The sound of the flute at this point becomes distinct

and well-articulated among the brass instruments, contributing to or serving as a typical fisherman who is noted for creating backup tones in their fisherfolk tunes. Even though this may sound funny, its arrival and departure in movement at notable measures has the capacity to engage the memory of the listener for easy remembrance.

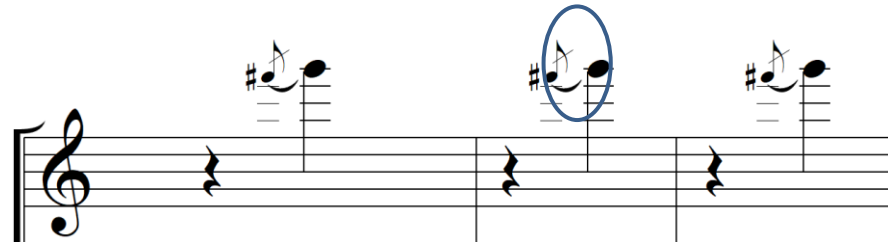


Figure 63: Acciaccaturas performed by the flute against the brass instruments and the voices in measures 23-38 that can easily engage the memory of the listener.

The sound in measures 23–38 is heavy due to the activeness of all the voices, most especially the lower brass instruments. The sound sequence of measures 7–22 has repeated itself in measures 55–68, but with slight changes. There is heaviness and aggressiveness in the sound from measure 73 to the end due to the combination of the brass and the voices in addition to other intermittent sound support from the woodwinds creating listeners' musical memory engagement.

## PIECE 4. HAPPY DAY

### SCENE TWO

SATB

#### Introduction

*Happy day* was performed by the fishermen and women including children at the beach while they were awaiting the arrival of the expedition team. The composition brings together creative elements from the composer and that of the fisherfolk tunes such as call and response, pentatonic, and so on. In total,

the piece has 59 measures with two equal sections and a tempo mark of 'Allegro' in simple duple time signatures at both sections. Even though they are all within the same time, their tempos and rhythmic approaches are not the same. The piece commenced in F minor and changed to F major with a different rhythmic permutation. The movement from F minor to F major in terms of arrival and departure creates a remarkable trait that can activate the musical engagement of the memory of the listener. There are calls and responses with utmost and active participation of instruments in all sections. It has two cadences namely; perfect and plagal that contributes to the identification of the overall components of a fishing tune. The plagal cadence, for instance, represents or depicts the cadence of some of the fisherfolk tunes that I have listened to over the years. The lyrical content of the piece is in two languages, namely; English and Ewe for SATB.

Analytically, the various 'elements of music' contributes to the development of the entire piece, taking into consideration the movement of the drama. Initially, Mr. Kakabu's call for the *Happy Day* to be sang at the beach brought together fishermen, women, and children who for many reasons have made movements on the rhythmical patterns. The detachment of the rhythms from measures 1-28, for instance, sparked a joyful mood among the fishermen and raising their believe and trust for a successful expedition. The piece is connected to the drama and the fishing group in varied ways, thus; energizing them to work hard for the development of their community, and fulfilling their musical obligations as an important element within the fishing fraternity. In other instances, the piece has equally consummated a drama characteristic from sadness, happiness, suspends, and so on. These characteristics come together to

make a standard drama that provides audience the option to get along with the dramatic process to develop emotions. Moving forward, melody as an element, was viewed from fishermen's perspective where smaller intervals were carefully considered most especially in the second section of the piece, thus measure 31 to the end.

### Lyrical content and its translation

#### English version

*Happy day, oh happy day, oh happy day, let us rejoice, happy day, oh happy day, oh happy day, oh let us rejoice happy day, oh happy day.*

#### Ewe

*Dzidzo va afe, dzidzo va loo,*

*Ɖeviwo le dzidzo kpom,*

*Dzidzo va afe*

*Ɖeviwo le dzidzo kpom*

*Tsitsia wo le dzidzo kpom*

*Dzidzo kpokpo nyo loo*

#### English

..... *Great joy at last*

..... *Children are equally glad*

..... *Happiness at last*

..... *Children are equally glad*

..... *The elderly is happy*

..... *There is greatness in happiness*

### Small-dimension shape

**Harmony:** The harmony of this piece is largely linear and modal, including a few unified major progressions by specific instruments. The minor approach starts from measures 1–28 on a scale of F harmonic minor as indicated in Figure 64. This harmonic plan was assumed to depict the fixed feelings of the fishermen, women, and children at the beach, where it is believed that the emotional ambitions of a group of people at the same place cannot be the same. I personally believe that when minor and major movements, as well as modes, are brought together, it will depict emotions as far as the drama is concerned.



Figure 64: A scale of F harmonic minor on which the compositions was created.

The introduction of the minor scheme changed the entire mood of the piece, creating a feeling of sadness but with clarity of tension within the fishermen, women, and children as mentioned earlier. This sadness came because most of the fishermen had the feeling that something was going to happen to the expedition team. Nevertheless, the use of energetic rhythms, including the lyrical contour have all contributed to the lively nature of the piece that restored trust and happiness among the fishermen, women, and children at the beach. The chord scheme of the piece is shown in Figure 65, indicating the minor harmony that dominates the first section of the piece.

Figure 65: The minor chord scheme of the first section of the piece.

Even though the vocals presented their joy in unison from measures 13–28 as an indication of their semi-believe that the fishing expedition will be successful, other instruments have also contributed their quota by supporting the minor chord scheme as shown in Figure 66. Measures 31 to the end of the piece have a unique scalic point of interest that serves as a decorative passage. This section has a different rhythmic pattern and it is composed in F pentatonic scale to depict tension in the drama. One would have thought that the second section of the piece should have been in the relative major of F minor, that is A-

flat major, but to no avail. This harmonic ambiguity is a possible way to frustrate and violate the listener's expectations and to avoid predictions as a way of fulfilling my harmonic plans as far as this novelty study is concerned.

I I I I VI IV V7/V ..... V V7/IV IV I

Figure 66: The harmony that supports the voices in a major key signature.

The square around the chord in Figure 66 represents the cadence that appears at the end of the piece. This can be described as a plagal cadence and it is associated with most of the fisherfolk tunes.

Moving forward, the feel of pentatonic can be realized in the vocals due to the unison structure and progressions as shown in Figure 67. Nevertheless, the rest of the instruments are verified by harmony, based on F pentatonic, and delve much into major-related harmonies to create a distinct piece of music that seeks to depict mixed emotions at the beach. This implies that while the voices are performing in pentatonic, the instruments are also working harmonically in F major within the confines of bifocality.

Figure 67: The pentatonic scale on which the voices are built.

**Rhythm:** The entire music is built on energetic rhythmical patterns that are generated by the fishermen to enhance their anticipation for the return of the term from the fishing expedition. Most of these rhythms that have already been described in the previous analysis, are the driving force behind the entire study.

There is also a contrast in the rhythmic patterns that are generated from the textural rhythm, which goes with scene two of the drama where fishermen, women, and children sang the piece rhythmically while playing in circles at the beach. The note durational values of rhythms imitated and sang by the fishermen from measures 1–12 are shorter than those in measures 13–28, while measure 31 to the end of the piece have heterogeneous temporal properties of note values. Even though most of the rhythms materialized in the earlier analysis, there is one pattern that is believed to be absent in the previous rhythms. The second section of the piece is technically reliant on this rhythm for development to the end of the piece as indicated in Figure 68. Due to the dominance of this rhythmical pattern, the memory of the listener is musically engaged to remember the movement of the piece.

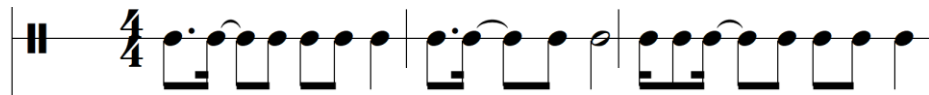


Figure 68: The rhythm that has developed in the second section of the piece. It can also be remembered by the listener due to its dominance.

**Melody:** The melody of the piece is built on the lyrical contour ‘happy day’ and is divided into three sections. The first, as shown in Figure 69 can be found in measures 3–12; the second, as shown in Figure 70, is from measures 13–28; and the third is from measure 31 to the end of the piece as indicated in Figure 71.

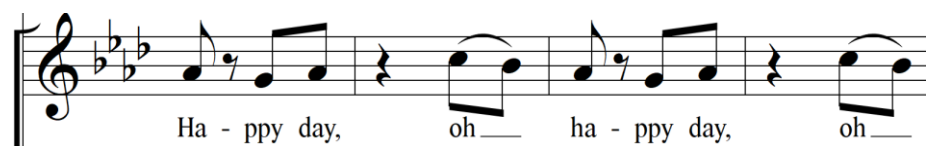


Figure 69: Excerpt of the first main melody of the piece

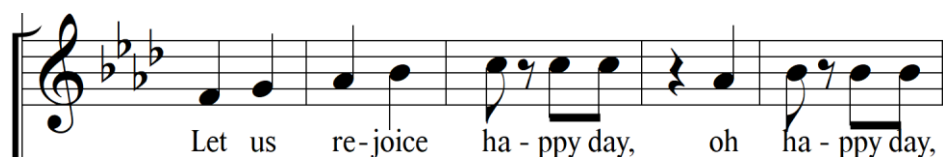


Figure 70: Excerpt of the second melody of the piece



Figure 71: Excerpt of the third melody of the piece that can easily engage the listener's musical memory due to its dominance and rhythm.

Measures 3–12 of the soprano part have the main melody, while the rest of the parts support the soprano in harmony. The soprano part has also been strengthened by the 1<sup>st</sup> trumpet, tenor sax, and euphonium to outline the happy nature of the fishermen at the beach. Additionally, the involvement of these instruments is to empower the soprano in projecting the contour and the call and response segments that can be found in measures 1–5. There is no proper structure for a counter-melody in the piece as compared to the previous ones. Melodically, there are repetitions of motivic ideas in all the sections, but in a disguised manner where the listener is prevented from directly identifying specific traits that contribute further to the expansion of the piece. Melodic ambiguity has taken place, creating an option for fluctuations of intensity.

**Sound:** The sound is generally detached and modal because of the shorter notes and key signature. At the beach, fishermen, women, and children sang passionately, activating a brighter atmosphere to depict a happy moment in the drama. Since the piece is minor and pentatonic-oriented, its sound can be remembered by the listener as such whenever it is being performed, considering the various scenes. The beginning of the piece to measure 12 is laudable due to the dynamics (*f*) and the implied instrumentation, reiterating the happy moment of the fishermen at the beach coupled with the heavy sound emanating from the ocean. This has contributed to the aggressive nature of the sound as well as the directional stability according to the drama. Even though the dynamics from

measure 13 to the end of the piece come with less dynamic trends, the mezzo-piano (*mp*) for the instruments against a mezzo-forte (*mf*) for the voices has created a split level of sound. The acoustic considerations in terms of attack from the various instruments and the voices have played a significant role in the sound effect, thus making it a play song for children and adults. Even though measures 13–28 sound smooth due to the longer note durational values, the inclusion of phrasal marks, as shown in Figure 72, or slurs has reinforced its smoothness to the core, making it different from other sections, subphrases, phrases, and measures.

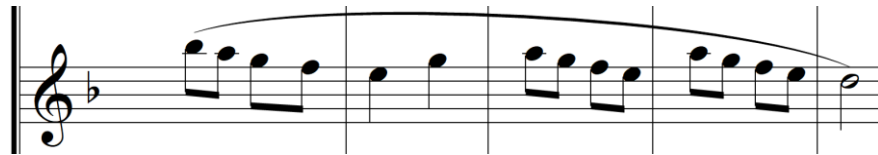


Figure 72: The phrasal mark that has positively affected the smoothness of the sound in measures 13-28.

## PIECE 5. EGYA NYAME KA YEN HO

### SCENE TWO

SATB

#### Introduction

*Egya Nyame ka yen ho* is a tune from the fishermen with a male-dominated sound. Nonetheless, it has been bandstrated for soprano, alto, tenor, bass, and military band instruments for a total of 42 measures. This tune was sang by the fishermen, women, and children at the beach in a form of entertainment as well as seeking God's guidance and protection during and after the fishing expedition. The main tune, which starts from measure 7 through to the end has several degrees of expansions most especially within the instrument's fraternity, rendering a major support to the vocals. These



The presence of these patterns and others has created a semi-polyrhythm pattern indicating the mixed feelings or emotions of these fishermen at the beach, believing God for a successful fishing expedition. Additionally, the presence of the semi-polyrhythmic patterns depicts the interruption from the waves of the ocean at the beach as a usual phenomenon. The development and the various changes in the piece are indeed founded on rhythmical patterns that represent how fishermen go about their singing before, during, and after their fishing activities. Even though these rhythms are different from each other, they have durational connections that make their smoothness possible within the same time signature.

**Harmony:** Descriptively, the piece is in two keys, namely, E major and F major. Despite the closeness of both keys chromatically, they are harmonically distanced away from each other and their sound traits can be described as consonance due to the harmonic components involved, depicting the humbleness of these fishermen asking God for His guidance. The vocal part of this piece is mostly in a triad ranging from minor to major and back to minor. Even though the chord scheme as shown in Figure 76 can be analyzed from the vocal perspective, other instruments such as the tuba, bassoon, etc. can also be used to trace the harmonic implications.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in E-flat major (two flats). The melody in the treble staff consists of eighth notes. The bass line in the bass staff consists of eighth notes. Below the bass staff, chord symbols are written: II, IV, Ib, IV, II, Ib, II. A blue bracket highlights the final two measures, which correspond to the Ib and II chords.

Figure 76: The harmonic structure of the piece

The indication at the end of Figure 76 shows the deceptive cadence that ends the major phrases of the piece. There is a penultimate chord of V7 that implies a resolution to submediant (VI) in root position at measure 20 and it's being stressed with a sforzando to create more tension. Moving forward, a chromatic modulation took place in measures 30-33, where directional motions of anxiety and fluctuations of intensity emerged among the fishermen because most of them did not align with the fishing objectives. This has paved the way for the change of key to F major to take place smoothly regardless of the violations of human expectations within the said transition. It was also employed to assure those who do not believe in the fishing expedition objective that amid all doubts and confusions, something meaningful will come out of the expedition. The harmonic plan of the change of key is the same as described in Figure 76.

**Melody:** The main melody of the piece is a call which is followed by a response from measures 8–16. This melody is one of the short popular motifs by the fishermen that is frequently sang during their activities. Its appropriateness was conceptualized to have been a tune that seeks God's intervention and protection from those who went for the expedition. The melody in measures 8–16 has been repeated by vocals and other instruments in the subsequent measures to prolong the melody due to its short nature. There are countermelodies for instruments such as the 1<sup>st</sup> clarinet and other instruments that played longer note durations to support and hold the background of the piece effectively.

**Sound:** Sound in this regard is generally consonant and lively. As much as other elements have contributed to the development of the piece, sound has also

provided traits that makes it possible to remember the tune easily. Because the fishermen were praying and inviting the Holy Spirit for guidance, the sound was very vibrant and bright. This is due to the presence of the various dynamics ranging from *forte* (*f*) to *sforzando* (*sfz*). There is aggressiveness and loudness in the sound each time it gets to *sfz*, depicting the seriousness of fishermen, women, and children seeking God's guidance, which also signifies the importance of their message to God. A distraction of sound has been established from measures 27–33, where the key of the piece moves from E-flat major to F major. The arrival of E-flat major and its departure to F major creates a vital clue that has the dimension to engage the memory of the listener due to movement. I adopted this method to enable me to present a bandstratation that is not narrow but has a variety of key changes.

## **PIECE 6. DZIDEGBE SESIE**

### **SCENE TWO**

#### **FREE-ATONAL**

#### **Introduction**

The implementation of this compositional style serves two main purposes. Firstly, to depict the striking thunder storm that misdirected the Kakraba fishermen who went fishing for the development of their community Nanaba Krom and secondly, to provide a basic free-atonal piece of music for the military bands in Ghana as a novelty. Atonal music is a type of composition that does not have any tonal centre. Composers such as Arnold Schoenberg, Igor Stravinsky, and Charles Ives have all tried composing specific atonal music (Jim, 1974). An online masterclass by Itzhak Perlman mentions that atonal music comes in two folds; those that follow the twelve-tone serial, and those

that do not follow any strict rules are left for the composer to decide on what to place at any point. I developed a great interest in non-strict or free-atonal music because it allows me to create specific sounds at preferred measures and points. In this regard, *Dzidegbe Sesiε* does not follow any strict atonal rules that seek to restrict me, but rather, I employed specific components such as crushing notes, missing tonality, and so on to achieve this objective. Even though the piece does not follow any strict rules, the selection of notes was based on extreme chromatics, taking into consideration the number of instruments involved.

The predomination of timpani in the piece *Dzidegbe sesiε* is intentional, following the need to represent the sound of the ocean in a dissonant manner. Furthermore, the composition has been integrated to simulate the sound of a strong storm with rain and thunder that displaced the fishermen who went on the fishing expedition. The creation process and the inclusion of this dissonance concept were traversed and triggered by sentiment and novelty concepts. The initial preparation went through key free-atonal and rhythmical images to provide a proper portrayal of a thunderstorm and the sound of the ocean. The first artistic process was greeted with diverse ideas that permeated through conceptualizing the entire work towards twentieth-century modelling in an open and endless possibility at my disposal. In this regard, components such as keyless, unrestrained chromatics, and unusual time signatures have been employed to represent a basic twentieth-century concept of compositions to depict a free atonality in the drama. Figure 77, for instance, shows a sample of one of the strange time signatures within the twentieth-century fraternity.

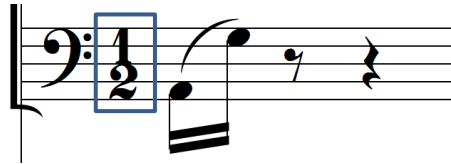


Figure 77: Uncommon time signature of the piece that is positioned to challenge performers within the military band fraternity in Ghana.

A critical study of the piece indicates that the reinforcement of the various instruments by dynamics in specific measures creates a dissonance sound coupled with loudness that depicts the strong thunder strike from the ocean that displaced the fishermen.

#### **Small-dimension shape**

**Melody:** There is no melody in the piece. Even though some instruments play notes sporadically, their resolutions and presence cannot be described as a melody, rendering all the elements non-melodic. The absence or deviance of melody in the piece is in line with twentieth-century compositional ethics where priority is not placed on melody development. Rather, the entirety of the piece is triggered through rhythmic, extreme dynamics, and sound concepts.

**Rhythm:** The piece is propelled by intensive rhythmical activeness that attempts to represent how thunder from different points strikes. The timpani beat and the loud dynamics at the beginning indicate the impending advent of a rainstorm, coupled with an extreme roaring and fearful sound from the ocean. To complement the timpani, bassoon, baritone sax, tenor, and alto saxes, performs shorter note dimensions that depict fleeting thunder strikes. Figure 78, on the other hand, shows the rhythmic pattern played by the timpani that contributes to the fearfulness of the piece.





Figure 80: Notes played by the 1<sup>st</sup> clarinet to usher in the heaviest thunderstorm sound.

The activeness of timpani, snare, and bass drums filtrate the sound positively by contributing to tension and the exploitation of dissonance progressions of the rhythmic motifs, thus violating listeners' expectation of a smooth and a consonance sound. This is also enforced by the various trends of dynamics employed, such as *fortissimo* (*ff*) for the timpani and the rest of the instruments, as mentioned earlier.

**Harmony:** The piece has no chordal display due to its basic free-atonality concept. Nevertheless, it was created through an extreme chromatic note presentation to create the exact stormy sound from the ocean. These chromatic notes were utilized in both ascending and descending orders to avoid predictions of movements and to violates listeners' expectation of resolved harmonical plan, as shown in Figure 81.

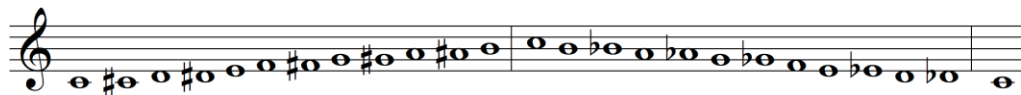


Figure 81: Chromatic notes to establish a dissonance harmony to violate listeners' expectation.

Despite the appearance of the chromatic notes starting on C<sub>4</sub>, it does not mean the total development of the piece in key C major. Figure 81 is positioned to assist in identifying the various chromatic notes that constitute the entirety of the free-atonal concept.

**PIECE 7. EWURADZE TSIE MASEM****SCENE THREE**

(SATB)

**Introduction**

*Ewuradze tsie masem* is a song of lamentation by the rest of the fishermen at the beach who were waiting for the arrival of their colleagues at sea. This piece was initiated because of the delay of the expedition team hours after it was expected to arrive. The lyrics, which are positioned to seek the intervention of God, were sang in a sobbing and a reflective manner. Mr. Kakabu called the tune, and the rest of the fishermen and women responded in harmony. Artistically, the fishermen who are the main characters in the drama were emotional and devastated about the difficulty in which their colleagues have found themselves.

The piece is in a compound duple time with a key signature of C major. It has a total of 33 measures for 20 military band instruments and vocals with varied degrees of modifications in terms of passing and sustained notes of shorter and longer durations. In a broader sense, the preparation through the incubation process of the piece was built on sentiment with respect to the missing fishermen. It is in this regard that the tempo has been activated into a slow movement to trigger the exact sentiment from the rest of the fishermen and women who were waiting for the expedition team to return. The piece is dominated by the woodwind at the call sections to allow for a full expression of feelings by the lead vocalist. The response, on the other hand, has all instruments participating to stress the lyrical content that attempts to draw the attention of God to their predicament. Even though there is *mezzo-piano* (*mp*)

in the response sections, the sound is still heavy due to the activeness of the brass instruments.

### Ewuradze tsie masem - Lyrics and translation

| <u>Fante</u>                          | .... | <u>English</u>                      |
|---------------------------------------|------|-------------------------------------|
| <i>Ewuradze tsie masem</i>            | .... | <i>Lord, hear my lamentation</i>    |
| <i>Ewuradze tsie yasem, tsie hɛn,</i> | .... | <i>Lord, hear our lamentations</i>  |
| <i>Yɛ ri frɛ wo, hu hɛn məbɔr.</i>    | .... | <i>We plead for your mercy</i>      |
| <i>Yɛn nua nom wɔ mo kɔɔ po,</i>      | .... | <i>Our friends have gone to sea</i> |
| <i>Ye sre sre wo, hu hɛn məbɔr</i>    | .... | <i>We plead for your mercy</i>      |
| <i>Na fa wom bra 'fie.</i>            | .... | <i>Guide them back home safely</i>  |
| <i>Wɔwɔ mba,</i>                      | .... | <i>They have children</i>           |
| <i>Wɔwɔ 'yer,</i>                     | .... | <i>They have wives</i>              |
| <i>Wɔwɔ busua fo</i>                  | .... | <i>They have families</i>           |
| <i>Ye sre sre wo, hu yɛn məbɔr</i>    | .... | <i>We plead your mercy, oh Lord</i> |
| <i>Na fa wom bra 'fie.</i>            | .... | <i>Guide them back home safely</i>  |

### Small-dimension shape

**Melody:** The melody has two main characteristics that function as the primary and secondary developers of the piece: call and response and acciaccatura. The inclusion of these two devices makes the piece sound like a fisherfolk tune, even though it is not. The main melody that starts from measures 6–9, serves as the first call as indicated in Figure 82, while measures 10–13 is the response to the first call as shown in Figure 83.



Figure :82 Excerpt of the melody within the call section by the tenor part.

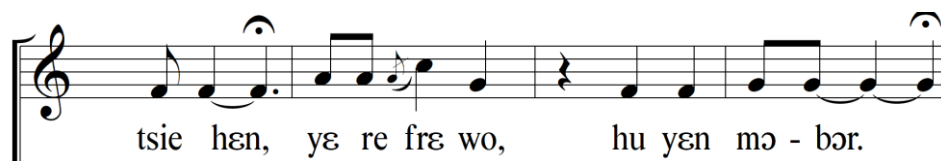


Figure 83: Response to the first call by all the voices.

The second call and response technique from measures 14–19 as indicated in Figure 84, reiterates the journey of the fishermen who proceeded on the fishing expedition without returning.

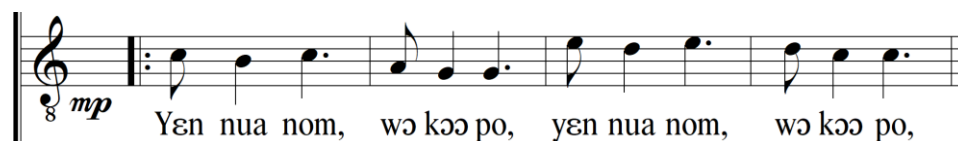


Figure 84: Excerpt of the second call of the piece that reiterates the journey of the fishermen at sea.

The lyrical content of measures 20–24 serves as the response to the second call from measures 14–19 asking God to intervene in their predicament.



Figure 85: Excerpt of the second response.

The last part of the piece which starts from measures 21–33 has a call and response system as well as functional melodic decorations devoid of excessive chromatic modifications. This means that the piece has three different calls and responses, making it a replica of a fisherfolk tune. Due to its lyrical content, the melody flows and provides solemn emotions, triggering the fishermen to sob in tears and believing God to bring back their beloved who had far exceeded their stay at sea.

**Rhythm:** The piece has no vigorous rhythmical activities due to its solemn, textural, and harmonic presence. I believe that a serious musical plea to God in any form must not be vigorous. The humble nature of the piece is good enough to trigger God's attention to have mercy on them. Nevertheless, there are specific rhythms that contributes to the development of the piece and can be

remembered by the listener whenever the piece is played over again, as shown in Figure 86. The first rhythmical pattern is from measures 5–9 of the call section has appeared in the introductions section with little variation under the influence of words and sentences of intonation on musical ideas that attempt to draw the attention of God to the plight of the fishermen and women.



Figure 86: A pattern that can be remembered easily by the listener.

Even though the piece has three different responses, the second and third responses are the same as indicated in Figure 86. This similarity comes with a pattern that is imitated in both measures to provide an adequate link and flow to the piece as shown in Figure 87.



Figure 87: The second and third responses with similar rhythmic patterns.

**Harmony:** Generally, the harmony of the piece aligns with the engagement of V09/II at the cadential point and its resolution. Its response section has chord VI<sup>2</sup> dominating the progression into a structure of variant stability for its development that signifies what the fishermen went through emotionally when their colleagues went missing. The various cadences from the introduction to the end, represents the style of fisherfolk tunes. The deceptive cadence of V<sup>7</sup> resolving to I<sup>6</sup> at the end of each phrase implies the continuation of the harmonic sequences that link the entire piece according to the drama. Harmonically, the arrival and departure of these cadences creates an enviable engagement of the memory of the listener to remember all the movements between the cadences.

**Sound:** The sound is solemn and calm due to the combination of chord progressions, rhythmic and melodic developments, and dynamics. Additionally, the calmness of the sound was established because the fishermen were seeking God's intervention in their predicament. Furthermore, due to the unhappy nature of these fishermen and their tears sobbing character, the sound generation was solemn and non-aggressive. Its call sections are always calm with a low velocity of sound indicating the humbleness of the leading vocalist according to the drama. In addition, the activeness of the instruments has reduced, hence creating a quiet and relaxed sound while its heaviness mostly comes up in the response sections due to the active inclusion of the brass instruments and the vocals.

## **PIECE 8. MAWUGÃ MIEÐE KUKU**

### **SCENE THREE**

(Vocals and Atenteben)

#### **Introduction**

The hybridization notion of the study has been introduced in this piece. This notion, which looks at the introduction of atenteben and vocals into the military band instruments, is the first of its kind to be experimented in the military band fraternity in Ghana as a novelty. Due to this, the bandstration of the piece *Mawugã mieðe kuku* took a different turn to allow the atenteben to be heard loud and clear alongside a solo by Mr. Kakabu and the military band accompaniment. Additionally, 30 measures that constitute phrases and subphrases of regular degrees of movement have been identified from the beginning to the end, contributing to the overall structure of the piece. The piece is mainly written for woodwinds owing to the involvement of atenteben as a hybrid instrument from a different historical perspective and to allow the solo



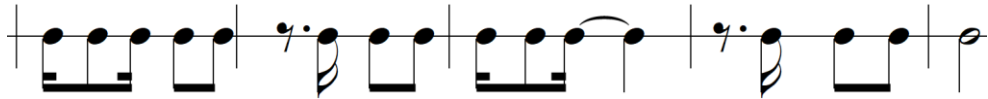


Figure 89: The second rhythmical pattern of the piece.

Generally, these rhythmical patterns and others have contributed together for the development of the piece, taking into consideration the influence of word rhythms, surface rhythms, and dramatic meter on musical meter for the absolute development of the drama. If there is anything to remember in the piece rhythmically, then it is these two patterns of textural interest.

**Melody:** The melody has two sections. The first, which starts from measures 4–11, comes with a plea to God for his intervention as sang by Mr. Kakabu which takes the movement of the melody or the word contour of the spoken words of *Mawugã mieḍe kuku*, hence the embracing of the first rhythmical pattern as shown in Figure 90. The second aspect of the melody as indicated in Figure 91, starts from measure 12 to the end of the piece in a clear rhythmic context that follows the textual expression of the piece. It also has similar contour movements as the first one, creating emotional awareness of the state of these fishermen regarding the loss of their colleagues. The emotional aspect of the drama as a component was unveiled at this point, indicating the sad movement of these fishermen, women, and children.



Figure 90: Excerpt of the first melody by the baritone.



Figure 91: Excerpt of the second melody as it is supposed to be said in Ewe.

**Sound:** The development of the sound depends largely on the expressions in the piece by Mr. Kakabu as a soloist. Generally, the only change in sound impression in the piece is in measure 22 where there is a glissando effect as shown in Figure 92. This glissando is a compositional expression that is used to unearth sentiment in music globally, and Ghana is no exception. Anyone who listens to the piece will remember the glissando section that decreases from  $D_5$  to  $D_4$  and has contributed to the sadness of the drama. To a large extent, the movement of the glissando sign, its arrival and departure creates and engages the memory of the listener as a clue to be remembered.

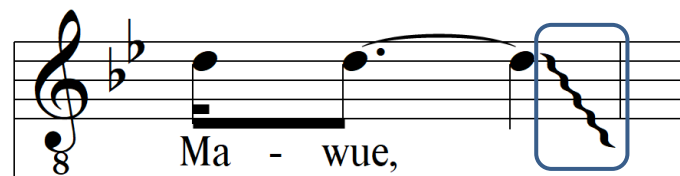


Figure 92: A glissando sign that has the capacity to engage the listener's memory for the sake of remembrance.

**Harmony:** From a broader perspective, the harmony is simple and easy to memorize with regards to movements between the vocal notes and the block chords coupled with specific decorative notes. The piece is mainly built on chords  $I-I^6-V^9-V^7-I$  with their respective regular and irregular transitions and resolutions including passing notes of much interest that beautify the piece. On the other hand, the chords were selected to reveal the emotional or sentimental level of Mr. Kakabu who was sad due to the mystery surrounding the missing fishermen. Measures 14–17 saw the introduction of a transient modulation to the subdominant key of B-flat, which is F major and resolved back to  $V^7$  and

then chord V<sup>7</sup>-I. The various phrases, and most especially the end of the piece comes with an interrupted cadence being chords V to IV with fewer chromatic notes and more primary chord progressions which attempts to depict sadness.

## PIECE 9. ASAFO ATSE MEI

### SCENE FIVE

#### Quick March

#### Introduction

After studying a few quick marches, I have realized that there are similarities in all military quick marches, ranging from introduction, tempo, key, articulation, and trio, as mentioned in the first piece. It is because of these similarities that the analysis of a quick march can be associated with or linked to another, irrespective of the names or where it comes from. Considering the three quick march compositions in this study, their approach regarding form is the same. The difference has to do with the source of data, melodic decoration, harmonic and rhythmic trends, and the number of measures involved.

*Asafo Atse Mei*, which means ‘warriors’ in Ga, was bandstrated based on two distinct fisherfolk tunes. Even though the tunes *Mi le Soldier nam* and *Awee Amandze* are popular within the fishing fraternity, they have not been bandstrated for these military bands in Ghana to perform as a way of popularizing them. According to the drama, after the fishermen went missing in the ocean, a search team comprising the marine police department of the Ghana Police Service and the naval department of the Ghana Armed Force were instructed to search for the missing fishermen in the ocean. Since the search

team believes in rigidity, the piece was performed during the search period to boost the morale of the search team for greater delivery.

There are two major key points, namely B-flat major and E-flat major, in a total of 75 measures in simple duple time. For a regular marching style, I have adopted the American quick march structure, thus the **Intro** **||:First Strain:|** **||:Second Strain:|** **||:Break Strain:|** **||:Trio:|** **||:Coda:|**, just as the previous marches. It has several altered notes in the form of partial modulations to reinforce the expansion of the melodic ideas and the characteristic growth of each segment.

**Melody:** The first point of interaction in this regard is the activities of the main melodies and other countermelodies. These components are the forces behind the development of this piece melodically considering the contributions of the various instruments. There is a minimalistic fictional character to the melody, implemented by the 1<sup>st</sup> trumpet from measures 5–20 as shown in Figure 93, where less embellishment is effected making it a bit narrow. It comes with an incomplete melodic structure that can be described as a style even though it is quite ambiguous, which violates the expectations of the listener. Within the same jurisdiction, the E-flat clarinet and soprano sax projected the melody by performing the exact melody line from the fisherfolk as captured in the secondary data as indicated in Figure 93.



Figure 93: Excerpt of the main melody by the 1<sup>st</sup> trumpet.



Figure 94: Excerpt of the main melody by the clarinet in E-flat.

There seems to be a slight difference in the two melodies in measure 5. This is because the adopted fisherfolk tune is in a call-and-response form. The call is in the 1<sup>st</sup> and 3<sup>rd</sup> measures while the response is in the 2<sup>nd</sup> and 4<sup>th</sup> measures. The responses to the calls are mainly done by the lower brass instruments, a few of the woodwinds, and supported by the bass drum and the cymbals. Descriptively, there are smaller stepwise intervals in all the parts allowing the ‘*cantabile*’ progression of the piece to play on. Measure 5 of the 1<sup>st</sup> trumpet, for instance, has C<sub>5</sub> - E<sub>5</sub> - G<sub>5</sub> - E<sub>5</sub> - G<sub>5</sub> progressing back to E<sub>5</sub> and so on. These intervals are only thirds apart, indicating major and minor. Nonetheless, the distance between the 3<sup>rd</sup> note (G<sub>5</sub>) and the 4<sup>th</sup> note (E<sub>5</sub>) can be described as inventions of notes rising through the distance of a major 6<sup>th</sup>. Figure 95 shows the call and response by most of the musical instruments as the basis for which the entirety of the call and response sections of the piece were built.

The image shows a musical score for a call and response section. The instruments listed are Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone, Euphonium, Tuba, Glockenspiel, Percussion, and Cymbal Line. The score is in 4/4 time and features a key signature of one flat. A blue box highlights a section of the score labeled "Resp." (response) in the Percussion part, corresponding to a "Call" section in the Trumpet in B♭ 1 part. The dynamic marking *mp* (mezzo-piano) is present throughout the score.

Figure 95: Call and response from the various instruments as indicated by the squared mark with “Resp.” representing “response”.

Listening to the call and response sections of the piece refreshes the soul and the mind and can also assist the listener in remembering the piece. There is a melodic expansion from measures 21–25 where functioning thematic have all been continuously developed considering the ranges of the instruments. This expansion comes in a unison style, creating a strong feeling and aggressiveness while maintaining the pitch height of the various instruments. Even though measures 21–23 diverges from the main melody, there is a trace of rhythmical permutation that contributes to the expansion notion. Notwithstanding, there is a return of an excerpt of the main melodic structure from measures 24–25 that serves as the end of the main body of the piece.

Measures 26–41 saw a greater expansion of the melodic idea than any other measure. This includes the decoration of the main theme and the four different countermelodies. Listening to this portion, one can identify a drastic change in all dimensions in order to produce a unique sound with a notable

countermelody given to the lower brass instruments from measures 26–40, contrasting to those for the woodwinds as shown in Figure 96.

Figure 96: Excerpt of the countermelody by the lower brass instruments.

Amidst the aggressiveness of the sound of these heavy instruments to depict the struggle of the search team, the flute and the 1<sup>st</sup> clarinet dared and performed different countermelodies as indicated in Figure 97 to support the shifted melody by the lower brass instruments to reduce tension from the rest of the fishermen who were waiting for the search team.

Figure 97: A melody from flute and 1<sup>st</sup> clarinet to support the countermelody by the lower brass instruments.

Within the same domain, the oboe has been given notes of longer durations as shown in Figure 98 to provide a link between the shorter and energetic notes of the rest of the instruments even though its sound is faint. The purpose and inclusion of all these melodies and countermelodies is to assist the development of the main melody and to structure the piece rhythmically and harmonically to create mixed sentiments among the fishermen.

Figure 98: Excerpt of a melody from oboe to support the countermelody by the lower brass instruments.

The 1<sup>st</sup> trumpet and the soprano sax's countermelody blends and contributes to the growth of the piece with a melody that has the characteristics of a traditional quick march as indicated in Figure 99.



Figure 99: Excerpt of a melody from 1<sup>st</sup> trumpet and soprano sax to support the countermelody by the lower brass instruments.

Measure 44 to the end has transitioned to the “trio” section of the piece. It is built on a melody that is different from the first one in terms of stepwise movements, leaping, chromatism, articulation, and stability. This second melody, which is also a tune from the fishermen does not have calls or responses, and with less decoration. The activities of the various instruments have been drastically reduced because there are no countermelodies to account for. Nevertheless, getting to the end of the piece, there seem to be many rhythmical activities that signifies a struggle and a fade out of a successful and a joyful moment. Figure 100 shows the melody that was collected from the fishermen to create the trio section of the piece.



Figure 100: Excerpt of the second fisherfolk tune at the trio section of the piece from measures 45-75.

**Harmony:** Harmonically, the piece has two major keys. The first is the key in which the piece was established at the first strain, while the second is in the trio section. The first key, B-flat major, comes with the transpositional systems of the various transposed instruments and notable transitions. The second key, E-flat major, is the subdominant key of B-flat, making it the preferred choice as

practiced by the functional harmony era. It was built on simple, rich chords with a tonal centre but different transpositional structures. This also means that there is no trace of a dissonant chord or anything relating to a minor-oriented chord. Figure 101 shows the common chords that the entire piece employs for its development.

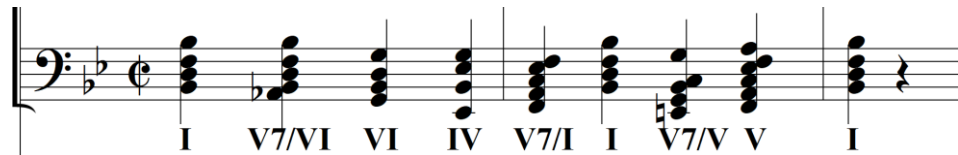


Figure 101: The chord system on which the entire piece is built.

Cadences have also been identified at the end of phrases. Even though these cadences can number up to 15, they all fall within the tonal center, which also supports listeners' expectations of rests. The cadence at the end of the introduction section, for instance, is built on chord  $V^7$  resolving to (I) with the doubling of notes. There is a transient modulation between measures 42–43 and it is only a pivotal note as indicated in Figure 102. This pivotal note is the mediant of the concert key of B-flat major, and it is still the leading note of E-flat major called D. The presence of this common chord or a single note modulation makes the shifting and transition of the tonal centers smooth.

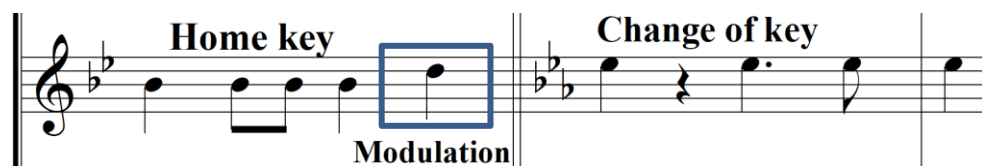


Figure 102: Home key, modulation, and key system change from measures 42–43.

The chord structure of the trio section is in line with the previous one, hence providing similarity in sound and approach in a unified manner as well as



has changed the face of the rhythmical pattern's development, providing the growth of the various strains as a unique character.

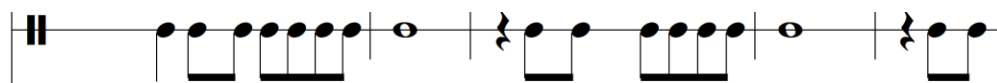


Figure 105: This pattern was performed by the 1<sup>st</sup> trumpet which is different from the rest of the patterns.

## PIECE 10. NYAME ADA ANA?

### SCENE FIVE

#### Instrumentals

#### Introduction

The inability of the fishermen who went for the fishing expedition to return has caused several people to cry at the beach with many fishermen and women asking God if He had slept. Despite this and many questions, no one could provide an answer. Due to the sobbing environment, the fishermen and women could not sing but allow Mr. Kakabu to play *Nyame ada ana*' through a radio box that he had carried along with him to the beach.

The tempo, notation, rhythm, and all other components in the piece suggest a feeling of sorrow as these fishermen and women could not believe that their colleagues were unable to return from fishing. The piece's technicality and approach, on the other hand, have been accepted to challenge military band performers to have a feel of a composition that has a shifting polymetric as a novelty and to introduce to these musicians basic twentieth-century compositional styles. Analytically, most of the time signatures in the piece are not very common to these musicians, thus violating their rhythmical expectations. It is intended that this piece will expose these musicians to challenging metrics that are associated with twentieth-century compositional

concepts. The piece has five metrical points ranging from simple triple to compound triple as indicated in Table 10.

Table 10: The various time signatures in the piece

|               |               |                |                |               |
|---------------|---------------|----------------|----------------|---------------|
| $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{9}{16}$ | $\frac{9}{32}$ | $\frac{4}{8}$ |
|---------------|---------------|----------------|----------------|---------------|

It also has three main keys namely A-flat major, G-flat major, and E-flat major, with a total of 40 measures. The tempo markings range from adagio, moderato, and largo, indicating the solemn nature of the piece that is geared towards the provocation of sentiments about the whereabouts of the missing fishermen.

**Rhythm:** Enabling skills, which is a component of Webster's model has been introduced at this point. Rhythmically, the various patterns were selected carefully to enable effective performance of these basic twentieth-century concepts. In so doing, flexibility, rhythmic imagery, and craftsmanship were considered at every developmental stage for the full realization of an optimal creative work. Even though the rhythmic patterns look difficult, the adopted tempos have reduced their extensiveness, thus making it a bit easier to perform in a relaxed manner that depicts the grief of these fishermen. Generally, there are several patterns in the piece. Nevertheless, one of the patterns and its movement dominates the entirety of the piece, making it memorable to the listener and allowing the performers to easily identify their pauses. This pattern starts from measures 14–33 with shorter note durations as shown in Figure 106. The inclusion of this pattern depicts a specific choice of rhythm by Chopin in most of his preludes that I personally cherish.

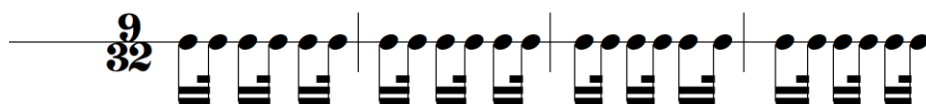


Figure 106: Dominated rhythmical pattern in the piece by a few of the woodwinds from measures 14-33.

Since the contribution of the pattern in (Figure 106) is not enough, I added a supporting pattern to balance its movement. Also, the additional pattern as shown in Figure 107 is to fill-in all holes that might be created by the dominated rhythms and to link up the flow of the piece.

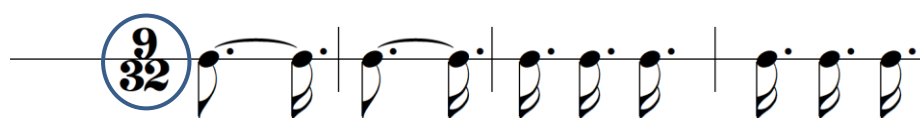


Figure 107: Additional pattern to support the movement and the flow of the piece.

Other patterns that have contributed to the development of the piece are based on the various time signatures. The beginning of the piece, for instance, saw the introduction of varied degrees of patterns in a simple triple time to depict the emotion levels of these fishermen. Measures 5–10 come with patterns that are a bit common, unlike those in the compound triple time. Measures 13–16 of flute, oboe, clarinet in E-flat, glockenspiel, and xylophone have an interesting pattern that contributes to the development of the said measures as indicated in Figure 108.

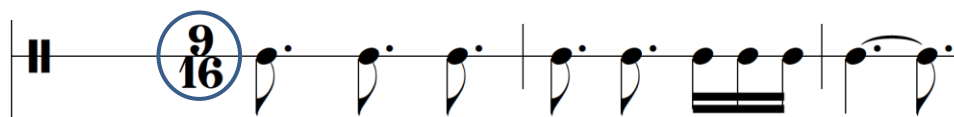


Figure 108: An interesting rhythm by a few of the woodwinds that contributes to the development of the piece.

Measure 34 to the end of the piece comes with a different set of rhythmical patterns based on the time signature. Perhaps the long-sustained notes of the percussions have blended the entire rhythmic pattern at this point,

creating a high amount of stress and linking the parts. Even though the patterns from measure 34 to the end of the piece are quite common as indicated in Figure 109, their appearance and presentation are a bit different from the normal based on the time.

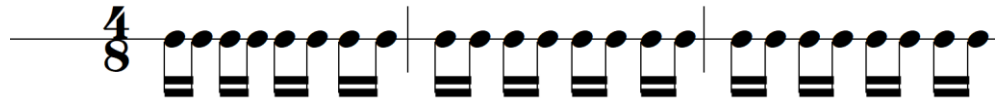


Figure 109: A common pattern within the time.

**Melody:** The piece has several melodies. Nevertheless, these melodies are short, just like most of the fisherfolk tunes. Despite their short nature, euphonium has managed to provide a long melody from measures 20–33 supported by the 1<sup>st</sup> trumpet from measures 26–33, from A<sub>3</sub>, C<sub>4</sub>, to E<sub>4</sub> in one measure, and a sustained D<sub>4</sub> in another measure as revealed in Figure 110.



Figure 110: Excerpt of the melody by the 1<sup>st</sup> trumpet and euphonium.

Measure 34 to the end of the piece comes with a clear melodic line, performed by the 1<sup>st</sup> trumpet, oboe, glock, xylophone, and supported by arpeggiotic patterns from other instruments such as the 1<sup>st</sup> clarinet and flute as indicated in Figure 111. This melody meets the expectations of the listener as far as issues pertaining to the trace of a clear melody line in the piece is concerned.



Figure 111: Excerpt of a clear-cut melody from measures 34-40.

Sentimentally, the outlined melodies can be remembered and memorized by the listener, contributing to the overall emotional levels of these fishermen at the beach. The contributions of these melodies to the piece cannot be underemphasized because it is through these melodies that the smoothness and calmness of the piece have surfaced relating to the drama in terms of emotions and sentiments.

**Harmony:** Harmonically, the piece has two tonality components namely, dissonance and consonance. The presentation of the two components depends on the choice of chords and keys. The beginning of the piece, for instance, is ( $V_i^6$ ) in f minor while allowing for a major interaction in the form of passing tones with their identical phrases and their respective cadences. Measures 1-3, for instance, have a perfect cadence in the key of f minor ( $v^7-i$ ) while measures 5-10 have an interrupted cadence in the same key ( $vi-v$ ). Moving further, there is a shifting tonality from minor to major with an absolute harmonic transition and consonance tension to reveal the feelings of these fishermen. The consonance that is related to major, starts from measure 14 onwards where harmonic augmentation within the confines of linear and modal structures dominates. Whenever a consonance passage comes, there is a feeling of rest in the mind of the listener. The harmonic plan of the piece is built on patterns of chordal interest where the arrangement of chords is reinforced by the presence of single notes ( $G_5$ ) and their upper auxiliary notes ( $A_5$ ) support as indicated in Figure 112.



Figure 112: Excerpt of a note and its upper auxiliary support in the piece.

Even though the above figure looks sustained, its chord support keeps changing with many irregular resolutions and progressions to violate listeners' expectations and to avoid any prediction. Unlike most compositions, the chord system in each measure as shown in Figure 113 is maintained until the next measure. The listener might not be able to predict the next progression of the piece effectively due to this technique which also stands to violate the expectations of the listener. This can equally be described as the frustration of human expectations harmonically, but on the structure of variant stability.



Figure 113: Excerpt of the chord scheme of the piece.

There is a transient modulation from measures 31–32 where chromatic harmony was used in shifting the tonality to G-flat major in measure 33 only without an established key point. The mediant of the previous key A-flat, which is C, was turned into the subdominant of G-flat to achieve this purpose. The establishment of G-flat major has brought the music home with a perfect cadence ( $V^7-I$ ) and meeting the expectations of the listener. Just after the establishment of the G-flat major, the piece transmitted to the E-flat major from measures 34–40, labouring within the emotions of these fishermen. The harmony in measures 34–40 is based completely on consonance chord progression with alterations and motif developments. In Figure 114, the chord progression of the last section of the piece has been carefully brought together to demonstrate how the various resolutions work together for the development of the piece sentimentally.



Figure 114: Excerpt of the chord progression of the last section of the piece.

## PIECE 11. BIAKOYE AMPA

### SCENE SIX

#### Instrumentals

#### Introduction

A date was fixed for a memorial service for the missing fishermen by the chief of Nanaba Krom and his elders. The community members had already trooped to the memorial grounds awaiting the arrival of the chief and his entourage. As a tradition, the chief and his elders proceeded to the memorial service with instrumental music accompaniment by the band called *Biakoye Ampa*. The piece *Biakoye ampa* was bandstrated based on a fisherfolk tune called *Yeyε Oguaafo*, which means *we are the people of Ogu*. The piece is in the style of Adowa with ‘gakogui’, ‘axatse’, and drum accompaniment. It has 65 measures in a time of compound duple 6/8 and in a key of E-flat major, changed to D-flat major, and back to E-flat major, respectively.

#### Small-dimension shape

**Melody:** The melody from the fisherfolk has played a significant role in the development of the piece. The various expansions of the varied degrees of the melodies are largely reinforced by strong, articulated unisons to reiterate the suspense facet of the drama. Measures 5-8 saw the introduction of the abridged version of the main melody to usher in the rest of the instruments. Before the establishment of the main melody by the 1<sup>st</sup> clarinet as shown in Figure 115, the

flute had already introduced a leading countermelody from measures 4-6 with a continuous leap and stepwise scheme.



Figure 115: Excerpt of the main melody of the piece from measures 5-8 by the 1<sup>st</sup> clarinet.

Measures 15–21 come with the first section of the main melody performed by the 1<sup>st</sup> trumpet, 1<sup>st</sup> clarinet, and clarinet in E-flat. The performance by the mentioned instruments serves as a call, while the rest of the instruments responded from measures 19–21. While this was ongoing, other instruments such as tenor and alto saxes, etc., perform notes of longer durations to support the rest of the activities within the ‘call’ section before the ‘response’ section as indicated in Figure 116.

Figure 116: The call and response section of the piece.

Measures 22–40 come with the decoration of the first part of the melody with shorter motifs and unisons from the brass. The second section of the fisherfolk tune is fully displayed from measures 41–61 with much development and stability. There are countermelodies within this very section by flute, oboe,

2<sup>nd</sup> clarinet, horn, and so on for decorative purposes and to outline how the chief and his entourage moved to the memorial service. The melody assumption is that a listener may remember the activities within these measures faster than any other measure due to their melodic intervals.

**Rhythm:** There are varied rhythmical patterns in the piece, contributing to the overall structure and sentimental issues. While other instruments keep changing patterns, the percussions have maintained theirs from the beginning to the end, providing support for all parts and contributing to the stability of the piece as shown in Figure 117.



Figure 117: The percussions pattern to support the entire bandstratation.

Aside from the main melody and its patterns, there are other smaller patterns of longer and shorter durations that plays significant roles in contributing to the growth of the piece. Most of these patterns are in unison as indicated in Figure 118 while others have singular attributes.

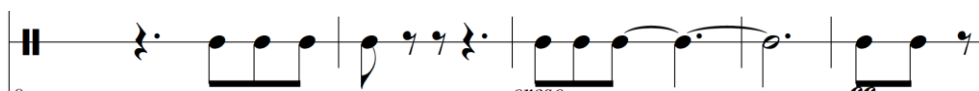


Figure 118: Pattern of unison from measures 8-12 as performed by a few instruments.

The expansion of the piece from measures 22–27 was enforced by a strong pattern of unison (Figure 119) and supported by integrated patterns of textural interest. Despite the availability of all these patterns, there is a specific

ornamentation that is performed by the brass and can be remembered by the performer and the listener due to its homorhythmic quality. In other words, this specific pattern has the capacity to engage the musical memory of listeners.

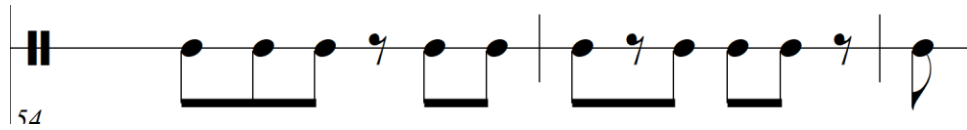


Figure 119: Strong pattern by the brass that can engage listeners' musical memory.

**Harmony:** The harmony is generally the combination of dissonance and consonance. The dissonance mostly appears at the end of phrases to violate listeners' expectations, while the consonance mostly appears at the beginning and middle sections of each subphrase to meet listeners' expectations. Measures 1–12, for instance, have a dissonance harmony where clusters of notes have come together to create tension and aggressiveness as shown in Figure 120.

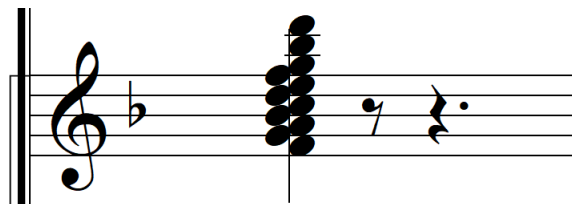


Figure 120: Cluster of notes built on F to build tension and aggressiveness of the piece.

Measures 14–21 have a clear harmony outline with a perfect cadence at the end of the phrase, thus measures 20–21. Moving forward, there are combinations of varied vertical harmonic trends ranging from unification to expansion of the fisherfolk tune. These expansions have contributed to the growth of the piece harmonically, where issues of harmonic ambiguity cannot be identified. Measures 36–37 have chord  $V^7/VI$  resolving to  $VI$  with an added 7<sup>th</sup> ( $VI^7$ ) as a passing note. The presence of this chord serves as the pivotal triad

leading to a partial transition to A-flat major from a pickup in measures 37–38. In addition, the modulation returned to E-flat major from measures 39–40. The rigid modulation in this section is to expand the piece and to avoid predictions of any sort as far as the presentation of known fisherfolk tunes is concerned. There is a common chord in measure 41 leading to an established key of D-flat major from measures 42–52. The piece returns to E-flat major from measure 53 to the end with many major and minor harmonic activities that contributes to the development of the piece.

**Sound:** Sound is generally sonorous due to the combination of polyphonic, homophonic, and monophonic textures. These different textures have played significant roles in the establishment of the piece in a manner that provides a minimum challenge to the performer and assists in the smooth movement of the entourage to the memorial service. The harmony against the unison in most of the measures such as measures 54–58, has developed the sound character of the piece postulately. Though dynamic trends have also contributed to the sound effects of the piece, its beginning does not have any dynamics, making it narrow. This is to allow the performers to apply discretion and to perform aleatorically as an indication of a typical Ghanaian ensemble without dynamic stress. Measure 10 has a crescendo leading to *ff* in measure 12 to escalate the aggressiveness of the piece. The sound in measure 12 is very loud and combative due to the dynamics. After vigorous sound activities up to measure 12, the sound relaxed in measures 14–21 due to the mezzo-piano (*mp*). Measures 22–64 are largely loud and narrow, coupled with aggressiveness.

**PIECE 12. REST WELL****SCENE SIX**

SATB

**Introduction**

During the memorial service for the missing fishermen, the Kakraba fishing group was called to give a tribute in the form of music. Because the missing fishermen were part of the Kakraba fishing group, *Rest Well* was sang expressively with atenteben accompaniment. The memorial service was filled with continuous sobbing while the Kakraba fishing group was singing *Rest Well*. The inclusion of atenteben amid traditional military band instruments emphasizes the hybridization concept of the study as mentioned previously. Generally, the piece is solemn, with adequate sentimental expressions such as dynamics based on the drama. *Rest Well* has 35 measures in the time of compound duple and in a key of B-flat major with varied degrees of calls and responses. Cadences at the end of the various phrases are generally perfect as expected by the listener. The piece starts with an atenteben introduction that serves as a call in the form of a traditional dirge melody that is 11 measures long with fermatas at vital accentual points of interest as shown in Figure 121.



Figure 121: Excerpt of the atenteben part at the beginning of the piece

**Rest Well - lyrics**

Rest well, rest well, till we meet again, rest well  
 Gone but never forgotten, gone but never forgotten  
 We will always remember you, rest well  
 Rest in peace, we shall meet again  
 Rest in peace, in the bosom of your maker.

### Small-dimension shape (SDS). Rest Well

**Melody:** The main melody of the piece can be identified in the soprano part with the support of the 1<sup>st</sup> trumpet and the clarinet in E-flat. The smoothness of the melody is triggered by the long durational value of notes with phrasal marks to stress the stability of the piece coupled with calls and responses mainly within the vocal structure, while the military band instruments are supports with varied note values and slurs as indicated in Figure 122.

The musical score for 'Rest Well' is presented in four staves (Soprano, Alto, Tenor, Bass). The key signature is E-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a 'Call' box around the first two measures, containing the lyrics 'Rest well,'. The other three staves (Alto, Tenor, Bass) have 'Response' boxes around the last two measures of the first phrase, containing the lyrics 'Rest well, rest well,'. The dynamic marking 'mf' (mezzo-forte) is indicated in the lower staves. The overall structure is a call and response pattern.

Figure 122: A call and response for the voices from measures 12-15 to depict the call and response character of fisherfolk tunes.

The second section of the melody begins from measures 20–27 with a call and response within measures 24-27 as shown in Figure 123. During the rendition of this piece, the atmosphere at the memorial service becomes more solemn with sympathizers wailing because of the lost fishermen.

The musical score excerpt for the second section of 'Rest Well' is shown in a single staff. The key signature is E-flat major (two flats) and the time signature is 4/4. The lyrics are 'Gone but ne-ver for-go-tten, gone but ne-ver for-go-tten,'. The melody consists of a series of eighth and quarter notes.

Figure 123: Excerpt of the second section of *Rest Well*'s melody.

The third section of the melody as indicated in Figure 124 comes with smooth intervals, e.g., F<sub>4</sub>-A<sub>4</sub>. Rest in peace, which is the final message from the fishermen got everyone sobbing in tears due to the melodic progression and its presentation.



Figure 124: Excerpt of the third melody of *Rest Well* from measure 28 to the end of the piece.

**Rhythm:** The presence of a polyrhythmic texture as shown in Figure 125 can be felt in measures 11–23. Due to the nature of the piece, the long durational value of notes was employed to link up all other parts to provide smooth and solemn music. Dramatically, these rhythms were employed to depict the mixed sentiments of the fishermen regarding the loss of their colleagues at sea.

Musical notation for Figure 125, showing a polyrhythmic texture. The score consists of six staves. The first staff is in G minor and starts with a treble clef and a key signature of two flats. The second staff is in G minor and starts with a bass clef and a key signature of two flats. The third staff is in D major and starts with a treble clef and a key signature of one sharp. The fourth staff is in G minor and starts with a treble clef and a key signature of two flats. The fifth staff is in G minor and starts with a bass clef and a key signature of two flats. The sixth staff is in G minor and starts with a bass clef and a key signature of two flats. The score is marked with a dynamic of *p* (piano) in several places. The notation includes various rhythmic values and phrasing slurs.

Figure 125: Excerpt of the polyrhythmic texture of the piece, *Rest Well*.

The rhythmical activities of individual instruments have reduced drastically from measure 28 onwards and can be connected to the drama regarding the inactivity of some of the fishermen in sobbing activities due to

tiredness. Substantively, vocals, woodwinds, and percussions were used to depict the effect of the withdrawal of a few of the fishermen from the sobbing activities in the drama, allowing for a proper negotiation of sound between the vocals and the rest of the instruments.

**Sound:** There is an emptiness of sound from the beginning of the piece to measure 11. This is because it allows only the *atenteben* to perform and serves as the preparatory segment for the *Kakraba* fishing group to prepare themselves to sing during the memorial service according to the drama. This has also increased the solemnness of the piece where subjects about dirges in Ghanaian societies are considered. Measures 12-26 come with more activities that contributes to the aggressive nature of the piece including the various contrasting dynamic trends. This aggressiveness was developed because more fishermen were trying to weep and sing along at the memorial service. Notes of longer durations as indicated in Figure 126, for instance, sustains and holds the background of other major activities.



Figure 126: Excerpt of notes of longer duration that holds the background of the entire music.

Even though measure 28 to the end of the piece looks less active due to the reduction in instruments, the continuous rolling of the percussions has balanced the sound that is generally resonant because of the terraced dynamics, creating different levels of emotions at the memorial service for the lost fishermen.

**Harmony:** The harmony is broadly consonant and unified with tonal passages and transient modulations mostly by the military band instruments. The choice of chords, for instance, was influenced by emotions and sentimental issues based on the drama coupled with sound resolution factors that will generate or unearth the exact sobbing-related characters of the fishermen. Figure 127 shows the chord progressions of the piece according to the vocals and the various military band instruments.

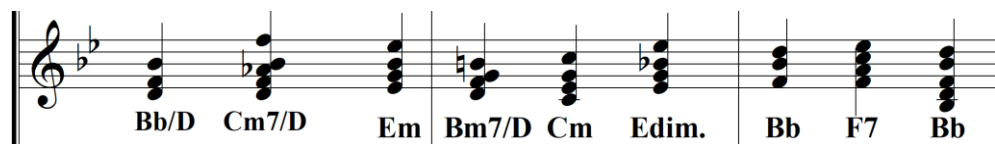


Figure 127: Excerpt of the chord progressions of the piece.

## PIECE 13. CONFUSIONISM

### SCENE SIX

#### Instrumental

#### Introduction

The memorial service was met with a prolonged confusion between the various ensembles which lasted for about one minute. Although most of the invited groups to the memorial ceremony got there any enough, they were not given the chance to perform, hence the confusion. During this period, five different ensembles started performing at the same time, creating great musical confusion. These ensembles have their respective time signatures ranging from compound to simple and can be defined as polymetric to depict the suspension and chaos aspects of the drama.

This concept of musical *Confusionism* was deliberately experimented to challenge musicians in the military band fraternity in Ghana to also perform a piece of music that is ambiguous in character, which also demands a lot of

concentration and musicianship. The sound is, however, positioned to violate human expectations in music as a novelty in the military band fraternity, and it is the first of its kind as far as compositional trends of contemporary music-making are concerned within the bands in Ghana. Even though there is no identified key, I tried as much as possible to generate meaning out of the confusion, making the piece a fractional-atonal composition. Further experimentation revealed that the performers of this piece must understand issues about metrical parameters and modulations, the keeping of pauses, and the ability to concentrate on one's part without necessarily following the conductor. The score is such a way that the conductor must beat the time division that can cut across all other metrics partially or exactly. There are 31 measures involved in this piece.

### **General analysis**

Rhythm in this regard was managed to reduce so much stress on the performers since the piece is set on confusion. Polyrhythmic patterns have dominated the piece while providing flexibility in an unstable structure to assist the performers in their struggles to find their ways in and out of the piece. Each of the various sections of the woodwind instruments, for instance, have the same time signature in groups of regular, irregular, and additive time with their respective rhythms of fractional pulses and variant densities in an ambiguous manner. The clarinet section, for example, has the same time which is different from that of the oboe, flute, and bassoon as shown in Figure 128.



Figure 128: The time signature for the clarinet section of instruments against all other instruments.

The saxophone section, for instance, has the same time signature that conflicts with the rest of the time signatures. Even though soprano sax, alto sax, tenor sax, and baritone sax have the same time as mentioned above, their rhythmical patterns vary a bit as shown in Figure 129. The polymetric and polyrhythmic nature of the piece, coupled with the absence of a concentrated key at the beginning, has significantly affected the sound of the piece which violates listeners' expectations.



Figure 129: The time signature of the saxophone section

The rest of the instruments have also experienced the same polymetric structure, where varied time signatures have been assigned to each section of the military band instruments to intensify the *Confusionism*. The brass section

has multiple time signatures, with the 1<sup>st</sup> and 2<sup>nd</sup> trumpets and trombones having the same time signature as indicated in Figure 130.

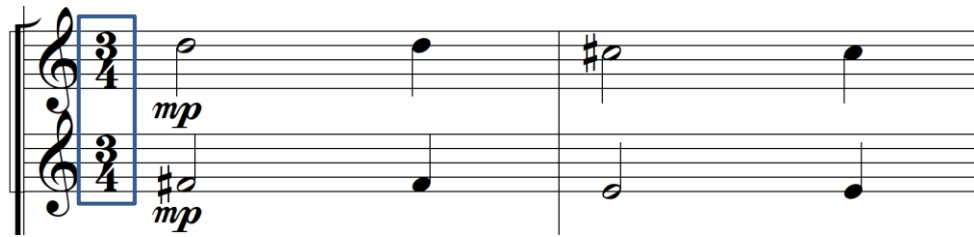


Figure 130: An indication of the time signature for 1<sup>st</sup> and 2<sup>nd</sup> trumpets, and trombone.

To further develop and create more confusions, euphonium and tuba have also adopted their own time signature that is different from the rest of the instruments as showed in Figure 131. Even though the time signature for euph and tuba and that of the saxophone section are related metrically, their separate or individual presentation is the problem. For the sake of performance, the musician must be guided by the flow and tempo of each time signature to maintain balance during the presentation of the piece.

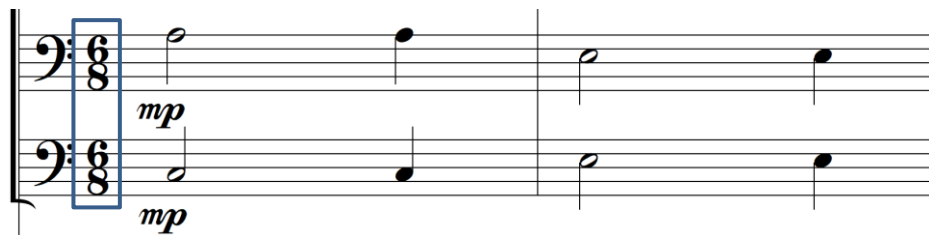


Figure 131: The time signature for euphonium and tuba only.

Analytically, there is a regular metrical connection between the various time signatures in terms of duple, triple, and quadruple being regular metrics. However, the seriousness of the confusion emerges when horn, mellophone, bassoon, and glockenspiel came in with irregular time signatures as shown in Figure 131. The cellular inclusion of the irregular time intensifies the confusion

level of the piece and to deepen the violations of the listeners' expectation of a consonance harmonic plan.

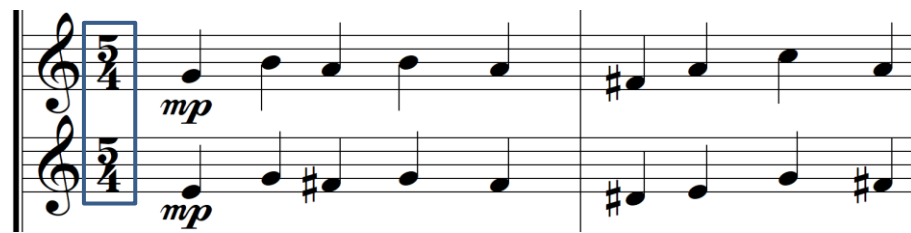


Figure 131: Irregular time signature for horn and mellophone that supports the idea of confusionism.

The combination of all these time signatures has produced a polymetric concept as a novelty as far as bandstratation of pieces in Ghana is concerned. For the piece to be enjoyed amidst the confusion, I have used steady but friendly rhythms to assist the musicians in their performance. The sound is generally dissonant and unrestful due to the polymetric nature of the piece. Nevertheless, there is a feel of consonance from measure 16 to the end. One could hear consonance and dissonance together strongly and aggressively towards directional motions, even amidst the confusion level. Analytically, the listener must generate so much interest in the music discretionally to be able to follow and comprehend the exact meaning of the polymetric concept.

It is a bit difficult to point out a complete melodic line for a particular instrument. This is because the driving force behind this composition is the introduction of polymetric conception into the performance structures of these bands and not melodic concept. However, the listener can identify or trace melody assumptions in some of the measures. Oboe, for instance, contributes melodically to the development of the piece from measures 16–31 by producing a smooth and steady note flow, as indicated in Figure 132. Nevertheless, the

melody in this regard is faded because the brass instruments have overshadowed the sound of the oboe, making it difficult for the melody to flow.



Figure 132: Excerpt of the melody by oboe from measures 16-31.

## PIECE 14. MIA WOEZO

### SCENE SEVEN

Quick march

#### Introduction

Hours into the memorial service, the missing fishermen walked majestically towards the chiefs and sympathizers at the service. Everybody, including chiefs, was surprised to see these men back in their community after many days of disappearing. During their movement towards the chiefs, the band performs the piece *Mia Woezo* to welcome these missing but found fishermen back to their families and friends. *Mia woezo*, which means ‘You are welcome,’ is a quick march that relies on two contrasting fisherfolk tunes as indicated in Figures 133 and 134 where one of the tunes can be found at the first strain of the piece and the other at the trio section, respectively.

Da - nye tso Ge gbɔ, nye ha ma - yi.  
Kwɔ - si - ɔa gbe fiaɛ, mia - ɔu blo - ɔo.

Figure 133: The first main tune from the fisherfolk as collected from the secondary source of data.

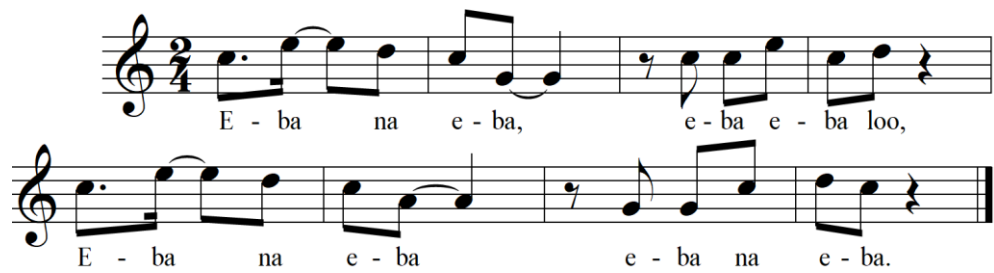


Figure 134: The second melody from the fisherfolk as collected from the secondary source of data.

The compositional technique of this piece is entirely different from the norm, or what is generally practiced in the military band fraternity. The difference is that, even though the piece's tonality is developed through a structured ornamentation in a key, there is no evidence or the presence of a key signature at the beginning for the performers. In other words, I relied on chromatic development instead of the usual establishment of a key to gradually prepare these musicians to begin performing pieces with basic twentieth-century concepts. As mentioned previously, most military quick marches have the same format or style. This means that the analysis of *Mia woezɔ* has taken the shape of the marches that were analyzed earlier. It has two main hidden keys, namely, D-flat major and B-flat major with a total of 66 measures.

**Rhythm:** There are many rhythmical patterns coming together to form a complete, structured, directional composition on a regular module. Moving forward, measure 5 onwards saw the repetition of rhythmic ideas as shown in Figure 135 for most parts, making it a motivic imitation. This same imitation or repetition of patterns is much more obvious in the percussion part due to its monotone character to create a thrilling moment in the drama.



Figure 135: The repetition of rhythmic or motivic ideas by the snare and bass drums.

The 1<sup>st</sup> clarinet performs an interesting rhythm as shown in Figure 136 against the main decorated rhythm by the 1<sup>st</sup> trumpet and other instruments from measure 5 onwards to unearth the maximum level of happiness in that aspect of the drama. The polyrhythmic activities of the various instruments have contributed to the growth of the piece in a much more stabled and contrapuntal structure, indicating the level of happiness among the sympathizers at the memorial service.

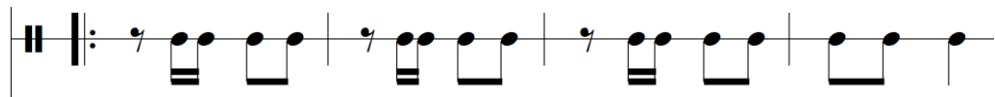


Figure 136: An interesting rhythmical passage by the 1<sup>st</sup> clarinet.

Oboe on the other hand comes out with an intriguing rhythm to influence the polyrhythmic movement from measures 5–20 to support emotional factors at the memorial service. There is a trace of consistency in the form of pattern repetition by the oboe of which shorter note durational values played a significant and meaningful role in respect of pattern decoration as indicated in Figure 137.

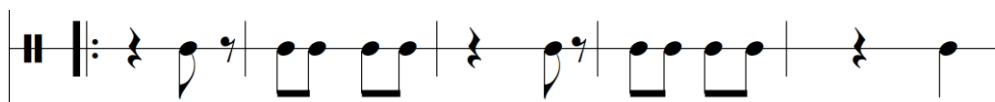


Figure 137: A decorative pattern performed by oboe from measures 5-20.

Even though the rhythmic activities towards the end are less, there is still aggressiveness especially in the last measure that signals the acceptance of the missing fishermen back into the community.

**Melody:** Aside from the main melodies, other contrasting countermelodies (contrapuntal) have contributed to the growth of the piece. Trombone, euphonium, and tenor sax played a countermelody as exposed in Figure 138 from measures 5–20 as a contribution to the growth of the piece in conjunction with other smaller motifs that appear in a stepwise, leaps, and continues chromatic levels, starting from  $A\flat_3$ ,  $C\flat_4$ ,  $B\flat_3$ ,  $E\flat_4$ ,  $D\flat_4$ , to  $C_4$ . All these contrapuntal activities have supported the main melody to provide a standard quick march that is meticulously different from the standard practice, which is equally positioned to violate listeners' expectations of the structure of a traditional quick march.

The image shows a musical score for two instruments: Trombone and Euphonium. Both parts are written in bass clef. The Trombone part starts with a dynamic marking of *mp* and features a melodic line with eighth and quarter notes. The Euphonium part starts with a dynamic marking of *mf* and features a more active line with eighth notes and a long, sweeping slur over several measures. The key signature has two flats, and the time signature is 4/4.

Figure 138: Excerpt of the countermelody performed by Trombone, Euph, and tenor sax from measures 5-20.

The raw data from the fisherfolk that is used for the first melody has been transformed and extended into a march within the first strain as indicated in Figure 139.

The image shows a musical score for the 1st Trumpet. The part is written in treble clef. It begins with a dynamic marking of *mp*. The melody consists of eighth and quarter notes, with some rests and a pattern of sixteenth notes. The key signature has two flats, and the time signature is 4/4.

Figure 139: Excerpt of the transformed melody from the fisherfolk performed by the 1<sup>st</sup> trumpet from measures 5-20.

Measures 22–36 saw a major transformation in growth where different melodic activities of the piece have been transferred to the lower brass instruments alongside the main melody as shown in Figure 140. Even though

instruments such as the 1<sup>st</sup> clarinet, flute, oboe, and so on played the main melody, the powerfulness of the lower brass instruments overshadowed them, creating a shift of attention and character semblance.

Figure 140: Excerpt from the transferred melody to the lower brass instruments.

Measure 50 to the end of the piece comes with the transformed version of the second fisherfolk tune. Even though this second melody comes with minimum decorations melodically, other passages have contributed to its growth significantly. While the other parts maintain the main melody, the 1<sup>st</sup> trumpet contributes with a decoration of notes of shorter durations from measures 59–61 as indicated in Figure 141.

Figure 141: Notes of shorter duration as a decoration by the 1<sup>st</sup> trumpet.

**Sound:** The sound is generally consonant due to the chord progressions and the various transitions. The introduction of the piece is loud because of the dynamics (*f*). Even though the subsequent measures from 5-20 are moderately soft, the involvement of all instruments has made the sound more unified and textural. I employed specific articulations such as acciaccatura and trill as indicated in Figure 142 to decorate the sound. Many of these articulated notes

are high in range especially for the woodwinds. The arrival and departure of these articulations has provided a clue for the listener to remember the piece effectively.



Figure 142: Acciaccatura performed the 1<sup>st</sup> trumpet and soprano sax from measures 5-20.

The trill implementation by the flute from measures 5–20 contributes so much to the sound generally in terms of decoration that indicates the high noise level of some fishmongers to express their happiness towards the missing but found fishermen. During the listening analysis, it was identified that the trill adds colour to the sound with its outstanding velocity and frequency of appearance. *Sforzando* (*sfz*) at specific measures provides a unique sound value that is different from the rest of the dynamic trends.

**PIECE 15. YETSE ASE**  
**SCENE SEVEN**  
TTBB

**Introduction**

When the missing fishermen arrived at the memorial service, sympathizers began to ask questions and wondering how possible it was for a fisherman who had gone missing for a longer period to still return. Mensah, who is also a fisherman asked Akpalolo as to whether they were alive. Akpalolo responded and confirmed his claims through a piece that was responded to by the rest of the missing fishermen.

The piece is in key C major and a compound duple time. It has a call-and-response component and deceptive cadences at the end of each phrase. It is



Yε tse'a - se'o, yε tia - se'o. mi

Yε tse'a se'oo, yε tsie'a se'o, mi

Yε tse'a se'o, yε tse'a se'o, mi

Yε tse'a se'o, yε tse'a se'o, mi

Figure 144: Excerpt of the response to the first call by the tenor part.

Analytically, the melodic structure of the first call is the same as the first response. The textuality of the call has been given to the response, making both aspects to have the same content. However, the text and the melody from the second call which starts from measures 21–26 looks different from the responses from measure 27 to the end of the piece. It was identified that the second response is the repetition of the first response in a steady manner with obvious melody, leaps, stepwise movements, and rises and falls as shown in Figure 145.

Ya kə'a bao, yɛn nua nom, ya kə'a bao, aa

Figure 145: Excerpt of the second call by the first tenor part with leaps and stepwise movement.

**Rhythm:** I have adopted simple rhythmical patterns of which a typical *Adowa* pattern can be identified. Even though there is no clear cut or indication of an *Adowa* pattern, the contributions of the four parts have made the feel or the presence of *Adowa* a possibility. The entirety of the piece relies on the pattern



escorted the missing fishermen from Guinea to their community, also narrated how they found the missing fishermen. After all these narrations, Precious, who is a fishmonger, shouted ‘Akpe na Mawu,’ and same was responded to by the community members with drum accompaniment.

*Akpe na Mawu* is a highlife tune in Ewe with simple but interesting melodic, harmonic, and rhythmic attributes. It comes with syncopated rhythms in the form of calls and responses. The key is B-flat major in the time of simple duple.

### Akpe na Mawu-lyrical content

#### Ewe

#### English

|                                     |   |
|-------------------------------------|---|
| <i>Akpe na Mawu, akpe</i>           | ... <i>Thanks be to God</i>                       |
| <i>Le wò dɔmenyo ta, akpe</i>       | ... <i>For your kindness</i>                      |
| <i>Xɔ akpe le wò dɔmenyonyo ta</i>  | ... <i>Accept our gratitude for your kindness</i> |
| <i>Xɔ akpe Mawu akpe</i>            | ... <i>Accept our gratitude, oh Lord</i>          |
| <i>Wòe de mitso dzɔgbe vɛewo me</i> | ... <i>You have delivered us from evil</i>        |
| <i>Eye míele agbe, xɔ akpe</i>      | ... <i>We are grateful for being alive</i>        |
| <i>Mawu, xɔ akpe</i>                | ... <i>God, accept our gratitude</i>              |

### Small-dimension shape (SDS) Akpe na Mawu

**Rhythm:** The driving force of this piece is the rhythm. I have explored the various rhythmical patterns available from the fishermen and brought them together for the overall structure of the piece to depict the happy moments of these fishermen and the entire Nanaba community. The introduction, which starts from measures 1-4 has syncopated patterns for all instruments as indicated in Figure 148.

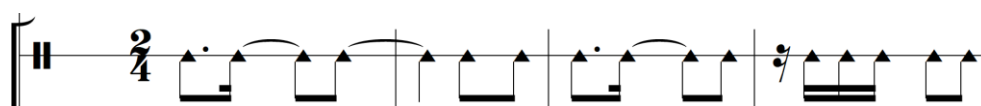


Figure 148: A syncopated pattern at the introduction section of the Akpe na Mawu piece.

There are multiple rhythmic patterns working together and contributing to the development of the piece contrapuntally. Measures 5–20 have a combined note of shorter durational values with a lot of patterns of accentuation and unaccentuation that depict the level of joy and happiness among these fishermen. The pattern of tuba, bassoon, and euphonium from measure 5 to the end of the piece creates a unique supporting bass line that contributes to the general growth of the piece and the sound at large as shown in Figure 149.

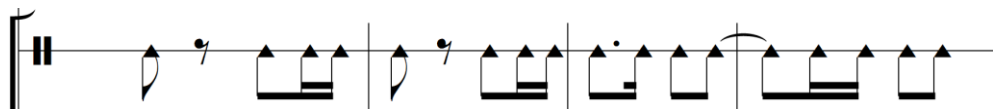


Figure 149: Excerpt of the bass pattern by tuba and other instruments that contributed to the growth of the piece.

The pattern for the main melody, being an adopted pattern from the fishermen has also been expanded using tie notes. Soprano, 1<sup>st</sup> trumpet, and many other instruments performed the said pattern in support of the soprano part that has the utmost interest in slow melody as indicated in Figure 150.

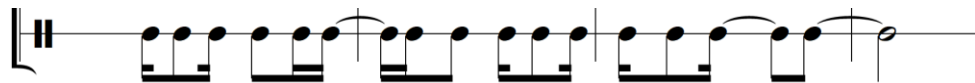


Figure 150: Excerpt of the melody pattern by 1<sup>st</sup> trumpet and other instruments.

All these polyrhythmic activities are supported by the percussions to stabilize the consistency of all parts. The said pattern holds the background of the piece to avoid any form of deviation since many syncopated patterns can easily confuse the performer. Figure 151 shows the patterns performed by the percussions consistently to support and hold the background of the piece and to make it danceable as well as enjoyable.



Figure 151: Excerpt of the percussion regular patterns in support of the main piece.

**Melody:** A strong melodic outline goes throughout the tune. Melodically, the word contour *Akpe na Mawu* corresponds to the modified rhythm and the rise and fall aspect of the melody that aims at representing the level of happiness among the fishermen and women attending the mourning ceremony. The rendering of the music in a call and response style gave the work a distinct appearance with the lyrics as heard in the call as illustrated in Figure 152.

Figure 152: Excerpt of the melody in a call and response form of the piece.

Even though there is no trace of countermelody, the flute's scalar patterns from measures 5–12, as indicated in Figure 153 supports the melody, providing an absolute link between the various parts as well as depicting the musical noises of some of the fishmongers to express their joy while the piece was ongoing.



Figure 153: Excerpt of the scalic pattern by flute to support the main melody of the piece.

Beginning with measures 21–36, the second aspect of the melody features a distinct melody pattern consisting of notes in a syncopated manner with varying densities. This indicates that measures 5–20 have distinct melody patterns than measures 21–36. As seen in Figure 154, one clear distinction is that this section, *Xɔ akpe* does not have a call-and-response structure.

Figure 154: Excerpt of the second section of the melody without a call and response technique.

That being said, from measure 37 until the end of the piece comes a call-and-response. With the assistance of the military band instruments, the alto part makes the calls and the other vocal parts responded.

**Sound:** The exceptional level of sound activity in the composition is a result of the interaction between dynamics, all other rhythmic patterns, and melodic patterns. The different rhythms have all been thoughtfully chosen to capture the danceable and singable vibe. A strong sound effect that conveys the joy of the

fisherman is also produced by the arrangement and degree of contrast between the different note values. The divergent dynamics patterns seen starting in measure 5 have also enhanced the efficacy of the sound in directed actions, thereby revealing the degree of emotions exhibited by the fishermen and the sympathizers. Due to the use of forte (*f*) for every component, measures 29–36 conveys the aggressiveness of the sound and the great spirit of joy at the memorial service.

**Harmony:** The degree of notality of the piece is unified with expanded tonal passages.

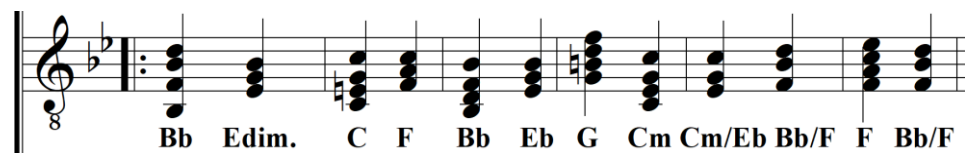


Figure 155: Excerpt of the chord progression of the piece with modern chord scheme labeling.

Passing notes of longer and shorter values, primarily from the flute, horn, and mellophone, sustained the chord progression as seen in Figure 155. Perfect rhythms that highlight the fishermen's degree of excitement and expectations are necessary to signal the conclusion of each sentence and the composition as a whole. While enabling sound to permeate all suggested cyclic organizations by the instruments are present, the many chords, and melodic progressions—including partial harmonic modulations—have all harmoniously contributed to the growth of the piece.

**PIECE 17. DEDEFIA****SCENE SEVEN**

## Instrumentals

**Introduction**

There arrived the Chief Priest of the Nanaba Krom during the celebration of the return of the missing fishermen. The arrival of Nana Kyekyekuley, the chief priest surprised everyone. Kyekyekuley came purposely to reveal to the community the cause of the missing fishermen. His coming and movements to the memorial service were accompanied by a vigorous piece of music performed by the band. Nana Kyekyekuley revealed that the gods are angry over the level of illegal activities in the ocean over the years. According to the priest, the various forms of illegal activities, ranging from trawling, saiko, dirty beaches and the ocean have all contributed to the annoyance of the ocean gods leading to the displacement of the fishermen. Kyekyekuley added that if such bad activities are not stopped, the next calamity will be more dangerous and severe than the first one. This revelation surprised and worried everyone to the extent that people started pointing accusing fingers at those who normally involved themselves in all manner of illegal activities in the ocean and around the beach.

The piece *Dedefia* was composed purposely to accompany the coming of the chief priest. Aside from the accompaniment, it is also positioned to challenge the performers to abreast themselves with a composition that is dependent on irregular time and based on chromatic notes without the conversational establishment of a key signature. In addition, the driving force behind this composition is rhythmical plans and not harmonic or melodic plans even though there is a feel of a melody. Therefore, issues of key signatures have

been ruled out, leaving patterns of rhythmic interest and chromatic notes to generate the incitement of the piece. There are 44 measures in total with rhythmic repetitions in an unstable style. The tempo is generally very fast and demanding.

### Small-dimension shape (SDS) The Revelation

**Rhythm:** Multiple rhythmic patterns have contributed to the expansion of the piece, and one of these patterns that helps the performer to keep the time can be found at the beginning of the piece to measure 2 for all instruments as indicated by Figure 156.



Figure 156: The pattern at the beginning of the piece for all instruments.

Even though measure 3 onwards has a similar pattern as the previous measures, there are other patterns that accentuates the first beats of each measure. These accentuations are either followed by rests or by longer durational note values to create a homorhythmic of stressed notes as shown in Figure 157.

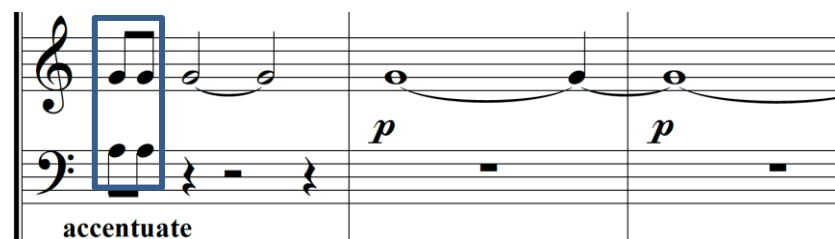


Figure 157: Accentuations with rests, or longer note durations to stress notes.

Measure 9, for instance, has a similar pattern but moved to a unique pattern in measure 10 with aggressiveness. The belligerence is intensified by the combination of shorter and longer note durational values and by the



Measure 35 onwards comes with a combination of patterns but with fewer activities due to the inactivity of most of the instruments. Nevertheless, measure 41 to the end of the piece represents a simple but vigorous rhythmic plan to signify the end of a major activity with ornamentation. Even though there seems to be a unified body of patterns, euphonium has opted for a unique pattern that is contrary in value to the main one. This is to create a balanced sound that seeks to contribute to the development of the piece taking into consideration the semi-contrapuntal lines created by forceful influence and the characteristics of the Chief Priest.

**Sound:** The sound of the piece can be linked to psychological and musical assumptions. First and foremost, the sound is generally dissonant because of its semi-tonal character. The dynamical trends within the piece have also contributed to the sound velocity. Measure 1, for instance, has forte (*f*) with an aggressive sound coupled with the movement of Kyekyekuley at the memorial service. The mezzo-piano (*mp*) at measure 3 onwards and the inactiveness of most of the instruments have brought the intensity of the sound down until measures 9–10 where major activities have been employed again. Even though some instruments such as tuba, trombone, and so on, are not so active moving forward, the presence of forte (*f*) has reawakened the spirit of loudness in them. The reduction in sound from measures 15–22 is because of the dynamics (*p*) and the reduction of the instruments to aid my style of composing and bandstraton with a vigorous and detached sound in measure 23. Measures 35–40 comes in a calm sound effect form because of the dynamics and the inactiveness of most of the loudest instruments such as the tuba, trombone, trumpets, and so on. Measure 41 to the end of the piece is a point for the listener

to remember due to the aggressiveness towards the end of a major activity. It follows a detached note procedure while allowing the individual notes to balance the sound based on their tone colours. In general, the presence of staccatos against most of the notes in Figure 161 has also contributed to the rigid and detached nature of the piece.



Figure 161: Staccato against some notes in the piece that contributed to the detached nature of the piece.

## PIECE 18. ILLEGAL ACTIVITIES

### SCENE EIGHT

SATB

#### Introduction

The pronouncement by Kyekyekuley got everyone thinking in the community. To keep the beach and the ocean clean, a cleanup exercise was organized by the community while experts from the Ghana Fishery Authority, the One Ocean Hub, and all other organizations responsible for the safety of our communities, environments, and water bodies were all invited to advise Nanaba Krom about the causes of illegal fishing and the unkempt environment, most especially the beach through a well-educated recitative by Fafali and Precious.

#### Narrative report on the effects of illegal fishing

Before the presentation of the 18<sup>th</sup> piece as the final movement of work to pelt all dramatic activities, Fafali and Precious narrated to the audience the exact causes of illegal fishing and its related issues to complement as well as reiterate the educational and conscientizational messages by agencies

responsible for environmental sustainability, the ecosystem, and the Ghana fishery authority.

**Fafali:**

Your excellences, members of the diplomatic corps here in Ghana, fellow fishermen and women, the press, and all invited guests. Allow me to bother you with a message that is so dear to my heart. Unlawful fishing, categorized as (unreported fishing, unregulated fishing, and illegal fishing), has all become a major threat to the government of Ghana and non-governmental organizations (NGO) over the years. The rich Ghanaian coasts have been looted by foreign fleets fishing illegally with the aid of some artisanal fishermen. Even though there are a set of rules and regulations to deter people from engaging in such acts, the phenomenon persists. Perhaps those who are seriously engaged in such acts cannot read or write to properly comprehend these rules and regulations.

In recent times, fishermen have been seen using gari, detergents, formalin, diesel, petrol, dynamite, DDT, carbide, cyanide, monofilament nets, and many other chemically-oriented methods in the ocean to catch fish. Other high-level illegal methods include industrial trawling and saiko. Some scholars, including health experts, have reported that the consumption of fish caught through these chemical means could plunk the lives of consumers into serious health-related problems such as dizziness and nausea, sweating, headaches, corrosive effects in the mouth, bleeding, and vomiting, among others. It has also been detected by health experts that the consumption of food with a small or large amount of these chemicals, most especially DDT, over a short period of time would result in excitability with tremors and seizures and could affect the

nervous system. Yes, illegal fishing is killing us slowly, but we have refused to accept this fact out of cognitive content.

**Precious:**

The use of these chemicals also pollutes the ocean, jeopardizes the sustainability of the marine environment and the ecosystem, and eventually affects the oxygen that we breathe. Did you know that 50% to 80% of the oxygen that we breathe comes from the ocean? Yes. This means that a healthy ocean is a source of healthy oxygen for humanity. Furthermore, fish has contributed over 4.8% to the national gross domestic product (GDP). However, there has been a drastic reduction from 4.8% to 3.2% owing to illegal fishing and its related activities in the ocean. The decline has also affected the prices of fish on the market to the extent that households, market women, and chop bars, among others are all complaining about the shortage and the high cost of fish in recent times. Apart from the shortage of fish and the health implications, the practice also affects and deepens poverty among traders and fishmongers as the quality and quantity of fish break into pieces after smoke and severe heat, thereby negatively affecting prices on the market.

Majority of us love to eat fish in our various homes and workplaces on a daily basis. This means that fish must always be available and in a healthy quantity. If illegal fishing and all manner of illegal activities in the ocean and around our beaches are stopped, our fish will be healthy, the ocean will be healthy, poverty in the coastal areas will reduce, our beaches will be clean, and our environment and the ecosystem will be sustained for a better Ghana.

**Fafali and Precious:**

Let us stop illegal fishing and illegal activities in the ocean now. The gods are highly angry due to these acts. We may not have the capacity to handle the next calamity that will befall us as a nation. Let us stop illegal fishing now.

The piece 'Illegal Activities' was composed purposely to conscientize the public about the implications of illegal activities in Ghana based on the messages from the authorities mentioned above. Its lyrical content speaks more about the various illegal actions and their causes as narrated by Fafali and Precious. The piece is in the key of B-flat major with varied transitions of partial modulations in a time of simple duple. It is an embodiment of all the 17 pieces in the drama, where fragments of harmony, melody, and rhythm from the previous pieces have been put together in a total of 83 measures long with multifaceted degrees of rhythmical alteration performed by the various military band instruments to support the voices and effectively project the intended message.

**Illegal Activities –lyrical content**

*Illegal activities are very bad.  
The effects are so serious to humanity,  
Illegal activities, let's stop.  
It has caused Ghana to lose many outcomes,  
Trawling, Saiko, and other activities  
Are very bad, let's stop.  
The beaches are dirty and the ocean is polluted,  
This has affected the oxygen that we breath  
So, let's clean our beaches, for a healthy  
Environment, Illegal activities, let's stop.  
Let's stop illegal fishing. Let's clean, the environment.  
Let's clean the beaches, to protect the ocean,  
For clean oxygen for humanity,  
Illegal activities, let's stop.*

### Small-dimension shape (SDS). Illegal activities

**Melody:** The introductory section of the piece starts from measures 1–6 with a strong and challenging melodic idea and harmony. However, the main melody of the piece starts from measure 7 with the vocals in unison as indicated in Figure 162.



Figure 162: The beginning of the melody in unison for all instrument and voices.

Even though there is a straightforward homophonic texture, a fill of countermelodies can be identified in measures 11–30. 1<sup>st</sup> clarinet, flute, horn, and euphonium have all contributed their quota to the development of the piece melodically as indicated in Figure 163.



Figure 163: Excerpt of a countermelody by the 1<sup>st</sup> clarinet to support the main melody.

Measures 11–22 begins another melody idea that reiterates the need for an end to illegal activities. The melody generation looks at the word contour to assist in the flow of the message that the composer wants to disseminate to the public regarding illegal fishing. The effects of illegal activities as indicated in Figure 164 are so serious to humanity that there is a need to stop them. To buttress this point, Fafali and Precious narrated the realistic effects of illegal fishing from medical and societal points of view.

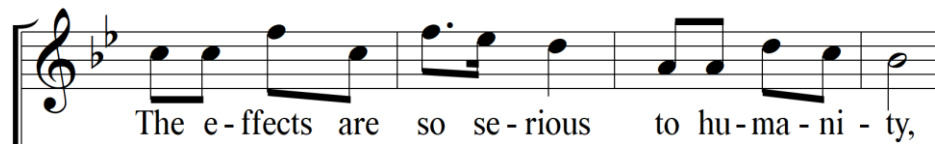


Figure 164: The continuation of the melody by the soprano voice to stress on the effects of illegal fishing.

Moving forward, I included in the message the reason illegal fishing and all illegal activities in the ocean and the environment must stop. According to the literature I have reviewed, Ghana has lost many incomes as indicated in Figure 165 due to illegal fishing and its related activities and it must be discouraged at all costs.



Figure 165: Excerpt of the melody that spelt out the causes of illegal fishing in Ghana.

The melody also mentioned the types of illegal fishing in the ocean that causes a lot of distractions to honest fishermen and the Ghana fishing industry at large. Industrial trawling, saiko, the use of chemicals, and all other illegal methods have all contributed to the low fish catch in Ghana as shown in Figure 166.



Figure 166: Types of illegal fishing for soprano and all other vocal parts.

All these sections of melodies have been supported by the various military band instruments, most especially the 1<sup>st</sup> trumpet, oboe, clarinet in E-flat, and 1<sup>st</sup> clarinet. According to the melody, illegal fishing and many other bad activities have affected the oxygen that we breathe. This statement can be

identified from the official website of the One Ocean Hub as indicated in Figure 167.



Figure 167: Illegal fishing has affected the oxygen that we breath.

There is a unison of all parts from measures 56–63 indicating the need to clean our environment and the beach, followed by a complete harmony from measure 64 to the end of the peace. At this point, I ignored any form of countermelody and concentrated solely on a straightforward homophonic texture to aid in the dissemination of the message.

**Rhythm:** The work has grown and expanded because of the fusion of several rhythmical patterns. About fishermen melodies, several of these rhythms have previously been examined in other articles and studies. However, some patterns stand out and should be examined because of their aggressiveness and role in the piece’s development and stability. As seen in Figure 168, the opening for example, features an intriguing pattern that is positioned to prime the listener’s head for an excellent sound delivery.

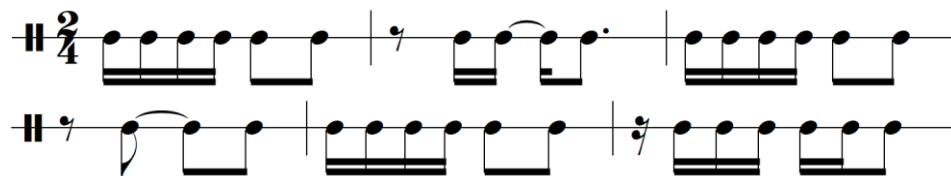


Figure 168: Excerpt of the pattern in the introductory section of the piece.

Measures 7–43 have a polyrhythmic structure. Most of these rhythms were adopted from the fisherfolk tunes as mentioned earlier. The pattern from measures 7–10, for example, has been analyzed in the preceding pieces as a reflection of the data collected from the fishermen. Measures 31–33 have

syncopated patterns of truncated durational values for the vocals against the combination of other patterns by the military band instruments. Several tie notes go with the lyrical contour to create a meaningful and better understanding of the compositional concept, considering the conscientization of the public about illegal fishing and its related activities in the ocean, the environment, and the ecosystem. In other words, the choice of rhythms is influenced by the melody and the words. An interesting pattern has appeared in measures 48–50 for all instruments except the flute as shown in Figure 169. This pattern is however, new to the entirety of the pieces, thus its uniqueness. Its arrival and departure are denoted with a clue that will guide the listener to remember the piece whenever it is placed.

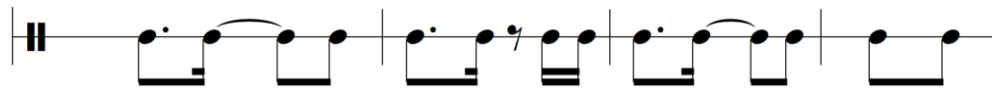


Figure 169: A unique pattern in the piece from measures 48-50.

**Sound:** The effectiveness of the sound is based on several factors. These factors, such as instrumentation, tutti, dynamics ranges, texture, tone colour, and so on, have all contributed positively to the development of the piece. The sound at the beginning of measure 6 is more aggressive and louder due to the employment of dynamics and rhythmical patterns to reiterate the importance of the conscientizational message. The degree of contrast in dynamics from measure 7 to the end of the piece where the vocals sing louder than the military band instruments consistently, has also contributed to the development of the piece in terms of sound, which allows the vocals to be heard with their clear messages to the public. Additionally, the reduction in instruments from measures 23–30 has also reduced the sound velocity to calmness, allowing for a proper reflection of the lyrical content. The tutti at measures 31–38 with contrasting rhythmic

patterns has increased the velocity of the sound, making it lively and stable. Measures 40–43 also express a reduction in instrumentation while measure 44 to the end of the piece comes in tutti with the full complement of the military band instruments and the voices.

**Harmony and texture:** The harmony is generally resonance with a tonal centre. Harmonically, I utilized varied textures to accomplish his target. Even though polyphonic texture has dominated the entire piece, monophonic and homophonic have also penetrated through in order to balance the tone color and the overall presentation of the piece as the final conscientizational message. The vocals constitute the homophonic aspect of the harmony, while all other military band instruments contributed by adding polyphonic texture format through countermelodies. Despite the resonance attributes of the piece, measures 56–63 deviated into the relative minor of B-flat major, being G minor in a unison motion, which also violates the listeners' expectations. The shift in tonality or the harmonic transition from major to minor has also affected the sound and its affiliates with several phrases in the piece contributing to the reflective and educational characteristics of illegal fishing. Nonetheless, these phrases end with perfect cadences and repetitions of the harmonic plan that might not represent the harmonic idea or expectation of many listeners.

### **Conclusion on the various compositions/bandstrations**

In general, illegal fishing and its related activities as stated in this final composition, the drama, and the prior narration by Fafali and Precious have the capacity to change the mindset of those who regularly engage in illegal fishing and its related activities. Moreover, I believe that while all these compositions and bandstrations are enjoyed, educational viewpoints can equally be developed

where the comprehension of the root causes of illegal fishing can be felt and curbed.

## CHAPTER SEVEN

### Summary, Conclusion, and Recommendations

#### Introduction

The pertinent aspects of the entire study are covered in this chapter, starting with the summary of key terms, models and creative methods used for data collection for the varied compositions and bandstrations in the drama. On the other side, the Chapter also delve into how the various research questions have been answered. The conclusion equally looks at the processes that led into the imagination of the drama and the various compositions and bandstrations. The recommendations also outline topics that are relevant for further studies and additional creative investigations that were not addressed because of time limits and other circumstances.

#### Summary

The study's goal, as stated in the first chapter, was to compose extended music based on drama in order to educate the general public about issues of illegal fishing and other illegal activities in societies. The other is to create an all-inclusive document that will guide young and aspiring composers in developing insights into dramatic musical compositional skills. The chapter has proven the importance of the study by explaining the relevance of components such as summarizing the research objectives, bandstration, indigenization, hybridization, and so on. In this regard, the various research objectives have been summarized as follows:

The composition and bandstration of 18 different pieces are based on a dramatic concept that highlights the study's first objective. This artistic development highlights the complexities and issues faced by the fishing

industry, using drama as a medium to explore and convey these challenges effectively. By addressing these themes, the pieces not only meet the study's objectives, but also foster a deeper understanding of the industry's struggles. Over the years, fishermen have used illegal means such as trawling, saiko, and all other chemical substances to catch fish in the ocean. The activities of these fishermen, coupled with realistic and evidence-based records, have informed the various compositions. From a broader perspective, the various dramatic compositions and bandstrations have what it takes to conscientize the general public about the negative effects of illicit fishing in Ghana.

To have effective compositions and bandstrations that are based on purpose, a few fisherfolk tunes were identified and worked on. It was established that some of these tunes are either popular or unpopular. To a large extent, the unpopular tunes that I collected from the fishermen are more than the popular ones. This suggests that the lesser-known tunes may possess unique cultural significance or artistic value, which warrants further exploration and inclusion in musical compositions. By focusing on these unpopular tunes, there is potential to enrich the musical landscape with diverse influences. Having had the intent to pursue the indigenization of military band music in Ghana and most especially writing marches for these bands, the raw musical materials from the fisherfolk formed the basis for this intent. This was, however, achieved through a series of listening to Western marches from composers such as John Philip Sousa, Kenneth Alford, and many other notable composers.

Achieving objective three, I bought a few atentebens from a manufacturer and through experimentation, specific woodwind instruments of the military band setup were recognized and combined with the atentebens and

vocals based on the story that I wrote as a novelty as far as military band music-making concept in Ghana are concerned. A few of the compositions are mainly for instruments only, while some are for vocals and instruments only. It is worth noting that the compositions are drama-driven with active involvement of several compositional and theatrical elements that strive to conscientize people about illegal fishing in Ghana. Furthermore, the involvement of all these instruments and the vocals has increased the density of the military band musical score, making it a bit different from others.

During the process of these compositions and bandstrations, I introduced a free atonal idea of music-making to provide these bands the opportunity to also perform pieces that are partially 20th century in character. In this regard, one free atonal piece called *Dzidegbe, Nyame ada naa?*, and one *Confucianism* piece were created and grounded on the drama. These pieces have traits such as uncommon metrical modulations, polyrhythmic patterns, and polymetric. *Dzidegbe*, for instance, has no tonal centre, creating a vast distinction between the tonally centered pieces that these bands normally perform.

For a better understanding of how elements of music have contributed to the entire compositions and bandstrations, I did a conclusive analysis on all 18 compositions based on Jan LaRue's Quadrant Analytical Framework and Webster's Model for Creative Thinking as mentioned in objective five. During this process, sound, harmony, melody, rhythm, and growth were fully evaluated based on their contributions. The various melodies, for instance, were critically analyzed to bring more understanding of their relevance to the story and the military band. Due to this, an extended time was spent on the process where a

deliberate attempt was made to change some melodic structures to suit the compositional and bandstrational purposes of the study.

### **Bandstration**

The word bandstration is however, not common within the military band fraternity in Ghana. Instead, orchestration has taken the position of bandstration because of the orchestral influence on military bands over many centuries. It is known that orchestration deals with four sections of musical instruments, while bandstration deals with three sections of musical instruments. However, the bandstrational aspect of the study brought together four sections or families of instruments, namely, woodwinds, brass, percussions, and vocals. Even though there are a vast number of instruments under each of the families, I only made good use of specific ones that are commonly used by standard military bands in Ghana. The flute, clarinet, oboe, bassoon, bass clarinet, and baritone sax were actively used for the development of the various bandstrations based on the drama. One of the concerns raised by a lot of people has to do with the feasibility of the study regarding the combination of all three sections of the military band instruments that are naturally loud against the vocals and *atenteben*.

To clear all these doubts, the study revealed and supported the already existing idea that for these voices to match and be heard more than the instruments, the number of instruments must be reduced, or the number of voices must be augmented. In view of bandstration, I expanded the ranges of the instruments, taking into consideration the ability of the players and the standard of the band and the singers. It has been observed that the scoring of parts for the military bands is quite different from that of the orchestra in terms of the position of instruments such as bassoon. Since this is a bandstration, I

made conscious efforts to narrow down the understanding of the concept from a military band perspective and not from an orchestral linear perspective.

### **Hybridization**

Many factors have influenced the inclusion of hybridity in the study. One of which is to provide a novelty bandstratation that combines traditional military band instruments with atenteben, an indigenous instrument. Three atentebens were purchased for this purpose, and after a few days of experimenting, their tuning went successful. Hybridization becomes a novelty concept where military bands in Ghana are expected to experience a new way of music-making and performance through dramatic compositions. The inclusion of atenteben was also motivated artistically, considering the concept of indigenization of military band music in Africa, as has been fueled by many scholars. In this regard, performance ethics were considered after careful experimentation with its feasibility amid all the powerful brass instruments that form the core of the bandstratation.

It was ascertained that, for atenteben to be heard effectively among these loud woodwind, brass, and percussion instruments, the concept of instrument reduction needed to be applied at sections where atenteben is captured. The conception of instrument reduction worked between the woodwinds and the atenteben without the brass and the percussions in this study. At a point, pitched percussion instruments such as glockenspiel, xylophone, and timpani were employed to perform alongside the woodwinds and atenteben under strict dynamics to control their loudness against the atenteben.

## Experimentation

I employed varied degrees of experimentation to defend the novelty concept of the study. One such experiment is a composition that dwells on polymetricism (multiple time signatures). This concept was exploited to challenge the performers to further develop their musical interests and abilities and to abreast themselves with new concepts as far as twentieth-century compositions are concerned with the combination of simple (duple, triple, and quadruple) time signatures and compound (duple, triple, and quadruple) time signatures. Even though these signatures are metrically connected, the performer must be vested in metrical calculations with full concentration to achieve a meaningful goal. To deepen the confusion of the performers further, I added two irregular metrics, thus creating a point of unrest and metrical violations and ambiguities in the minds of the performers and the audience. One of the reflective questions that many scholars asked as part of the experimentation process has to do with the right time signature that the conductor is supposed to use.

During the general metrical combinations and their calculations to verify the one that is likely to penetrate and fit most of the time signature, a simple triple was identified as the appropriate time that the conductor must beat. Even though regular metric performers can survive the test, irregular metric performers might go through a series of confusions to be able to perform alongside other metrics. For effective performance of such outstanding and novelty compositions, performers must cultivate and crave maximum self-development musically to perform the piece effectively.

### **Drama and dramatic compositions for military bands**

The concept of conscientizing people through drama and music was conceived after many years of deliberations as far as musical compositions for military bands are concerned. The story, which was about a fishing community in Cape Coast, informed and influenced the various compositions and their positions in the drama. It was identified that Mr. Kakabu, who is the leader of the fishing group, played a significant role in the drama. Perhaps the selection of the characters was also based on their ability to sing and act at the same time, due to the nature of the drama. Costumes, props, and all other theatric components have come together for the development of the drama, where directing was persuaded. It was equally identified that it is appropriate to precede a band drama with an overture that is associated with military bands. It is in this regard that I adopted a quick march style as the overture to the drama, followed by all other compositions with direct bearings on the drama.

### **Implementation of the various theoretical frameworks**

Several theoretical components have been reviewed during the initial stages of the study. Nevertheless, it was only three (3) of these theories that I worked with due to their suitability. One from the analytical assumption, the second from the cross-cultural and interculturalism perspective, and the last from the creative thinking perspective. There are two (2) available dimensions as far as the analytical framework is concerned. These are large-dimension shapes and small-dimension shapes. Even though there are other analytical lenses, I relied solely on the small-dimension shape due to the volume of work and the nature of the drama. It has been identified that analyzing dramatic musical compositions and bandstrations must delve more into what led to the

composition of the various pieces within the scenes taking into consideration specific psychological factors. Therefore, the act of analyzing a large-scale or extended dramatic composition must be based on the small-dimension shapes aspect of LaRue's theoretical framework to provide a better and detailed outlook on how the compositions and bandstrations relate to the drama.

Cross-cultural and interculturalism theories were also considered because of hybridity issues. The *atenteben* is perceived to have come from a culture that is different from the military band instruments. These two different historical instruments have their own separate operational values and core mandates as far as indigenous musical instruments are concerned. The combination of these two separate instruments was viewed from cross-cultural, intercultural, and multicultural perspectives, respectively. The inclusion of *atenteben* into traditional military band instruments is a novelty that emphasizes the need for diversity in music and musical instruments. Aside from the *atenteben*, other indigenous instruments such as *axatse*, *gakogui*, and so on have also been used to buttress the hybridity notion of the study.

The creative thinking model was used most especially during the methodological and analytical sections. Methodologically, creative thinking was perceived artistically when the secondary source of data was first collected. During the interpretation of the data, components such as melody, harmony, and rhythm were viewed from a creative thinking position where divergent and convergent thinking have been fully engaged. Enabling conditions such as motivation, environment, and personality have all been linked to convergent thinking as well as imaginative concepts.

Motivations were drawn from how music could be used to conscientize people through a drama in a military band setup as a novelty. Creative thinking brought onboard artistic confirmation of craftsmanship, where the thinking of a compositional and bandstrational structures were viewed from an aesthetical point of interest. During the data collection and the composition of the various pieces, I was first motivated by many factors, and then the thought of the motivation was prepared, incubated, illuminated, and verified as a creative product and ready for analysis. Webster's creative thinking model is equally penetrated through the analytical framework by LaRue, where motivation, preparation, and incubation of the various compositions were geared towards the final creative product for performance.

## **Conclusion**

### **To identify suitable thematic from fishermen**

The debate between the two schools of thought and my own motivations, as mentioned in Chapter one has been implemented. The first is the composition of solely instrumental pieces without drama. The second one is the composition of pieces within a drama to conscientize people about problems in their communities. Taking into consideration the views and suggestions of these two schools of thought, I composed both instrumental pieces and those that rely on vocals with instrumental accompaniment. It was discovered that dramatic-based compositions and bandstrations are achievable for the artistic development of musicians and the conscientization of people about a phenomenon. Even though these military bands have their traditional core mandate, their operations will be appreciated more if composers perceive their craftsmanship from a new perspective in current music-making.

The study has significant constraints in terms of dramatic compositions, bandstrations, and funding. Despite the availability of some notable dramatic compositions within the choral fraternity, it was difficult to obtain scholarships for works that are intended to educate and raise awareness about a societal issue in Ghana. Due to this, the study could not be observed from a qualitative research method, but rather, from an artistic viewpoint to avoid the involvement of humans that will demand some level of monetary commitment. The nature of the study and time limits made it a bit difficult to obtain more data from the fishermen to improve on the number of quick marches in the study for military bands.

### **Recommendations**

As a PhD candidate, I had the opportunity to explore a variety of topics. Nonetheless, only one of these topics or motivations was revealed owing to time restrictions and lack of funding. As a result, it is necessary to identify some of the topics or areas that should be artistically explored to complement this research.

1. It is imperative that military band composers be encouraged to write music based on stories that aims at informing or enlightening the broader public or a particular group of individuals about an issue or situation. When this is done, listeners can comprehend the fundamental causes of many specific problems connected to humanity.
2. Ghanaian universities that provide music courses ought to include bandstrational instructions in their curriculum to support up-and-coming composers and keep them updated on how many of these instruments operate. If this is carried out, students who want to join any of the

military bands in Ghana will not have much difficulty operating the instruments and doing band activities.

3. Military bands in Ghana are noted for completely relying on orchestral scores format for scoring their works. Although the orchestra and military band use identical instruments, their score arrangements are not the same. This was discovered during the scoring process of each of the parts in *Finale*. As a result, I believe that excellent dramatic score outlines make conducting easier and more appealing. The voices must be at the forefront of a dramatic musical composition, followed by the flute, oboe, bassoon, clarinets, and so on. This will allow the conductor to easily monitor the voice parts for productive rehearsals and stage performances. In this regard, I recommend that educational institutions, most especially universities and military bands in Ghana, institute seminars to educate people about how notation for the orchestra and the military band should be done.
4. It is important to encourage young and future composers to compose novelties that groups can perform. I have learned a great deal about the calibre of performance and musicianship displayed by Ghanaian military bands through my many years of playing with and conducting the Ghana Police Band. Because most of the compositions are easy, instrumentalists tend to slack off. However, when composers offer performers fresh ideas, the ambition to become an instrument master will grow automatically. Drawing inspiration from timeless drama or including challenging composition and bandstration approaches from the twentieth-century point of view, such as atonal or serialism, to test

the musicians' abilities would go a long way to build the capacity of these musicians. It is hereby recommended that young and upcoming composers be encouraged to compose novelties for choral groups and military bands based on a story.

5. It is recommended that dramatic military band works should be documented and archived for future referencing and academic study. When this is done, there will be supplementary data on dramatic compositions and bandstrations within the military band fraternity where students, lecturers, and scholars can easily reference it for performance and research purposes.

While it is quite expensive to document and provide adequate data on dramatic compositions and performances for the military band, it is important to identify potential research funding strategies for emerging scholars. Some of these strategies include applying for grants from arts and humanities research councils, seeking support from institutional research offices, developing a strong research proposal, meeting eligibility criteria, networking and collaborating with others, and leveraging crowdfunding platforms to pursue artistic enquiries. In addition, the following councils can be considered;

- a. The Spencer Foundation
- b. National Science Foundation Graduate Research Fellow
- c. Fulbright Foreign Student Program
- d. Swiss Government Excellence Scholarships
- e. Paul & Daisy Soro Fellowship for New Americans

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## APPENDICES

As stated earlier, the secondary data is based on the fisherfolk tune. Even though the researcher listened to a lot of these tunes, it was only eight (8) that were picked and developed into extended compositions and bandstrations.

**Mi bəbə loo**

Mi bə-bə loo, nə - vi'o mi bə-bə loo, ha - lle-lu - ya,  
mi bə - bə loo. Mi bə-bə, nə - vi'o mi bə-bə.

**Egya Nyame ka yen ho**

Ɔ-ka yen ho'o ka yen ho, E-gya Nya-me'o ka yen ho. ɔ-ka  
yen ho'o ka yen ho, E - gya Nya - me'o ka yen ho.

**Nyame sunsum bra**

Sun-sum e, bra'o bra'o-bra'o, oh Nya-me sun-sum e,  
bra'o-bra'o-bra'o, oh Nya-me sun-sum e, E-gya sun-sum e,  
oh Nya-me sun-sum e, bra'o - bra'o-bra'o.

**Mi le Soldier Na**

Musical score for 'Mi le Soldier Na' in G major, 4/4 time. The melody is written on a single staff. The lyrics are: Mi le, mi le, mi le Sol-dier na moa, ya - ya bo ya - ya. A - bo ya - ya, mi le Sol-dier na moa, ya - ya bo ya - ya.

**Awe amandze**

Musical score for 'Awe amandze' in G major, 2/4 time. The melody is written on a single staff. The lyrics are: A - we a - man - dze, a - we a - man - dze. A - we a - man - dze, a - we a - man - dze. A - we a - man - dze, a - we, a - we, a - we oo, ee, a - we a - man - dze.

**Yen Ye Oguafɔ**

Musical score for 'Yen Ye Oguafɔ' in G major, 6/8 time. The melody is written on a single staff.

**Eba na Ebaa**

Musical score for 'Eba na Ebaa' in G major, 4/4 time. The melody is written on a single staff. The lyrics are: E - ba na e - baa, e - ba na e - baa.

**Danye tso Gɛ gbɔ**

Musical score for 'Danye tso Gɛ gbɔ' in G major, 4/4 time. The melody is written on a single staff. The lyrics are: Da - nye tso Gɛ gbɔ, nye ha ma - yi, Kwa - si - da gbe fia - e, mia dɔ blo - do.