

UNIVERSITY OF GHANA, LEGON

**ORIGINAL COMPOSITIONS USING ELEMENTS FROM *FUM&FUM&*
TRADITIONAL MUSIC**

BY

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To my late mother, Mary Audrey Ofeibea Adjoa-Akyere Allotey-Pappoe



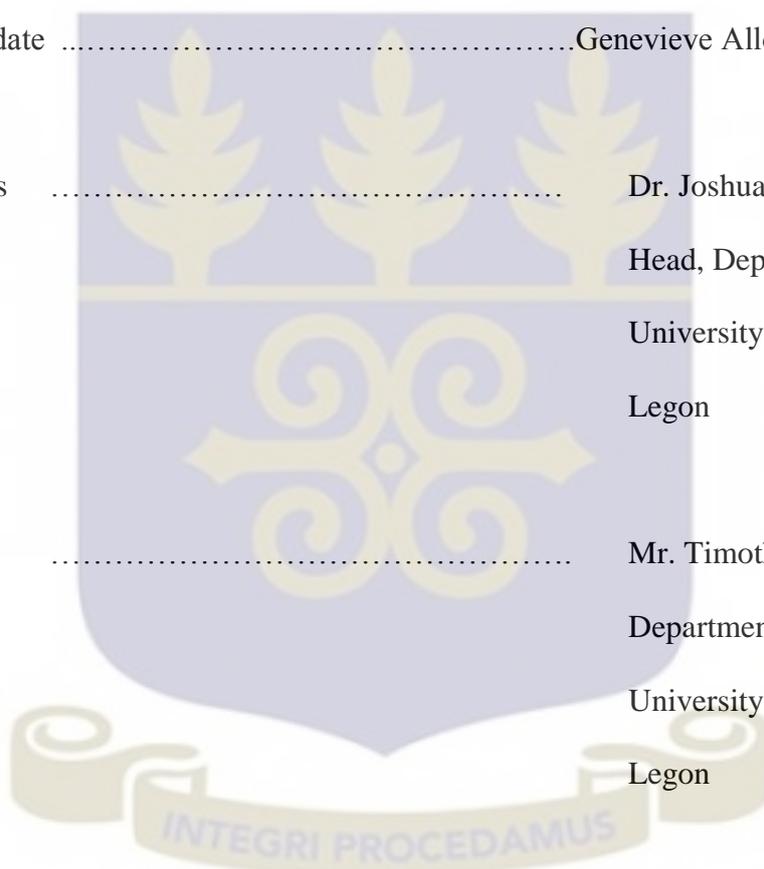
DECLARATION

I, Genevieve Allotey-Pappoe, DECLARE THAT THIS THESIS, WITH THE EXCEPTION OF QUOTATIONS AND REFERENCES CONTAINED IN PUBLISHED WORKS WHICH HAVE ALL BEEN IDENTIFIED AND ACKNOWLEDGED, IS ENTIRELY MY OWN ORIGINAL WORK, AND HAS NOT BEEN SUBMITTED, EITHER IN PART OR WHOLE, FOR ANOTHER DEGREE ELSEWHERE”

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ABSTRACT

This study is an exercise in creative ethnomusicology as defined by Nigerian composer and scholar, Akin Euba. Bode Omojola (1995) refers to Euba's creative ethnomusicology as the "reinterpretation of stylistic tendencies". It will engage works where materials collected through ethnomusicological methods are used for composition (e.g. the works of Nigerians Joshua Uzoigwe and Ayo Bankole and Ghanaians J. H. K. Nketia and Kenneth Kafui). A major goal of this work is to capture a set of features that characterize *Fumefumε* music (a recreational style amongst the Ga people of Accra) through systematic study and transfer them to a different context and instrumental format, which will include western and traditional instruments.

I studied the historical background of *Fumefumε* music while focusing on its musical elements and creative processes. Information was collected through participant observation and video recordings of performances. After analyzing the patterns of the music I composed three pieces that are highly evocative of *Fumefumε* traditional music and falls under the category of African art music. Most Ghanaian composers have created works for vocal music and relatively few for instrumental music. As a consequence many instrumentalists have had to play pieces originally written for the voice. This work contributes to increasing the repertoire of Ghanaian instrumental art music as well as providing knowledge on *Fumefumε* music which has very little documentation.

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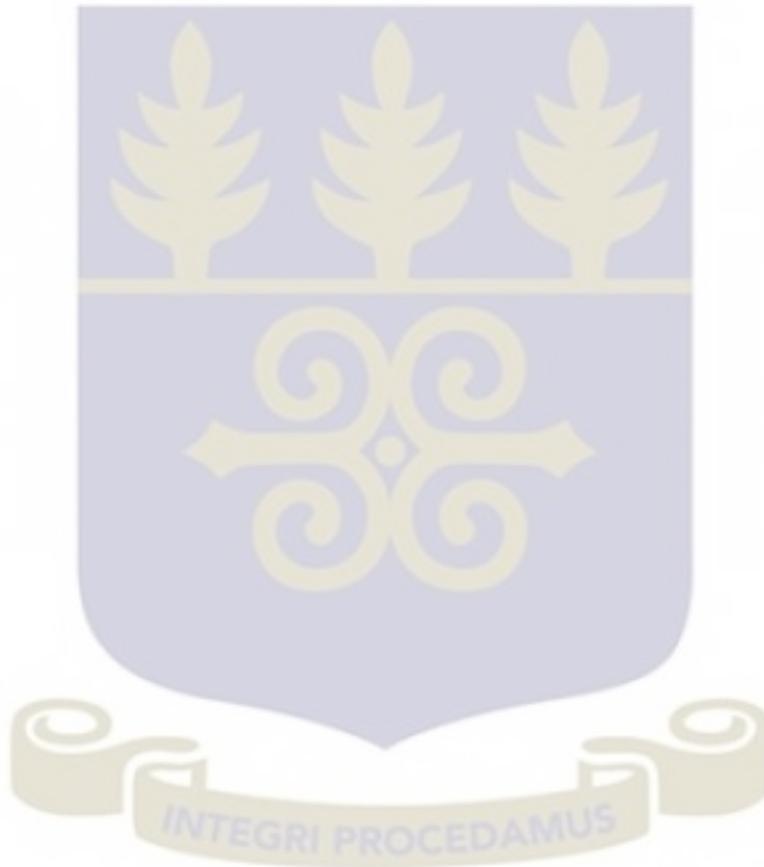
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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

'*Fumefume*' is a Ghanaian traditional recreational musical type that is popular among the *Ga-dangme*¹ people of Accra in the Greater Accra Region. It is a mixture of social and religious elements from *Ga* and *Ewe* people. According to Sokpor (2014:37), The *Ga Kple*, *Otu*, *Amedzro*² and the *Ewe Egbanegba*³ music played a role in the formation of *Fumefume* music. It has gone through a lot of transformation from its original form since Mustapha Tettey-Addy and his brothers created it in the late 1960s. Malian Instruments like the *djembe* and *dundun*⁴ have replaced the *Ga-dangme Oblenten*, *Ampaa* and *Fumefume mi*⁵. This has led to controversies surrounding the birthplace of *Fumefume* with some people attributing it to Mali.

Nowadays, *Fumefume* is performed all over Accra as a recreational music commenting on various social topics ranging from virtues to vices of the society, although it has been infiltrated with some aspects such as the song repertoire, instruments and costumes. In the last two decades the original *Fumefume* has been popular in but not limited to towns such as *Jamestown*⁶, *Kwabanya*, *Avenor* and *Kokrobite*⁷.

1.2 Statement of The Problem

¹Ga-dangme is made of people who speak Ga and Ada in the Greater Accra Region of Ghana

²Kple, Otu and Amedzro are Ga religious, warlike ritual and recreational music and dance respectively

³Egbanegba is a recreational dance type among the Northern Ewe

⁴Djembe is a Malian instrument while dundun is a cylindrical shaped membranophone that is often struck with sticks

⁵Oblenten and Ampaa are the names of the supporting drums in the *Fumefume* ensemble while the *Fumefume mi* is the master drum.

⁶Jamestown is one of the oldest districts in the city of Accra located east of the Korle Lagoon

⁷Kwabanya, Avenor and Kokrobite are towns in Accra, Ghana

Fumefume is one of the varieties of traditional-recreational music with various elements that can serve as thematic material for composition. Simply picking an element of African traditional music and using it in composition does not qualify as creative ethnomusicology since no ethnomusicological studies have been carried out. The theoretical perspectives and compositional techniques of the group being studied must be employed during contemporary composition.

There is a wide repertoire of Ghanaian art music but these are mainly vocal pieces unlike Nigerian art music where there is a wide repertoire of instrumental art music. Although there are many Ghanaian piano compositions under the term African pianism by composers such as Nketia (*Volta Fantasy*), Kenn Kafui (*Akpi Sonata*) and Emmanuel Boamah (*Welcome*), there are very few compositions for other instruments in the strings, woodwind and brass family. An example of music written for an instrument other than piano is Hilarius Wuaku's *Dzadza Belebele* written for Trumpet. Playing a vocal piece on an instrument due to lack of repertoire for that particular instrument is inadequate and should not be encouraged. More compositions are needed for a variety of instruments so that rather than perform for example, a voice piece on the violin, an original composition for violin should be made available for performance.

This thesis seeks to make available, more repertoires for instrumental music as well as encourage the practise of composing music for the various instruments at our disposal.

1.3 Objectives of the Study

The objective of the project is twofold: first, fuse key elements of *Fumefume* traditional music with western instrumentation to create a new piece that has a new aesthetic form

relevant but still retains to an extent, the character of its *Fumefume* origin; second, write a scholarly report with detailed transcriptions and analysis of *Fumefume* music.

1.4 Significance of the Study

The significance of this study is to highlight the need for thorough and extensive ethnomusicological studies in composing African art music. Simply taking an element of traditional music and using it in composition without proper analysis and history of where it is coming from should not be encouraged.

Secondly, it will give more information on one of the varieties of Ghanaian traditional music, its historical background, detailed transcriptions, and analysis. Also, it draws attention to the variety of indigenous resources as materials for composition and it will add to the limited repertoire on instrumental Ghanaian art music and serve as reference material for students and composers.

Furthermore, it encourages the practice of composition among females in Ghana. Composition of art music dating back to the 17th century was a practise reserved for males and although females such as Fanny Mendelssohn and Clara Schumann were composing music, they were never really encouraged or as renowned as their male counterparts. In recent times, more women in the Western Diaspora are composing. In Africa, very few women such as the Nigerian musician Edna Soyawo, are engaged in the composition of African art music and they are not as renowned as their male counterparts.

1.5 Scope

In this thesis, much attention has been given to the musical features of *Fumefumε* rather than the extra-musical. Detailed transcriptions of the *Fumefumε* rhythms and seven songs from the repertoire have been analyzed in order to understand the creative processes and compositional techniques employed in *Fumefumε*. Nevertheless, the origin, background and organization of *Fumefumε* as well were researched into in order to give the reader a brief insight into the background of *Fumefumε* music

The research has taken place in specific areas in Accra particularly on the families of the supposed creators in the Ga-Mashie area. Theophilus Tettey Bibio Addy who is a *Tigari* priest, master drummer of *Fumefumε* music and a nephew of the creator Mustapha Tettey-Addy served as a key informant, as the creator himself is indisposed. Godson Atsu Sokpor and Akwei Brown were also informants. Performances and interviews held with Theophilus and his group as well as the Kusum band led by Nii Tettey Leno Tetteh will be the main source of data for recording, transcription and analysis. This thesis took a year with data being collected between September 2015 and January 2016.

1.6 Theoretical Framework

The theories used for this thesis were chosen based on their links to creativity and analysis. Interculturalism and intertextuality, have strong link to creation and analysis of any artwork. Musicians borrow from different cultures in order to create a new piece and this new piece is usually always connected to the pieces from which the work has been borrowed. Whether the musician has used this borrowed material knowingly or unknowingly, detailed analysis will tie this new work to most of the borrowed materials. The theories of interculturalism and intertextuality are therefore closely related

1.6.1 Interculturalism

Interculturalism denotes two or more cultures or aspects of culture coming together to form a whole. According to Cattle, (2012), Interculturalism arose to challenge the ‘identity politics’ (ethnocentric and segregation policies) of multiculturalism and its static nature or as Etienne Balibar calls it, “differentialist racism which postulates incompatibility of lifestyles and traditions”. Interculturalism supports cross-cultural dialogue and challenges self-segregationist tendencies within cultures.

How then can interculturalism serve as a theory for music theorists, ethnomusicologists and most especially composers? Interculturalism in music involves using elements from two or more cultures to create new music for appreciation more or less. According to Euba, “Interculturalism intensified during the closing decades of 20th century”. Too often, interculturalism in music in this part of the world has been associated with African art music but this process has been going on long before it became a theory as cultures continue to borrow from each other. For example, according to an article Halsey Stevens of the Britannica Encyclopedia, Bela Bartok, the Hungarian composer, collected and analysed folk songs from Turkey, Slovakia, Hungary, Romania and Bulgaria and used it in his compositions.

Interculturalism can also be found in African popular music and traditional music as well and it is as old as music itself. Bringing it closer to home, another example is that of the ‘Transatlantic Feedback’ which was coined by John Collins to describe the movement of music via the African slaves across the Atlantic to the Caribbean and North America and its subsequent return to Africa. The slaves took aspects of their culture especially the music, preserved it in unusual ways body patting, leg tapping and hand clapping. These

were in turn fused with other aspects from different cultures, developed and have formed some of the most amazing world popular music. This happened towards the end of the 19th century and genres such as Jazz, Blues, Reggae, Rumba and Samba emerged. This developed music was re-introduced to Africa and fused with elements from African traditional music to form new popular musical types such as Highlife, Juju, Afro-Jazz, Afro-Cuban music, Reggae music etc.

As the world continues to globalize, interculturalism continues to play a role in world music as new musical styles continue to emerge. In our African traditional music also, interculturalism as a praxis has taken place in many traditional and neo-traditional music. Different cultures borrow from each other within nations and across nations in Africa in terms of instruments and certain elements. For example, *Fumefumε* is often viewed as having a strong link to the Ewe *Egbanegba*. The Ewe *Egbanegba* and *Amedzulo*, together with some Ga religious dances are often viewed as the foundation for *Fumefumε* music and dance. With all these in mind, one might wonder why some Ghanaians only speak of interculturalism when it comes to matters of African art music, as it has been ever present in African popular music and African traditional music as well. It should be noted that theories of intertextuality and change are very closely related to interculturalism.

Interculturalism would be used as a guide in the fusion of elements of western art music and *Fumefumε* traditional music. Elements from the *Fumefumε* rhythm, melody and harmony and performance will be re-interpreted on western instruments using western art music notation while fusing it with elements of art music as well to compose three new pieces for aesthetic listening.

1.6.2 Intertextuality

Intertextuality can be defined as the understanding of a text through another text, i.e., the interrelationship between texts and their interpretations. According to Alfaro (1996), this theory was first used by Bulgarian Scholar Julia Kristeva (1941 – date) in her essays *Word, Dialogue and Novel* (1966) and *The Bounded Text* (1967). It was based on dialogic ideas of Russian Scholar Mikhail Mikhaïlowich Bakhtin (1895-1975). According to Dr. Hans Hader (2015), in his online article, *A few introductory remarks on Bakhtin and Intertextuality*, Bakhtin describes dialogic as a mode of writing, which grants individual voices to characters without the interference of the narrator/author. Kristeva believes that a text can be understood through a horizontal axis (connecting author and reader) and a vertical axis (which connects the text to other texts). It is the vertical axis on which intertextuality is based.

Intertextuality is the interrelationship of texts, i.e., an author or creative artist usually creates his art and may be influenced by the works of others. Kristeva argues that “each text is an intersection of other texts where at least one other can be read. (Alfraro 2006) For example, to analyse and understand Nketia’s Volta Fantasy for piano, one would need to take a look at *Agbadza* music since it is based on that theme. It is the understanding of a text through another text. The *Agbadza* bell pattern can actively be heard in the Volta Fantasy and one who is very conversant with the *Agbadza* bell pattern would easily recognize it. Although this study introduces new compositions, it must have a feel of the *Fumefumε* music. To analyse this new work effectively, one would have to understand *Fumefumε*. The new pieces in this thesis and *Fumefumε* music are interrelated.

1.6.3 Change and Innovation

Musical change is a result of the decisions made by music-making individuals to change aspects of their music tradition based on a number of external and internal influences. There are always instances of borrowing and adaptation among various cultures in Africa as music-making individuals who sometimes get tired of the old ones and decide to create new things. According to Nketia (1963:12), innovations can be made in terms of styles of dancing, singing, playing of instruments, making of instruments, costumes and organization of performance. These various scholars such as Bruno Nettl, Gerhard Kubik etc have written on change. Change will help in analysing how different groups perform *Fumεfume* i.e, the changes and innovations made by different ensembles that make each performance unique.

1.7 Literature Review

Although Euba coined the term creative ethnomusicology, this process has been going on for quite a while. Hungarian composer Bela Bartok, collected and analysed folk music from various places including Turkey, Slovakia, Hungary and used it in his compositions.

According to Whittall (1999), Bartok integrated materials derived from folk melodies with atonal techniques of composition. Bartok used it in three ways:

- Pieces that matched folk music in style and flavour but did not quote actual songs.
- By not changing the original but giving a new setting.
- Altered folk material to fit into a new context, creating an altogether new piece.

This shows that creative ethnomusicology isn't a new thing. Bartok did this in so many ways and one very important one was that he altered folk material to fit into a new context, creating an altogether new piece.

Other African composers such as J.H.K Nketia of Ghana and Joshua Uzoigwe of Nigeria have also been engaging in this practise. Omojola (1995) describes Nketia's musical career as a desire to compose which anchors on a thorough study and investigation of traditional African music. It was Nketia's desire to compose works culturally relevant to African music that developed his interest in ethnomusicology with a view to understanding principles of African music. This shows that simply picking an element from any culture and using it in composition cannot be considered as creative ethnomusicology. The research and analysis of the musical type is also as important as well. According to Agawu (2003), in order to understand ways in which creative musicians assemble their music, we need to pursue in technical detail the processes of composition. According to Omojola (1995),

“instead of writing works which only make use of African elements within a predominantly European structural context, African composers who genuinely want to maintain strong links with African culture in their works should take a close look at principles governing African traditional music”

Creative ethnomusicology has engendered other terms including African Pianism coined by Euba and African Guitarism coined by ethnomusicologist John Edmund Collins. These two terms mean the application of African principles to the piano and guitar respectively which is often viewed as the Africanisation of western instruments. Creative ethnomusicology has led to African art music, which is the fusion of western theories and African traditional music to create a new work. It is often viewed as the Africanisation of western music but I

believe this is misleading as it denotes that a particular western piece is brought and we Africanise it in one way or the other. African art music composers do not Africanise western music but rather use western theories and elements of African traditional music to create a new work for appreciation.

Euba (1993), divides African Art Music into four categories:

- Music based entirely on western models and in which the composer has not consciously introduced African elements
- Music whose thematic material is borrowed from African sources but which is otherwise Western in idiom and instrumentation.
- Music in which African elements forms an integral part of the idiom (through the use of African instruments, or texts, or stylistic concepts and so forth) but which also include non-African ideas.
- Music whose idiom is derived from African traditional Culture, which employs African instruments and in which the composer has not consciously introduced Non-African ideas

According to Ozah (2013), composers such as Fela Sowande and Ayo Bankole have often been associated with the second category and their works have often been viewed as lacking the African element or identity. Sowande adopts a philosophy of cultural reciprocity and a principle of cultural pluralism and believes that uncontrolled nationalism may lead to nationals of one country forgetting that they are all members of one human family with other nationals. Approaching composition of African Art Music with Euba's third category not only highlights the African identity but captures the essence of the actual traditional performance and maintains strong links with indigenous African music. Ozah's

statements make me wonder what exactly the African music identity is. Does such identity reside in the music's unique rhythm? Or in the melody and the intervals used? Does it reside in the harmonic structure? Or behavioural patterns or the African's conception of music and if so, how is this fused with western music to create music that will fall under the category of African art music. Too often, African rhythm is singled out as the most important element of African music but the rhythm itself is only a fraction of African traditional music with form, structure, intervals, melody and harmony also playing major roles. According to Kofie (1994:69), "African music is well known for the complexities of its rhythm. This is so because rhythm is to African music what harmony is to western music." Agawu is one of many scholars on the other side of this debate who has "questioned rather than actively countered the portrayal of African music as an essentially rhythmic phenomenon" (Agawu 2003:58). Dr Ephraim Amu researched into traditional music and picked various elements for composition such as melodies, harmonies (unison, thirds, octave), repetition, ostinato, polyphony (with every drummer playing his own rhythmic pattern), speech tones and so on. Examples of such works by Amu are Pipes and drums, *Miatɔgbelemaa* in C etc. Euba's third and fourth category will fall under the concept of creative ethnomusicology.

Once you choose to use a particular element, you have to immerse yourself in the tradition. You must study and analyse the music of that area thoroughly, pick elements you are drawn too and fuse them with western elements. There must be an in-depth knowledge of the African elements of the traditional area. According to Omojola (1995), the proportion of outside elements that can be integrated in compositions without losing strong links with traditional African music should not be overbearing. Euba is of the opinion that foreign influences should enrich not dominate. Laing (2009) defines creative ethnomusicology as

theoretical writing for re-composition of traditional material into music while Amuah (2012) writes about the influence of western music on compositional styles of Ghanaian art music composers to reflect traditional materials, which establishes music appreciated by the community. An example is *Akpi* sonata composed by Ghanaian composer Kenn Kafui. In composition lectures at the University of Ghana, Kafui often speaks of playing a recording of his *Akpi* sonata to the indigenous people of Hohoe in the Volta region of Accra and to his excitement they recognised it as their *Akpi* music but in a very different form. They were astonished and excited as Kafui did not use any of the instruments used in playing the *Akpi* music but this *Akpi* sonata was written for and performed on a piano. Kafui had re-interpreted certain elements from the *Akpi* music on a different and foreign instrument. The sonata still retained some of the character of the *Akpi* music.

There is often some confusion in defining neo-traditional and what kind of music falls under this. After discussing this issue with a few members of staff and students at the music department of the University of Ghana, I realized that there are two opposing views of neo-traditional. While one group of people attributes it to music created after the independence era fostered by Nkrumah's nationalistic policies, others define it as traditional music taken out of context and performed on stage. This is what Diane Thram refers to as moving from arts for life sake to art for art sake (Thram 1999). Dratel (2008) defines it as a traditional form of music that is modernized and was created not too long ago. Dratel's definition somehow merges the two views together into a single definition but rather than calling *Fumefume* a neo-traditional music based on the first group of musicians view, it opposes the idea that tradition can be invented. If traditions are continually being invented and something is called new tradition, after a couple of years, is it still a new tradition or does it become traditional? I disagree with the view that neo-traditional is

music that has been created not too long ago. According to Nketia (1963:11), “the creation of musical types for recreational use is a continuous process, new types spring up through the leadership of creative individuals whenever people begin to get tired of the usual one”. The invention of tradition is a continuous process and creative musicians continue to engage in this process. Traditional music is often being characterized as being orally transmitted, embedded in culture, audience participation and the use of local instruments. Some so-called neo-traditional music such as *borborbor*, *kpanlogo* and *Fumefumε* also has these characteristics. I believe that the term neo-traditional should be reserved for situations in which traditional music is taken out of the traditional context and brought on stage where there would be a clear performer-audience distinction, addition of other instruments like the guitar and so on. In this sense, *Fumefumε* is first and foremost a traditional-recreational music.

1.8 Methodology

This section covers the methods used in collecting data for this research and in analyzing the music. Collection of data was done through observation as well as with the use of video and audio recordings of an ensemble led by Theophilus Tettey-Addy in Nungua as well as the Kusum band led by Nii Tete.

Library search was carried out at the music department library, University of Ghana to find writings about African art music, neo-traditional music, creative ethnomusicology and *Fumefumε*. While there were many books, chapters and articles on African art music, there were none in the library about *Fumefumε*. After speaking to a few people, I realized that there was a Master of Fine Arts thesis written by Sokpor submitted in 2014, which in turn

led me to an online article, by Jonathan Dratel who wrote about *Fumefumε* for his senior project in 2008.

Also, I watched various video recordings of *Fumefumε* online to become conversant with the music and the different ways in which each group performed it. Groups such as the Ohio University African ensemble directed by Prof. Nii-Tete Yartey, Akrowa dance ensemble (Kokrobite), Saakumu dance troupe and the positive music rhythm group were among the groups who had videos online.

Informal discussions were then carried out with Godson Atsu Sokpor and Akwei Brown at the school of performing arts, University of Ghana Legon. Informal unstructured interviews with some members of the Addy family such as Theophilus Addy, were carried out in the last quarter of 2015. Questions on the origins and development of *Fumefumε* were asked also.

In December 2015, I took a trip to Nungua to meet with Theophilus Addy and his group, as they were to perform *Fumefumε* for me. I went along with a Zoom H4 audio recorder, a canon digital camera, a notebook and a pencil. After I had explained to the group why I was there, they started playing the music for me. When they had finished, I realized that the audio recorder was on but hadn't recorded anything even though I had pressed the record button on the recorder. I was told that the ancestors should have been informed before anything could take place. Theophilus Addy who is also a *Tigari* priest, did this on my behalf by pouring some libation, which is a traditional form of prayer, seeking permission from the ancestors for them to let me record his group's performance as well as informing the ancestors about my academic and research intentions. Once that was done,

the recording went on smoothly. Theophilus and his group were very patient and helpful as I made them play the whole *Fumefumε* music for me, individual parts of the different instruments, a slow version of the master drum rhythm, a combination of the bell and supporting drums as well as the bell and the master drum.

In February 2016, I went for a concert hosted by the Afro Maestros orchestra and I watched a performance of *Fumefumε* music by the Kusum band. After the show, I got the phone number of their leader Nii Tettey Leno Tetteh. He was willing to meet me for an interview to discuss the origins of *Fumefumε* music and its development. I met him somewhere in Accra on a Friday evening in February and he came along with one of the members in his group who I recognized as the master drummer from the performance I had watched. The interview went on for a little over two hours and it was indeed a nice time with Nii Tettey Leno Tetteh as he was of great help to me. All attempts to have an interview with Mustapha Tettey-Addy failed, as he has been indisposed for a while after suffering a stroke.

This data was then sorted, transcribed and analyzed. I used a manuscript and a piano to manually transcribe the songs, which had been transferred from the audio recorder to my laptop.

Bits of these transcriptions were then transformed into a rough sketch for composition. Composition took place using a piano and manuscript before being transferred to the finale software on a computer. Also, regular visits to the Afro Maestros orchestra in Ghana to hear the work being played live by real instruments. Analysis of the three pieces was

carried out right after this by careful listening and observation as well as notes taken during the composition process.



CHAPTER 2

HISTORICAL BACKGROUND

2.1 Preamble

This chapter describes the historical background of *Fumefumε* and how it was created. The relationship between the dance and music, the drummers, the drums used, the organization, the lyrics of the songs and the costumes worn were also discussed in this chapter.

Fumefumε is a traditional recreational music and dance type that was created in the late 1960s by Mustapha Tettey-Addy and his brothers and became very popular in the early 1970s. It takes its name from a village in the Volta Region called *Fume* near *Kpeve*. According to Issac Akrong (Sokpor 2014:26), *Fumefumε* is a religious dance and music with its songs calling down the local god *futrema* while Pascal Younge (Sokpor 2014:27) believes that since some religious dances such as *kple*, *otu*, *egbanegba* and *akɔn* were key in *Fumefumε* formation, then it must be a religious dance. According to Sokpor (2014), in an interview with Mustapha Tettey-Addy, he clarifies that *Fumefumε* is not associated with any particular god or deity but was largely based on *amedzro* with the other dances incorporated later.

According to Theophilus Addy, a nephew of Mustapha, the music of *Fumefumε* in terms of its rhythm and songs, is purely original but it is rather the dance that had parts borrowed. Mustapha and his brothers travelled to different places and picked different elements. Nii Tettey Leno Tetteh is of the belief that the main influence on Mustapha Tettey-Addy in creating *Fumefumε* was a musical type called *Kouye*⁸ in Cote D'Ivoire due to similarities in their rhythms. Mustapha Tettey-Addy did in fact spend some time in Cote D'Ivoire. Akwei

⁸Kouye is a traditional music and dance type that is popular in Cote D'Ivoire and Burkina Faso

Brown, a percussionist from the Ga community, is of the opinion that *Fumefumε* is from the Ga word ‘*futumɔmli*’, which means ‘mix it inside’. This denotes the mixing of things together. According to Sokpor, sometimes ‘*futumɔmli*’ is often referred to as ‘*fu mli*’ which is an abbreviation of it. The fact that *Fumefumε* borrows from and has been mixed with a variety of musical types, gives weight to Brown’s meaning of the name.

2.2 The *Fumefumε* Dance

The *Fumefumε* dance is usually performed by youths of both gender in various ensembles such as the Kusum band, the Saakumu troupe, the Ghana dance ensemble, Ayekoo drummers and the Akrowa dance ensemble. Through my research, I found out that it had also been performed at some University dance departments such as the University of Ghana dance department, University of Ohio, USA African ensemble and the Ahenemma group performing at a Princeton University seminar in the USA.

Once the music and dance was created, it was taught to the dancers. It is usually danced in a circular formation. According to Sokpor (2014:23), there are various movements in the *Fumefumε* dance which have their unique names and meanings such as the *ahala* movement with its concept of collecting and gathering and the *tumelemetu* movement reflecting the vices of society. Also, there is the *baaye* movement denoting sexual invitation and the *tekemɔ* movement about overcoming hard times. Furthermore, the *shwelemo* movement about development, the *tuumatu* movement about good leadership and many other movements are among the various dance movements that can be found in a *Fumefumε* dance repertoire. These are standard movements that also have their variations. The duration of the dance varies from ensemble to ensemble and may last from as little as five minutes to thirty minutes. Groups perform the dance but there is usually a period in the

performance for solos where each dancer has the opportunity to dance alone. During the dance solos, which are very acrobatic, other rhythms from *kple*, *otu*, *tigari* and so on, are thrown in. The *Fumefumε* rhythm itself would not lead to possession.

A dancer may get possessed if it is a rhythm from a spiritual dance and if the individual has the tendency to be possessed. In a discussion with Brown, he told me that there have been instances where some dancers have been possessed. A dancer may go into a trance if he or she is from a royal or priest lineage. While the rhythms are going on, a dancer may start acting quite different and onlookers may think it is because of the excitement. According to him, during a performance by the Ayekoo drummers, a mad woman who was observing started dancing once the rhythm was changed. This is why sometimes libation is poured and certain things are said in order to inform the ancestors and gods of those other musical types of the purpose whether it is academic, research or just for entertainment. Also, this is done to ask the gods to guide the performers. According to Brown, at the dance department, University of Ghana, some of these rhythms are taken out in order to avoid any form of possession.

2.3 Relationship between the Music and Dance

During a colloquium at the University of Ghana dance department, Prof. John Collins gave his opinion that music and dance is an African's first nature. It is no news that music and dance go hand in hand in the African setting. One cannot happen without the other. According to Laing (2009), "a good dance must interpret the rhythms of the music in definite ways". Definite ways include expressions, dynamics, tempo etc. The various movements in the *Fumefumε* dance repertoire take their names from the drum language that communicates to the dancer the specific movement to be performed at that time. The

master drummer may decide to vary particular movements and once the dancers recognise bits of it, they go on with that particular movement. If the master drummer decides to improvise, the dancers usually go into a period of rest where they move around the dance floor and this is called transition movement but once there is a recognisable rhythm indicating a switch to the next movement, the dancers swing into action to express this. In *Fumefumε*, the whole ensemble follows the master drummer as he sets the pace but when it comes to the solo, the master drummer follows the dancer. Mustapha and his brothers originally created the music but with the solo, different movements from the borrowed dances can be incorporated e.g *Tigari*, *Otu* and so on, which fit with the *Fumefumε* rhythm

2.4 The Drum Ensemble.

The *Fumefumε* original drum ensemble is made up of the *Fumefumemi*, which is the master, drum and supported by the *Ampaa* and *Oblenten*. According to Timothy Andoh, the *Fumefumemi* is quite similar to the *fɔntɔnfrɔm* drum. It may be possible the Addy brothers fashioned the *Fumefumemi* on the *fɔntɔnfrɔm* drum. The *ηοηο* which is the name given to the bell, is also part of the ensemble. The rattle and shakers are often added for embellishment. Instruments like the *djembe* and *dundun* are not original instruments in the *Fumefumε* ensemble but have replaced some of the instruments in terms of the roles they play. For example the *djembe* sometimes play the role of the *Fumefumemi* in most ensembles today. After watching a performance by the Kusum band, I asked Nii Tettey why his drummers had used the *kpanlogo* drums instead and he told me that these other drums could do the job so he saw no reason in carrying so many drums and then having to switch drums after one performance.

2.4.1 The Drums



Fig 2.1 - The *Fumefume* drums according to Sokpor (from left to right) the *Oblenten*, the *Fumefume mi*, the *ampaa*. The bell and clappers (On the ground)

According to Nii Tettey, these drums are actually *Tigari* drums. He believes that Mustapha used some of these drums because that was what was available to him not necessarily that anyone playing *Fumefume* must play on the same drums Mustapha used. Any drum can be used as long as they can produce the rhythm and that is probably why the *djembe* and other drums are used. As stated earlier, the Kusum band prefers to use the *Kpanlogo* drums while others may use the *djembe* drum. In a discussion with Sokpor, he clarified some of the points made by Nii Tettey. Indeed the *oblenten* and *ampaa* were borrowed from the *Tigari*

ensemble but the *Fumefumε mi* was created for the *Fumefumε* music, i.e, it is an original instrument. He goes on further to explain that the other drums such as the *djembe* and *kpanlogo* drums should not take the place of the *Fumefumεmi* as different drums have different pitches. The fact that there is a master drum that shares the name of the music and dance shows the importance of that master drum in the ensemble. *Fumefumεmi* is not as high pitched as the *kpanlogo* drums and there is a technique on how to play it that many drummers may not know. This in his opinion, is the reason why the *Fumefumεmi* is losing its place in some ensembles that performs *Fumefumε*. Brown is of the opinion that the right instrument attaches some sort of force to it and when other instruments replace the main instrument, the music loses its originality and touch.

2.4.2 The Drummers

Although most drummers are males, women can also perform this if they are skilled. There are two types of drummers in this ensemble: The master drummer and two supporting drummers. The master drummer who is a very skilled performer cues in the supporting drummers. “The master drummer acquires his training through exposure to the musical situation right from infancy and is always in attendance when the master drummer plays and gradually gains the experience that he needs to step into the shoes of his mentor” (Nketia 1963:156) Theophilus Addy, the master drummer in my recordings of the *Fumefumε* performance is a nephew of Mustapha and while discussing with me, he told me that he was just a little boy when Mustapha, his father Ajah and his uncles created this and he learnt from being around them. When you grow up with the music, you have it in you. For example, there will be differences in the performance of *Fumefumε mi* by someone who grew up in the Ga community and another person who learnt it.

On the other hand, the supporting drummers of *Fumefume* do not usually receive long training of any sort. According to Theophilus Addy, these people are already musicians and are quick in learning so the master drummer plays the rhythm by speaking the drum language or clapping his hands. The drummers are also very quick in picking it. The rhythms of the supporting drums of the *Fumefume* ensemble are usually two short motifs that are repeated over and over again.



Fig 2.2 - A picture from Sokpor's production on the creation of *Fumefume* music and dance.



Fig 2.3 A performance of *Fumefume* music by the Kusum band on the 21st of February, 201



Fig 2.4 - Theophilus Addy and his group performing *Fumefume* music for me at Nungua in December 2015

2.5 Organization of *Fumefumε*

Two or more dancers usually carry out the *Fumefumε* performance and as many as thirty dancers can perform this. The drum ensemble usually engages in the singing of the songs and is joined by the other dancers during the solo. In some cases, there are extra singers who stand behind the drummers to help with the singing. The songs usually start slow with a cantor who calls out a phrase and then the rest of the ensemble reply with the chorus that is exactly the same thing the cantor sang.



Fig 2.5 - The Kusum Dance group on the 21st of February 2016

2.6 *Fumefumε* Music

As a recreational music, *Fumefumε* is not ritually bound but in addition to being performed for entertainment, it can also be performed at “*other occasions of a festive or social nature*” (Nketia 1963:11). For example, it can be taken out of the traditional setting and performed at other occasions that are not tied to any particular tradition. As a neo-traditional music, various dance groups and students have performed *Fumefumε* on a

number of stages although it is not as popular as *kpanlogo* or other musical types outside of the Ga community. Various dance groups such as the Ghana dance ensemble and the University of Ohio African ensemble in Ghana and the USA respectively have performed it. *Fumefumε* song lyrics are basically on social values, that is, the virtues and vices of society such as the dangers of alcohol, prostitution etc. They help to check society and control crimes because if you are caught you will be disgraced.

Ba Mbaa

Ga:

Call: Ɛe yoo, ee yo bam baa

Response: Ɛe yoo, ee yo bam baa

Translation:

Call: Yes okay, yes okay, I have come

Response: Yes okay, yes okay, I have come

Meaning:

This song is basically about procrastination. Saying you would do something and not do it or saying you will go somewhere and not go thereby dishonoring agreements.

The story behind this is a girl saying she would meet a boy but she doesn't come because she knows the boy's intentions. This song speaks against procrastination, laziness and dishonoring agreements.

Dzulɔni

Ga:

Call: Dzulɔ ni ee eba ee Lamte oo, dzulɔ ni ee eba ee
Response: Dzulɔ ni ee eba ee Lamte oo, dzulɔ ni ee eba ee
Call: Yuwɛ yoo ɛ ehoɔ ee Lamte oo yuwɛ yoo ɛ ehoɔ ee
Response: Yuwɛ yoo ɛ ehoɔ ee Lamte oo yuwɛ yoo ɛ ehoɔ ee

Translation:

Call: The thief is coming, Lamte the thief is coming
Response: The thief is coming, Lamte the thief is coming
Call: There he goes, Lamte the rapist, there he goes.
Response: There he goes, Lamte the rapist, there he goes.

Meaning:

He is a thief, Lamte the thief is coming. There he goes, Lamte who touches the girls in their sleep. At that time Lamte was a thief who was popular for his deeds. He is was a thief and used to try and touch the girls while they were asleep. This song is basically to shame and discourage those who engage in robbery and rape.

Akpeteshie

Call: Oh, Nu kɛ yoo kaashi akpeteshie gbe eshi
Response: Nu kɛ yoo kaashi akpeteshie gbe eshi
Call: Ah, Nu kɛ yoo kaashi akpeteshie gbe eshi
Response: Nu kɛ yoo kaashi akpeteshie gbe eshi
All: Eefo ee, eefo ee, eefo ee, eefo ee,
Nu kɛ yoo kaashi akpeteshie gbe eshi

Translation

Call: A man and a woman are sleeping but alcohol has killed his under

Response: A man and a woman are sleeping but alcohol has killed his under

Call: A man and a woman are sleeping but alcohol has killed his under

Response: A man and a woman are sleeping but alcohol has killed his under

All: He is crying, he is crying, he is crying, he is crying

A man and a woman are sleeping but alcohol has killed his under

Meaning: As a result of too much alcohol drinking, his male organ is not working again.

He is crying because he is impotent. This song warns on the dangers of excessive alcohol intake and the problems it can cause for a man.

2.6.1 Musical factors

The soloist, who usually has a strong head voice, sings a phrase while the chorus responds. This response, which is a repetition of the soloist's call, is usually in two parts, the exact thing sang by the soloist and a parallel third harmony. While the bell player, the rattle player and the supporting drummers play their individual rhythms over and over again in constant ostinato rhythms, the master drummer varies his rhythm in various ways. The songs make use of the Heptatonic scale. The whole performance starts with a slow call but once the drummers come in, it becomes fast.



When a person who is very conversant with *Fumefumε* music listens to *kouye* music, he or she may recognize this particular rhythmic pattern as being similar to a particular *Fumefumε* rhythmic pattern. It could be that Mustapha borrowed this rhythmic pattern from *kouye* music after hearing it during a visit there. It could also be a sheer coincidence that these rhythms are alike.

Also, most of the songs of *Fumefumε* are not in the Ga language but made up of non-lexical vocables.

La Ngε

Call: La ngε futε ee⁹ dele mashi dayama,
 La ngε futε ee dele mashi dayama
 La ngε futε ee dele mashi dayama
 La ngε futε ee dele mashi dayama
 Fumefumε futrema futrema dayama
 Fumefumε futrema futrema dayama
 La ngε futεee dele mashi dayama

Chorus: La ngε futεee dele mashi dayama,
 La ngε futεee dele mashi dayama
 La ngε futεee dele mashi dayama
 La ngε futεee dele mashi dayama
 Fumefumε futrema futrema dayama
 Fumefumε futrema futrema dayama
 La ngε futε e dele mashi dayama

⁹ 'ee' is pronounced as the English letter 'a' as in bay or lay

Zilo

Call: Zilo a zina ee,
Zilo a zina ee, a zina o

Response: Zilo a zina ee,
Zilo a zina e, a zina o

2.7 Costume



Fig 2.8 – a picture from Sokpor’s production

Raffia is the main material used for the dancers. Both male and female wear raffia skirts but while the men are bare-chested, the women usually wear a bralette made of cowries. The men may also wear body ornaments made of cowries.

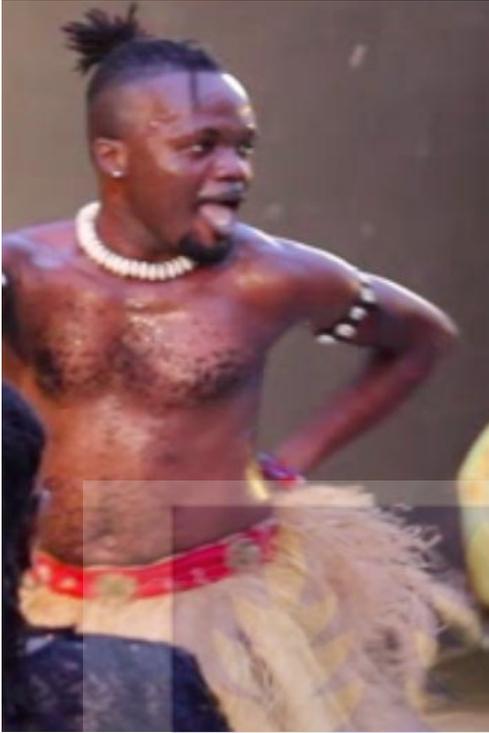




Fig 2.9 – Costume worn by male and female dancers of the Kusum band

2.8 Summary

Fumefumε is a traditional recreational dance and music still being performed in the Ga community and by various dance ensembles. The Addy brothers led by Mustapha Tettey-Addy created it. Mustapha traveled a lot and was influenced by so many musical types.

Some Ga religious dances are often incorporated during the solo section of the *Fumefumε* dancing. The different dance movements interpret and express various rhythmic patterns in different ways. These rhythms are played on a master drum, two supporting drums and a bell. The rattle and clappers are often added as embellishments. The *Fumefumε mi* is the original master drum created for this music but has lost its place to the *djembe* drum and *kpanlogo* drum. The songs usually begin with a slow call, which then speeds up into a faster tempo as the drum ensemble begin to play. The lyrics of the songs in the *Fumefumε* repertoire are in the Ga language but also make use of the non-lexical vocables. The songs

in Ga are usually on social values dealing with the vices and virtues of society and a way of controlling vices in the society.

In this chapter, *Fumefumε* is linked to a particular musical type from West Africa that has similar a rhythmic pattern. The costumes worn were also discussed in this chapter as well.



CHAPTER 3

FEATURES AND ANALYSIS OF FUMEFUME

3.1 Preamble

In this chapter, the basic features of *Fumefume* will be discussed and analyzed in order to understand its characteristics as well as how these features work together. The form and technique, melody, rhythm, timing and polyphonic texture of *Fumefume* are the key features that will be highlighted and analyzed through transcriptions. This analysis is not to only discuss these features as separate entities, but also to discuss how they work together as a whole. These five features are the main premise for this analysis as they are the features that will be incorporated into the compositions.

3.2 Forms and Technique

According to Nketia, (1963:29), there are various forms and techniques in vocal music which include the call and response forms, the solo and chorus form and the mixed sectional forms. Each of these three forms has their stylistic variations and is very flexible. The form for vocal music in *Fumefume* is the solo and chorus. The cantor sings the entire verse of the song once and the chorus repeats without variation. This chorus part is usually in two-parts, the first part sang by the cantor and another part which is usually sang a third above or in some cases, a third below. The cantor may also join in singing along of the chorus. In Ex 3.1, the cantor sings the call while the ensemble responds with something different in two-parts. The cantor then goes ahead to sing the main solo and the ensemble responds with the chorus. This is the same thing as the solo, but is also harmonized a 3rd below to create a second part.

CALL ee -- -- -- -- ee -- ee -- ee

SOLO zi - lo aa zi - na ee

SOLO zi - lo - aa zi - na ee aa zi - na o

CHORUS zi - lo aa zi - na ee

CHORUS zi - lo - aa zi - na ee aa zi - na o

Ex 3.1 'Zilo' - song from the *Fumefume* repertoire as performed by the Kusum band.

In Ex 3.2, the cantor sings the whole song from the beginning to the end. The chorus then responds with what the cantor sang but in two parts this time: the solo sang by the cantor and a second part that is a third above this solo. I realized that this song is usually the first song in the repertoire for most groups performing *Fumefume* music and usually starts slow and in free time with no instrumental accompaniment. The drum ensemble then starts playing and establishes a strict time.

The image displays a musical score for the song 'Fumefume futrema'. It is divided into SOLO and CHORUS sections. The SOLO parts are numbered 1, 2, and 5, while the CHORUS parts are numbered 6, 8, and 10. The music is written in 4/4 time and features a melody with several triplet markings. The lyrics are written below the notes, with some words separated by double dashes (--) to indicate rests. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

SOLO 1
 Fu-trɛ-ma ee -- -- La nge fu - trɛ - ma ee -- -- fu-mɛ fu-mɛ

SOLO 2
 fu - trɛ - ma fu - trɛ - ma da - ya - ma fu-mɛ fu-mɛ fu - trɛ - ma fu - trɛ - ma da - ya - ma la nge

SOLO 5
 fu - trɛ - ma ee -- --

CHORUS 6
 Fu-trɛ - ma ee -- -- la nge fu - trɛ - ma ee -- -- fu-mɛ fu-mɛ

CHORUS 8
 fu - trɛ - ma fu - trɛ - ma da - ya - ma fu-mɛ fu-mɛ fu - trɛ - ma fu - trɛ - ma da - ya - ma la nge

CHORUS 10
 fu - trɛ - ma ee -- --

Ex 3.2 – ‘Fumefume futrema’ – song from the *Fumefume* repertoire as performed by the Kusum band.

In the Ex 3.1, the song is harmonized a third below while in the Ex. 3.2, it is harmonized a third above.

In some particular songs, the cantor sings the call while the ensemble responds with a slight variation of the cantor’s melody with a third being sung also. Sometimes they might sing something totally different in response to the cantor’s call, then the whole ensemble sings a chorus that is totally different from the call and response. For example, see Ex 3.3.

CALL

ah Nu ke yoo kaa-shi a - kpe - te - shie gbe eshi

RESPONSE

Nu ke yoo kaa - shi a - kpe - te - shie gbe ah, eshi

CALL

Nu ke yoo kaa - shi a - kpe - te - shie gbe eshi

RESPONSE

Nu ke yoo kaa - shi a - kpe - te - shie gbe eshi

CHORUS

Ee fo ee ee fo ee ee fo ee ee fo ee

CHORUS

Nu ke yo - o kaa - shi a - kpe - te - shie gbe eshi

Ex 3.3 'Akpateshie song' – song from the *Fumefume* repertoire as performed by Theophilus Addy and his group.

In bar 3, the cantor overlaps on the last note and comes in on the last note of the ensemble response. This is done twice and then the whole ensemble sings the chorus which is different from the call and response but ends on the same notes as the earlier response of the ensemble.

Fumefumε melodies are usually in the lower range and extend to part of the middle range.



Ex 3.5a – Range of *Fumefumε* songs

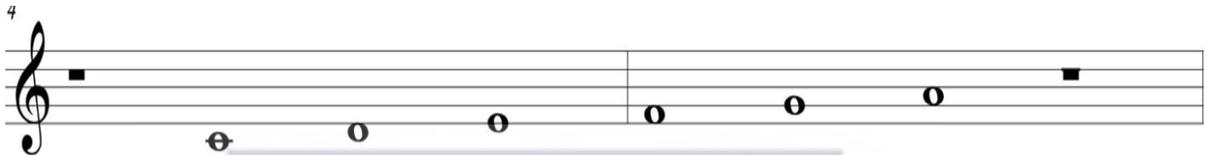


Fig 3.5b – These are the tones that are mostly used in the *Fumefumε* repertoire.

In most of the melodies, there was no pitch higher than the ‘A4’ of the middle range while the lowest pitch sometimes extended to the ‘A3’ below the ‘C4’ of the lower range. The scale used in the *Fumefumε* songs is the heptatonic scale as stated earlier. In some heptatonic traditions of Africa, you would usually hear a lowered seventh.



Fig 3.6 – Heptatonic scale with a lowered seventh

In some of the *Fumefumε* songs, a lowered seventh can be heard. For example, the song below in Ex 3.7

CALL

Ee - yo ee - yo ba

RESPONSE

mbaa ee yo ee yo ba

CALL

mbaa ee yo ee yo ba

RESPONSE

mbaa ee yo ee yo ba

RESPONSE

mbaa

Ex 3.7 – ‘Baa mba’ – song from *Fumefume* repertoire as performed by Theophilous Addy and his group.

In most of the main songs, an anacrusis is used. The melody usually started just before the first beat or after first the beat in the bar. This makes phrasing quite irregular. When the song started on the first beat, there was usually an irregular accent or stress on an offbeat note. In the Ex 3.7, the call and response usually start on the second beat of a bar and end on the first beat of the next bar.

Although the main melody in the solo is usually repeated in the chorus, there can be variations. For example, in Ex 3.8, there is a slight variation of the second bar in the sixth bar

SOLO
Dzu - lo ni ee eba ee

SOLO
Lam - te Dzu - lo ni ee ba ee

CHORUS
Dzu - lo ni ee eba ee

CHORUS
Lam - te Dzu - lo ni ee eba ee

SOLO
Yu - we yoo le ehoo ee

SOLO
Lam - te oo yu we yoo le ehoo ee

A
Yu - we yoo le ehoo ee

A
Lam - te oo yu we yoo le ehoo ee

INTEGRI PROCEDAMUS ©

Ex 3.8 – ‘Dzulɔ ni’ – song from *Fumefume* repertoire as performed by Theophilous Addy and his group.

The intervals between two successive notes are usually not more than a fourth in any particular song but are mostly made up of thirds, seconds and unisons.

La nge fu - te ee dele ma - shi da - ya - ma

la nge fu - te ee dele ma - shi da - ya - ma

La nge fu - te ee dele ma-shi da-ya-ma la nge fu - te ee dele ma-shi da - ya - ma

Fu-me fu-me fu - tre -ma fu - tre -ma da - ya - ma Fu-me fu-me fu - tre -ma fu - tre - ma da -ya -ma

La nge fu - te ee dele ma - shi da - ya - ma

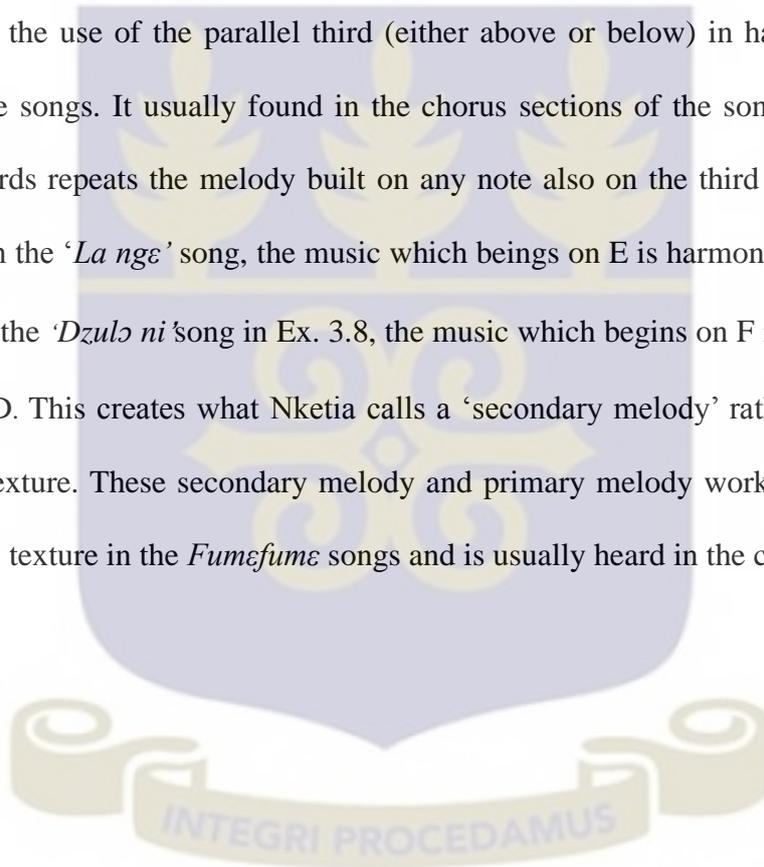
Fig 3.9 – *Fumefumε*– Song from *Fumefumε* repertoire as performed by Theophilous Addy and his group

Melodic movement is predominately downwards but will move up in some cases but quickly goes back down. In all the five songs studied, the melodies all ended with a downward movement and never upwards.

3.4 Polyphony

African harmony is, “not based on a system of blocked chords as in western harmony, it arises out of melodic processes and is therefore, closely linked with scales or modal types and melodic movement” (Nketia 1963:54).

Songs in African music, most especially those in heptatonic traditions use the parallel thirds to harmonize and among the Ga people, it is usually used to the end of the song. In *Fumefumε*, the use of the parallel third (either above or below) in harmony is evident in most of the songs. It usually found in the chorus sections of the songs. This structure of parallel thirds repeats the melody built on any note also on the third above or below. For example, in the ‘*La nge*’ song, the music which begins on E is harmonized a third above on G while in the ‘*Dzulɔ ni*’ song in Ex. 3.8, the music which begins on F is harmonized a third below on D. This creates what Nketia calls a ‘secondary melody’ rather than melody and harmony texture. These secondary melody and primary melody work together to create a polyphonic texture in the *Fumefumε* songs and is usually heard in the chorus. See Ex. 3.10.



The musical score consists of four systems, each with two staves. The top staff is the secondary melody and the bottom staff is the primary melody. Both are in 4/4 time and feature triplet markings. The lyrics are as follows:

System 1:
 La nge fu - tɛ ee dele ma - shi da - ya - ma

System 2:
 La nge fu - tɛ ee dele ma - shi da - ya - ma La nge fu - tɛ ee dele ma - shi da - ya - ma

System 3:
 La nge fu - tɛ ee dele ma - shi da - ya - ma Fu-mɛ fu-mɛ fu - trɛ - ma fu - trɛ - ma da - ya - ma

System 4:
 Fu-mɛ fu-mɛ fu - trɛ - ma fu - trɛ - ma da - ya - ma la nge fu - tɛ ee dele ma - shi da - ya - ma

Ex. 3.10 – showing the secondary melody (top staff) and primary melody (bottom staff)

3.5 Timeline

Time line can be defined as “ a constant point of reference by which the phrase structure of a song as well as the linear metrical organisation of phrases are guided” (Nketia 1963:78). In African music, “it is absolutely essential right at the start to determine with exactitude the rhythm of the bells and handclapping because it is on these that the accuracy of the whole music will depend” (Agordoh 1994: 73)

In the *Fumefume* repertoire, the timeline is usually emphasized by the pattern of the bell and handclapping of the ensemble that are not drumming. The bell pattern and handclapping are short rhythmic motifs that are repeated in an ostinato technique and go on from the beginning of the performance through to the end and enhancing the rhythm on a whole. In some cases, the bell usually starts with the drums while the handclapping comes in later as the dancers come into the dance grounds, clapping their hands. In other instances, the handclapping may begin at the opening section while the ensemble is singing with no drums.

According to Anku, (2006), “there are no external concepts of timing gestures, such as those of the ‘conductor’ in Western orchestra, this built-in device is an important one.” These rhythmic patterns may be likened to ‘conductors’ that serve the particular purpose of keeping both the dancers and drummers always in time. According to Kofie (1994:71), “since there is no place in African music for a conductor every member of an ensemble “feels” the time, which for a dancer corresponds to his dance steps.” The bell and the handclapping help the drummers and dancers in the *Fumefume* ensemble to feel the time. “It is the bell and the handclapping, the providers of the background rhythm, that unify all

sections of the ensemble, thus bringing complete coherence into the whole music”.
(Agordoh 1994: 74),

The timeline maintains what Anku calls primary relationships in his article, *Principles of Rhythmic Integration in African Drumming*. According to him, “primary relationships are those that depend directly on the timeline” (for instance in *Fumefume*, the bell and hand clap). According to Anku (2006), “Each performer perceives the timeline in integration with his assigned pattern as a way to facilitate the cue entry process”

Sometimes however, these regular beats from the bell and handclapping however, do not determine the tempo of the *Fumefume* repertoire; it is the master drummer who regulates the tempo.

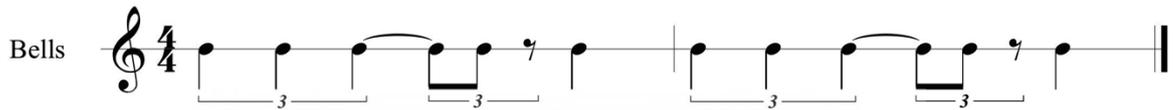
The handclapping in *Fumefume* comprises of two equivalent beats with a rest of the same value after each beat. “This handclapping and stamping of feet on the ground, whether deliberate or as a result of dancing, all go into enriching the overall rhythm” (Kofie 1994:69)



Ex 3.11 – Hand clap pattern.

This is a variant of what Nketia calls the Type “A” form of time line, which is in duple rhythm. “Here the claps emphasize the binary scheme of regulative beats characteristic of the clap” (Nketia 1963:79). A regulative beat is often articulated in some kind of regular bodily movement or tapped as an accompaniment.

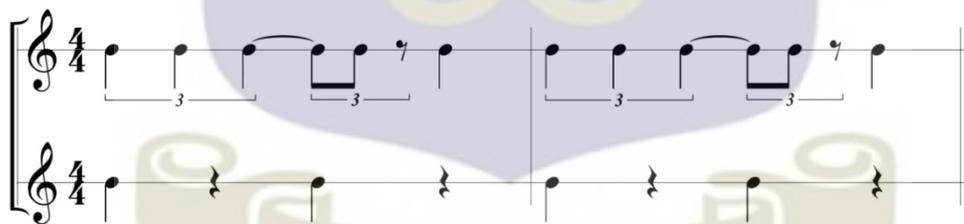
Against these two beats of the handclap is the triple rhythm of the bell pattern and what Nketia refers to as the Type “B” form of time line (Nketia 1963:79). This is a five-note pattern with the first three notes being of equal time value while the fourth note and fifth note are less and more respectively.



Ex 3.12 – Bell pattern

3.6 Timing

In *Fumefume*, the handclap pattern and bell pattern, have the same time span. The bell pattern is combined with the regulative beat of the handclap marking regular passing of time.



Ex 3.13 - Vertical play of the Bell and Hand Clap patterns

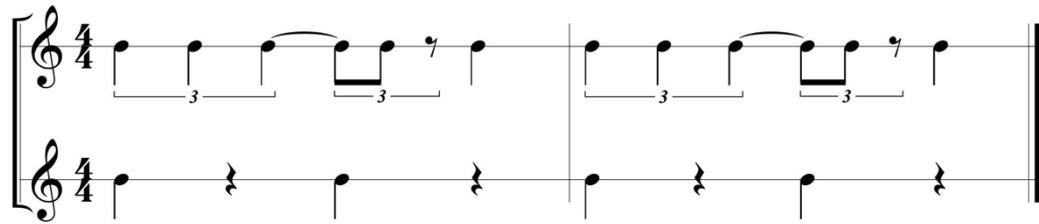
The *Fumefume* being in simple quadrupletime, has this emphasis on the first and third beat, nevertheless some might have a problem with the transcriptions in simple quadrupletime as they may feel it in compound quadruple time. According to Kofie, (1994:67), “what is called time signature or time in music is only a yardstick against which the mind organizes sound durations”. Agawu explains that “time signature used in transcriptions should

therefore be understood in restricted sense that they indicate primarily grouping, not necessarily accentual hierarchy”. I decided to use a simple time signature with triplets in line with Amu’s style and method for my transcriptions rather than Nketia’s style of using compound time signature, because the *Fumefumε* had more of a simple quadruple time feel and it enables easier reading of the transcriptions as well as the compositions based on some of these transcriptions.

3.7 Rhythm

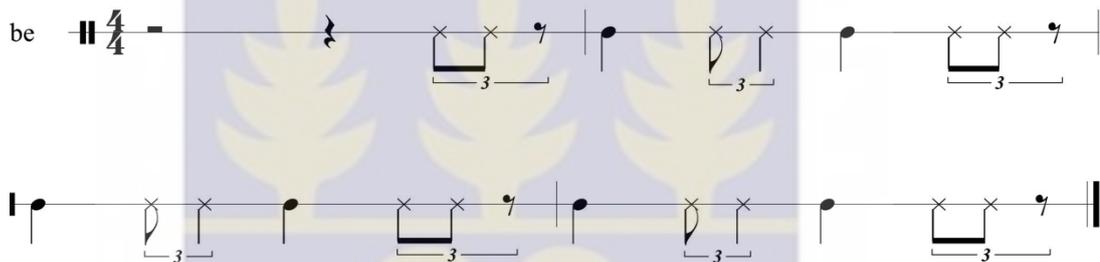
Many scholars often view African Rhythm as being complex. In his book, *African Rhythm and African Sensibility* (1979), Chernoff discusses the complexity of African Rhythm. Indeed while listening to *Fumefumε* rhythms for the first few times, I was amazed by its ‘complexity’. After listening to *Fumefumε* a couple of times, I started getting used to it and I had Theophilus Addy’s ensemble play their individual rhythms for me, lo and behold, I realized that the *Fumefumε* rhythm was just three to four simple rhythmic motifs being played at the same time yet when being played together, sounded as one overall ‘complex’ rhythm. In his book, *Representing African Music*, Agawu (2003:58) discusses how westerners and African scholars have “promulgated the notion of a complex African rhythm”. The complexity of African rhythm and so many highlights on it is an invention of scholars “responding to the unfamiliar intricacies of African ensemble playing” (Agawu 2003:58). According to Chernoff (1979:51), “the music is unified by the way the separate parts fit together into a cross rhythmic fabric”. Though the *Fumefumε* rhythms are different rhythms, when played together and interlocked they make a harmonious cross-rhythmic texture. (See Ex 3.18 on page 50).

The bell pattern was the same till the end of the performance.

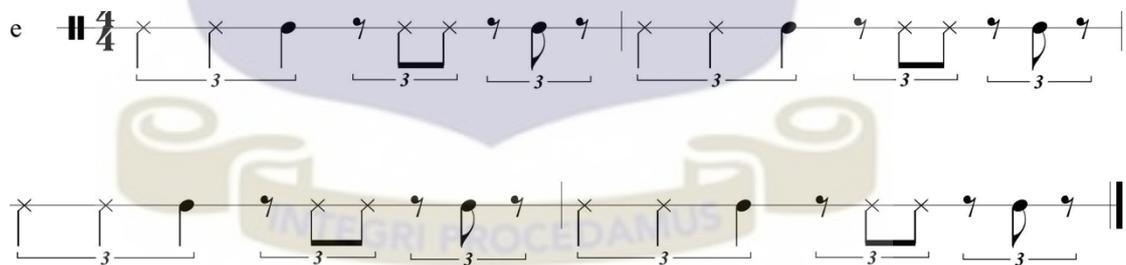


Ex 3.14 – Vertical play of the Bell and hand clap pattern

The two supporting drums played separate ostinato rhythms till the end of the performance.

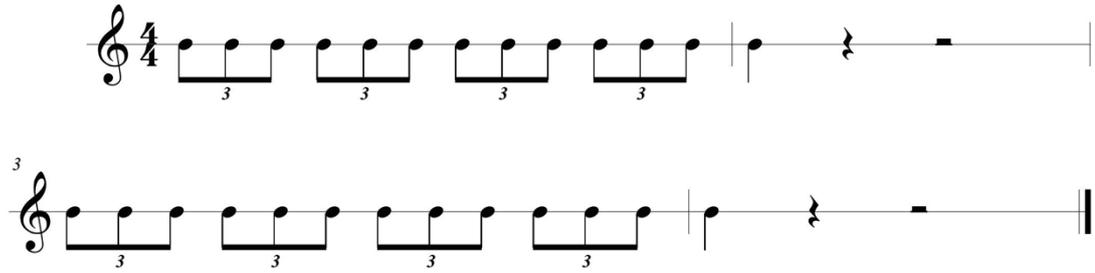


Ex 3.15 - Ampaa (supporting drum in the *Fumefumedrum* ensemble)

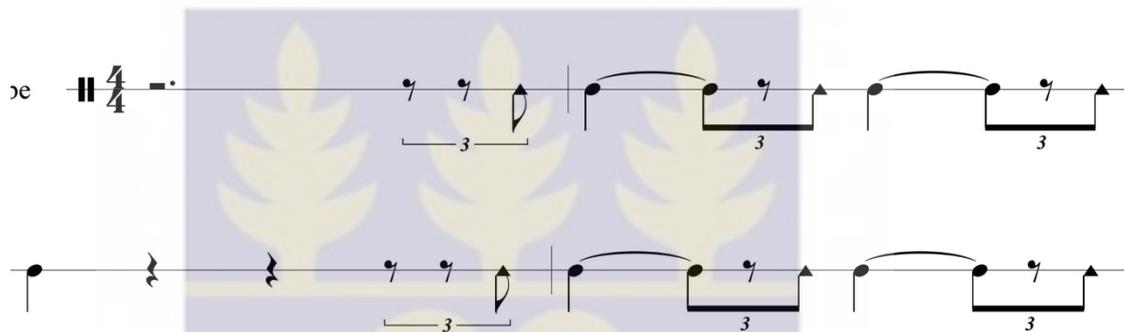


Ex 3.16 – Oblenten (supporting drum in the *Fumefumedrum* ensemble)

The only variation was from the master drummer but there were periods he repeated a particular rhythm after every new variation.



Ex 3.17 Motif 1 (Master drum main rhythm 1)



Ex 3.18 Motif 2 (Master drum main rhythm 2)

These two rhythms served as the main motifs on which the master drummer varied subsequent rhythms and were constantly heard before every new rhythmic pattern. In African music, “the master drummer’s themes and variations are presented as a succession of patterns which establish various orientations with the regulative beats” (Anku 2006).

The cantor usually starts the calls in free rhythm and as the percussion instruments start playing, a strict time is established. In a performance by the Kusum band, after the cantor ended his introductory section with the word ‘fire’ and immediately the ensemble started clapping while the bell player started playing. This word ‘fire’ was a way of telling the bell player to start playing. It also helped in establishing a strict time.

3.8 The *Fumefumε* Rhythms

Ex3.18

The musical score for Ex3.18 is presented in two systems, each with five staves. The time signature is 4/4. The parts are:

- BELL:** Treble clef, 4/4 time. The melody consists of eighth notes with triplet markings (3) and a quarter note with a grace note (7) in each measure.
- AMPAA:** Treble clef, 4/4 time. The part consists of a single eighth note in each measure.
- OBLεNTεN:** Treble clef, 4/4 time. The part consists of a single eighth note in each measure.
- MASTER DRUM:** Treble clef, 4/4 time. The part features a sequence of eighth notes with triplet markings (3) in the second and fourth measures of each system, and a quarter note with a grace note (7) in the third measure.
- HAND CLAP:** Treble clef, 4/4 time. The part consists of eighth notes with a grace note (7) in each measure.

The second system begins with a measure number '5' above the first staff. A large watermark of the University of Ghana crest and the motto 'INTEGRITUDINEM' is visible in the background of the score.

9

Musical score for measures 9-12, consisting of five staves. The first staff has a treble clef and a common time signature. It features a melodic line with eighth notes and triplets. The second staff has a treble clef and a common time signature, with a whole rest in the first measure followed by eighth notes and triplets. The third staff has a treble clef and a common time signature, with eighth notes and triplets. The fourth staff has a treble clef and a common time signature, with eighth notes and triplets. The fifth staff has a treble clef and a common time signature, with eighth notes and triplets.

13

Musical score for measures 13-16, consisting of five staves. The first staff has a treble clef and a common time signature. It features a melodic line with eighth notes and triplets. The second staff has a treble clef and a common time signature, with a whole rest in the first measure followed by eighth notes and triplets. The third staff has a treble clef and a common time signature, with eighth notes and triplets. The fourth staff has a treble clef and a common time signature, with eighth notes and triplets. The fifth staff has a treble clef and a common time signature, with eighth notes and triplets.

17

21

INTEGRI PROCEDAMUS

25



29



INTEGRI PROCEDAMUS

The image displays a musical score for a piece, likely a piano or organ work, consisting of two systems of five staves each. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The notation is in treble clef and features a complex rhythmic pattern with frequent triplets. The fifth staff in each system appears to be a simplified bass line with rests and quarter notes. A large, semi-transparent watermark of the University of Ghana crest is centered over the page, with the motto 'INTEGRI PROCEDAMUS' on a banner below it.

33

37

INTEGRI PROCEDAMUS

41

45

49

53

The image displays two systems of musical notation, each consisting of five staves. The first system, labeled '49', contains measures 49 through 52. The second system, labeled '53', contains measures 53 through 56. The notation is written in treble clef and includes various rhythmic values, including eighth and sixteenth notes, as well as triplet markings (indicated by a '3' and a bracket). The music features a complex, rhythmic pattern with many beamed notes. A large, faint watermark of the University of Ghana crest is visible in the background of the page.

57

61

65

69

INTEGRI PROCEDAMUS

Detailed description: This image shows two systems of musical notation, each consisting of five staves. The first system, labeled '65', contains measures 65 through 68. The second system, labeled '69', contains measures 69 through 72. The notation is primarily in treble clef. The first staff of each system features a melodic line with eighth notes and triplets. The second staff has a similar melodic line with eighth notes and triplets. The third staff contains a more complex rhythmic pattern with eighth notes and triplets. The fourth staff shows a sequence of eighth notes, some grouped in triplets, and some with slurs. The fifth staff consists of a simple bass line with quarter notes and rests. A large, semi-transparent watermark of the University of Ghana crest is centered over the page, with the motto 'INTEGRI PROCEDAMUS' visible at the bottom of the crest.

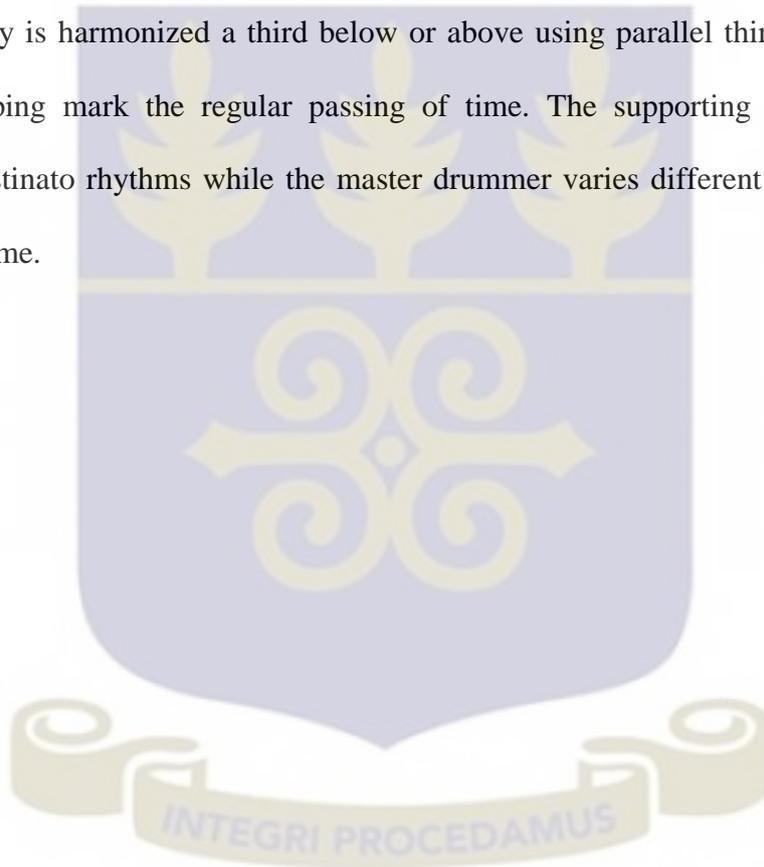
73

77

INTEGRI PROCEDAMUS

3.9 Summary

This characterization and analysis has been done to highlight key features of *Fumefumε* for the sake of composition. Efforts have been made to analyse the form, melody, polyphonic nature, timing and polyrhythmic texture of *Fumefumε* traditional music with detailed transcriptions. The form in most of the *Fumefumε* songs is the solo and chorus form. The melody is based on the heptatonic scale with a lowered seventh and usually moves in intervals of unisons, seconds and thirds. Melodic movement is always resolves downwards. The melody is harmonized a third below or above using parallel thirds. The bell and the hand clapping mark the regular passing of time. The supporting drummers play two separate ostinato rhythms while the master drummer varies different rhythms at different points in time.



CHAPTER 4

4.1 THE DRUMMER'S DANCE

Score

The Drummer's Dance

Based on fumefume rhythm

Genevieve Allotey-Pappoe

$\text{♩} = 120$

The musical score is for 'The Drummer's Dance' by Genevieve Allotey-Pappoe, based on the 'fumefume' rhythm. It is in 4/4 time with a tempo of 120 beats per minute. The score is arranged for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has two flats (B-flat and E-flat). The score consists of 5 measures. The piano part features a complex rhythmic pattern with triplets and eighth notes. The string parts are mostly rests, with some activity in the lower strings in the final measure.

Violin I

Violin II

Viola

Cello

Piano

Vln. I

Vln. II

Vla.

Vc.

Pno.

INTEGRI PROCEDAMUS

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The Drummer's Dance

The musical score is arranged in two systems. The first system covers measures 2 through 9, and the second system covers measures 13 through 16. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 3/4. The score features several triplet markings (indicated by a '3' above a bracket) and rests. The Viola and Piano parts have a consistent rhythmic pattern of eighth-note triplets. The Violin II part has a more melodic line with some triplet markings. The Violoncello part consists of a steady bass line of quarter notes. The Piano part provides harmonic support with a complex texture of triplets and chords. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

The Drummer's Dance

3

The image displays a musical score for 'The Drummer's Dance', page 3. The score is arranged in two systems, each containing five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 3/4. The first system covers measures 17 to 20, and the second system covers measures 21 to 24. The Vln. I and Vln. II parts are mostly rests. The Vla. part features a rhythmic pattern of eighth notes with triplet markings (3) and rests. The Vc. part consists of a simple bass line of quarter notes. The Pno. part has a complex accompaniment with triplets and eighth notes in both hands. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

The Drummer's Dance

The image displays a musical score for a piece titled "The Drummer's Dance". The score is arranged in two systems, each containing five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system covers measures 4 through 28, and the second system covers measures 29 through 32. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. A large, semi-transparent watermark of the University of Ghana crest is visible in the background of the score.

The Drummer's Dance

The image displays a musical score for the piece "The Drummer's Dance" on page 5. The score is arranged in two systems, each containing five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats), and the time signature is 3/4. The first system covers measures 33 to 36, and the second system covers measures 37 to 40. The Vln. I and Vln. II parts feature intricate rhythmic patterns with frequent triplets and trills. The Vla. part provides a steady accompaniment with triplets. The Vc. part consists of a simple, rhythmic bass line. The Pno. part features a complex accompaniment with many triplets in both hands. A large, semi-transparent watermark of the University of Ghana crest is visible in the background of the score.

6
41 The Drummer's Dance

Vln. I

Vln. II

Vla.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Pno.

The Drummer's Dance

7

The image displays a musical score for 'The Drummer's Dance', page 7. The score is arranged in two systems. The first system covers measures 49 to 52, and the second system covers measures 53 to 56. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats), and the time signature is 3/4. The Violin parts feature melodic lines with frequent triplet markings. The Viola and Violoncello parts are mostly rests, with some rhythmic accompaniment in the lower system. The Piano part provides a steady accompaniment with a consistent triplet pattern in the right hand and a more complex rhythmic pattern in the left hand. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

The Drummer's Dance

The image displays a musical score for 'The Drummer's Dance'. It consists of two systems of staves. The first system includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. (Piano). The second system includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure numbers 8, 57, and 61 are indicated at the beginning of their respective systems. The Vln. I and Vln. II parts feature melodic lines with frequent triplet markings. The Vla. part provides a rhythmic accompaniment with triplet patterns. The Vc. part has a simple bass line. The Pno. part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. A large watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' at the bottom.

The Drummer's Dance

The musical score is divided into two systems. The first system covers measures 65 to 68. It includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The Vln. I and Vln. II parts feature eighth-note patterns with triplets. The Vla. part has a triplet eighth-note figure. The Vc. part has a simple eighth-note accompaniment. The Pno. part consists of block chords in the right hand and a steady eighth-note bass line in the left hand. The second system covers measures 69 to 72. The Vln. I, Vln. II, Vla., and Vc. staves are mostly empty, with only a few notes in measure 72. The Pno. part continues with the eighth-note bass line and has a triplet eighth-note figure in the right hand in measure 72, marked with a trill (*tr*).

10 *pizz.* The Drummer's Dance

73

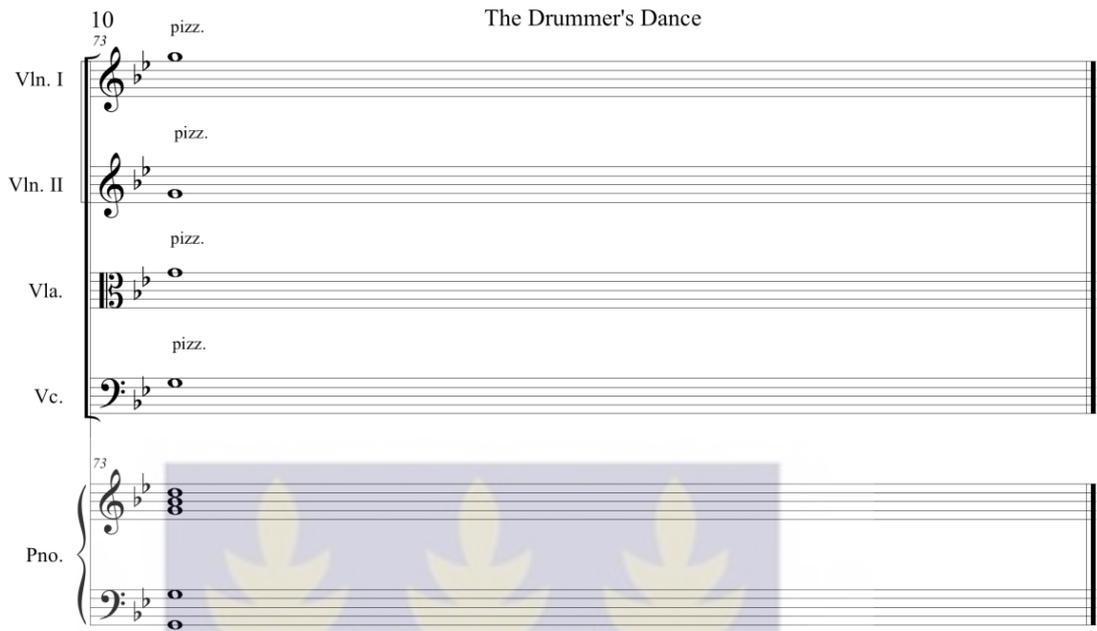
Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Pno. 73



4.2 AFRICAN ARIETTA

Score

African Arietta

Genevieve Allotey-Pappoe

♩ = 75

Piano

p *sf* *p*

Pno.

ff *p*

Pno.

mp *cresc.*

Pno.

dim.

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2

African Arietta

Pno.

9

mf

Pno.

11

mp *cresc.*

Pno.

13

dim.

Pno.

15

mf

Pno.

17

f

African Arietta

Musical score for African Arietta, measures 19-26. The score is written for Piano (Pno.) in 2/4 time, with a key signature of one flat (B-flat major). The piece features dynamic markings such as *ff*, *p*, *pp*, *mp*, *accel.*, and *cresc.*, and includes triplet figures and an 8va octave marking.

Measures 19-20: *ff* (fortissimo) in the right hand, *p* (piano) in the left hand. Dynamics shift to *ff* and *p* again in the second measure.

Measures 21-22: *pp* (pianissimo) in the right hand, *mp* (mezzo-piano) in the left hand. Includes triplet figures and an 8va marking.

Measures 23-24: *pp* in the right hand, *mp* in the left hand. Includes triplet figures and an 8va marking.

Measures 25-26: *accel.* (accelerando) and *cresc.* (crescendo) markings. Includes triplet figures and an 8va marking.

4 African Arietta

a tempo

8^{va}

Pno.

28

30 (8^{va})

32 (8^{va})

dim.

34 (8^{va})

mp

36

African Arietta

Pno.

38

mf

p

agitato

ff

3

3

3

Pno.

40

sf

sf

3

3



4.3 FUMLI FUMLI

Score

FUMLIFUMLI

Genevieve Allotey-Pappoe

$\text{♩} = 100$

Flute

African Drum

Piano

Fl.

Pno.

INTEGRI PROCEDAMUS

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2 FUMLIFUMLI

Fl. 7

Pno. 7

Fl. 10

Pno. 10

p



FUMLIFUMLI

Musical score for Flute (Fl.) and Piano (Pno.) instruments, measures 14-18. The score is in B-flat major (two flats) and 3/4 time. The Flute part (measures 14-18) features a melodic line with triplets and dynamics of *f* (forte) and *dim.* (diminuendo). The Piano part (measures 14-18) features a rhythmic accompaniment with triplets and dynamics of *mf* (mezzo-forte) and *dim.* (diminuendo). The score is divided into two systems, with measures 14-17 in the first system and measures 18 in the second system. A large watermark of the University of Ghana crest is visible in the background.

4

FUMLIFUMLI

The musical score is arranged in two systems. The first system covers measures 22 to 25, and the second system covers measures 26 to 29. Each system includes a Flute (Fl.) part and a Piano (Pno.) part. The Flute part is written in a single staff with a treble clef and a key signature of two flats. The Piano part is written in two staves (treble and bass clefs) with a key signature of two flats. The score features several triplet markings (indicated by a '3' above the notes) and dynamic markings such as 'dim.' (diminuendo) and 'ritce' (ritardando). The piano accompaniment consists of a steady eighth-note triplet pattern in the right hand and a bass line in the left hand. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

FUMLIFUMLI

30

Fl.

30

Pno.

34

Fl.

34

Pno.

INTEGRI PROCEDAMUS

6 FUMLIFUMLI

Fl. 37

Pno. 37

Fl. 38

Pno. 38



FUMLIFUMLI

The image displays a musical score for two instruments: Flute (Fl.) and Piano (Pno.). The score is divided into two systems, each covering measures 40 to 42. The key signature is one flat (B-flat), and the time signature is 3/4. The Flute part (top staff) features melodic lines with triplets and slurs. The Piano part (bottom staff) consists of a steady accompaniment of triplets in both the right and left hands. A large, faint watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' on a banner below it.

8

FUMLIFUMLI

The musical score is arranged in two systems. The first system (measures 44-45) features a Flute (Fl.) part with eighth-note triplets and a Piano (Pno.) part with a steady eighth-note triplet accompaniment. The second system (measures 46-47) features a more active Flute part with sixteenth-note triplets and a Piano part with a similar accompaniment. A dynamic marking of *f* (forte) is present in both systems. The score is set in a key with two flats (B-flat and E-flat) and a common time signature.



FUMLIFUMLI

The musical score is arranged in three systems. The first system (measures 49-51) features the Flute (Fl.) and Piano (Pno.). The Flute part begins with a *dolce* marking and contains two measures of eighth-note triplets, each with a slur and a '3' above it. The Piano part has a rest in the first two measures, followed by a rhythmic pattern of eighth-note triplets in both hands, each with a slur and a '3' above it. The second system (measures 52-54) continues the Flute and Piano parts. The Flute part has a rest in measure 52, followed by eighth-note triplets in measures 53 and 54, with slurs and '3' markings. The Piano part continues with eighth-note triplets in both hands, also with slurs and '3' markings. The third system (measures 55-57) shows the Flute part with a rest in measure 55, followed by eighth-note triplets in measures 56 and 57. The Piano part has a rest in measure 55, followed by eighth-note triplets in measures 56 and 57. The score includes various musical notations such as slurs, triplets, and dynamic markings like *dolce* and *cresc.*



10

FUMLIFUMLI

The musical score for 'FUMLIFUMLI' is presented in two systems. The first system covers measures 55 to 57, and the second system covers measures 58 to 61. The score is for Flute (Fl.) and Piano (Pno.).

System 1 (Measures 55-57):

- Flute (Fl.):** Measures 55-57. Measure 55 contains two triplet eighth notes. Measure 56 has a whole note with a wavy line above it, followed by a quarter rest. Measure 57 contains two triplet eighth notes.
- Piano (Pno.):** Measures 55-57. Measure 55 has a continuous eighth-note triplet pattern. Measure 56 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest. Measure 57 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest.

System 2 (Measures 58-61):

- Flute (Fl.):** Measures 58-61. Measure 58 has two triplet eighth notes. Measure 59 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest. Measure 60 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest. Measure 61 has a whole rest.
- Piano (Pno.):** Measures 58-61. Measure 58 has a continuous eighth-note triplet pattern. Measure 59 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest. Measure 60 has a quarter note with a triplet eighth-note pattern above it, followed by a quarter rest. Measure 61 has a continuous eighth-note triplet pattern.



FUMLIFUMLI

11

The image shows a musical score for Flute (Fl.) and Piano (Pno.) for measures 61 through 64. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).
Measures 61-63: The Flute part features a melodic line with eighth-note triplets. The Piano accompaniment consists of a steady eighth-note triplet pattern in both the right and left hands. Dynamic markings include *mf* and *fz* (forzando).
Measure 64: The Flute part continues with eighth-note triplets. The Piano part features a more active accompaniment with a *cresc.* (crescendo) marking. The score concludes with a double bar line.



12

FUMLIFUMLI

The musical score is arranged in two systems. Each system contains three staves: Flute (Fl.), Percussion (Perc.), and Piano (Pno.).

- System 1 (Measures 66-67):**
 - Fl.:** Treble clef, key signature of two flats. Measures 66 and 67 feature eighth notes with triplet markings (3) and a slur.
 - Perc.:** Drum set notation with eighth notes and triplet markings (3).
 - Pno.:** Treble and bass clefs. Treble clef has a *mp* dynamic marking. Bass clef features a continuous eighth-note triplet accompaniment with a '3' marking.
- System 2 (Measures 68-69):**
 - Fl.:** Treble clef, key signature of two flats. Measures 68 and 69 feature eighth notes with triplet markings (3) and a slur.
 - Perc.:** Drum set notation with eighth notes and triplet markings (3).
 - Pno.:** Treble and bass clefs. Bass clef continues the eighth-note triplet accompaniment with a '3' marking.



FUMLIFUMLI

The musical score is arranged in two systems. The first system covers measures 70-71, and the second system covers measures 72-73. Each system includes a Flute (Fl.) part, a Percussion part, and a Piano (Pno.) part. The Flute part is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). The Percussion part is written in a single bass clef staff. The Piano part is written in a grand staff (treble and bass clefs). The score features several triplet markings (indicated by a '3' below the notes) and slurs. The background of the page features a large, faint watermark of the University of Ghana crest, which includes a shield with a tree and a banner at the bottom that reads 'INTEGRI PROCEDAMUS'.

14

FUMLIFUMLI

The musical score is arranged in two systems. The first system covers measures 74-75, and the second system covers measures 75-76. Each system includes staves for Flute (Fl.) and Piano (Pno.).

System 1 (Measures 74-75):

- Fl. (Measure 74):** A whole rest.
- Pno. (Measure 74):** Treble clef: f dynamic, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4. Triplet markings '3' are placed above the first three notes of each hand.
- Fl. (Measure 75):** A whole rest.
- Pno. (Measure 75):** Treble clef: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4, quarter notes G3, A4, Bb4, C5, quarter notes G3, A4, Bb4, C5. Triplet markings '3' are placed above the first three notes of each hand.

System 2 (Measures 75-76):

- Fl. (Measure 75):** A whole rest.
- Pno. (Measure 75):** Treble clef: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4, quarter notes G3, A4, Bb4, C5, quarter notes G3, A4, Bb4, C5. Triplet markings '3' are placed above the first three notes of each hand.
- Fl. (Measure 76):** A whole rest.
- Pno. (Measure 76):** Treble clef: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes G3, A3, Bb3, C4, quarter notes G3, A3, Bb3, C4, quarter notes G3, A4, Bb4, C5, quarter notes G3, A4, Bb4, C5. Triplet markings '3' are placed above the first three notes of each hand.



CHAPTER 5

ANALYSIS OF COMPOSITIONS

5.1 Preamble

The aim of this chapter is to analyse the key elements of ‘The Drummer’s Dance’, ‘African Arietta’ and ‘Fumlifumli’. I have chosen to re-interpret certain key elements from *Fumefume* music by fusing them with elements of western music to create these pieces. Elements such as the system of intervals, harmonic structure, melodic movement and polyrhythmic texture have been used in different ways in these three compositions.

5.2 The Drummer’s Dance

The Drummer’s Dance is based on the polyrhythmic nature of *Fumefume* as well as its method of harmony and melodic movement. In the drummer’s dance, I sought to explore the rhythmic nuances of *Fumefume* and fuse it with elements from western classical music. It is a 73 bar work written for a string quartet and piano in the key of G minor with a simple quadruple time signature. It is regularly phrased with 4 bars for each phrase.

The title ‘the drummer’s dance’ is a reflection on the movement of the drummers, most especially the master drummer. The mild body movements, head nods, head twirls, elbow movements and foot tapping as the drummer keeps to time can be viewed as dance moves on their own although they are not as involving as those moves of the drummers. “Those people who have said that drummer’s dance in a while they play were right in the sense that drummer’s keep the beat...” (Chernoff 1979:50). While listening to the drummer’s dance, the audience will most definitely feel the groove and may want to dance but due to the fact that it is art music, he or she will be constrained to mild body movements, head nods, head twirls, elbow movements and foot tapping.

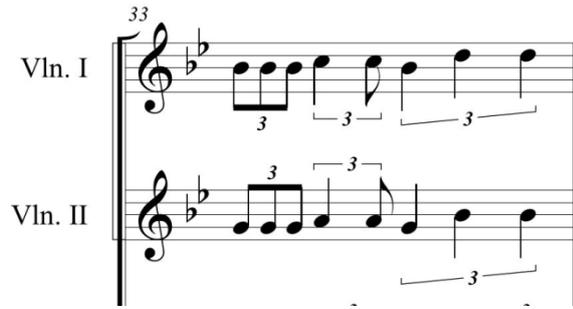
It starts as a contrapuntal piece where the different instruments come in one after the other before they all start playing together. Repeated and simultaneous melodies from the violins with supporting ostinato from the viola, cello and piano, are the main structure of this piece. There are periods of rest where some instruments are not playing while others continue the music. This is to show the transition to another melodic or rhythmic idea.

5.2.1 Melody

The main melodic ideas using short rhythmic motifs from *Fumefumε* are played by the first and second violin with the second violin playing the role of the cantor. The second violin plays the primary melody while the first violin plays the secondary melody. The melody usually moves upwards but always ends with a downward movement.

The melody follows the intervallic structure of *Fumefumε*, which makes use of unisons, seconds and thirds. The largest interval is an octave in bar 30, 34 and 38 where the cello moves from 'D4' above middle 'C' down to the 'D3' below it. The downward movement of the melody at phrase endings is also a feature of *Fumefumε* music that has been incorporated. The viola, cello and piano play an accompaniment role and mimic the repeated ostinato nature of the supporting drums, bells and hand pattern in isomelodies¹⁰ for most of the music. The accompaniment is very simple, reiterated and is limited to the piano, viola and cello. The melodic motif in bar 37 is a retrograde of bar 33 in the first and second violin parts.

¹⁰An isomelody is a series of tones that is repeated one or more times



Ex 5.1 - Motif in Violin 2 part



Ex 5.2 - Retrograde of Motif in fig 4.1

When all other instruments are silent, the cello plays the melody in bar 41 – 48 with piano accompaniment. Trills were also used for embellishment at various points in the music.

4.2.2 Harmony

The harmony from this piece draws from the polyphonic nature of *Fumεfumε* as well as the western harmonic system of blocked chords. While the first violin and second violin are playing the primary and secondary melody for most part of the music (for example in bar 33 – 40 and bar 53 – 60), the viola, cello and most especially the piano maintain a homophonic parallelism in thirds. From bar 41, the piano makes use of block chords in the form of seventh chords.

The image shows a musical score for piano, measures 41-44. The right hand (treble clef) plays blocked chords, with the first three measures showing a whole note chord and the fourth measure showing a triplet of eighth notes followed by a trill. The left hand (bass clef) plays a rhythmic pattern of eighth notes, with triplets in measures 41, 42, and 44, and a trill in measure 44.

Ex. 5.3 – Blocked chords being used by the piano

This is mainly in the right hand while the left hand alternates between octaves and at a point plays a 2-note octave chord.

5.2.3 Rhythm

The cross-rhythms and polyrhythmic texture of *Fumefume* have been utilized heavily in this composition. Isorhythms¹¹ are found in the piano, viola and cello parts. The piano plays the bell pattern rhythm in a constant ostinato from bar 1 – 48 with a variation of it at the last bar of each phrase. There is a quick switch in the piano from bar 49 – 68 in the piano part before returning to the bell pattern in bar 69 to the end.

The cello mimics the rhythmic pattern of the hand clapping. This is done in time throughout the piece from bar 5 – 40. In bar 41 – 44, the cello plays a variation of one of the rhythmic motifs of the master drummer and plays the melody with piano accompaniment while the other instruments are silent. When all other instruments resume playing, the cello goes back to its hand clap pattern but this time there is a displacement where the notes are on the 2nd and 4th beats rather than 1st and 3rd. A new variation of the cello part can be seen in bar 61 – 68.

¹¹An isorhythm is a rhythm that is repeated consecutively i.e, the same rhythm running throughout



Ex 5.4 - Main cello line



Ex 5.5 - Displacement of the main cello line



Ex 5.6- Slight variation of the main cello line

The viola mimics the bridge or rest rhythms of the master drum. Coming in after the cello, it plays this rhythm till bar 40.



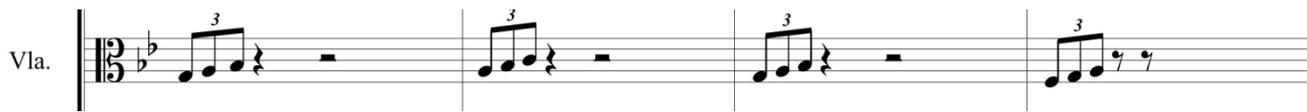
Ex 5.7 – The viola mimicking the bridge rhythms of the master drum

There is a long rest from then on till bar 57 where it comes in with a short 4 note motif that begins on the 2nd beat of each bar from bar – 60.



Ex. 5.8 – The short motifs of the viola

It then goes on to play a 3-note motif from bar 61 – 68.



Ex. 5.9 – the viola

These short motifs are not part of the rhythmic patterns of *Fumefume* but were incorporated to create a certain effect.

The second violin introduces the rhythmic pattern of the *ampaa* in bar 13 – 16 with a slight variation in bar 16 before playing an offbeat variation of the handclap patterns in bar 21 – 24.

Ex. 5.10 – *Ampaa* rhythm employed in bar 13 -16

It continues with this offbeat in bar 25 – 28 while the first violin plays the first pattern that was introduced by the second violin. A new rhythmic idea is introduced in bar 29 - 32 and goes on to bar 36. There is a retrograde of this in bar 37 – 40. In bar 49, the second violin introduces a new motif based on one of the master drum rhythms and then the first violin joins in bar 53 – 60.

Fig 5.11 – Violin 1 and 2

In bar 61, the second violin introduces another rhythmic idea and once again the first violin joins in 4 bars later. This rhythmic idea is the final one before the piece ends.

Ex. 5.12 – Final rhythmic idea

5.2.4 Character

The character of this piece is very dramatic. It makes use of mainly legato playing and it starts off very calm. As stated earlier, due to its rhythmic feature, it has a dance like character. There is no dynamics and expression marks as this has been left to the discretion of the performers or conductor. The tempo although not as fast as the original *Fumefumε*, is moderate and always in strict time.

5.3 African Arietta

This piece written for piano is based on one of the songs from the *Fumefume* repertoire. Parts of the melody have been used as the main melodic theme and have been varied in different ways. It is a 41 bar piece of music with irregular phrasing and meter changes. The title of the piece ‘African Arietta’ is a short song mimicking the atonality of African music.

African music is usually based on scales rather than any particular key. In African Arietta, I sought to compose a work that is not based on any key in order not to limit myself. I have based this piece on the chromatic scale beginning on ‘C4’. The scale to be used is established in the second bar of the piece.

Ex. 5.13 – Chromatic scale used in African Arietta

5.3.1 Melody

The main theme is from the *futrema* song and can be heard at different points in the music. This piece is broken down into three themes that are then individually varied. The first and third themes are then subsequently divided into two motifs each.

Ex. 5.14 - Theme 1



Ex. 5.15 - Theme 2



Ex. 5.16 – Theme 3

The melody is mostly in the right hand but can sometimes be heard in the left. The intervals of thirds are mostly used. Because of the chromatic nature of the piece, it seems that it is one piece modulating to different keys.

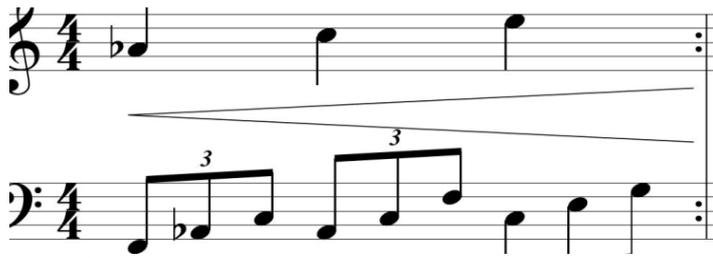
5.3.2 Harmony

Octaves are predominant in this piece but you will find parallel thirds, fifths and 3-note chords in some bars. A picardy third is used at the end of bars 4, 13 and 14.



Ex 5.17 – Picardy thirds

Arpeggio accompaniments are also used in bar 11, 12, 15 – 20 and 29- 31.



Ex. 5.18– Arpeggio accompaniment

5.3.3 Rhythm

The meter changes in this piece creates very interesting rhythms that are further more irregular by the use of tempo changes and accents placed in different locations as the meter tends to lose centrality. Simple triple, simple quadruple, simple quintuple and compound quadruple time are the time signatures used in this piece. Other rhythms apart from those from the *Fumefume* song have been used. In bar 10, there is a vertical play of duple and triple rhythm.



Ex. 5.19 – Vertical play of duple and triple time

5.3.4 Character

The piece is a very expressive one and the pianist must be careful not to lose this while performing it. It makes use of a wide keyboard range as well as strong dynamic contrasts moving from loud to soft and vice versa. Each section of the piece has its own character

within the overall character of the piece. The tempo is not too fast but very flexible using fermata, ritardando and accelerando at specific points in the music.

5.4 *Fumlifumli*

Fumlifumli is a piece written for the piano, concert flute and African drums. It is based on one of the melody of one of the songs in the *Fumεfume* repertoire. The melody has been used as the main melodic theme and has been varied in different ways. It is a 76 bar piece of music in simple quadruple time. The piece is in G minor but the opening section is in the key of C major. The title '*fumlifumli*' is a play on *Fumεfume* and the Ga word '*futumɔ mli*' which means 'mix it inside'. The title of this piece denotes the mixing of western and African instruments in this piece as well as the fusion of elements from both western and African music. Various techniques such as call and response technique are used between the flute and the piano at different points in the music

5.4.1 Melody

The main theme of this piece is from the 'Dzulɔni' song.

SOLO

Dzu - lo ni ee eba ee

SOLO

Lam - te Dzu - lo ni ee ba ee

Ex. 5.20 – 'Dzulɔ ni' as sang by Theophilus Addy and his group

This theme is varied in different ways and can be heard at various points in the music. Call and response between the piano and flute is employed in the first few bars as an introductory section.

Ex. 5.21 – Call and response between piano and flute in the introductory section

The first two bars of the flute part song are used as the response to the piano call in. This is written and played an octave higher than the original song.

In bar 10 - 13, the flute introduces a new melodic idea. This same idea is played by the piano from bar 14 – 17 while the flute plays a secondary melody that is a parallel third above.

Ex. 5.22 – The flute plays a secondary melody that is a parallel third from the piano’s primary melody. The melody then goes back to the first melodic idea but this time in G minor. It is played twice, first as staccatos from bar 24 -27 and the second time, legato from bar 28 -31.

Ex 5.23 – Staccato playing of the main melodic idea from bar 24 – 27.

Ex. 5.24 – Legato playing of the same melodic idea from bar 28 - 31.

This same melodic idea is heard from bar 38 -45 and bar 66 – 72 in the flute part. It is also heard from bar 52 – 55 in the piano part. While the piano part plays the primary melody in bar 52 – 55 and the secondary melody in bar 56 - 59, a retrograde of this will also be playing in the flute part at the same time.

Ex. 5.25a - Retrograde of primary melody from bar 52 - 55 and of the secondary melody in bar 56 – 59.

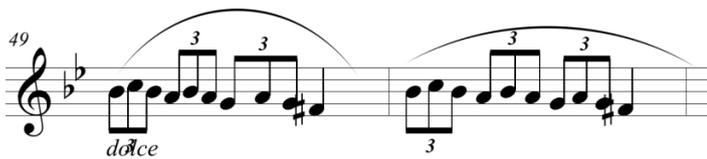
Ex. 5.25b – An example showing a retrograde of notes as well as technique of playing.

Intervals of seconds, thirds and fourths are mostly used but the largest interval is in the flute part. The largest interval in the melody can be heard in bar 48 and bar 63 where there is 7th from C₄ to B₄ in bar 48 and from E₄ to D_{flat}5 in bar 63.

Ex. 5.26b – Examples showing the largest interval in the piece in bar 48

Ex. 5.26a -Example showing the largest interval in the piece in bar 63

Movement of melodic ideas always resolves downwards except in cases where a retrograde of a melodic idea is being played.



Ex. 5.27a – melodic movement always resolving downwards



Ex. 5.27b – Melodic movement in the flute resolving downwards.

5.4.2 Harmony

African harmony is usually in unison, parallel thirds and octaves. In this piece, this harmonic structure was employed. Parallel thirds formed secondary melodies. For example, In Ex. 5.28, the piano plays the primary melody in the right hand while the flute plays a secondary melody, which is a third above the primary melody. Octaves are also used in the bass staff of the piano.



Ex 5.28 – 2-note octave chord in the piano left hand part while the flute plays a parallel third above the piano right hand part.

Ex. 5.29 – Octave playing in the piano part while the flute joins in a third above.

Chords built on thirds are also used in the piano part.

Ex. 5.30 – Chords built on thirds are used from bar 54 - 58

Modes of accompaniment used are blocked chords, broken chords and alternating notes.

This is often found in the bass staff of the piano part.

Ex 5.31 – Accompaniment using broken chords.

Ex. 5.32 – Accompaniment using blocked chords.

Ex. 5.36 – Master drum rhythm being used in the piano part

The second rhythmic theme plays along with the flute and piano and serves as an accompaniment.

Ex. 5.37 – Master drum rhythm.

Polyrhythmic texture is achieved when all instruments are playing together as different rhythmic textures can be heard.

Ex. 5.38–Polyrhythmic texture when 4 rhythms are playing against each other.

Furthermore, there is a cross-rhythm in bar 64 and 65 between the flute and the piano.

The image shows a musical score for two instruments: Flute (Fl.) and Piano (Pno.). The score is in G minor, indicated by two flats (Bb and Eb) in the key signature. The piece starts at measure 64. The Flute part consists of two measures, each containing a triplet of eighth notes followed by a quarter note, with a slur over the entire phrase. The Piano part also consists of two measures, each containing a triplet of eighth notes followed by a quarter note, with a slur over the entire phrase. The piano part includes the dynamic marking 'cresc.' (crescendo) and a flat sign (b) under the second note of the triplet in both measures. The piano part is written in a grand staff (treble and bass clefs).

Ex. 5.39 – Cross-rhythm between the flute and piano left hand part.

5.4.4 Character

The overall character of the piece is like a conversation between the flute and the piano. At one point, there is a call and response section and then a section where both the flute plays the melody and the piano accompanies it. Dynamic contrasts are mainly between soft and loud. The tempo is not too fast. The piece is in a minor key of G and ends on the subdominant chord.

5.5 Summary

These three compositions have thematic materials and key elements from *Fumefumε* music although instrumentation is western. The polyrhythmic nature of *Fumefumε* melodic movement and polyphonic texture is evident in the drummer's dance. African Arietta on the other hand has been based on one of the songs of *Fumefumε* in no particular key but rather on a scale. *Fumlifumli* has also been based on one of the songs of *Fumefumε*. African Arietta and *Fumlifumli* also employ melodic, rhythmic and harmonic techniques used in *Fumefumε*.

CHAPTER 6

SUMMARY, CONCLUSION AND RECOMMENDATION

6.1 Summary

Fumefumε is a traditional-recreational music style that is popular amongst the *Ga-adangme* people of Accra in the Greater Accra region of Ghana. The Addy brothers created it in the 1960s with Mustapha Tetteh Addy as the figurehead. *Fumefumε* borrows from other music and dance styles in the Ga community. *Fumefumε* is not as popular as other recreational music to people outside the Ga community but it is gaining popularity in the past decade as various Ghanaian dance ensembles are performing the music more often. It is performed at any traditional setting or event as a source of entertainment and also in a neo-traditional setting as a staged performance.

The dancers are usually made up of both males and females who are very skilled in recognizing the various rhythms the master drummer plays and interpreting or expressing them appropriately through movement. Although the master drummer sets the pace during the performance, during the solo the dancers lead. During the solo, the dancer can also incorporate dancers from some Ga religious dances such as *Tigari* and *Otu*.

The drums in the *Fumefumε* ensemble consist of the *Fumefumε mi*, *Ampaa* and *Oblentεn*, which are the master drum and supporting drums respectively. While the *Fumefumε mi* was created for the *Fumefumε* music, the *Ampaa* and *Oblentεn* were borrowed from the *Tigari* ensemble. The *ηοηο*, which supplies the bell pattern, is also a very important instrument in the ensemble. Other instruments such as rattles and clappers are added for embellishment. Singers in the ensemble consist of both males and females with one person acting as the cantor and the others as the chorus.

The melody is based on the heptatonic seventh with a lowered seventh in most of the songs. The intervals between two successive notes are usually not more than a fourth but are predominantly unisons, seconds and thirds. The melody is usually in the lower and middle tonal range and melodic movement usually resolves downwards. Polyphony is employed here and it is very much contrapuntal with the main or primary melody and a secondary melody that is a parallel third above or below the primary melody.

There are 4 or more rhythmic patterns that are usually played at a time and this also contributes to the polyrhythmic texture of *Fumefumε*. The supporting drums and the bell play a constant ostinato while the master drummer plays varies his rhythm. The timeline is emphasized by the bell pattern and hand-clapping which give the regulative beats to mark the regular passing of time and unify all the various rhythms.

Three pieces were created based on key elements that I was drawn to while studying *Fumefumε*. The Drummer's dance, which is based on the system of intervals, cross-rhythmic textures, the rhythms, melodic movement, limited dynamics and homophonic parallelism in thirds, is written for a string quartet and piano. Other western techniques such as retrograde and trills were used. In African Arietta, I used one of the songs from the *Fumefumε* repertoire to create three different motifs, which I varied in different ways. I also based it on the chromatic scale rather than any particular key. Western elements such as dynamic shaping, expression marks and picardy thirds were also used. Likewise, in *Fumlifumli*, I used one of the songs from the *Fumefumε* repertoire as my main theme and varied it with different techniques such as retrograde, inversions, staccatos, trills and many more.

6.2 Conclusion

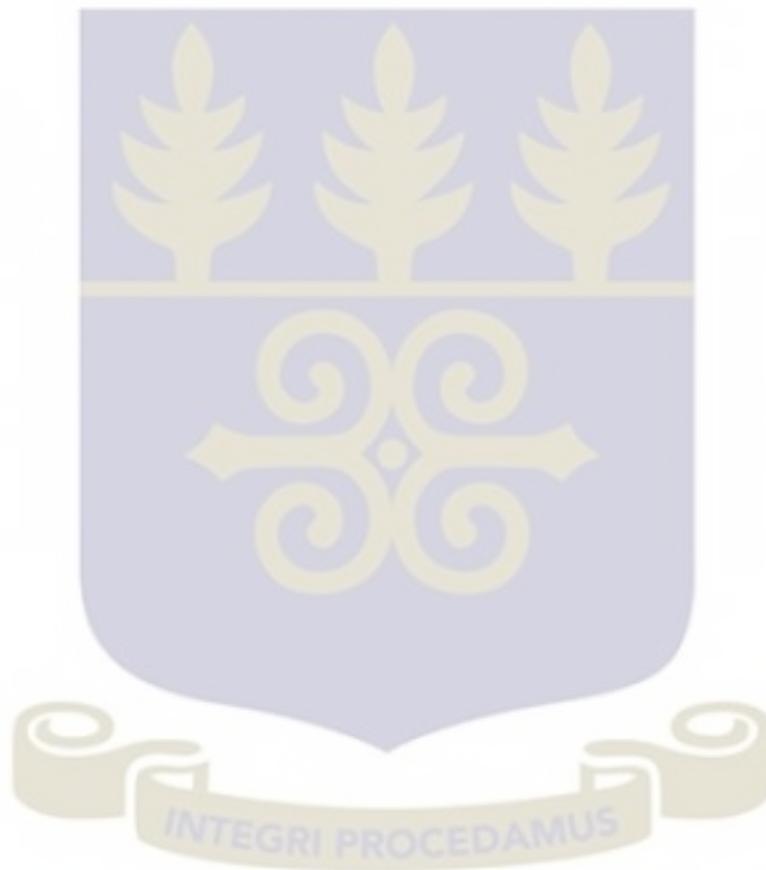
This project shows that traditional elements other than rhythms can also be used in composing African Art music. These elements can only be understood when ethnomusicological studies and analysis are carried out. According to J. Amuah (2001), composition students should “involve themselves with the traditional people and acquire a repertoire of traditional songs and adapt them into art music”. African composers who genuinely want to maintain strong links with African culture in their works should take a close look at the principles governing African traditional music. (Omojola 1995:65). Indeed the underlying principles governing should be understood before composition takes place. This is what creative ethnomusicology is as opposed to composition using elements without any research or scholarly report.

6.3 Recommendation

This project is an encouragement to students of composition at the Music department and may also serve as reference for those who want to engage in creative ethnomusicology. It also serves as an encouragement to young female composers who would like to compose music. It adds to the repertoire on African art music that can be performed at any occasion.

It encourages others to research into traditional music that has little or no literature and document them. I did not dive too deep into the ethnography of *Fumefumε* as my main focus was on the musical features. There is indeed much more to be researched into. I could not meet Mustapha Tettey-Addy as he was indisposed. This has brought up the issue of oral tradition and how creators of music in this century ought to document a few basic things to help researchers who may have difficulties getting important information. A lot of information is lost through oral tradition and a lot of researchers may end up giving

distorted information. The new crop of traditional music should not only be transmitted orally but creators should find means of documenting some of these creations. Nevertheless, I did meet his nephew Theophilus Tettey-Bibio Addy who was very helpful.



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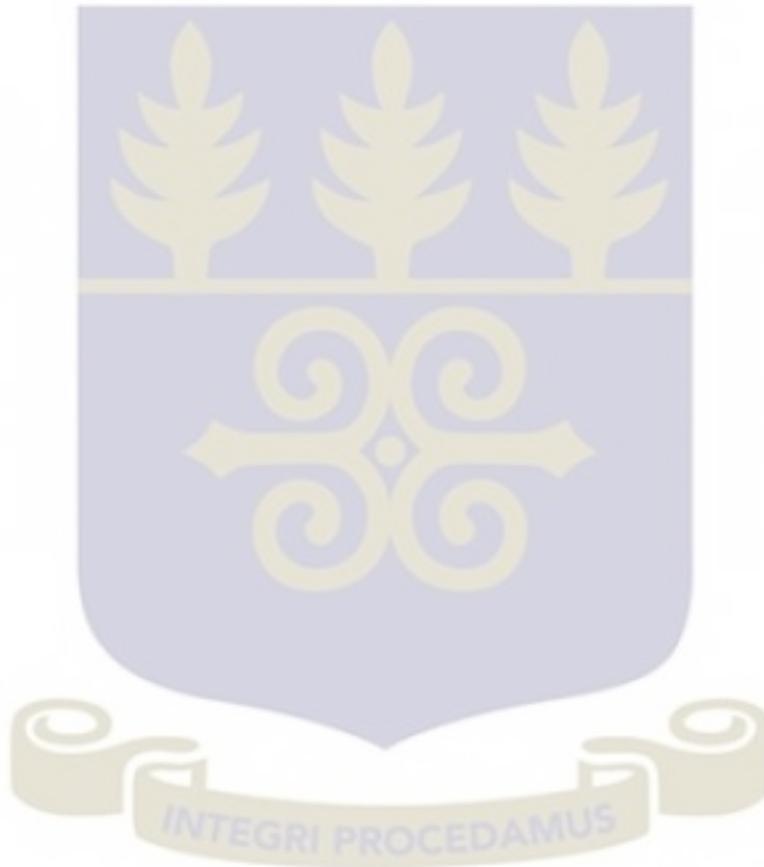
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APPENDIX A

Questions asked during Interviews with Informants.

- 1) Can you please tell me what you know about *Fumefumε*?
 - a. Who created *Fumefumε*?
 - b. What does the name *Fumefumε* mean?
 - c. When is it performed?
 - d. Which groups perform it and how many people perform it?
 - e. Since it borrows from Ga religious music, is *Fumefumε* religious and so dancers sometimes get possessed?
- 2) What are the names of the instruments in the ensemble?
 - a. Are they original instruments distinct to *Fumefumε* or are they borrowed?
 - b. Why are other drums used instead of the *Fumefumε* mi?
- 3) How many songs are in the repertoire?
 - a. What topics are the lyrics of these songs on?
 - b. What other language apart from Ga, are the lyrics of the songs in?



APPENDIX B

Instrumental Parts

Flute

FUMLIFUMLI

Genevieve Allotey-Pappoe

$\text{♩} = 100$

mf

p

f

dim.

dim.

dolce

trill

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2

FUMLIFUMLI

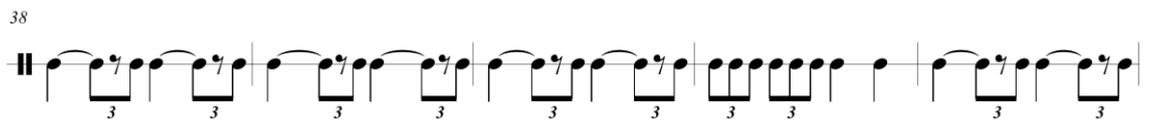
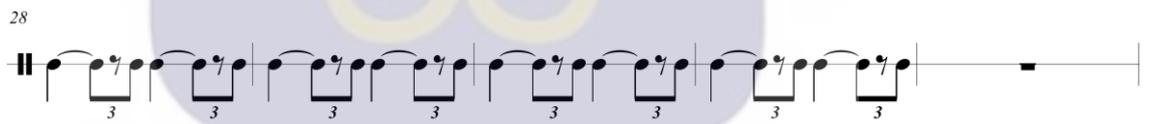
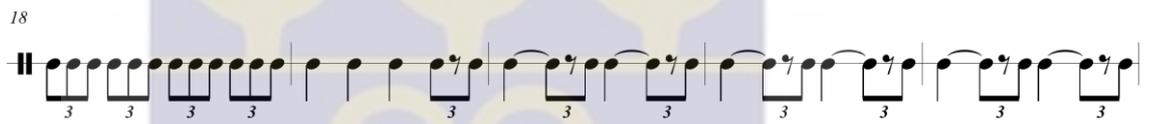
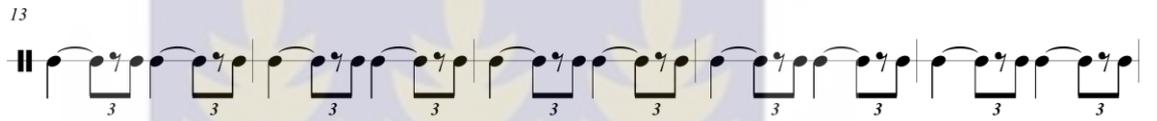
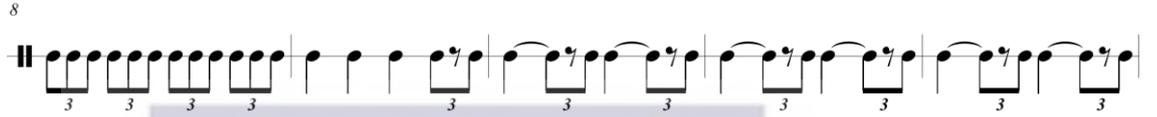
Musical score for 'FUMLIFUMLI' in G minor, 3/4 time. The score consists of seven staves of music. The first staff (measures 45-48) begins with a half rest, followed by eighth-note triplets, and ends with a forte (*f*) dynamic marking. The second staff (measures 49-53) features a *dolce* marking and includes a fermata over a triplet. The third staff (measures 54-58) contains eighth-note triplets and a fermata. The fourth staff (measures 59-62) includes a double bar line and eighth-note triplets. The fifth staff (measures 63-66) is filled with eighth-note triplets. The sixth staff (measures 67-72) continues with eighth-note triplets. The seventh staff (measures 73-76) concludes with a half rest and a double bar line. A large, faint watermark of the University of Ghana crest is visible in the background, featuring a shield with a sun, a banner with the motto 'INTEGRI PROCEDAMUS', and a ribbon below.

African Drum

FUMLIFUMLI

Genevieve Allotey-Pappoe

♩ = 100

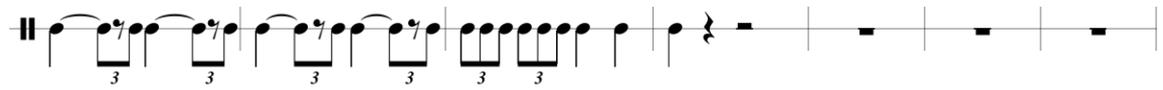


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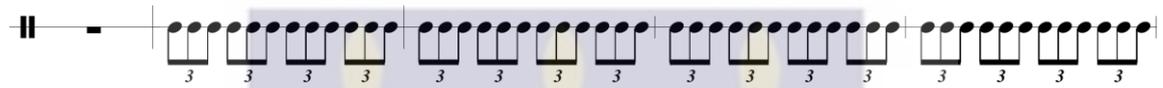
2

FUMLIFUMLI

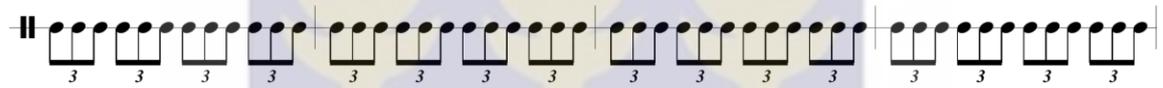
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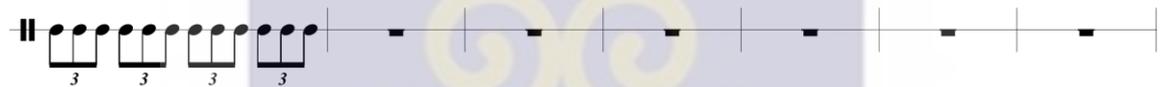
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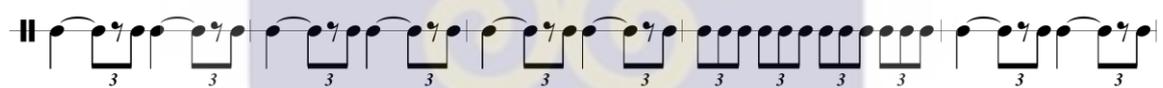
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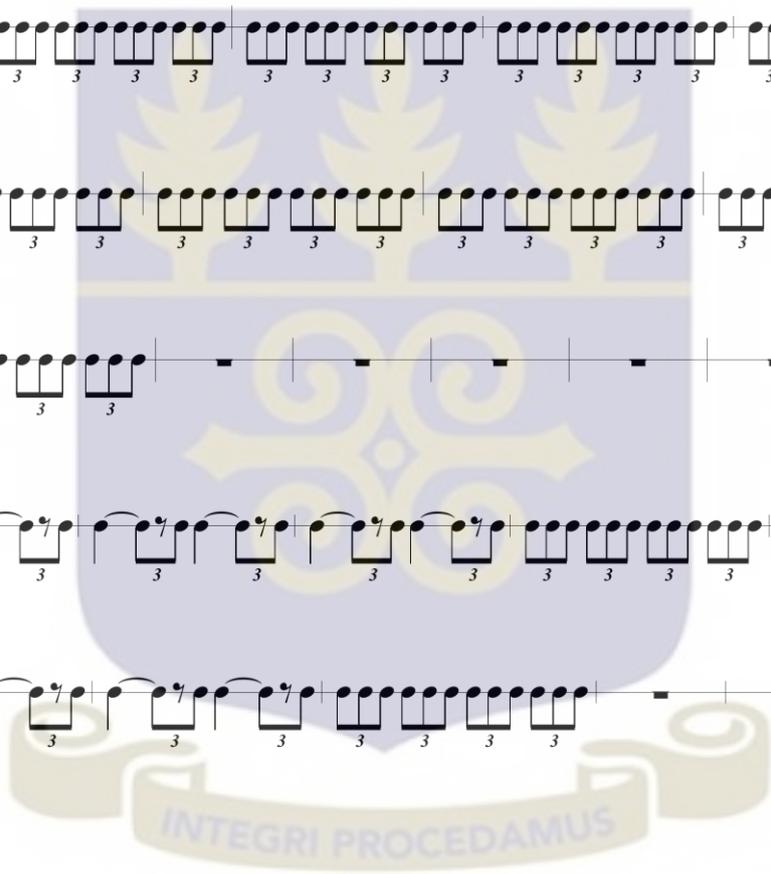
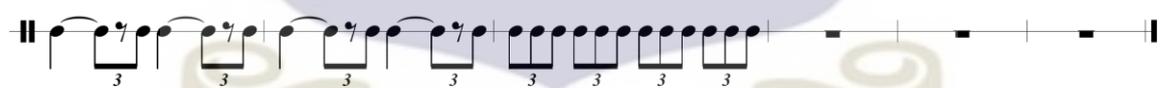
59



66



71



Violin I

The Drummer's Dance

Based on fume fume rhythm

Genevieve Allotey-Pappoe

$\text{♩} = 120$

The musical score is written for Violin I in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120. The score consists of eight staves of music. The first two staves (measures 1-8 and 9-16) are mostly rests. The third staff (measures 17-25) begins with a melodic phrase. The fourth staff (measures 26-32) continues with a more active melody, including triplets. The fifth staff (measures 33-37) features a dense, rhythmic passage with many triplets and a trill. The sixth staff (measures 38-44) continues this rhythmic pattern. The seventh staff (measures 45-51) has a more sparse, rhythmic texture. The eighth staff (measures 52-58) concludes with a melodic phrase featuring triplets. A large, faint watermark of the University of Ghana crest and the motto 'INTEGRI PROCEDAMUS' is visible in the background of the score.

2

The Drummer's Dance

Musical score for 'The Drummer's Dance' in G minor, 3/4 time. The score consists of three staves of music. The first staff (measures 57-61) features a melodic line with eighth-note triplets and quarter notes. The second staff (measures 62-67) continues the melody with more complex rhythmic patterns, including eighth-note triplets and sixteenth-note groups. The third staff (measures 68-72) concludes the piece with a final melodic phrase and a whole note. The key signature has two flats (Bb and Eb), and the time signature is 3/4.



Violin II

The Drummer's Dance

Based on fumefume rhythm

Genevieve Allotey-Pappoe

♩ = 120

The musical score is written for Violin II in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120. The score consists of eight staves of music. The first staff (measures 1-8) contains whole rests. The second staff (measures 9-15) begins with whole rests, followed by eighth notes with triplet markings. The third staff (measures 16-22) continues with eighth notes and triplets. The fourth staff (measures 23-28) features a rhythmic pattern of eighth notes with rests. The fifth staff (measures 29-33) is filled with eighth notes and triplets. The sixth staff (measures 34-38) continues the eighth-note and triplet pattern. The seventh staff (measures 39-45) includes eighth notes, triplets, and a trill. The eighth staff (measures 46-52) concludes with eighth notes and triplets. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

2

The Drummer's Dance

Musical score for 'The Drummer's Dance' in G minor, 3/4 time. The score consists of five staves of music. The first staff (measures 51-55) features a melodic line with eighth notes and triplets. The second staff (measures 56-60) continues the melody with similar rhythmic patterns. The third staff (measures 61-64) introduces a more complex rhythmic pattern with sixteenth notes and triplets. The fourth staff (measures 65-69) continues this pattern. The fifth staff (measures 70-73) shows the final measures of the piece, ending with a whole note chord. A large, faint watermark of the University of Ghana crest is visible in the background, featuring a shield with a central emblem and a banner below it with the motto 'INTEGRI PROCEDAMUS'.

Viola

The Drummer's Dance

Based on fume fume rhythm

Genevieve Allotey-Pappoe

$\text{♩} = 120$

The musical score is written for Viola in 4/4 time, featuring a key signature of one flat (Bb). The tempo is marked as quarter note = 120. The score consists of eight staves of music, each starting with a measure number: 8, 13, 18, 23, 28, 33, and 38. The music is characterized by a rhythmic pattern of eighth notes and quarter notes, often grouped in threes (trios) and marked with a '3' above the notes. The piece concludes with a final staff of four measures of whole rests.

Cello

The Drummer's Dance

Based on fumefume rhythm

Genevieve Allotey-Pappoe

$\text{♩} = 120$

8

15

22

29

36

42

46

