



UNIVERSITY OF EDUCATION, WINNEBA

“*ISTA HAWO*” A TWENTY-FIRST CENTURY COMPOSITION FOR THE
CELEBRATION OF EASTER



MASTER OF PHILOSOPHY


2020

UNIVERSITY OF EDUCATION, WINNEBA

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CELEBRATION OF EASTER

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

OCTOBER, 2020

DECLARATION

Candidate's Declaration

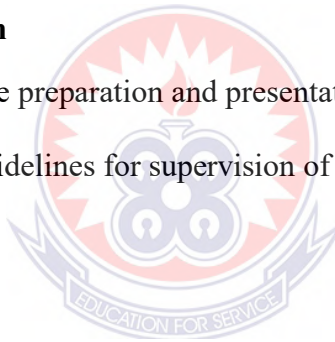
I, **Agbenyo Komla Adadzi-Ado** declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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Supervisors' Declaration

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



Dr. Mawuyram Q. Adjahoe (Principal Supervisor)

Signature:

Date:

Dr. Eva Ebeli (Co- Supervisor)

Signature:

Date:

DEDICATION

To my wife, Kate Agudetse and my children, Justine Eyram and Valentin Fafa and the entire Adadzi and Semedo family.



ACKNOWLEDGEMENTS

I would like to express my profound gratitude first to my supervisor and mentor, Dr. Mawuyram Quessie Adjahoe (Principal Supervisor for this research) for the support, direction, suggestions inspiration and full attention for this great achievement. I shall eternally be grateful to him for his assistance. I also wish to thank Dr. Eva Ebeli (Co-Supervisor) for her full cooperation, patience and advice. This work would not have been possible without your support.

Secondly, I sincerely acknowledge the following: Professor Cosmas Worlanyo Kofi Mereku, Professor Ahiatrogah (UCC-CODE), Dr. Emmanuel Obed Acquah, Rev. Collins Lotsu, Wise Wunu (PhD candidate), for their advice, knowledge, ability and opportunity given me to undertake this study. And also to my Mother, Semedo Afua Dzigbodi, my Father Adadzi Kokudzi and my siblings; Rev. Espoir Adadzi, Ps Dieudonné Adadzi, Mme Claudine Adadzi and Ms Justine Adadzi for their blessings, guidance, prayer and financial support for this course to be completed. This achievement has been possible by His grace. I must be grateful to my brother and good friend Mawusinu Ansah, he encouraged me throughout the course of this study and ensured that I stay on course and focus.

My special gratitude goes to my sister and friend Mme Djemna A. Allahare in Kenya for her strong prayer and financial support. May God richly bless you.

Finally, I am grateful to all the lecturers in the Department of Music, University of Education Winneba, for their effort in providing assistance to this study especially Mr Adomina and Mr Konu.

God bless you all.

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ABSTRACT

Music composition has been identified as one of the oldest and unique musical behaviours. Musicians have been motivated by creative thinking skills and creative explorations, leading to the generation of daily innovations in the field of musical arts. In recent years those creative arts continue to develop unabated with new ideas in every musical art form. In Ghana, one of the creative musical art form is art music. Though art music has expounded in Ghana, it is difficult to identify any concrete work or composition that is suited for Easter songs with the traditional compositional elements. The methodology of this study is basically an exploratory research where Creative thinking, Cultural Trauma Model and Cultural Challenge Model were adopted. Various musical elements and techniques were explored to investigate the possibility of the adopted models. Churches and choral groups were visited to observe the musical materials and musical styles that they participate in or work with. Sample was collected on various art music composition to identify the trends in art music compositions. It was found out that creative composition for Easter by exploring the Ghanaian traditional musical elements is possible. It was also found out that the adaptation of Creative Theories such as Cultural trauma model and Cultural challenge model are feasible and that future composer are encouraged to employ them. The researcher recommends that Indigenous musical tradition should be synthesized and adapted for the Christian worship instead of making them go extinct.



CHAPTER ONE

INTRODUCTION

1.1 Background

Songs form an integral part of Easter celebration among Christians. Easter songs make Easter more meaningful, conveying the message that the whole celebration is about and its relevance in the life of Christians. Songs are set to depict joy, victory, crucifixion, resurrection, praises to God, and about Christianity. These are the thematic lines of songs that follow the rituals of Easter. The relevance of Easter musical compositions as a whole is thus highlighted in Ghanaian communities through music. Growing as a child, I have also had many musical experiences from participating in children's Easter music programs at the Sunday schools in the local community church.

Scholars have noted that Easter is a worldwide tradition involving many customs for the believing christian (Pack, 2008). Easter celebration has been noted as the most important and oldest festival of the christian church during which christians celebrate the resurrection of Jesus Christ (Pack, 2008). According to the christian calendar, Easter is normally observed in the Western Church between 21 March and 25 April on the first Sunday after the first full moon following the northern spring equinox with its weekend starting from Good Friday to Easter Monday (Morril, 2009 ; Florikova, 2011).

Again, Easter which is also called Pascha, or Resurrection Sunday (Christian Reflection, 2014), is a festival and holiday which commemorates the resurrection of Jesus Christ, from the dead. It has been described in the New Testament as having occurred on the third day after whose burial, which followed His crucifixion by the Romans at Calvary in Golgotha, according to Biblical account (KJV Mathew 27:31-

34 ; Mark 15:20-23 ; Luke 23:26-32 ; John 19:16, 17). Christians, ever since, do celebrate Easter with music. With the mentioning of music, Agordoh (2011) asserted that music is the handmaid of religion and that is why every religious cult provides its devotees with the opportunity of musical self-expression (p.23). The implication is that, music in worship is a form of prayer as well as an effective vehicle to uplift the whole person to the Supreme Being who is being worshipped. Here, the music serves as an expression of one's innermost sentiments of praise, thanksgiving and longing.

Among many Christians all over the world, the most important language of ecumenism is music. More and more, we sing to ourselves to get a deeper understanding of the richness and multitude in modern theology. Musical works such as "the Messiah" by George Frederick Handel, "the creation", "an Oratorio" by Joseph Haydn from (1797-1798), "Matthew's passion" by J. S. Bach, "John's passion" by J. Christian Bach, "Olivet to Calvary" by John Henry Maunder among others are composed in the Western style for the use of Christians on the occasions of the special themes they respectively depict. Nonetheless, there is realisation that, the paucity of art music on the theme of passion in Eve is a debilitating phenomenon. Although there are few Eve language compositions in use, there seems to be the need for extensive exploration. The hymn lyrics are however, translated from other languages such as English, German and French for use during such occasions. "Kristo" by Walter Blege is one composition on the theme of passion. However, there is the need for more of such works to satisfy the ever growing thirst for such works. This realisation is a prompt and a challenge and focus for this exploratory creative work.

The researcher used the Good Shepherd Congregation of the Evangelical Presbyterian Church, (E.P.C) Cape Coast in Ghana, as the focal point for the broader phenomena.

The church was established in 1972 at Aboom in Cape Coast, and the members congregate in a classroom of the Anglican Primary School. It is worth noting that the church was natured and grew in this classroom under the Leadership of Rev. Prof. C. R. Gabah and Rev. Prof. M. K. Dzobo. The leadership has dedicated the church choir's robes at Aboom in the classroom in 1995. The church later moved from Aboom in 1997 to its present location; the west of Adisadel Colleges, near the school park, behind the Assembly Hall, where the church built a manse and a worship hall. Aside the church choir, other music performing groups in the church also emerged. They include the Women's Bible Class, Hadzihaga, the Christians Youth Builders (CYB) and Men's fellowship.

The hymn book of the Evangelical Presbyterian Church contains many short Easter songs to serve for their Easter celebrations and rituals, however, these songs are mostly translated from German, English and French giving birth to the need for an expanded compositions in use by the Choirs in the Ewe language to be fulfilled. As mentioned earlier, the various celebrations in the church are Easter, Christmas and groups anniversaries. During Easter concerts, the church invites other singing groups and choirs from the congregations for participation. Some of these groups include the Musama International Church choir, St. Paul Presbyterian Church choir, St. Lawrence Catholic Church choir, S.D.A choir, Christ The King Cathedral Anglican Church choir. On these occasions, the Evangelical Presbyterian Church of the entire Cape Coast district celebrate their deity, God Almighty for the goodness of the Lord, the new covenant between God and man which came and was established through the death of Jesus Christ and the atonement of sin by the Blood. They express their gratitude to God about the church leadership and the other church agents who continue to work to the will of God, the glory of God and the growth of the church. The church currently serves

as the district Headquarters since its inauguration on Sunday 10th September 2006, and the current pastor is Rev. Collins, M. Lotsu in the Central Western Presbytery of the E.P.C. Ghana.

This research therefore focused on composing four (4) choral works in Eve language titled “*Ista Hawo*” (Easter songs), for the celebration of Easter. The four songs which are meant to be used by the Christian churches are based on the themes of: Transfiguration, Palm Sunday, Good Friday (crucifixion) and Easter Sunday (resurrection).

The suitability of this collection lies in its usage of the Ghanaian language Eve, with the fusing of the traditional musical styles such as *Zigi*, *Gabada*, *Agbadza* and *Asafo* into its rhythmic structures. It uses these musical styles in the compositions to facilitate that cultural association, of the people to their worship songs; which is mostly lacking in the use of Western Classical pieces in the churches where the singers struggle to sing these pieces just because, it is a necessary evil.

The use of Ghanaian traditional musical styles as a basis for composing church music was lauded by Agordoh as he remarked, “these songs are more familiar to the people and are easier to sing” Agordoh (2011 p. 34). He still threw his weight behind the use of Ghanaian traditional musical styles for church music that “those who found Western music inadequate or unsuitable for expressing their religious emotions could find solace in traditional music” (p. 35)

1.2 Statement of the problem

From the various experiences as a choir director in the Evangelical Presbyterian (E.P.) Church for the past Twenty-Five (25) years (1994-2018), the researcher noted that E.P. Church choirs depend on hymns, other songs, and anthems from different musical

sources for the celebration of Easter, Christmas and other events. As such, there has been an inadequacy of Easter compositions as the same few hymns are being repeated yearly in their Easter ceremonies and rituals. Also, whilst there are Western repertoires that sometimes serve to support performances during these Easter seasons, the congregations still yearn to listen to songs they can relate to in the local language. This concerned phenomenon is a common sprouting desire among many Christian churches in Ghana. The demand for these Christian songs (Easter compositions) has also prompted the investigation of this research project.

The 2010 population and housing census published in 2012 recorded Christianity to be 71.2% of the total Ghanaian population. This means there is a higher demand on Church music as music is the main vehicle for worship among Christians. The two major seasons that are being celebrated every year, among many Christians are Christmas (Yuletide), which is the season of remembering and celebrating the birth of Jesus Christ, and Easter (Passion; the transfiguration, crucifixion and resurrection of Jesus Christ). The paucity of composition in the local languages is one of the strong desires for exploring this compositional project to meet the Ghanaian local repertoire thirst for the celebration of Easter and Easter rituals. The *Asomdwee Hen* Christmas-Operetta, a collection of songs and drama composed by Mereku (2011) for Christmas, embracing the prophecy of the birth of Christ, to His birth is an example. However, this composition of Mereku is for the Christmas festivities.

With the progress of Christianity, the embodiment of the music with its associated rituals opened rooms for more compositions where Western Classics such as the Messiah by George Frederick Handel, The Creation, An Oratorio by Joseph Haydn (1797-1798) The Matthew's Passion by J.S. Bach, John's Passion by J. Christian Bach Olivet to Calvary by John Henry Maunder (1858), among others are being employed

during Easter ritual. The researcher came to realize that, there are no such great works in Eve based on the theme of passion, though some hymn translations from German and French are used for these occasions.

Though there are available musical compositions that are suitably used during the Easter seasons by the Ghanaian Christian Churches, they are mostly single musical works especially hymns either for Palm Sunday, Easter Sunday, or Good Friday, there could be found no notable expanded work dedicated for this season. Other compositions for the Easter seasons are in the English language which is foreign to the indigenes, mostly classical and alien to Ghanaian choral style for the music participants of the church. It is obvious that choirs that do not have fair grounding in such Western classical musical skills and musical experiences with well-trained choirmasters do have challenges in rehearsal and the performance of these foreign repertoires.

This research, focusing on “*Ista Hawo*” (Easter songs) a collection of musical composition for the celebration of Easter with the Evangelical Presbyterian Church in perspective is in response to the lack of extensive choral works based solely on the theme of Passion as there exists thematic display of compositions like the Messiah, Moses in Egypt and many more. The non-existence of great compositions solely in the Eve language for the liturgical use during Easter, Christmas and other religious feasts on the church’s calendar has created a vacuum that needs to be filled; hence this study.

1.3 Purpose of the Study

The study focused on researching and putting up a composition of an elaborated set of choral pieces “*Ista Hawo*” (Easter songs) based on the four (4) themes in the season of Passion (Transfiguration, Palm Sunday, Good Friday and Easter Sunday) using the

Ghanaian traditional musical styles of *Zigi*, *Gabada*, *Agbadza* and *Asafo* fused with Western harmony.

1.4 Research objectives

- i To collect data based on the theme of passion from the liturgical perspective of the Evangelical Presbyterian church.
- ii To identify the major themes under the season of Easter on which to compose for the Christian churches.
- iii To make use of Ghanaian traditional musical styles among the Ewes to compose standard art music for the Christian churches based on the four thematic lines of passion
- iv To provide a concise analysis of some of the compositions made based on the theme of passion

1.5 Research questions

- i How can data collected based on the Evangelical Presbyterian Church's perspective of passion aid in compositions for the Easter season?
- ii How can the themes under the season of Passion be useful for the composition?
- iii Which Ghanaian musical styles can be suitable for composing art musical works for the season of passion?
- iv To what extent will the analysis of compositions made in this research for the season of passion be made?

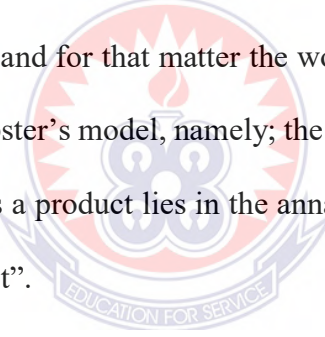
1.6 Delimitation

This study was conducted to bring out an elaborate set of compositions for the Christian churches in Ghana based on the four main themes in the season of Passion and to be

used for such. This work titled “*Ista Hawo*” comprised four (4) subtitles namely, *Matsi Agbe Kokooko* (I will surely survive) for Transfiguration; *Hosiana, Hosiana* for Palm Sunday, *Atitsoga Duti Ku* for Good Friday and *Haleluya Efo Hee* for Easter Sunday. This anthology of songs (*Ista Hawo*) is a seasonal choral composition and to be performed during Easter festivities on the thematic lines stipulated.

1.7 Theoretical/Conceptual framework

The study was based on the Webster P. R.’s model of creativity. The model is based on a threefold process which underscores the factors that goes into creative thinking, and for the purpose of this study, musical composition. These three factors namely; the product intention, the thinking process and the creative product, play a key role in defining a creative person and for that matter the work. Creativity as a process covers the first-two stages of Webster’s model, namely; the product intention and the thinking process. Also, creativity as a product lies in the annals of the part of Webster’s model called the “creative product”.



1.8 Webster’s model of creative thinking in music- A Compositional Exploration Framework

The intended product for this study was the compositional work, *Ista Hawo* (Easter songs) which consists of four (4) choral pieces namely *Matsi Agbe Kokooko* (I will surely survive) for Transfiguration; *Hosiana, Hosiana* for Palm Sunday, *Atitsoga Duti Ku* (death by the cross) for Good Friday and *Haleluya Efo Hee* (Hallelujah He is risen) for Easter Sunday.

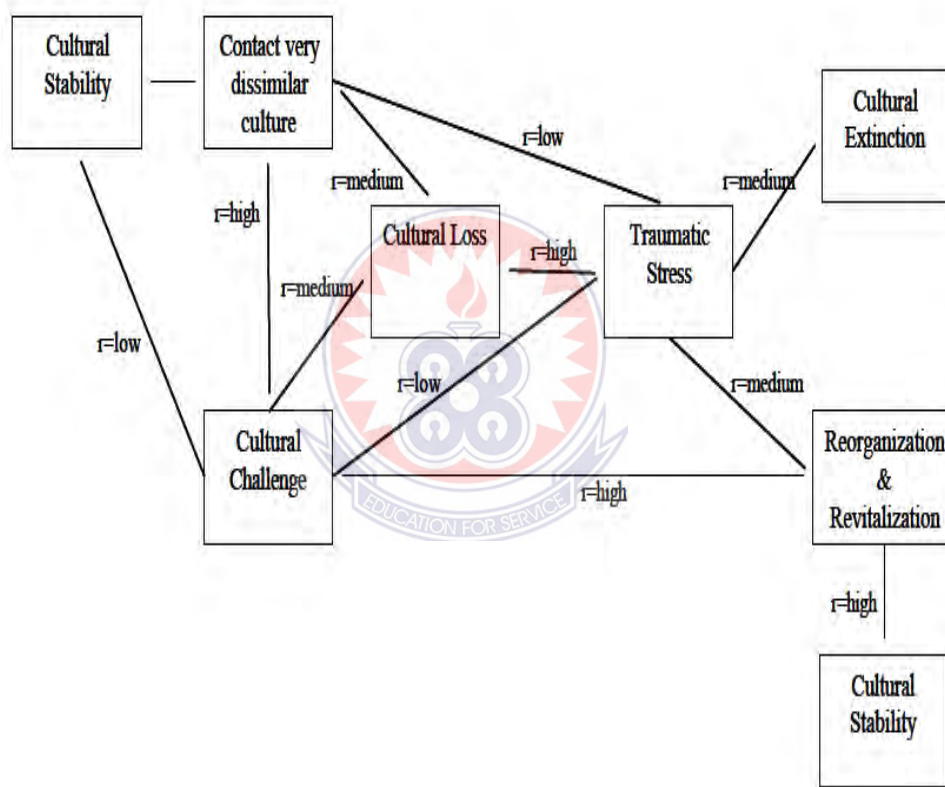
The thinking process: The process is divided into two, namely: Enabling skills and enabling conditions.

Enabling skills: Per the enabling skills definition under the creative thinking process, the aptitude of the person which is subject to skills acquired during childhood are brought to bare. The musical orientation of the composer is also highlighted here. The Eve musical styles such as *Zigi*, *Gabada*, *Agbadza* and *Asafo* used in this creation were as a result of the skills I have acquired during my infancy, and also during my academic musical training at the Evangelical Presbyterian Theological Seminary, Peki and at The University of Cape Coast. The instrumental skills and other musical skills the researcher acquired were grounds for this compositional work.

1.9 The Cultural Trauma and Loss Theory

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking memories forever and changing their future identity in fundamental and irrevocable ways (Alexander J.C. 2012). This theory was applied by Stamm and Stamm, Hudnall. Hudnall, and Higson-Smith (2006) in their work cultural trauma and loss. In the work, a model of cultural trauma and revitalization was proposed. As an extract from the cultural trauma theory, explanations were offered and a framework for understanding disruptions that an original culture might suffer upon the imposition of an arriving culture. This may weaken the already existing culture and expose the individuals (locals) to prolonged impasse as far as their total progress is concerned. The consequences can be double edged; on one hand, there can be cultural dissolution whereas, on the other hand, there can be a great revitalization of the original (pre-colonial) culture.

In the context of this research, the musical culture of the people was affected due to the advent of the White-man's music; transplanted among the indigenes through church and school activities. However, this work adopted the revitalization stance of the cultural trauma theory- to make a hybrid musical composition which blends the Western harmony with the African and for that matter the Ghanaian traditional musical styles for a synthesis of compositions to suit the season of Passion from the liturgical perspective of the Evangelical Presbyterian Church



Cultural Trauma Model

Figure 1. Culture trauma model

Cultural Challenge Model

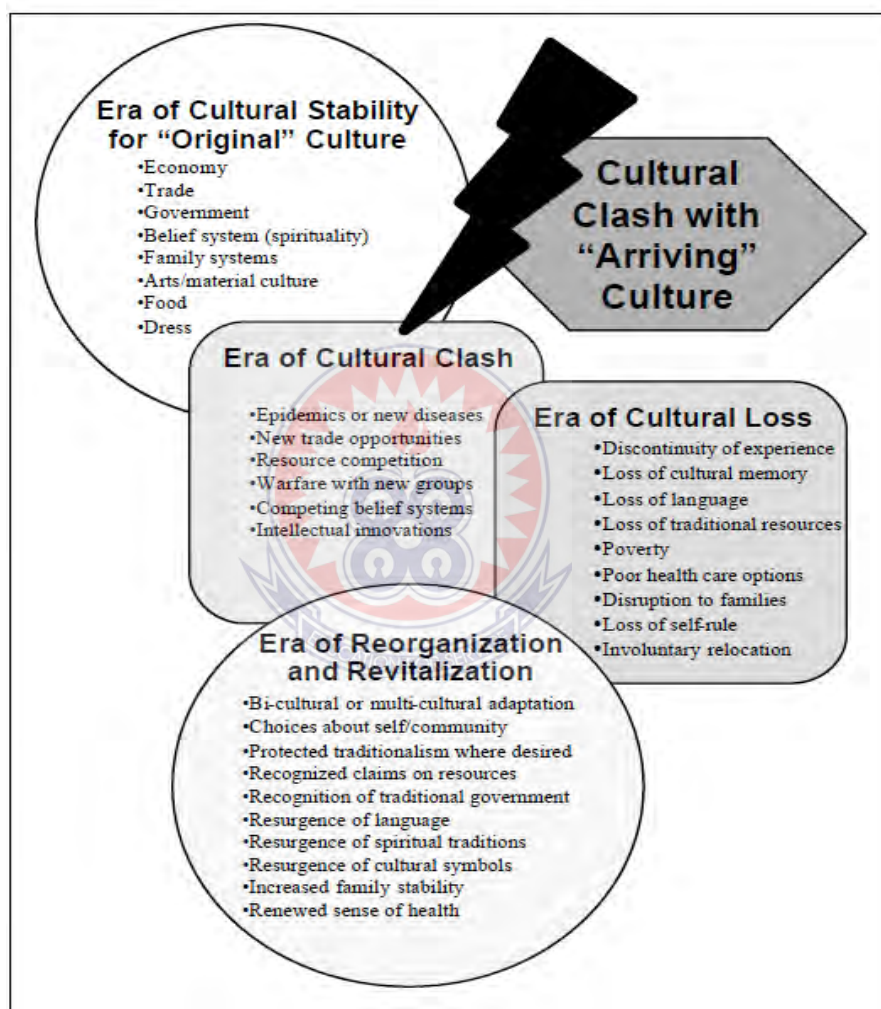


Figure. 2. Culture challenge model

2.0 Methodology

This work is designed to discuss the various methods and procedures for data collection in the study. The study is mainly a qualitative research for a creative composition. I have used the following research instrument for data collection in this study:

1. Computerised music programmes
2. Interview
3. Participant observation

2.1 Computerised Music Programmes

In the process of data collection and the exploration of the creative works in this research, various computerised programmes were used. These instruments include finale and Sibelius. Finale for instance was very significantly used. Finale was used to write melodic lines of music. It was also used to playback music during the development of the creative experiences. Sibelius was also used to support music writing in all creative processes in this study. Sibelius was specifically employed in the development of chords compositions and suggested melodic lines exploration.

2.2 Interview

Interview was conducted to the three (3) lecturers, three (3) recognized composers of the Evangelical Presbyterian Church; five (5) living Eve composers and the two (2) E.P. Church top clergymen, two (2) members from the church, three (3) music directors, and two (2) presbyters. In all, interview was conducted to a total number of (20) respondents.

In this study, interview served as a very significant instrument in the process of data collection. As a researcher interviews for this study have importantly improved my connections with other people for questions, verifications and the confirmation of information that were relevant to the development of this study. Through interview for

instance, I was able to contact one Reverend Minister (Collins Lotsu) Cape Coast E.P Church to collect data on the liturgical perspective of the Church. The interview with the Reverend Minister significantly helped me to investigate relevant phenomena on the theme of passion for the development of my study.

I also interviewed two Presbyters in the Church, one Mr. Atakpa and Mr. Gawuga to collect data on the historical background of the E.P Church. Noticeably, the data collection process through the interview was supported by unstructured interview guide.

2.3 Participant observations

This section is to present a description of my participant observation in the data collection processes of this study. E.P. church, Ghana, good shepherd congregation choir, cape coast Report on 2019 Easter concert. The annual Easter concert which is organized to commemorate the suffering of Jesus Christ for humanity is usually celebrated on the Saturday prior to Palm Sunday.

The 2019 Easter concert was the third in the series. We hold the concert to showcase songs composed by illustrious musicians of the church and our E.P church hymns. We also perform songs composed by other renowned musicians in Ghana and elsewhere. The 2019 Easter concert was held on Saturday 13th April, 2019 at E.P church, Ghana. Good shepherd congregation from 6pm to 9pm.

All the groups in the church were invited to sing to grace the occasion. They include, Hadzihaga, Christian Youth Builders (C.Y.B) Women Bible Class and Evangelical Presbyterian Students Union (E.P.S.U). Other choirs invited include, Muzama International Church choir, St. Paul Presbyterian Church choir, St. Lawrence Catholic Church choir, Seven Days Adventist (S.D.A) choir, Anglican Church choir.

The 2019 Easter concert witnessed performance of Easter songs/Anthems composed by the church musicians notably among them are Dr. John Doe Dordzro, Mr. Walter Blege and Mr. Agbenyo Komla Adadzi-Ado. In the whole, the concert had been an improvement on the previous ones and we are grateful to God for a successful concert.

We are hopeful that the fourth edition, 2020 Easter concert will see much improvement and more composition will be released by our musicians. There are composers, especially the two composers in the congregation, Dr. John Doe Dordzro and Mr. Agbenyo Komla Adadzi-Ado.

2.4 Research Design

Descriptive research design was used in dealing with the problem under study. Descriptive research aims to accurately and systematically describe a population, situation or phenomenon (Mordi, 2003). According to Summers (2005, p. 1035), methodology is the set of methods and principles that one intends to use when doing a kind of work. In effect, it helps to sort out information in a reasonably, manageable form helping the researcher to reorganize data in a suitable order to produce a meaningful work. In the line with this, the researcher participate in the annual Easter concert which is organized to commemorate the suffering of Jesus Christ for humanity is usually celebrated on the Saturday prior to Palm Sunday.

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2.5 Population

The main population of this artistically exploratory research is the Central-Western Presbytery of The Evangelical Presbyterian Church, Ghana (E.P.C.G). According the 2019 year book of the Evangelical Presbyterian Church, Ghana, the Central Western Presbytery consists of seven districts. These districts are Sekondi-Takoradi district which consists of seven hundred and two congregants (702), Kwesimintsim district in the Takoradi Municipality which consists of nine hundred and forty-four congregants (944), Cape Coast district which consists of four hundred and sixty-seven congregants (467), Tarkwa, which consists of eight hundred and sixty-nine congregants (869), Beposo district which consists of six hundred and seven congregants (607), Prato district which consists of one thousand and nineteen congregants (1019), and Abidjan district which consists of one hundred and fifty-five congregants (155).

2.6 Sample

Scholars have defined sampling as the statistical selection of members from a population to be in the study (Kham Academy, 2019). The study has purposively selected the Cape Coast District of the Central Western Presbytery which consists of four hundred and sixty seven (467) congregants for this study. Purposively, the Cape Coast district was selected for this study as a result of proximity and also from the reasons of the researcher's former musical experiences with the church in the selected sample. Within the Cape Coast District, purposive sampling was then employed to select twenty (20) participants. Three (3) lecturers in music departments from Universities who have been in the music theory and composition profession for over a decade; Three (3) great recognized composers of the Evangelical Presbyterian Church who have formally studied and researched into music; five (5) living Ewe composers; three (3) Evangelical Presbyterian church choir directors; two (2) Evangelical

Presbyterian top clergymen; two (2) members of the Good Shepherd congregation and two (2) presbyters.

2.7 Sampling Technique

Significantly, sampling has been noted to guard against bias in research. The main sampling technique of this study is purposive sampling. Purposive sampling technique is used to make the research focus on the area where the problem of inadequate Easter songs in the liturgy was located. In this case the researcher participate in the annual Easter concert which is organized to commemorate the suffering of Jesus Christ for humanity is usually celebrated on the Saturday prior to Palm Sunday.

The 2019 Easter concert was the third in the series. We hold the concert to showcase songs composed by illustrious musicians of the church and our E.P church hymns. We also perform songs composed by other renowned musicians in Ghana and elsewhere. The 2019 Easter concert was held on Saturday 13th April, 2019 at E.P church, Ghana. Good shepherd congregation from 6pm to 9pm.

2.8 Research Instruments

The instruments that were used in the data collection process included (i) interviews, (ii) collection and analysis of scores, (iii) listening to audio-visual CD recordings and (iv) observation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

In this chapter, I reviewed literature on African Arts Music composers and their scholarly counterparts. In my attempt, I dealt with the issue of composition for consumption by churches, schools, concerts and especially the celebration of Easter in the E.P Church. In this section, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings:

- i. The Perspective of the Church about Passion Music
- ii. The Significance of Compositional Themes in Passion Music
- iii. Ghanaian Musical Styles for Passion Seasons
- iv. Musical Compositions
- v. The cultural trauma and loss theory

3.0 The Perspective of the Church about Passion Music

Scholars have found out that the church perceives passion festival and its associated music as an integral part of church worship in the yearly liturgical calendar (Liesch, 2001; White, 2010; Wilson-Dickson, 2003). The basic faith that establishes Christianity is the death of Christ and His resurrection from the grave. This is believed to be the

victory over Satan and Hades and the way of salvation (Pannenberg, 2000; Davies, 2013). I am sure that these perspectives also make passion as an essential festival in Christendom.

Observably, it could be admitted to some extent that Catholicism has a great influence on the celebration of Easter and other Christian festivals (Berrette, 2002). From historical records, the celebration of the Lord's Passion was traditionally known as the *Mass of the Presanctified* (McKinnon, 2000). The passion festival is believed to be a movable feast which does not have a fixed date (Pleck, 2000). However, it has been noted to be mostly held in March 22 and April 25 (Kristof and WuDunn, 2010; Rountree, 2011). From literature, three specific days mark the celebration of the Passion Week festival which is called Easter. These days are referred to as Easter Triduum in the Catholic liturgical calendar.

The specific days of the Easter Triduum are the Vigil of Holy Thursday. Holy Thursday is perceived to mark the end of the forty days of Lent and the beginning of the three-day celebration of the death and resurrection of Jesus Christ (Lewis, 2003). Good Friday is the second in the Easter Triduum. Good Friday is believed to mark the pick of the passion of Jesus; that is the crucifixions of Jesus on the cross and His death. Easter Vigil was believed to be the day Jesus resurrected from the grave (the tomb). Easter Vigil is also mostly called Easter Sunday (Ramshaw, 2004).

During these perceived periods of passion there are specific music compositions for the church in the form of hymns, canticles and anthems that accompany every moment ritual and festive activities. Passion was therefore perceived as an integral component in the Christian liturgical calendar, especially, the catholic and other orthodox churches.

3.1 The Significance of Compositional Themes in Passion Music

A lot of passion music has been composed and documented from ancient to date. Noticeably from every composer, the intention of composing for passion was based on a perceived theme in focus. Themes in Easter passion music mostly varied from crucifixion, the cross and resurrection of Jesus (Chazelle, 2001; Viladesau, 2005).

One of the oldest known great compositions which were built on the theme for passion was Johann Sebastian Bach's Passion (Applegate, 2014). It could be noted that the St John Passion and St Matthew Passion are two of Bach's most famous pieces of sacred music, telling the Biblical story of Jesus' crucifixion (Loewe, 2014; Melamed, 2004). Also in the Evangelical Presbyterian Church in Ghana, there are hymns composed and categorised on the theme of passion for such sacred rituals in the hymn book. The Catholics and the Methodists also have specific music based on the theme of passion.

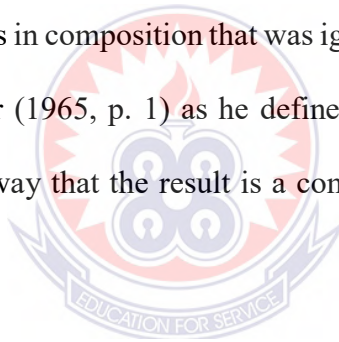
3.2 Ghanaian Musical Styles for Passion Seasons

Observably, in Ghana, there is a lot of music composed for passion. Some of this music was influenced by Western style of harmony. Some of the Easter compositions are in the form of hymns, anthems and chorales and gospel highlife. Some of this music includes The compilation of Passion by Joshua Amuah (Amuah 2015), *Hosanna To The King* by Akesse Brempong, *Sing of Your Love* by Elliot Lamptey, *Oguama Medley* by Empraise, *Mogya* by Omari Kissi Jnr, *Yesu Adi Nkunim* by Joe Mettle, *Hossana* by KODA, *One and Only* by Carl Clottey, *Adehye Mogya* by Anita Afriyie.

There are also selected hymns by Ghanaian composers in the Evangelical Presbyterian hymn book and the *Christian Asore Ndwom* book for the Methodists that were composed on Easter themes for their Christian passion or Easter rituals.

3.3 Composition

According to Scholes (1991, p. 218) composition is practically merely the ‘putting together’ of materials (sounds) to make a complete work. However as there are so many sounds which are put together to form an art work, not all sound(s) can follow each other even though they are sometimes selected at random. Also, it’s not only sounds that are put together for compositions to come into existence but other things such as style, form, texture and many others are considered during composition before the true artistic manifestation can be portrayed; this is seen in the work *Ista Hawo* where more compositional techniques are combined with the traditional Ghanaian musical styles found among the Ewes for a the work to be a complete whole. The view of the researcher about other intricate works in composition that was ignored by Scholes in his definition, was buttressed by Palmer (1965, p. 1) as he defined composition as putting musical ideas together in such a way that the result is a complete and well-balanced piece of music.



This means that, there should be a sense of completeness in composition and the ideas must also be well conceived. The organization of the sounds are done according to laid down procedures which were established within a specific period of time, e.g. impressionist composition has its method that; the composers follow, tonal composition and also its laid down procedures that composers follow during the process of composing. Aldwell & Schachter (1989, pp. 59 & 60) said that in writing of tonal composition(s), the composer gives much attention to the following two major principles of compositions: harmony (concerned with relationship among chords) and voice leading (concerned with the simultaneous motion of two or more parts (melodies)).

Whittal (2011, p. 114) affirmed that, since composition is an art work that has no mechanical or one definite way of doing it, there are two fundamental questions that come to mind when one completes a work of art. These are:

1. Has the composer succeeded in expressing his/her emotions and service of beauty?
2. Has he/she done so in a way that he/she can gain and hold the attention of a reasonable proportion of an audience accustomed to that particular type of treatment he/she has adopted?

This brings to the fore the theory of music and emotions and with an emphasis on the Arousal theory respectively. The musical work's expressiveness can be answered by the listeners or those who experienced the work; if the expressiveness experienced by the understanding listeners, correlates with the composer's intents, then it can be said to satisfy Whittal's query thereby passing the test of true artistic valuability propounded by Robinson (2005).

3.4 The cultural trauma and loss theory

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking memories forever and changing their future identity in fundamental and irrevocable ways (Alexander J.C. 2012).

This theory was applied by Stamm and Stamm, Hudnall. Hudnall, and Higson-Smith (2006) in their work cultural trauma and loss. In the work, a model of cultural trauma and revitalization was proposed. As an extract from the cultural trauma theory, explanations were offered and a framework for understanding disruptions that an original culture might suffer at the imposition of an arriving culture. This may weaken

the already existing culture and expose the individuals (locals) to prolonged impasse as far as their total progress is concerned. The consequences can be double edged; on one hand, there can be cultural dissolution whereas, on the other hand, there can be a great revitalization of the original (pre-colonial) culture.

In the context of this research, the musical culture of the people was affected due to the advent of the *White-man's* music; transplanted among the indigenes through church activities. However, this work adopted the revitalization stance of the cultural trauma theory- to make a hybrid musical composition which blends the Western harmony with the African and for that matter the Ghanaian traditional musical styles for a synthesis of compositions to suit the season of Passion from the liturgical perspective of the Evangelical Presbyterian Church.

The authors of the cultural trauma and loss theory Stamm and Stamm, Hudnall, Higson-Smith, believed trauma, can affect the social fabric of a nation during interactions with other cultures. According to the theory, the phenomenon has a historical past, a geo-sociopolitical present and an uncertain future. This means the effects of cultural trauma and loss on the past and present can be felt and are perceptible whilst the future consequences are unknown.

From the perspective of our Christian culture and music in Ghana, the advent of the Europeans bringing the Gospel, has curtailed and relegated the Ghanaian music to the background and inhibit the music making abilities of the Ghanaian music maker as in the Christian domain. This restricts musicians and converts to see only from the musical perspective of the Westerners; Western harmony, counter point and melodies are exalted relative to that which emanated from the Ghanaian background. Anything that goes a bit traditional in music making is seen as belonging to the heathen and is held in

contempt at the Christian arena (this phenomenon attests to the cultural extinction aspect of the aspect model in fig 2). An alibi to the cultural trauma (and loss) theory when Agordoh (2011) in no uncertain terms spoke about how Dr. Ephraim Amu was opposed by his church for preaching in cloth (putting on cloth as church attire: it was seen at those times as heathen since the Missionaries are seen in official dressing such as suits, long sleeves and well tucked dressings, and any traditional or indigenous way of dressing to the church is seen as a non-conforming act and blasphemous or an extension of traditional beliefs into the church), teaching African songs and drumming in the Presbyterian Training College Akropong. He was later dismissed from the Akropong Teacher Training College since the steps he was taking were considered amoral. (Agordoh, 2011, pg.77).

A second such issue was written about the musical life of Walter Blege. His introduction of the Atumpani (the talking drum) at the beginning of the church service which he described as “drum prayer of silence (drum introit) was given mixed acceptance and response by the Church (a symbol of embers of European colonization mentality). Some referred to Blege’s act as good and others criticized it as fetish promotion in the Church, (Agordoh, 2011). The above scenarios are ways in which cultural trauma can affect the life of society. However the hope of cultural reorganization and revitalization which is an aspect of the largest model offers a way out of the myriads of problems in which cultural trauma affects society.

It was therefore based on cultural revitalization that this research thrives.

Some theorists suggest that, interventions must be culturally specific in order to be effective and cease perpetrating the “traumas of colonialism” (Duran & Duran 1995; Maviglia, 2002). In line with the assertions by Duran & Duran and Maviglia, the

compositions in the work are based on musical styles of the Ewe people in the styles of *Gabada, Zigi, Agbadza and Borborbor*.

This is to make the indigenes associate themselves with the music of their worship. Contextualizing the theory of cultural trauma in the musical liturgical perspective of the E.P. Church, it could be seen that the music brought by the colonial masters in propagating Christianity has adversely affected how we perceive Ghanaian musical idioms in churches and the elevation we give the Western musical types. However, it is noteworthy that, we sidestep the issue of cultural genocide and extinction and also appreciate the fact that, cultural clash can also produce positive effects as found in positive adaptations –the adaptation period what we call cultural challenge is expatiated in fig 2.



CHAPTER THREE

THE COMPOSITIONS

1-MATSI AGBE KOKOOKO

2-HOSIANA HOSIANA

3-ATITSOGA DUTI KU LA

4-HALELUYA EFO HEE



MATSI AGBE KOKOOKO

AGBENYO KOMLA ADADZI-ADO

8170120016

UNIVERSITY OF EDUCATION WINNEBA

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, and the instrumental parts (Gakogoe, Axatse, Kidi, Kagan, Sogo) are in the bottom three staves. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal staves. The score includes dynamic markings such as *mf* and *f*. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the instrumental staves.

Soprano
mf
Ma wu de gbe rkea de li nam nye ma vo na fu to fe *f* ho wo wo

Alto
mf
Ma wu de gbe rkea deli nam nye ma vo na fu to fe *f* ho wo wo

Tenor
mf
Ma wu de gbe rkea de li nam nye ma vo na fu to fe *f* ho wo wo

Bass
mf
Ma wu de gbe rkea de li nam nye ma vo na fe *f* ho wo wo

Gakogoe
mf

Axatse
mf

Kidi
mf

Kagan
mf

Sogo
mf

MATSIA GBE KOKOOKO

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, and the instrumental parts (Gak, Axa, Kid, Kag, Sog) are in the bottom three staves. The key signature is one sharp (F#) and the time signature is 2/3. The lyrics are: "E si me xɔ e dzi se nya ma tsia gbe ko koo ko". The dynamic marking *ff* (fortissimo) is used throughout the score. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

S
E si me xɔ e dzi se nya *ff* ma tsia gbe ko koo ko

A
E si me xɔ e dzi se nya *ff* ma tsia gbe ko koo ko

T
E si me xɔ e dzi se nya *ff* ma tsia gbe ko koo ko

B
E si me xɔ e dzi se nya *ff* ma tsia gbe ko koo ko

Gak. *ff*

Axa. *ff*

Kid. *ff*

Kag. *ff*

Sog. *ff*

mf MATSI AGBE KOKOOKO 3

S
mf M̃ñ wu de gbe r̃kea de li nam nye ma ṽ na 'bo nam fe *f* ho w̃ w̃

A
mf M̃ñ wu de gbe r̃kea de li nam nye ma ṽ na 'bo nam fe *f* ho w̃ w̃

T
mf M̃ñ wu de gbe r̃kea de li nam nye ma ṽ na 'bo nam fe *f* ho w̃ w̃

B
mf M̃ñ wu de gbe r̃kea de li nam nye ma ṽ na fe *f* ho w̃ w̃

Gak
mf *f*

Axa
mf *f*

Kid
mf *f*

Kag
mf *f*

Sog.
f

MATSU AGBE KOKOOKO

The musical score is arranged in a system with five vocal parts and five instrumental parts. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Gak, Axa, Kid, Kag, and Sog. The lyrics for the vocal parts are: "E si me ka de dzi ko nyea *ff* ma tsia gbe ko koo ko". The instrumental parts feature rhythmic patterns with dynamic markings of *ff*. A watermark for the University of Education, Winneba is visible in the center of the page.

4
13

S
E si me ka de dzi ko nyea *ff* ma tsia gbe ko koo ko

A
E si me ka de dzi ko nyea *ff* ma tsia gbe ko koo ko

T
8
E si me ka de dzi ko nyea *ff* ma tsia gbe ko koo ko

B
E si me ka de dzi ko nyea *ff* ma tsia gbe ko koo ko

Gak.
13
ff

Axa.
ff

Kid.
13
ff

Kag.
ff

Sog.
13
ff

MATSI AGBE KOKOOKO

5

17

S
E gblæ be ne me xæ se la fu tɔ fe vo ɔi do na me ma uam o 'la

A
E gblæ be ne me xæ se la fu tɔ fe vo ɔi do na me ma uam o 'la

T
8
E gblæ be ne me xæ se la fu tɔ fe vo ɔi do na me ma uam o 'la

B
E gblæ be ne me xæ se la fu tɔ fe vo ɔi do na me ma uam o 'la

17

Gak.

Axa.

17

Kid.

Kag.

17

Sog.

6
21

MATSU AGBE KOKOOKO

S
be e fe gbo gbo la le me nye

A
be e fe gbo gbo la le me nye

T
be e fe gbo gbo la le me nye

B
be e fe gbo gbo la le me nye

21

Gak.

Axa.

21

Kid.

Kag.

21

Sog.



MATSI AGBE KOKOOKO

7

25

S

E gblæ nam kple ka ka de dzi ye me gblø na nya da na le dzi o 'ya

A

E gblæ nam kple ka ka de dzi ye me gblø na nya da na le dzi o 'ya

T

8

E gblæ nam kple ka ka de dzi ye me gblø na nya da na le dzi o 'ya

B

E gblæ nam kple ka ka de dzi ye me gblø na nya da na le dzi o 'ya

25

Gak.

Axa.

25

Kid.

Kag.

25

Sog.

8
29 MATSI AGBE KOKOOKO

The musical score is arranged in a system with five staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff has a treble clef (except for Bass which has a bass clef) and a key signature of one sharp (F#). The lyrics 'ta dzi du fia ku kua la zu to nye daa' are written below each vocal staff. The fifth staff is for percussion, divided into five parts: Gak, Axa, Kid, Kag, and Sog. Each percussion staff starts with a double bar line and a '29' measure marker. The Gak part uses a single line with vertical strokes and beams. The Axa part uses a single line with vertical strokes and beams. The Kid part uses a single line with vertical strokes and beams. The Kag part uses a single line with vertical strokes and beams. The Sog part uses a single line with vertical strokes and beams.

S
ta dzi du fia ku kua la zu to nye daa

A
ta dzi du fia ku kua la zu to nye daa

T
ta dzi du fia ku kua la zu to nye daa

B
ta dzi du fia ku kua la zu to nye daa

Gak.

Axa.

Kid.

Kag.

Sog.

MATSI AGBE KOKOOKO

33 *mf* *f*

S Ma wu de gbe nkea de li nam nye ma vo na fu to fe ho wo wo

mf *f*

A Ma wu de gbe nkea de li nam nye ma vo na fu to fe ho wo wo

mf *f*

T Ma wu de gbe nkea de li nam nye ma vo na fe ho wo wo

mf *f*

B Ma wu de gbe nkea de li nam nye ma vo na fe ho wo wo

33 *mf* *f*

Gak.

mf *f*

Axa.

33 *mf* *f*

Kid.

mf *f*

Kag.

33 *mf* *f*

Sog.

MATSI AGBE KOKOOKO

37 *ff*
S E si me xo e dzi se nyea ma tsia gbe ko koo ko

ff
A E si me xo e dzi se nyea ma tsia gbe ko koo ko

ff
T E si me xo e dzi se nyea ma tsia gbe ko koo ko

ff
B E si me xo e dzi se nyea ma tsia gbe ko koo ko

37 *ff*
Gak.

ff
Axa.

37 *ff*
Kid.

ff
Kag.

37 *ff*
Sog.

EDUCATION FOR SERVICE

MATSI AGBE KOKOOKO

41 *mf* *f*

S
Ma wu de gbe nkea de li nam nye ma vo na 'bo sam fe ho wo wo

mf *f*

A
Ma wu de gbe nkea de li nam nye ma vo na 'bo sam fe ho wo wo

mf *f*

T
Ma wu de gbe nkea de li nam nye ma vo na 'bo sam fe ho wo wo

mf *f*

B
Ma wu de gbe nkea de li nam nye ma vo na 'bosam fe ho wo wo

41 *mf* *f*

Gak.

mf *f*

Axa.

41 *mf* *f*

Kid.

mf *f*

Kag.

41 *mf* *f*

Sog.

MATSI AGBE KOKOOKO

45 *mp*

S Gbɔ gbɔ kɔ kɔe le me nye a kpɔ ta nye xo xo xo Ne tu *mp*

A Gbɔ gbɔ kɔ kɔe le me nye a kpɔ ta nye xo xo xo Ne tu *mp*

T Gbɔ gbɔ kɔ kɔe le me nye a kpɔ ta nye xo xo xo *mp*

B Gbɔ gbɔ kɔ kɔe le me nye a kpɔ ta nye xo xo xo *mp*

45 *mp*

Gak *mp*

Axa *mp*

45 *mp*

Kid *mp*

Kag *mp*

45 *mp*

Sog *mp*

MATSI AGBE KOKOOKO

50

S
wo ði nye ma vɔ kpɔ o

A
wo ði nye ma vɔkpɔ o

T
Ne tu ði nye ma vɔ kpɔ o o

B
Ne tu wo ði nye mavɔ kpɔ o

50

Gak.

Axa.

50

Kid.

Kag.

50

Sog.

14

MATSI AGBE KOKOOKO

55 *ff* *mp*

S
ma tsia gbe ko koo ko fu wo fu wo soŋ le ma dzi gbɔ na

ff *mp*

A
ma tsia gbe ko koo ko fu wo fu wo soŋ le ma dzi gbɔ na

ff *mp*

T
8 tsia gbe ko koo ko ko

ff *mp*

B
ma tsia gbe ko koo ko

55 *ff* *mp*

Gak.

ff *mp*

Axa.

55 *ff* *mp*

Kid.

ff *mp*

Kag.

55 *ff* *mp*

Sog.

MATSI AGBE KOKOOKO

59

S
nye ma vɔ kpɔ o

A
nye ma vɔ kpɔ o
mp

T
8
fu wo fu wo soŋ le mɔ dzi gbɔ na nye ma vɔ kpɔ o

B
fu wo fu wo soŋ le mɔ dzi gbɔ na nye ma vɔ kpɔ o

59

Gak.

Axa.

59

Kid.

Kag.

59

Sog.

16

MATSI AGBE KOKOOKO

63 *ff* *p*
S ma tsia gbe ko koo ko Ye su le cal va ri

63 *ff* *p*
A ma tsia gbe ko koo ko Ye su le cal va ri

8 *ff* *p*
T tsia gbe ko koo ko ko Ye su le cal va ri

63 *ff* *p*
B ma tsia gbe ko koo ko Ye su le cal va ri

63 *ff* *p*
Gak

63 *ff* *p*
Axa

63 *ff* *p*
Kid

63 *ff* *p*
Kag

63 *ff* *p*
Sog

MATSI AGBE KOKOOKO

mp

68

S
toa dzi na *mp* gbe dom da E fe fi fia trɔ zu

A
toa dzi na *mp* gbe dom da E fe fi fia trɔ zu

T
8
toa dzi na *mp* gbe dom da trɔ zu

B
toa dzi na *mp* gbe dom da trɔ zu

68

Gak.
mp

Axa.
mp

68

Kid.
mp

Kag.
mp

68

Sog.
mp

18

MATSI AGBE KOKOOKO

p

72

S
uuu e sia ta wo do yli gblo be

p

A
uuu e sia ta wo do yli gblo be

p

T
uuu e sia ta wo do yli gblo be

p

B
uuu e sia ta wo do gblo be

72

Gak.
p

Axa.
p

72

Kid.
p

Kag.
p

72

Sog.
p

MATSI AGBE KOKOOKO

19

77 *mp*

S wo lo lo nu ko ma wo Fo fo Ne tu *mp*

A wo lo lo nu ko ma wo Fo fo Ne tu *mp*

T wo lo lo nu ko Fo fo *mp*

B wo lo lo nu ko Fo fo *mp*

77 *mp*

Gak. *mp*

Axa. *mp*

77 *mp*

Kid. *mp*

Kag. *mp*

77 *mp*

Sog. *mp*

20

MATSI AGBE KOKOOKO

82

S
wo di nye ma vɔ kpɔ o

A
wo di nye ma vɔkpɔ o

T
8 Ne tu di nye ma vɔ kpɔ o o

B
Ne tu wo di nye mavɔ kpɔ o

82

Gak.

Axa.

82

Kid.

Kag.

82

Sog.

MATSI AGBE KOKOOKO

87 *ff* *mp*

S ma tsia gbe ko koo ko fu wo fu wo soṅ le mɔ dzi gbo na

ff *mp*

A ma tsia gbe ko koo ko fu wo fu wo soṅ le mɔ dzi gbo na

ff *mp*

T tsia gbe ko koo ko ko

ff *mp*

B ma tsia gbe ko koo ko

87 *ff* *mp*

Gak.

ff *mp*

Axa.

87 *ff* *mp*

Kid.

ff *mp*

Kag.

87 *ff* *mp*

Sog.

91

S
nye ma vɔ kpɔ o

A
nye ma vɔ kpɔ o
mp

T
8
fu wo fu wo soŋ le mɔ dzi gbɔ na nye ma vɔ kpɔ o

B
fu wo fu wo soŋ le mɔ dzi gbɔ na nye ma vɔ kpɔ o

91

Gak.

Axa.

91

Kid.

Kag.

91

Sog.

MATSI AGBE KOKOOKO

95 *ff* *mf*

S ma tsia gbe ko koo ko Ma wu de gbe ŋkea de li nam nye ma

A ma tsia gbe ko koo ko Ma wu de gbe ŋkea de li nam nye ma

T *ff* *mf*
8 tsia gbe ko koo ko ko Ma wu de gbe ŋkea de li nam nye ma

B ma tsia gbe ko koo ko Ma wu de gbe ŋkea de li nam nye ma

95 *ff* *mf*

Gak.

Axa.

95 *ff* *mf*

Kid.

Kag.

95 *ff* *mf*

Sog.

99

S
vɔ na fu tɔ fe *f* ho wɔ wɔ E si me xɔ e dzi se nyea

A
vɔ na fu tɔ fe *f* ho wɔ wɔ E si me xɔ e dzi se nyea

T
8
vɔ na fu tɔ fe *f* ho wɔ wɔ E si me xɔ e dzi se nyea

B
vɔ na fe *f* ho wɔ wɔ E si me xɔ e dzi se nyea

99

Gak.
f

Axa.
f

99

Kid.
f

Kag.
f

99

Sog.
f

MATSI AGBE KOKOOKO

103

S *ff* ma tsia gbe ko koo ko *mf* Ma wu de gbe rkea de li nam nye ma

A *ff* ma tsia gbe ko koo ko *mf* Ma wu de gbe rkea de li nam nye ma

T *ff* ma tsia gbe ko koo ko *mf* Ma wu de gbe rkea de li nam nye ma

B *ff* ma tsia gbe ko koo ko *mf* Ma wu de gbe rkea de li nam nye ma

102

Gak *ff* *mf*

Axa *ff* *mf*

105

Kid *ff* *mf*

Kag *ff* *mf*

103

Sog *ff*

107

S
vo na 'bo sam fe *f* ho wə wə E si me ka ɔ̃ dzi ko nyea

A
vo na 'bo sam fe *f* ho wə wə E si me ka ɔ̃ dzi ko nyea

T
8
vo na 'bo sam fe *f* ho wə wə E si me ka ɔ̃ dzi ko nyea

B
vo na fe *f* ho wə wə E si me ka ɔ̃ dzi ko nyea

107

Gak.
f

Axa.
f

107

Kid.
f

Kag.
f

107

Sog.
f

MATSI AGBE KOKOOKO

27

III

S *ff* ma tsia gbe ko koo ko E gblæ be ne me xœ se la fu to

A *ff* ma tsia gbe ko koo ko E gblæ be ne me xœ se la fu to

T *ff* ma tsia gbe ko koo ko E gblæ be ne me xœ se la fu to

B *ff* ma tsia gbe ko koo ko E gblæ be ne me xœ se la fu to

III

Gak. *ff*

Axa. *ff*

III

Kid. *ff*

Kag. *ff*

III

Sog. *ff*

115

S
fe vo di do na me ma vam o 'la be e fe gbo

A
fe vo di do na me ma vam o 'la be e fe gbo

T
8
fe vo di do na me ma vam o 'la be e fe gbo

B
fe vo di do na me ma vam o 'la be e fe gbo

115

Gak.

Axa.

115

Kid.

Kag.

115

Sog.

The musical score is arranged in a system with five vocal parts (Soprano, Alto, Tenor, Bass) and five instrumental parts (Gak, Axa, Kid, Kag, Sog). The vocal parts are written in treble and bass clefs with a key signature of one sharp (F#). The instrumental parts are written in various clefs (treble and bass) and include a watermark of the University of Education, Winneba logo. The lyrics are 'fe vo di do na me ma vam o 'la be e fe gbo'.

MATSI AGBE KOKOOKO

119

S
gbo la le me nye E gblæ nam kple ka ka de dzi ye me

A
gbo la le me nye E gblæ nam kple ka ka de dzi ye me

T
8
gbo la le me nye E gblæ nam kple ka ka de dzi ye me

B
gbo la le me nye E gblæ nam kple ka ka de dzi ye me

119

Gak.

Axa.

119

Kid.

Kag.

119

Sog.

MATSI AGBE KOKOOKO

123

S
gblɔ na nya da na le dzi o 'ya ta dzi du fia ku kua

A
gblɔ na nya da na le dzi o 'ya ta dzi du fia ku kua

T
8
gblɔ na nya da na le dzi o 'ya ta dzi du fia ku kua

B
gblɔ na nya da na le dzi o 'ya ta dzi du fia ku kua

123

Gak.

Axa.

123

Kid.

Kag.

123

Sog.

MATSI AGBE KOKOOKO

127 *mf*
S la zu to nye daa Ma wu de gbe nkea de li nam nye ma

127 *mf*
A la zu to nye daa Ma wu de gbe nkea deli nam nye ma

127 *mf*
T la zu to nye daa Ma wu de gbe nkea de li nam nye ma

127 *mf*
B la zu to nye daa Ma wu de gbe nkea de li nam nye ma

127 *mf*
Gak.

127 *mf*
Axa.

127 *mf*
Kid.

127 *mf*
Kag.

127 *mf*
Sog.

EDUCATION FOR SERVICE

131

S
vɔ na fu tɔ fe *f*ho wɔ wɔ E si me xɔ e dzi se nyea

A
vɔ na fu tɔ fe *f*ho wɔ wɔ E si me xɔ e dzi se nyea

T
8
vɔ na fu tɔ fe *f*ho wɔ wɔ E si me xɔ e dzi se nyea

B
vɔ na fe *f*ho wɔ wɔ E si me xɔ e dzi se nyea

131

Gak.

Axa.

131

Kid.

Kag.

131

Sog.

f

MATSI AGBE KOKOOKO

mf

135

S *ff* ha tsia gbe ko koo ko *mf* Ma wu de gbe nkea de li nam nye ma

A *ff* ha tsia gbe ko koo ko *mf* Ma wu de gbe nkea de li nam nye ma

T *ff* ha tsia gbe ko koo ko *mf* Ma wu de gbe nkea de li nam nye ma

B *ff* ha tsia gbe ko koo ko *mf* Ma wu de gbe nkea de li nam nye ma

135

Gak. *ff* *mf*

Axa. *ff* *mf*

135

Kid. *ff* *mf*

Kag. *ff* *mf*

135

Sog. *ff*

139

S
 vɔ na 'bo sam fe *f* ho wɔ wɔ E si me ka ɔe dzi ko nyea

A
 vɔ na 'bo sam fe *f* ho wɔ wɔ E si me ka ɔe dzi ko nyea

T
 vɔ na 'bo sam fe *f* ho wɔ wɔ E si me ka ɔe dzi ko nyea

B
 vɔ na fe *f* ho wɔ wɔ E si me ka ɔe dzi ko nyea

139

Gak.
f

Axa.
f

139

Kid.
f

Kag.
f

139

Sog.
f

MATSI AGBE KOKOOKO

143

S
ff ma tsia gbe ko koo ko

A
ff ma tsia gbe ko koo ko

T
ff ma tsia gbe ko koo ko

B
ff ma tsia gbe ko koo ko

143

Gak.
ff

Axa.
ff

143

Kid.
ff

Kag.
ff

143

Sog.
ff

MATSI AGBE KOKOOKO

148 Coda

S A *ff* men *mf*

Coda

A A *ff* men *mf*

Coda

T A *ff* men *mf*

Coda

B A *ff* men *mf*

146 Coda

Gak.

Coda

Axa.

145 Coda

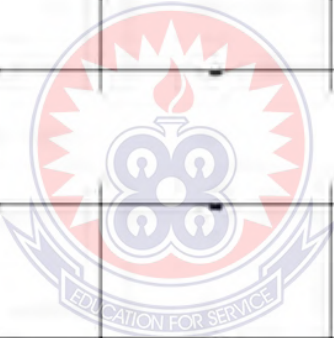
Kid.

Coda

Kag.

145 Coda

Sog.



38

MÁTSI ÁGBE KOKOOKO

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). The lyrics 'A men' are written below the vocal lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The percussion parts (Gak, Axa, Kid, Kag, Sog) are written in a simplified notation with vertical stems and horizontal lines. A watermark for the University of Education, Winneba is visible in the center of the page, featuring a logo with a sun and a lamp, and the motto 'EDUCATION FOR SERVICE'.

MĀTSI ĀGBE KOKOOKO

172

S
ne va me ne va me *f* A men *ff* A men A men.

A
ne va me ne va me *f* A men *ff* A men A men.

T
f A *ff* men A men.

B
f A men *ff* A men A men.

173

Gak.

Axa.

174

Kid.

Kag.

175

Sog.

EDUCATION FOR SERVICE

40

MATSI AGBE KOKOOKO

138

S. *mf* ne va me ne va me *f* ne va me ne va me

A. *mf* ne va me ne va me A men *f* ne va me ne va me

T. *mf* ne va me ne va me

B. *mf* ne va me ne va me

139

Gak.

Axa.

140

Kid.

Kag.

141

Sog.



MATSI AGBE KOKOOKO

41

161

S. *ff* A men A men

A. *ff* A men A men A men

T. *ff* A men A men A men

B. *ff* A men A men

162

Gak.

Axa.

162

Kid.

Kag.

162

Sog.



HOSIANA HOSIANA

AGBENYO KOMLA ADADZI-ADO

8170120016

MAESTOSO ♩ = 90

UNIVERSITY OF EDUCATION WINNEBA

Trumpet in B \flat

Soprano

Alto

Tenor

Bass

mf Ya yra tœ nye a me si gbɔ na le a fe tɔ la fe ŋkɔ

mf Ya yra tœ nye a me si gbɔ na le a fe tɔ la fe ŋkɔ

mf Ya yra tœ nye a me si gbɔ na le a fe tɔ la fe ŋkɔ

mf Ya yra tœ nye a me si gbɔ na le a fe tɔ la fe ŋkɔ

B \flat Tpt.

S

A

T

B

5 — me *mp* Mi ka fui mi ka fui *mf* mi ka fui mi ka fui mi do *f* dzi dzɔ ɣli dɛ

5 me — *mp* Mi ka fui mi ka fui *mf* mi ka fui mi ka fui mi do *f* dzi dzɔ ɣli dɛ

5 me — *mp* Mi ka fui mi ka fui *mf* mi ka fui mi ka fui mi do *f* dzi dzɔ ɣli dɛ

5 me — *mp* Mi ka fui mi ka fui *mf* mi ka fui mi ka fui mi do *f* dzi dzɔ ɣli dɛ

HOSIANA HOSIANA

9

B \flat Tpt. 

S  e ɲu mi ka fui mi ka fui mi ka fui mi ka fui Kris

A  e ɲu mi ka fui mi ka fui mi ka fui mi ka fui Kris

T  e ɲu mi ka fui mi ka fui mi ka fui mi ka fui Kris to

B  e ɲu mi ka fui mi ka fui mi ka fui mi ka fui Kris

12

B \flat Tpt. 

S  to mia Fia e nye sia mi ka fui mi ka fui mi ka fui mi ka fui du

A  to mia Fia e nye sia mi ka fui mi ka fui mi ka fui mi ka fui du

T  mia Fia e nye sia mi ka fui mi ka fui mi ka fui mi ka fui du

B  to mia Fia e nye sia mi ka fui mi ka fui mi ka fui mi ka fui du

HOSIANA HOSIANA

3

16

B♭ Tpt.

S

A

T

B

16

kə wo do ɣli gblə be Ho si a na Hawo ne d̩i bo bo bo bo

ff

ff

ff

20

B♭ Tpt.

S

A

T

B

20

mf

Ho si

mf

Ho si

mf

Ho si

mf

Ho si

mf

24

B \flat Tpt. 

S  a na Ho si a na *f* Ho si a na na mia

A  a na Ho si a na *f* Ho si a na na mia

T  a na Ho si a na *f* Ho si a na na mia

B  a na Ho si a na *f* Ho si a na na mia

27

B \flat Tpt. 

S  Fia Ho si Fia *mp* woa ka fu a me si

A  Fia Ho si Fia *mp* woa ka fu a me si

T  Fia Ho si Fia *mp* woa ka fu a me si

B  Fia Ho si Fia *mp* woa ka fu a me si

HOSIANA HOSIANA

5

30

B \flat Tpt. 

S  gbo na le Ye ho wa ηkɔ me *mf* Ho si

A  gbo na le Ye ho — wa ηkɔ me *mf* Ho si

T  gbo na le Ye ho wa ηkɔ me *mf* Ho si

B  gbo na le Ye ho wa ηkɔ me *mf* Ho si

33

B \flat Tpt.  *f*

S  a na Ho si a na *f* Ho si a na le dzi fo Ho si

A  a na Ho si a na *f* Ho si a na le dzi fo Ho si

T  a na Ho si a na *f* Ho si a na le dzi fo Ho si

B  a na Ho si — a na *f* Ho si — a na le dzi fo Ho si

HOSIANA HOSIANA

37

B^b Tpt.

S
a — na le dzi fo woa fo

A
a — na le dzi fo woa fo

T
a — na le dzi fo woa fo

B
a — na le dzi fo woa fo

42

B^b Tpt.

S
mp E si Ye su yi

A
mp E si Ye su yi

T
mp E si Ye su yi

B
mp E si Ye su yi

HOSIANA HOSIANA

7

46

B \flat Tpt. 

S  na de Ye ru sa lem zi mlæ — to du kə wo fo zi *mf*

A  na de Ye ru sa lem zi mlæ — to du kə wo fo zi *mf*

T  na de Ye ru sa lem zi mlæ — to du kə wo fo zi *mf*

B  na de Ye ru sa lem zi mlæ — to du kə wo fo zi *mf*

50

B \flat Tpt. 

S  *dæff* ŋu wo do wli gblə be Fiae ne nye *mf*

A  *dæff* ŋu wo do wli gblə be Fiae ne nye *mf* Ho si a na Ho si

T  *dæff* ŋu wo do wli gblə be Fiae ne nye *mf* Ho si a na Ho si

B  *dæff* ŋu wo do wli gblə be Fiae ne nye *mf* Ho si a na Ho si

HOSIANA HOSIANA

54

B \flat Tpt.

S

A

T

B

a na *f* Ho si a na na mia Fia *mp* woa

a na *f* Ho si a na na mia Fia *mp* woa

a na *f* Ho si a na na mia Fia *mp* woa

57

B \flat Tpt.

S

A

T

B

ka fu a me si gbɔ na *mf* Ye ho wa ŋkɔ me Ho si

ka fu a me si gbɔ na *mf* Ye ho wa ŋkɔ me Ho si

ka fu a me si gbɔ na *mf* Ye ho wa ŋkɔ me Ho si

HOSIANA HOSIANA

9

mf
 B^b Tpt. 

mf
 S 

f
 A 

 à na Ho sí a ná *f* Ho ul a na le dzi fo Ho sí

T 

 à na Ho sí a ná *f* Ho sí a na le dzi fo Ho sí

B 

 a na Ho sí — a na Ho sí — a na le dzi fo Ho sí

mf
 B^b Tpt. 

mf
 S 

 Te te wo de gbe na wo be *mf* mi he

A 

 a — na — le dzi fo Te te wo de gbe na wo be *mf* mi he

T 

 a — na — le dzi fo Te te wo de gbe na wo be *mf* mi he

B 

 a — na — le dzi fo Te te wo de gbe na wo be *mf* mi he

HOSIANA HOSIANA

69

B \flat Tpt. 

S 

yi de Ko fe la me mia kpɔ Te dzi kple Te dzi vi mi tu

A 

yi de Ko fe la me mia kpɔ Te dzi kple Te dzi vi mi tu

T 

yi de Ko fe la me mia kpɔ Te dzi kple Te dzi vi mi tu

B 

yi de Ko fe la me mia kpɔ Te dzi kple Te dzi vi mi tu

73

B \flat Tpt. 

S 

ka wo mi tu ka wo mi tu ka wo mi kplɔ wo vɛ ne

A 

ka wo mi tu ka wo mi tu ka wo mi kplɔ wo vɛ ne

T 

ka wo mi tu ka wo mi tu ka wo mi kplɔ wo vɛ ne

B 

ka wo mi tu ka wo mi tu ka wo mi kplɔ wo vɛ ne

HOSIANA HOSIANA

77

B \flat Tpt. 

S  wo bia mi la mi gblɔ na wo be A — fe tɔ la le wo hiam Ho si

A  wo bia mi la mi gblɔ na wo be A — fe tɔ la le wo hiam Ho si

T  wo bia mi la mi gblɔ na wo be A — fe tɔ la le wo hiam Ho si

B  wo bia mi la mi gblɔ na wo be A — fe tɔ la le wo hiam Ho si

81

B \flat Tpt. 

S  a na Ho si a na *f*ɔ si a na na mia Fia *mp* woa

A  a na Ho si a na *f*ɔ si a na na mia Fia *mp* woa

T  a na Ho si a na *f*ɔ si a na na mia Fia *mp* woa

B  a na Ho si a na *f*ɔ si a na na mia Fia *mp* woa

12

HOSIANA HOSIANA

85

B \flat Tpt. 

S 

ka fu a me si gbɔ na *f* le Ye ho wa ɪkɔ me *mf* Ho si

A 

ka fu a me si gbɔ na *f* le Ye ho wa ɪkɔ me *mf* Ho si

T 

ka fu a me si gbɔ na *f* le Ye ho wa ɪkɔ me *mf* Ho si

B 

ka fu a me si gbɔ na *f* le Ye ho wa ɪkɔ me *mf* Ho si

89

B \flat Tpt. 

S 

a na Ho si a na *f* Ho si a na le dzi fo Ho si

A 

a na Ho si a na *f* Ho si a na le dzi fo Ho si

T 

a na Ho si a na *f* Ho si a na le dzi fo Ho si

B 

a na Ho si a na *f* Ho si a na le dzi fo Ho si

HOSIANA HOSIANA

93

B \flat Tpt. 

S  *p* *mp*

A  *p* *mp*

T  *p* *mp*

B  *p* *mp*

98

B \flat Tpt. 

S  *p* *mp*

A  *p* *mp*

T  *p* *mp*

B  *p* *mp*

vid vi la Ho si a na na mia Fia Ho si a na Ho si
 vid vi la Ho si a na na mia Fia Ho si a na Ho si

14

HOSIANA HOSIANA

102

B \flat Tpt. 

S 

A 
a na Ho si a na mia fe to la gbɔ na E do te dzi a

T 
8

B 

106

B \flat Tpt. 

S 
e gbɔ na e gbɔ na

A 
be Fia e ne _____ Ho si a na Ho si

T 
8

B 

HOSIANA HOSIANA

109

B \flat Tpt.

S

ho si a na fia la do te dzi gbɔ na de ba ya wo kple a vɔ wo do

A

a na Ho si a na mia fe tɔ la gbɔ na

T

8

B

112

B \flat Tpt.

wo do dzi dzɔ xli de a fe tɔ la ŋu

S

112

A

E do te dzi a be fia e ne Ho si

T

8

B

16

HOSIANA HOSIANA

115

B \flat Tpt. 

ho si a na ho si a na na Kris

S 

A 

T 

B 

118

B \flat Tpt. 

to mia Fia ko koe la

S 

A 

T 

B 

HOSIANA HOSIANA

17

121

B \flat Tpt. — — —

S — mia' lfe to Ye su va de mi

A e gbo na ifo gbo na na ho si a na Fia la do te dzi

T

B Ho si a na Ho si a na Ho si

124

B \flat Tpt. tso nu vo xe xe ve

S

A gbo na de ba ya wo kple a vo wo do wo do dzi dzi xli de
na na na Kris to mia Fia Ko do dzi dzi koe de

T

B a na mi fe to la gbo na e do te dzi a

18

HOSIANA HOSIANA

127

B \flat Tpt.

di sia me _____

S

A

A Je to la ru

T

B

be fia e ne

131

B \flat Tpt.

3

S

mf Ho si a na Ho si

A

mf Ho si a na Ho si

T

mf

B

mf Ho si a na Ho si

HOSIANA HOSIANA

19

134

B \flat Tpt.

134

S

a na *f* Ho si a na na mia Fia woa

A

a na *f* Ho si a na na mia Fia woa

T

f

B

a na *f* Ho si a na na mia Fia woa

137

B \flat Tpt.

137

S

ka fu a me si gb \flat na le Ye ho wa η ko

A

ka fu a me si gb \flat na le Ye ho wa η ko

T

B

ka fu a me si gb \flat na le Ye ho wa η ko



HOSIANA HOSIANA

20
140

B♭ Tpt. *f* *ff* 3

S
140
me *f* Ho si a na Ho si a na *fff* o si a na le dzi

A
me *f* Ho si a na Ho si a na *fff* o si a na le dzi

T
8
f *ff*

B
me *f* Ho si a na Ho si a na *fff* o si a na le dzi

B♭ Tpt.
144
fff

S
144
fo *fff* Ho si a na le dzi fo

A
fo *fff* Ho si a na le dzi fo

T
8
fff

B
fo *fff* Ho si a na le dzi fo



ATITSOGA DUTI KU LA

AGBENYO KOMLA ADADZI-ADO

8170120016

UNIVERSITY OF EDUCATION WINNEBA

Moderato

Soprano
E ḃ ḃ E ḋ kui E ḋ kui yi ku me ke _____ E

Alto
mf Humm A fe to la

Tenor
8 *mf* Aoooo _____ *mf* Humm _____

Bass
mf Humm _____

6
S
ḃ ḃ E ḋ kui be yea ẋ mi ḋ a gbe A fe to la ḃ ḃ E ḋ kui

A
ḃ ḃ E ḋ kui be yea ẋ mi ḋ a gbe kris to A fe to la *cresc.*

T
8 *cresc.* A fe to la

B
cresc. A fe to la

2

[Title]

11

S
E ɔ̃ kwi yi ku me ke — A ɔ̃ tɔ la bɔ bɔ E ɔ̃ kwi *mf* be yea ɔ̃

A
Humm A fe tɔ la bɔ bɔ E ɔ̃ kwi *mp* la be yea ɔ̃

T
ye A fe tɔ la ye Aoo — A fe tɔ la ye *mf* be

B
ye A fe tɔ la ye A fe tɔ la ye A fe tɔ la ye *mf* be

16

S
mi a yi *f* Kpɔ A fe tɔ la ɔ̃aa — *mp* me wɔ vɔa ɔ̃ ke kpɔ o *f* Kpɔ A fe tɔ la

A
mi a yi *f* Kpɔ A fe tɔ la ɔ̃aa — *mp* me wɔ vɔa ɔ̃ ke kpɔ o

T
yae ɔ̃ mi *f* Kpɔ A fe tɔ la ɔ̃aa — *mp* me wɔ vɔa ɔ̃ ke kpɔ o

B
yea ɔ̃ mi *f* Kpɔ A fe tɔ la ɔ̃aa — *mp* me wɔ vɔa ɔ̃ ke kpɔ o

[Title]

3

22

S daa me dzu a mea de ke kpɔ wo *mf* Kpɔ A fe to la daa be

A A fe to me dzu a mea de ke kpɔ o *mf* kpɔ A fe to la

T me dzu a mea de ke kpɔ o *mf* kpɔ A fe to la daa be

B me dzu a mea de ke kpɔ o *mf* kpɔ A fe to la

27

S wɔa xɔ nye kpli wo da gbe ta ye wo kpe fu sia

A daa wɔa xɔ nye kpli wo da gbe ta ye wo kpe fu sia

T wɔa xɔ nye kpli wo da gbe ta ye wo kpe fu sia

B daa wɔa xɔ nye kpli wo da gbe ta ye wo kpe fu sia

4

[Title]

31

S
wo ḍoo

A
wo ḍoo

T
8
wo ḍoo

B
wo ḍoo

32

S
mp Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

A
mp Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

T
mp Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

B
mp Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

[Title]

5

38

S
fe to la kpe fu do _____ *mp*

A
fe to la kpe fu do _____ *mp*

T
8 fe to la kpe fu do _____ *mf* wo de a si wo dro u nui wo tso ku fia ne _____ *mp*

B
fe to la kpe fu do _____ wo de a si wo dro u nui wo tso ku fia ne _____ *mp*

45

S
Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

A
Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

T
Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

B
Nye kpli wo ta ye _____ nye kpli wo ta ye loo _____ nye kpli wo ta ye _____ A

6

[Title]

51

S
fe tɔ la kpe fu ɔ́ *mp* E lo kpoo be yea ku A ti tso ga ru ti ku la

A
fe tɔ la kpe fu ɔ́ *mp* E lo kpoo be yea ku A ti tso ga ru ti ku la

T
8
fe tɔ la kpe fu ɔ́

B
fe tɔ la kpe fu ɔ́

57

S
Nye kpli wo ta ye ___ nye kpli wo ta ye loo ___ nye kpli wo ta ye ___ A

A
Nye kpli wo ta ye ___ nye kpli wo ta ye loo ___ nye kpli wo ta ye ___ A

T
8
Nye kpli wo ta ye ___ nye kpli wo ta ye loo ___ nye kpli wo ta ye ___ A

B
Nye kpli wo ta ye ___ nye kpli wo ta ye loo ___ nye kpli wo ta ye ___ A

[Title]

7

63

S
fe to la kpe fu do *mf* le e fe fu kpe kpe wo me wo foe kple a tam ve vie

A
fe to la kpe fu do *mf* le e fe fu kpe kpe wo me wo foe kple a tam ve vie

T
fe to la kpe fu do *mf* le e fe fu kpe kpe wo me wo foe kple a tam ve vie

B
fe to la kpe fu do *mf* le e fe fu kpe kpe wo me wo foe kple a tam ve vie

69 rit. *a tempo*

S
wo do ru ku ku ne Nye kpli wo ta ye nye kpli wo ta

A
wo do ru ku ku ne Nye kpli wo ta ye nye kpli wo ta

T
wo do ru ku ku ne Nye kpli wo ta ye nye kpli wo ta

B
wo do ru ku ku ne Nye kpli wo ta ye nye kpli wo ta

8

[Title]

75

S
ye loo ___ nye kpli wo ta ye ___ A fe to la kpe fu do ___

A
ye loo ___ nye kpli wo ta ye ___ A fe to la kpe fu do ___

T
8 ye loo ___ nye kpli wo ta ye ___ A fe to la kpe fu do ___ *mf* Le e fe

B
ye loo ___ nye kpli wo ta ye A fe to la kpe fu do ___

82

S
[Musical notation]

A
[Musical notation]

T
8 a ti tso ga ru ti no no me e gblo nya ve vi a dre a de wo na mi xose to wo

B
[Musical notation]


yoo


[Title]


9


Tempo di

87


S  *mf*

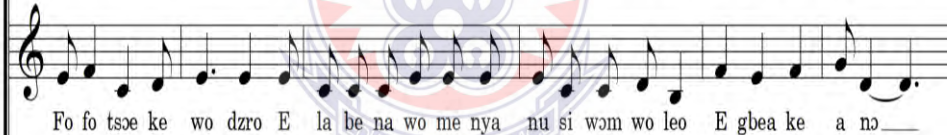
A  *mf*
be woa nye dzi de fo nya na mi woa woe nye e sia wo be na


T  *mf*
8 be woa nye dzi de fo nya na mi woa wo nye e sia wo be na


B  *mf*

93

S  *mf*
Fo fo tsæ ke wo E la be na wo me nya nu si wɔm wo leo E gbea ke a nɔ

A  *mf*
Fo fo tsæ ke wo dzro E la be na wo me nya nu si wɔm wo leo E gbea ke a nɔ

T  *mf*
8 Fo fo tsæ ke wo E la be na wo me nya nu si wɔm wo leo a nɔ

B  *mf*
Fo fo tsæ ke wo dzro la be wo me nya nu si wɔm wo leo a nɔ

10

[Title]

99

S Pa ra di so la me kplim Nyɔ nu vi wo e nye si de vi da wo e nye si *mp*

A Pa ra di so la me kplim Nyɔ nu vi wo e nye si de vi da wo e nye si *mp*

T Pa ra di so la me kplim Nyɔ nu vi wo e nye si de vi da wo e nye si *mp*

B Pa ra di so la me kplim Nyɔ nu vi wo e nye si de vi da wo e nye si *mp*

105

Fast in speech rythm

S Nye Ma wu Nye Ma wu nu ka ru ti ne gblemɔi *sfz* Tsi ko le wu yem

A Nye Ma wu Nye Ma wu nu ka ru ti ne gblemɔi Tsi ko le wu yem

T Nye Ma wu Nye Ma wu nu ka ru ti ne gblemɔi Tsi ko le wu yem

B Nye Ma wu Nye Ma wu nu ka ru ti ne gblemɔi Tsi ko le wu yem

s

110 rit.

S *subito p* E wu e nu vɔ Ma wu a si wo me me tso nye *mp* gbo gbo la de _____

A *subito p* E wu e nu vɔ Ma wu a si wo me me tso nye *mp* gbo gbo la de _____

T *subito p* E wu e nu vɔ Ma wu a si wo me me tso nye *mp* gbo gbo la de _____

B *subito p* E wu e nu vɔ Ma wu a si wo me me tso nye *mp* gbo gbo la de _____



HALELUYA EFO HEE

HALLELUJAH HE IS RISEN

AGBENYO KOMLA ADADZI-ADO

8170120016

UNIVERSITY OF EDUCATION WINNEBA

Joyfully

Soprano *mf* Wo mli kpe la da no vio *mp* wo mli kpe la da *f* A

Alto *mf* Wo mli kpe la da no vio *mp* wo mli kpe la da *f* A

Tenor *mf* Wo mli kpe la da *mp* wo mli kpe la da *f* A

Bass *mf* Wo mli kpe la da *mp* wo mli kpe la da *f* A

5

S fe to la tsi tre *ff* A fe to la tsi tre E du ku dzi

A fe to la tsi tre *ff* A fe to la tsi tre E du ku dzi

T fe to la tri tre *ff* A fe to tsi tre E du ku dzi

B fe to la tsi tre *ff* A fe to la tsi tre E du ku dzi

HALELUYA EF4 HEE

10

S
na mi 'ya ta mi dzɔ dzi nɔ vi wo mi dzɔ dzi Ha le lu ya E fɔ

A
na mi 'ya ta mi dzɔ dzi nɔ vi wo mi dzɔ dzi E fɔ *f*

T
na mi mi dzɔ dzi nɔ vi wo mi dzɔ dzi E fɔ *f*

B
na mi mi dzɔ dzi nɔ vi wo mi dzɔ dzi E fɔ *f*

14

S
hee — Ha le lu ya E fɔ hee — *ff* du ku dzi na mi —

A
hee — E fɔ hee — *ff* du ku dzi na mi —

T
hee — E fɔ hee — *ff* du dzi na mi —

B
hee — E fɔ hee — *ff* du dzi na mi —

HALELUYA EF4 HEE

19 *Tempo di zigi*

S *mf* E du ku dzi na mi A fe tɔ Ye su du ku dzi na mi loo

A *mf* E du ku dzi na mi A fe tɔ Ye su du ku dzi na mi loo *cresc.*

T *mf* E du ku dzi na mi A fe tɔ Ye su du ku dzi na mi loo *cresc.*

B *mf* Yoo yoo yoo yoo yoo loo *cresc.*

24

S E du ku dzi na mi nɔ vi wo mi na mi tso dzi dzɔ se ye

A E du ku dzi na mi nɔ vi wo mi na mi tso dzi dzɔ se ye

T yoo mi tso dzi dzɔ se ye

B yoo mi tso dzi dzɔ se ye

HALELUYA EF4 HEE

28

S *mf* ³ to du ku dzi na mi *cresc.* kris to du ku dzi na mi

A *mf* ³ is to du ku dzi na mi *cresc.* Kris to du ku dzi na mi

T *mf* ³ to du ku dzi na mi *cresc.* Kris ³ to du ku dzi na mi

B *mf* ³ is to du ku dzi na mi *cresc.* Kris ³ to du ku dzi na mi

32

S kris to du ku dzi na mi Ha le lu ya ha wo ne di *f* ne di bo

A Kris to du ku dzi na mi Ha le lu ya ha wo ne di *f* ne di bo

T Kris to du ku dzi na mi Ha le lu ya ha wo ne di *f* e di

B Kris ³ to du ku dzi na mi Ha le lu ya ha wo ne di *f* e di

HALELUYA EF4 HEE

37

S
bo bo _____ ne di bo bo bo _____ ne di bo

A
bo bo _____ ne di bo bo bo _____ ne di bo

T
8
bo bo _____ ne di bo bo _____ ne di

B
bo bo ne di na Ma wu bo bo bo ne di na l'fe to bo

41

S
bo bo _____ *dim.* ne di bo bo bo _____ ne di bo

A
bo bo _____ *dim.* ne di bo bo bo _____ ne di bo

T
8
bo bo _____ *dim.* ne di bo bo _____ ne di

B
bo bo ne di na Ye *dim.* su bo bo bo ne di na mia Fia bo

HALELUYA EF4 HEE

45 *Tempo di Agbadza*

S
bo bo — *mf* Kris to du ku dzi na mi E du ku dzi na mi a

A
bo bo — *mf* Kris to du ku dzi na mi E du ku dzi na mi a

T
bo bo — *mf* Kris to du ku dzi na mi E du ku dzi na mi a

B
bo bo — *mf* Kris to du ku dzi na mi E du ku dzi na mi a

50

S
gbe xɔ xɔ mə la su mia si a zɔ *f* E du ku dzi na mi kris to du ku

A
gbe xɔ xɔ mə la su mia si a zɔ *f* E du ku dzi na mi kris to du ku

T
gbe xɔ xɔ mə la su mia si a zɔ *f* E du ku dzi na mi Kris to du ku

B
gbe xɔ xɔ mə la su mia si a zɔ *f* E du ku dzi na mi Kris to du ku

HALELUYA EF4 HEE

55

S
dzi na mi *ff* E du ku dzi na mi lo No vi wo mi see —

A
dzi na mi *ff* E du ku dzi na mi lo no vi wo mi see —

T
dzi na mi *ff* E du ku dzi na mi lo no vi wo mi see —

B
dzi na mi *ff* E du ku dzi na mi lo no vi wo mi see —

60

S
*f*dzi dzɔ nya sia da mi see — *mf*a E du ku dzi na mi dzi na mi a

A
*f*dzi dzɔ nya sia da mi see — *mf* E du ku dzi na mi dzi na mi a

T
*f*dzi dzɔ nya sia da mi see — *mf*a E du kd dzi na mi dzi na mi a

B
*f*dzi dzɔ nya sia da mi see — *mf*a E du ku dzi na mi dzi na mi a

1. 2.

HALELUYA EF4 HEE

65

S
zo E fo hee E E fo hee E E fo hee kpo da *dim.*

A
zo E fo hee E fo hee E fo hee kpo da *dim.*

T
zo E fo hee E fo hee E fo hee kpo da *dim.*

B
zo E fo Ha le lu ya Ha le lu ya E fo hee kpo da *dim.*

71

S
kris to du ku dzi na mi E fo dzi na mi a zo

A
kris to du ku dzi na mi E fo dzi na mi a zo

T
Kris to du ku dzi na mi E fo dzi na mi a zo

B
Kris to du ku dzi na mi E fo dzi na mi a zo

HALELUYA EF4 HEE

76 *Tempo di Asafo*

S O sei a yee _____

A O sei a yee _____

T *f* O se i ye a ye a ye o sei a yee _____

B *f* O se i ye a ye a ye O sei a yee _____

82

S O sei a yee _____ O sei ye sei

A O sei a yee _____ O sei ye sei

T O se i ye a ye a ye o sei a yee _____ O sei ye sei

B O se i ye a ye a ye O sei a yee _____ O sei ye sei

10

HALELUYA EF4 HEE

89

S
ye sei yee — O sei ye sei ye sei yee Ye su du ku dzi

A
ye sei yee — O sei ye sei ye sei yee Ye su du ku dzi

T
8
ye sei yee — O sei ye sei ye sei yee Ye su du ku dzi

B
ye sei yee — O sei ye sei ye sei yee Ye su du ku dzi

96

S
Ye su du ku dzi Ye su du ku dzi

A
Ye su du ku dzi Ye su du ku dzi

T
8
a mea de loo Ye su du ku dzi mea de me loo Ye su du ku dzi

B
Ye su du ku dzi Ye su du ku dzi

HALELUYA EF4 HEE

100

S
Ye su du ku dzi Ye su du ku dzi

A
Ye su du ku dzi Ye su du ku dzi

T
8
wo mi kpe la da Ye su du ku dzi yo do la di gbɔ lo Ye su du ku dzi

B
Ye su du ku dzi Ye su du ku dzi

104

S
Ye su du ku dzi Ye su du ku dzi

A
Ye su du ku dzi Ye su du ku dzi

T
8
Ye su du ku dzi Ye su du ku dzi Ye su du ku dzi Ye su du ku dzi

B
Ye su du ku dzi Ye su du ku dzi

HALELUYA EF4 HEE

108

S
O sei a yee _____

A
O sei a yee _____

T
8
O se i ye a ye a ye o sei a yee _____ O se i

B
O se i ye a ye a ye O sei a yee _____ O se i

115

S
O sei a yee _____ O sei ye sei ye sei yee _____

A
O sei a yee _____ O sei ye sei ye sei yee _____

T
8
ye a ye a ye o sei a yee _____ O sei ye sei ye sei yee _____

B
ye a ye a ye O sei a yee _____ O sei ye sei ye sei yee _____

HALELUYA EF4 HEE

122

S — O sei ye sei ye sei yee xɔ xɔ va na mi

A — O sei ye sei ye sei yee xɔ xɔ va na mi

T — O sei ye sei ye sei yee Ye su du ku dzi xɔ xɔ va na mi

B — O sei ye sei ye sei yee xɔ xɔ va na mi

128

S — xɔ xɔ va na mi xɔ xɔ va na mi

A — xɔ xɔ va na mi xɔ xɔ va na mi

T — Ye su du ku dzi xɔ xɔ va na mi de la du ku dzi xɔ xɔ va na mi

B — xɔ xɔ va na mi xɔ xɔ va na mi

HALELUYA EF4 HEE

132

S

xo xo va na mi xo xo va na mi

A

xo xo va na mi xo xo va na mi

T

8 kris to to wo mi dzo dzi xo xo va na mi a gbe va na mi xo xo va na mi

B

xo xo va na mi xo xo va na mi

136

S

xo xo va na mi xo xo va na mi

A

xo xo va na mi xo xo va na mi

T

8 kris to to wo mi dzo dzi xo xo va na mi a gbe va na mi xo xo va na mi

B

xo xo va na mi xo xo va na mi

HALELUYA EF4 HEE

140

S O sei a yee — O sei ye sei ye sei

A O sei a yee — O sei ye sei ye sei

T O se i ye a ye a ye o sei a yee — O sei ye sei ye sei

B O se i ye a ye a ye O sei a yee — O sei ye sei ye sei

147 CODA

S yee — O sei ye sei ye sei yee **ff** Və ne dee — Kris

A yee — O sei ye sei ye sei yee **ff** Və ne dee — Kris

T yee — O sei ye sei ye sei yee **ff** Və ne dee — Kris

B yee — O sei ye sei ye sei yee **ff** Və ne dee — Kris

16

HALELUYA EF4 HEE

155

S to me fo tso yo do la me o dee

A to me fo tso yo do la me o dee

T to me fo tso yo do la me o dee

B to me fo tso yo do la me o dee

163

S bu ru kpo?

A bu ru kpo

T bu ru kpo?

B bu ru kpo?

CHAPTER FOUR

ANALYSIS

This chapter deals with the analyses of the compositions which is the data for this study. The analyses is based on two works titled “*Matsi Agbe Kokoko*” and “*Haleluya Efo hee*”

This analysis tried to uncover some of the music techniques that have been used in creating these musical compositions.

Analysis table 1	
Title	“ <i>Matsi Agbe Kokoko</i> ”
Theme	Passion (Easter)
Keys	G major
Medium	Choral work (SATB)
Time signature	6 8
Form	Compound ternary with Coda
Choice of language	<i>Eve</i>
General dynamics	Piano, mezzo-forte, forte, fortissimo
Texture	Homophonic and polyphonic

Table 1.1

This first piece titled “*Matsi Agbe Kokoko*” is a compositional work in compound ternary form as directed by the diagram below and ends with Coda.

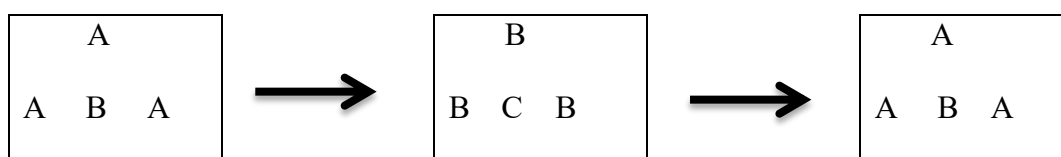


Figure 3. Compound ternary.

Meaning under the form of A B A as normal ternary form requires, the A as first movement embodies in itself another ternary such as A B A; then comes the B section as the second movement that also embodies in itself another ternary form such as B C B, then comes back the first movement in its fullness forming the A B A.

“*Matsi Agbe Kokooko*” (I will surely survive), The title of the song was stated in the standard Ewe (written in the books)

This compositional work “*Matsi Agbe Kokooko*” is a choral piece for four voices Soprano, Alto, Tenor and Bass, having 166 measures in *Agbadza* style using the $\frac{6}{8}$ time.

Modulation

The first modulation is a Common-chord modulation (also known as diatonic-pivot-chord modulation) moving from the original key to the destination key (usually a closely related key) by way of a chord both keys share: "Most modulations are made smoother by using one or more chords that are common to both keys (Forte 1979).

For example, G major and D major have four chords in common. Therefore there was a smooth modulation from the tonic G major to the dominant D major. This is shown in measures 47-48.as shown in example. 1.

Example. 1 Measures 47-48.

The second modulation occurred from the dominant (D major) to its relative minor (B minor) from measure 63 to 68

The image shows two systems of musical notation. The first system is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music. The second system is also a grand staff, starting at measure 65 in both staves. The key signature changes to two flats (B minor). The music consists of four measures, with the bass staff starting at measure 63. The notation includes chords and melodic lines in both hands.

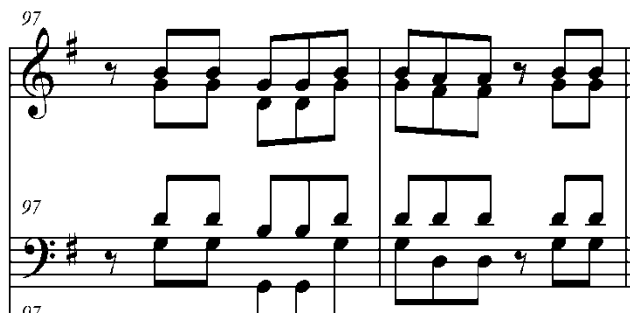
Example.2. Measures 63-68.

and moved back to the D major which is the dominant key.

The image shows two systems of musical notation. The first system is a grand staff starting at measure 77 in both staves. The key signature is one sharp (F#). The music consists of four measures. The second system is also a grand staff starting at measure 81 in both staves. The key signature changes to two sharps (D major). The music consists of four measures, with the bass staff starting at measure 81. The notation includes chords and melodic lines in both hands.

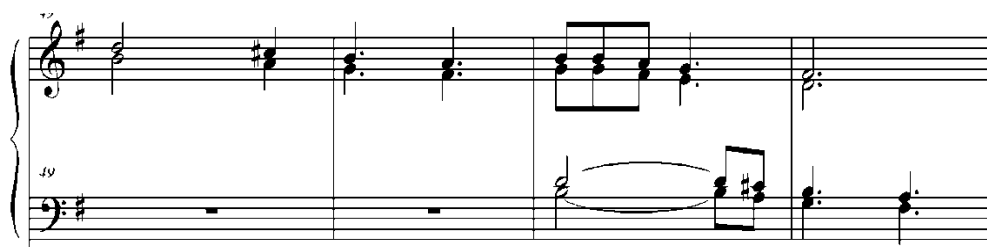
Example.3. Measures 77-84.

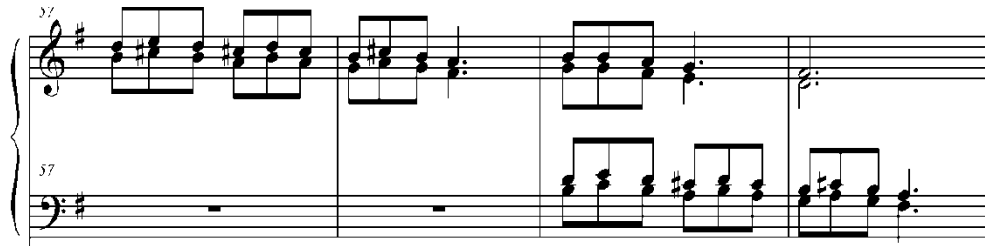
The last modulation is an abrupt modulation moving from the dominant key D major back to the original key or the tonic G major.



Example.4. Measures 95-98.

The technical use of musical polarity is determined by when notes are the next-door neighbors of the tonic and are equally close to the center significantly contributing to harmony in as technically observed. This technique is therefore employed in bars 49 to 60 by the composer Sopranos and Altos pick it from measure 49 follow in responding by Tenors and Bass at measure 51. Then comes the technique picks by Sopranos and Alto at measure 57 as shown in example.5.





Example.5. Measures 49-60.

This composition “*Matsi agbe Kokoko*” ended by a 22 bars Coda which is embedded with some modulations. In bar 152 to 153, the music modulates to median minor by the median chord which is chord III by the pivot chord raised as dominant chord meaning it moved from G Major to its related minor (e minor) by raising the supertonic of the original key moving to its major (re-mi) in the tenor voice (bar 152 to 153). Then at bar 154 the song modulated to D Major with the pivot note sharpened which is subdominant note of the original key (G Major).

In bar 157, there is a move from chord VI to VII. Chord VII which is supposed to be a diminished chord has been raised to become a dominant chord by raising the supertonic note and subdominant note which moved the music to an abrupt modulation. The 3rd and the 5th of that chord has been raised that made it become a major chord, that is in bar 157 to 158.

In bar 159, the song comes back to the original key (G Major) by taking off the sharp from the subdominant note which is C.

There have been a call and response at bar 155 and bar 159 with an interval of 3rd and another call at bar 161 with an interval of 6th. The introduction of the natural sign against the leading note which becomes ta (ta-la) modulated the music to subdominant key which is key C Major. Then the song moved back to its original key and ended

with (Amen) Plagal Cadence (IV-I) introduced by the progression's from chord V – I – IV – I.

Analysis table 2	
Title	<i>Haleluya Efo Hee</i>
Theme	Passion (Easter)
Keys	G major
Medium	Choral work (SATB)
Time signatures	6 2 8 and 4
Form	Through composed
Choice of language	Eve
General dynamics	Piano, mezzo-forte, forte, fortissimo
Texture	Homophonic and polyphonic <i>Table 1.2</i>

The second analysis is based on the song titled “Haleluya Efo Hee” (Hallelujah He is risen). The title is stated in the standard Eve (written in the books). This is a choral piece for four voices Soprano, Alto, Tenor and Bass, having 164 measures in four different rhythmical movements or styles.

4.0 Modulation

The first modulation occurred within the measures 6 and 7, it moves from the tonic which is key G major to the supertonic (the dominant of the dominant) of the key which was as a result of a progression from Vo9 of ii-ii

Example.6.Measure 6-8.

In the measure 15 is a tonicization from V of vi to vi in measure 16 and quickly changing the mode of the piece into D major from measure 17 as chord IV in measure 18.

Example.7.Measure.15-19

After, a rest of one measure, the music experienced a metrical modulation from $\frac{6}{8}$ to $\frac{2}{4}$ from measure 20 with a clear indication of tempo change into tempo di zigi. Unison have been used to emphasize a particular part of the music, this is shown between measure 4 to 6

Example.8.Measure.4-6

There was a sequential progression starting from measure 28 and this ends on 33.

Example. 9 Measure. 28-33.

The composer made use of another metrical modulation changing the time signature at measure 47 bringing back the $\frac{6}{8}$ to enable to move from the tempo di *zigi* to tempo *agbadza* or tempo di *agbadza*

Example.10 Measure.47-52

The last metrical modulation was occurred at measure 78, changing the time signature back to 2/4 and also moving the tempo from *agbadza* to *asafo* rhythmical tempo and ends with a coda

Example.11.Measure 78-84

The melodic line moved more often stepwise and thirds apart by then there are some few leaps of fifth. The range is from G2 in the bass to E5 and the highest pitch was G5.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter deals with summary, conclusion and recommendations of the research project. In all, this study has been a successful project through many circumstances from proposal stage to the compositions and other data collection procedures. In my conclusion and recommendations I linked discussions with the various research questions that were proposed for the study which were critically analyzed from the data collected for this investigation.

5.0 Summary

The term composition means 'putting together' and can apply to any work of art, from music to writing to photography that is arranged using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as *design*, *form*, *visual ordering*, or *formal structure*, depending on the context. Referring to music unlike the visual arts, compositional devices (music techniques) are musical ideas used by composers or arrangers to manipulate music to give a certain feel, sound like music from a specific period of time. *Penny Mansell 2017*.

5.1 Conclusion

Data collected based on the Evangelical Presbyterian Church's perspective of passion has greatly contributed in the creational process of the compositions for the Easter season. According to the Evangelical Presbyterian Church's liturgical perspective, during the celebration of Easter, four major meditational moments have been observed; there are: Transfiguration, Palm Sunday, Good Friday, and The Resurrection Sunday.

According to the oral site in an one on one interview held on Friday 12th April, 2019 at E.P church, Ghana. Good shepherd congregation Manson from Reverend Pastor Collins Lotsu, the District Pastor of the Evangelical Presbyterian Church Cape Coast, the synoptic gospels talk about:

1. The transfiguration of our Lord Jesus the Christ.(Matt.17:1-8; Mk. 9:2-8; Lk.9:28-36. Peter, James and John, saw the glory of God. The actual glory came through Christ's suffering. Shekinah, the glory of God as it is known in Hebrew, came through suffering. Moses and Elijah were around to strengthen him in the pending suffering. But that suffering will give God the glory.
2. The triumphal entering into Jerusalem marks the Palm Sunday. This has been destined to happen. The prophet Isaiah chronicled this. After a week, Jesus was arrested. This was a Thursday night.
3. The Biblical account of the day Jesus was crucified has been traced to this day calendar of Friday and has been termed *Good Friday*. He died that very day and was buried.
4. He arose on Sunday morning which has been termed Resurrection Day. Some Christians therefore mark this day for celebration during Easter festivity.

The themes under the season of Passion have been useful for the composition. It has four major meditative division hence four major musical compositions in Ghanaian traditional music style.

5.2 Recommendations

The researcher humbly suggests that other upcoming Ghanaian art music composers or Ghanaian art music researchers, should also in-depth into creating music or composing for other Christian meditative season by using Ghanaian or African traditional music

styles to help develop, propagate and promote our culture through our Christian repertoires.

The researcher also recommends that indigenous musical tradition should be synthesized and adapted for the Christian worship instead of abandoning them and making them go extinct. Christianity which is a foreign religion in Africa should preferably be developed alongside with the musical culture of the indigenous.



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