



**UNIVERSITY OF EDUCATION, WINNEBA**

**FOUR CHORUSES INSPIRED BY GHANA-TOGO IMAGINARY  
BORDER LINE**



**2021**

**UNIVERSITY OF EDUCATION, WINNEBA**

**FOUR CHORUSES INSPIRED BY GHANA-TOGO IMAGINARY BORDER  
LINE.**

**NONO YAWO AKOTO**

**200027298**



A Thesis 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  
(Musical Composition)  
in the University of Education, Winneba

**July, 2021**



## DECLARATION

### STUDENT'S DECLARATION

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

SIGNATURE:.....

DATE:.....

### 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 the University of Education, Winneba.

NAME OF SUPERVISOR:.....

SIGNATURE:.....

DATE:.....

NAME OF SUPERVISOR: .....

SIGNATURE:.....

DATE:.....

## ACKNOWLEDGEMENTS

I owe an enormous debt of gratitude to a countless number of people in connection with this research.

My profound thanks go to Professor Cosmas Worlanyo Kofi Mereku, for his words of encouragement, guidance, friendliness, advice and support. In fact, he is my role model from whom I drew a lot of inspirations. Being my principal supervisor, he deserves more than has been appreciated. In my local dialect I say *Akpe loo*.

Rev. Michael Ohene-Okantah, my co-supervisor, also deserves my gratitude for his guidance and encouragement that have brought me this far. He is worthy of praise.

I am grateful to all the lecturers in the Department of Music Education of Education Winneba, for their effort in providing assistance to this study.

I further mention Mr. Michael Kwame Djokpe and Mr. Joseph Narh Padi both of Mount Mary College of Education, Somanya, for their help and support.

My thanks go to my entire family; my father and my mother, my wife and my children, Mr. Kofi Kalepe and Chistine Kalepe and to the Somanya Wesley Methodist Church and the Diocese.

My gratitude also goes to the following choral groups from both Ghana and Togo that performed the four songs of this study for the audio recording. I offer my sincere gratitude to them for all their sacrifices. Despite the Covid 19 restrictions; they risked their lives towards the success of this project work. The first choir, Kekeli de Nyekɔnakpɔe, performed both *Agbe Mɔ* and *Mina Mia Tso WoƆe kawo* which were recorded in Rasky-J Production Studio located at Nyamekye in Accra, Ghana. The second piece, *Mine Mia Wo Ɖeka*, performed by *Symfonia* Male Choir from Accra, Ghana, was also recorded in *Femo Production* Studio in Tema, Ghana. The fourth piece, with the title *Xɔese Ko*, was

performed by *Choeur Mayer*, a choir from Lome, Togo, and was recorded in *Studio Sol Production* in Lome. To all the technicians at the various studios used, I am equally grateful.

Furthermore, I owe an enormous debt of gratitude to all the percussionists who played the *Agbadza* drums during the recordings at the studios. They are wonderful master drummers and supporting drummers.

Finally, I cannot forget the invaluable contributions of anyone who, in any way, was associated with this thesis but is not mentioned. To all, I say thank you and may God richly bless you.



## **DEDICATION**

To Christine Atsufui Kalepe.





## TABLE OF CONTENTS

<b>Content</b>	<b>Page</b>
DECLARATION	iii
ACKNOWLEDGEMENTS	iv
DEDICATION	vi
TABLE OF CONTENT	vii
LIST OF FIGURES	xi
MUSICAL EXAMPLES	xii
GLOSSARY	xiv
LIST OF MUSICAL PERFORMERS	xviii
ABSTRACT	xxi
<b>CHAPTER ONE: INTRODUCTION</b>	<b>1</b>
<b>1.1. Background to the Study</b>	<b>1</b>
<b>1.2. Statement of the Problem</b>	<b>2</b>
<b>1.3. Purpose of the Study</b>	<b>4</b>
<b>1.4 Research Objectives</b>	<b>4</b>
<b>1.5. Research Questions</b>	<b>4</b>
<b>1.6. Significance of the Study</b>	<b>5</b>
<b>1.7 Delimitations</b>	<b>6</b>
<b>1.8. Limitations</b>	<b>6</b>
<b>1.9. Organisation of the study</b>	<b>6</b>
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	<b>8</b>
<b>2.0. Overview</b>	<b>8</b>

<b>2.1. The Historical Background of the Eve.</b>	<b>8</b>
<b>2.2. The Effect of European Languages on <i>Eve</i> Social Life</b>	<b>10</b>
<b>2.3. Similarities and Differences of the Three Selected Towns</b>	<b>11</b>
2.3.1. Kpetoe	11
2.3.2. Dakpa	13
2.3.3. Dzodze	13
<b>2.4. Selected Art Music Composers from the Border Towns</b>	<b>15</b>
2.4.1 Musical Biographic Sketch of E. Amu (1899 – 1995)	15
2.4.2 .Musical Biographic Sketch of Walter Kɔmla Blege (1936 – 2021)	19
2.4.3 Musical Biographic Sketch of Isaac Dogbo (1945 – 2017)	23
2.4.4. Biographic sketch of Akpalu	25
2.4.5. The Musical Elements in Agoha	26
2.4.5.1. Scale	26
2.4.5.2. Form / Structure and Rhythm	26
<b>2.5. Kpanlogo Dance</b>	<b>29</b>
<b>2.6. Theoretical Frameworks</b>	<b>32</b>
2.6.1. Webster’s Model of Creative Thinking	32
2.6.2. Theory of interculturalism	35
2.6.2.1. Thematic interculturalism activity	35
2.6.2.2. Domicile interculturalism activity	36
2.6.2.3. Performance	36
<b>CHAPTER THREE: METHODOLOGY</b>	<b>38</b>
3.0. Introduction	38

3.1 Research paradigm/Approach	38
3.2 Population	39
3.3. Sample size	40
3.4 Sampling technique	40
3.4. Research Instruments	41
<b>3.4.1. Interview</b>	<b>41</b>
<b>3.4.2. Observation</b>	<b>41</b>
3.5. Research tools	42
<b>3.5.1. Data collection and analysis</b>	<b>42</b>
<b>CHAPTER FOUR: ORIGINAL COMPOSITIONS</b>	<b>43</b>
<b>4.1 Mine Mia Wɔ̃ Deka</b>	<b>44</b>
4.2 Mina Miatso Wõfe Kawo	50
4.3 Agbemɔ̃	54
4.4 Xɔ̃se Ko	62
<b>CHAPTER FIVE: ANALYSIS OF THE AUDIO RECORDINGS</b>	<b>74</b>
<b>5.1.0. Overview</b>	<b>74</b>
<b>5.1.1. Agbemɔ̃</b>	<b>74</b>
<b>5.1.2. Mina miatsowofekawo</b>	<b>74</b>
<b>5.1.3. Mine Mia Wɔ̃ Deka</b>	<b>75</b>
<b>5.1.4. Xɔ̃se Ko</b>	<b>76</b>
<b>5.2.1. AGBEMɔ̃ (Life Journey)</b>	<b>76</b>
5.2. Analysis of <i>Mine miawɔ̃ dɛka</i> (Let us unite)	89
<b>CHAPTER SIX: SUMMARY, CONCLUSION AND RECOMMENDATIONS</b>	<b>95</b>

<b>6.0. Overview</b>	<b>95</b>
<b>6.1. Summary</b>	<b>95</b>
<b>6.2. Findings</b>	<b>96</b>
6.2.1. Differences and similarities	96
6.2.2. Thematic materials	96
6.2.3. Original compositions	97
6.2.4. Formal analysis of the original compositions	98
<b>6.3. Conclusions</b>	<b>98</b>
<b>6.4. Recommendations</b>	<b>98</b>
<b>6.5. Suggestions for Further Research Areas</b>	<b>99</b>
<b>REFERENCES</b>	<b>100</b>
<b>APPENDICES</b>	<b>105</b>
<b>Appendix A</b>	<b>105</b>
<b>Appendix B</b>	<b>112</b>



## LIST OF FIGURES

<b>Figures</b>	<b>Page</b>
1: The map of the Eve Speaking Traditional Area Shown in Yellow after World War II.	10
2: Eve Kente or Agbamevo	12
3: Eve People dancing to Agbadza in Traditional Clothing in Ghana	14
4: Agoha Dance Performance (Bedzra 2008)	29
5: Model of Creative Thinking in Music (Webster, 1996)	33



## MUSICAL EXAMPLES

<b>Examples</b>	<b>Page</b>
1: Amu's Western Compositional Style	17
2: Amu's homophonic compositional style (1)	18
3: Amu's homophonic compositional style (2)	19
4: Pentatonic Scale in Agoha	26
5: Heptatonic Scale in Agoha	26
6: Rhythmic Pattern in Agoha	26
7: Kpanlogo Instrumental Paterns	31
8: Sequential Unison	78
9: Dynamics Movement	78
10 Rhythmic Ostinato	79
11: Harmonic Tension and Release	80
12: Musical Call and Response	81
13: Modulation to the Dominant	82
14: Modulation to the Submediant	82
15: Parallel Fifth between Tenor and Alto parts	83
16: Raised supertonic dominant seventh cord	83
17: Resolution to Tonic Chord	84
18: Alto States the Subject in the Fugal Exposition	85
19: Soprano States the subject in the fugal Exposition	86
20: Bass States the Subject in the Fugal Exposition	87
21: Tenor states the Subject in the Fugal Exposition	88
22: Anacrusis beat in unison and chord inversion	90



23: Unison for all Parts	91
24: Sequential Harmony	92
25: Succession of Secondary Harmony	93
26: Perfect Cadence	94
27: Agbadza drum patterns from Togo	97
28: Agbadza drum patterns from Ghana	97
29 Intonation and melodic contour in Akpalu	97



## GLOSSARY

1. **Agbamevɔ:** a native cloth woven in the loom by the people of Agotime in the Volta Region of Ghana
2. **Agbamevɔzã:** a yearly cultural festival among the people of Agotime from the Volta Region of Ghana
3. **Agoha:** a traditional dance performed by the Añlɔ people from the Volta Region of Ghana.
4. **Art music:** also known as Serious Music and loosely called Classical Music, It is the type of music that is written down or notated in a planned form and is to be performed in the way as indicated by the composer. This music, because it is an academic composition, is usually longer and made of many musical elements.
5. **Avezã:** a yearly traditional festival among the people *Aveawo* from the Volta Region of Ghana.
6. **Aviha:** a traditional dance type performed by elderly women of E3edome (i.e. women from Ho-Kpando-Hohoe and communities around them). It is a dance of lamentation performed to mourn with members who lost their family members or loved ones. It is accompanied with gourd rattles. The theme of the songs focus on consoling people whose relatives are wound out in heart because of the heavy lost to death.
7. **Cantor:** a lead singer in an African traditional musical setting.
8. **Contrapuntal:** a term that is used to define a kind of music, which employs counterpoint as a compositional device in its makeup. This type of music poses a bit of challenge to learners. The canonisation and fragmentation of the distribution of texts among the parts make these kinds of songs polyphonic.



9. **Dezã:** a yearly traditional festival among the people of *Dzodze* and *Ŋoefe* from the Volta Region of Ghana and Togo respectively.
10. **Dipo:** Puberty Rites for Young Girls among the Agotime people.
11. **Form:** The form of something is the structural framework that shows the design of that thing. In music, we look at the form to be Binary (2 i.e. AB), Ternary (3 i.e. ABA), Rondo (i.e. ABACADA), Sonata (Theme-Development-Recapitulation-Coda), through composed.
12. **Fugue:** a polyphonic composition based on one main theme, called a subject. Throughout a fugue, different melodic lines or “voices,” imitate the subject. The top melodic line – whether sung or played – is the soprano voice, and the bottom is the bass. The texture of a fugue usually includes three, four or five voices. Though the subject remains fairly constant throughout, it takes on new meanings when shifted to different keys or combined with different melodic or rhythmic ideas.
13. **Gahu:** a musical type performed by the Anlo and Tɔnu people in the Southern part of the Volta Region of Ghana and the E3e and Fon speaking people of Togo and Benin and the Yoruba people of Nigeria. It is a hybridization of the words Gà (i.e. money) and #u (dance). Instruments that feature in it are Gakogui (i.e. double bell),
14. **Gabada:** a traditional dance performed by the E3edome people from the Volta Region of Ghana.
15. **Gbolo:** a dance which is performed by E3edome women around Ho-Kpando-Hohoe with axats1 accompaniment. Among the E3edome people, women use this dance to guard against wrongdoing in societies. The themes of the songs are geared towards moral reformation.

16. **Harmony:** the vertical arrangement of chords and the corresponding horizontal resolution of these chords to maintain peace and balance in a piece of music.
17. **Homophony:** a term used to describe a piece of music in which the same melodic interest is shared among all the parts. In such a song, the same word and rhythmic patterns are maintained in all the parts involved
18. **Idiophones:** musical instruments whose sounds are produced by the vibration of the instrument itself when it is struck, shaken, scraped, stumped with hand, stick or a metallic substance. E.g. Bell, Rattle, Tambourine, Castanet, etc.
19. **Kpanlogo:** a traditional dance performed by the Gã from the Greater Region of Ghana.
20. **Melody:** a series of single notes that add up to a recognizable whole.
21. **Music:** an art of combining different kinds of sounds together in a well planned or thoughtful form to please the listeners' ear.
22. **Objet d'Art:** an article of some artistic value.
23. **Polyphony:** It describes the texture of a piece of music in which several sounds are heard together. In it, there is multiplicity of melodic interest. Text and rhythm may be different for parts involved.
24. **Texture:** In art, texture is used to mean how rough or smooth a surface of a substance appears to be, when seen or touched. This definition holds more water on the field of fine art. Narrowing it down to field of performing arts and for this matter music, texture applies to how more or less densely the various sounds (i.e. either vocal or instrumental or both) that make up a piece of music are populated. The texture of music is therefore described as *contrapuntal, polyphony, homophony, antiphony, and*

*monophony*. The presence of these features (in italics) in a piece of music determines the density herein referred to as the texture of that piece of music.

- 25. Traditional Music:** refers to a Folk Music or Indigenous Music. It appears in the form of songs and dances that have been passed on orally from generation to generation, and is accepted as part of the tradition of a given society.



## LIST OF MUSICAL PERFORMERS

### CHORAL KEKELI DE NYEKONAKPDE

MUSIC DIRECTORS: 1. Elitcha K. Yublate

2. Tossa Cyrille

ORGANIST: Elitcha K. Yublate

CONDUCTOR: Tossa Cyrille

### CHORISTERS

#### SOPRANO

Souklito Amivi

Baka Adele

Etu Mimi

Amiou Jeanne

Adabiaku la Paix

#### ALTO

Amigoe Ella

Attipoe Love

Gbadoe Brigitte

#### TENOR

Azameti Enam

Atsu Kossi

Djamesi Mario

Adiavou Essena

#### BASS

Aholou Noel

Hiamabe Isak

Kudakpo Ignace

Anani Combe

Afifa Emmanuel

### CHOEUR MAYER

MUSIC DIRECTOR: 1. Marcellin Mawugbe

ORGANIST: Elitcha K. Yublate

CONDUCTOR: Marcellin Mawugbe

**CHORISTERS**

<b>SOPRANO</b>	<b>ALTO</b>	<b>TENOR</b>	<b>BASS</b>
De Souza Mathlde	Djabonne Agathe	Mawugbe Angelo	Aguda Komi E.
Adela Aƒefa	Hoyou Augustine	Agondey Eula	Hiamabe Isak
Logah Akoele	Kpatonga Benedicte	Agboutame K.	Kudakpo Ignace
Tokou Essivi	Wuito Ayawavi M.	Creppy Ayite	Anani Combe
Afifa Emmanuel		Piyinda Kossi	Kpadogbe Kodjo
Kpeglo Abla		Edze Ametepe K.	Agboyibor Kodjovi
Ametodji A. Ahuefa		Tagharba Valentin	Felengnan Mathieu
Fare Nigberi Lea		Tchangai Adi	Amagli Kofi
Semenya Akouele		Lamadokou Kevine	Bona K. Joseph
Parkoo Charlotte			Tchangai Adi E.
Gbagoh. Y. Aboeno			Amegnrn K. N
Danhin Akouvi S			Toglo Arnaud
Akpabla Yawa Dope			Ahondo Kofi



### PERCUSSIONISTS

<b>NAME</b>	<b>INSTRUMENT</b>
Agbavon Akouvi	Gakogoe
Ahiayike Kofi	Kadam
Eklou Agbeko	Axatse
Eklou Agbeko	kidi
Koudakpo Kwami	Sogo
Koudakpo Kwami	Atimeuu

### SYMPHONIA VOICES

MUSIC DIRECTOR: Nono Yawo AKOTO

ORGANIST: Aseye TEKPO

CONDUCTOR: Nono Yawo AKOTO



### CHORISTERS

<b>1<sup>ST</sup> TENOR</b>	<b>2<sup>ND</sup> TENOR</b>	<b>1<sup>ST</sup> BASS</b>	<b>2<sup>ND</sup> BASS</b>
Aseye TEKPO	Desire AKOLI	Dzifa FIANU	Edem KPEGLO
David WOGLO	Michel TETTEH	Komi ADZABLI	Kosi DOM
Sidzedze TEKPO	Kofi MOKLI	Kofi AMATEPE	M. GAVO
Yayra TEKPO	Kosi AGBESI	K. AGBENYEGA	Komi GADRA

## ABSTRACT

The study contains four choral musical works written to celebrate unity in diversity and to serve as a personal motivation for its relevance for a master's degree research. In spite of the imaginary line resulting from imperialistic territorial aggrandizement that divide households and townsmen who live in communities along the Ghana-Togo border, these communities have continued to preserve the cultural exchanges of their old traditions from generation to generation. Consequently, the border line does not significantly separate them as a people. This phenomenological case study collected data from three towns in the Volta Region of Ghana - Kpetoe, Dakpa and Dzodze – whose indigenes are divide by the imaginary Ghana-Togo border line. Data was collected on provenance, language, dressing, food, religious practices and musical forms. Firstly, the study analysed the data collected and compared the similarities and differences in their ways of life, and secondly, used their musical element commonalities as resources for composing four grandiose musical choruses (i.e., for SATB). The resulting musical products, four choruses, were ultimately performed by three choirs — one from Ghana and two from Togo. The productions of the works into live music were in separate performances showcasing the researcher's artistic vision for both local and international audiences. Finally, the researcher analysed the works to give a panoramic view of the musical constructional procedures that reflect his thinking processes to guide listeners and performers alike. The study established that the communities continue to flourish by preserving their old traditions in spite of modernity and political challenges. It expanded my composition field of study and my general musicianship. Lastly, a significant contribution the study brings to academia is how the works blend the *Amu-Nayo bi-cultural choral tradition* with the synergies of *indigenous vocal tonal forms* of the communities along the Ghana-Togo border

## CHAPTER ONE

### INTRODUCTION

#### 1.1. Background to the Study

The Europeans' scramble and partition of Africa have brought about economic, political and social consequences on the continent. Africans lost their autonomy in their own land. The poor demarcation of the territories in Africa by the Europeans is a contributing factor to the various border disputes between African states which sometimes degenerate into wars. The conflict between Mali and Burkina Faso over the Agacher strip, Nigeria and Cameroon over the Bakassi peninsula are proofs of conflicts as a result of the poor demarcation of borders among the African countries by the Europeans.

Africa was divided without consideration of local populations or pre-existing cultural groups. The partition of Africa brought together different ethnic groups to form countries with no sense of national unity. This has led to inter-ethnic wars in many African countries over the years. There has been evidence of inter-ethnic wars among Africans of the same nation such as the war between the Hutus and the Tutsis in Rwanda where thousands of people died and the conflict between the Kokombas and the Nanumbas of the northern part of Ghana and the conflict between the Alavanyo and the Nkonya of the Volta region of Ghana over lands (Achebe, Adu-Gyamfi, Alie, Ceesay, Green, Hiribarren & Kye-Ampadu, 2018).

In spite of the imaginary line resulting from imperialistic territorial aggrandizement that divides households and townsmen who live in communities along the Ghana-Togo border



such as Kpetoe, Dakpa and Dzodze, these communities have continued to preserve the cultural exchanges of their old traditional heritage (Amenumey, 1986). Consequently, the border line does not significantly separate them as a people. The language, dressing, food, religious practices and musical forms of these communities have remained intact across borders and communities like Kpetoe, Dakpa and Dzodze are not different.

Kpetoe is a Ghana-Togo border town which is the capital of the Agotime-Ziope District located on Ho-Aflao road not too far from Ho, which is the regional capital of the Volta Region located in the eastern part of Ghana and share a boundary with Agotime towns on the Togo side.

Amenumey, (1986) continues that Dakpa is one of the towns of the Akatsi-North District located on the Ho-Aflao road in the Volta Region located in the eastern part of Ghana and shares a boundary with Alaogbe on the Togo side. Dzodze is a Ghana-Togo boarder town which is the capital of the Ketu-South District located on the Ho-Aflao road in the Volta Region and shares a boundary with Njoepe on the Togo side.

## **1.2.Statement of the Problem**

Prior to the scramble for Africa and the plebiscite by the Europeans, communities along the various Ghana-Togo borderlines were living as one people with commonalities in ancestral trace (Amenumey, 2002). They used the same language (Ewe) as their lingua franca. They also had strong cultural and historical affinity as well as common festivals. In fact, they had lived together harmoniously as brothers and sisters for all these years.

Kpedze is a border town situated on the Ghana side of the Ghana-Togo border. On the other side of the border is a town called Wome. Before the scramble for Africa and the plebiscite, my great-grandparents shuttled between the two communities for their farming and trading activities. My parents were from Akwamufiebut settled at Kpedze. My early education was both between Kpedze and Wome. Since my childhood days, I have been thinking about why we are the same people and yet the areas are kind of divided. They call one area Togo and the other Ghana yet we are the same people. Our language, dressing, food, religious practices and musical forms are the same. This quest for understanding what has caused this, as a matter of fact, has motivated me to conduct this research and to see how a composer torn between the two communities divided by an imaginary line, can create works that can be of relevance to these communities.

There have been Ghanaian veteran composers who hail from towns on the Ghana-Togo border such as Ephraim Amu, N. Z. Nayo, Charles Ogbe, Walter Blege, R. K. Ndo, Kojo Tibu, Grace Agyei, Kenn Kafui, Charles Kudzodzi on the Ghana side as well as many Togolese counterpart composers on the other side such as Rev. Charles Dom, Seth Kwadzo and Isaac Dogbo who have composed many musical pieces; however, none of these composers has thought of consciously integrating and projecting the provenance, language, dressing, food, religious practices and musical forms in their compositions.

Serious works of the Ghanaian side include Amu's *Alegbegbe*, *Nye nyo*, *Ne De wo de de*; *Esrɔm Mie Le*, *Miva Miva*; Nayo's *Njutiffa Mawu*, *MiUu Agboa Wo*; *Dzɔdzɔe Tɔ Ne Nye*, *Hadzidzi Nugae*, *Afetɔ DeMi*; Blege's *Kristo*, *Ameyibo viwoe*, *Mawu Nye Lɔlɔ*, *Ndo'sKu ya me veɛmuo*, *Dumedefɔ*, *XɔlɔviTɔgbeTɔwogbe*; Tubu's *Ghana Nyigba*; Dor's *Mawu Ve Mia*

*Nu, Hadzihawo, Gbogbome NuWo, and Kafui's Dom Ko Mayi, Kokoets, Dzodzɔets; DzidzɔXli, Akpedid* not consciously integrate with view of projecting the provenance, language, dressing, food, religious practices and musical forms of the two communities divided by an imaginary line, into their compositions.

### **1.3. Purpose of the Study**

The purpose of this phenomenological case study is to establish the similarities and differences between the provenance, language, dressing, food, and religious practices of the three selected towns (Kpetoe, Dakpa and Dzodze) lying along the Ghana-Togo border and investigate the elements of their dominant musical genres and select those of interest to the researcher-composer to be used to compose four grandiose original art choral works for voices that can be of relevance to these two types of communities.

### **1.4 Research Objectives**

The following objectives were formulated to guide the study: To

1. explore the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of three selected towns – Kpetoe, Dakpa and Dzodze- lying along the Ghana – Togo border.
2. identify and describe the musical elements of the dominant genres in the selected towns. That is, Kpetoe, Dakpa and Dzodze.
3. utilise selected elements of the dominant genres to compose art music for voices to be performed by the indigenes of these communities.
4. provide a definitive analysis of the innovation to lead choirs and listeners to perform and appreciate the novelty respectively.

### **1.5. Research Questions**

The following questions were formulated to guide the study:

1. What are the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of three selected towns – Kpetoe, Dakpa and Dzodze - laying along the Ghana – Togo border?
2. What musical elements of the dominant genres in the selected towns – Kpetoe, Dakpa and Dzodze - can be identified and described?
3. How would the selected elements of the dominant genres be utilised to compose art music for voices to be performed by the indigenes of these communities.
4. What definitive analysis of the innovation can be provided to lead choirs and listeners to perform and appreciate the novelty respectively?

### **1.6. Significance of the Study**

It is hoped that the findings of the study, especially the composition of art music for voices will entice music lovers and composers to appreciate the subsistence of cultural unification among Ghana-Togo borderline communities despite the differences resulting from imaginary borderlines.

The research would benefit music educators and students in schools, colleges and universities in terms of the analysis made in the study.

The findings and results of the study would inspire other art composers and researchers to research into other Ghana border neighbours - Ghana-Burkina Faso and Ghana-Cote

d'Ivoire - and compose similar musical works fusing the bi-cultural western choral template with the synergies of their indigenous tonal forms.

Finally, the surrounding choral groups in particular and other choral groups would appreciate the choral works in the study and add them to their repertoire.

### **1.7 Delimitations**

The study focussed on three towns - Kpetoe, Dakpa and Dzodze - prominent on the Ghana-Togo border and selected traditional elements of music in the area as the resources for the four original choral works.

The work was limited to the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of the selected communities.

### **1.8. Limitations**

There were some encounters that brought in setbacks in the course of working on this study thereby making the study a difficult to deliver. Travelling across the border to get information from some of the communities in Togo was very frustrating due to the closing of the border following the Covid-19 pandemic. Strict observance of the covid-19 protocols made it very difficult to gather the various singing groups who performed the musical work for photograph and video coverage to be inserted into the work for better description at some points. There were times when interviews were interrupted by phone calls, and some informants' attention being drawn to something else. There were also people who avoided the researcher completely because they wanted to hide their identity and would not like to appear in any picture or video for personal reasons.

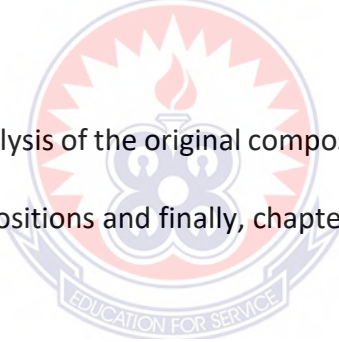
### **1.9. Organisation of the study**

The whole study is divided into six (6) chapters. The first chapter of the study covers the introductory section which is made of the background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance, delimitations and limitations of the study.

Chapter two is a critical review of literature as well as the theoretical and empirical work by consulting various scholarly works, prominent articles, and books, reports from library and web sources.

Chapter three contains the research methodology and descriptive procedures that were used in the study.

Chapter four deals with analysis of the original compositions whilst chapter five holds the scores of the original compositions and finally, chapter six contains summary, conclusion and recommendations.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0. Overview

The music of a group of people is determined by their culture. Longman Dictionary (2007, p. 382), stipulated that “culture is the belief, way of life, arts and customs that are shared and accepted by people in a particular society”. Culture stands for the arts, customs, lifestyles, background and habits that characterize a particular society or nation. The study sought to establish the differences and similarities of the two dynamic cultures separated by the imaginary line.

#### 2.1. The Historical Background of the Eve.

The *Eve* originally migrated from Oyo in Nigeria in West Africa and later settled across three countries; Benin, Togo and Ghana. Before the colonisation, they were living in their own territory without any artificial borders (Amenumey, 2002). However, Gunn (2017, p.65) in his abstract mentioned that, most African countries have had contact with and were influenced by some European countries through inter-marriage and commercial activities before colonisation. These contacts and influences may either have serious repercussions or positive impact on cultural practices of the indigenes. In the same line of argument, Dotse (2011) stated that the borders of the new African countries are those of the old British, Belgium, French, German, and the Portuguese colonies. They are fundamentally artificial in the sense that some of them do not match up with any well-marked ethnic divisions.

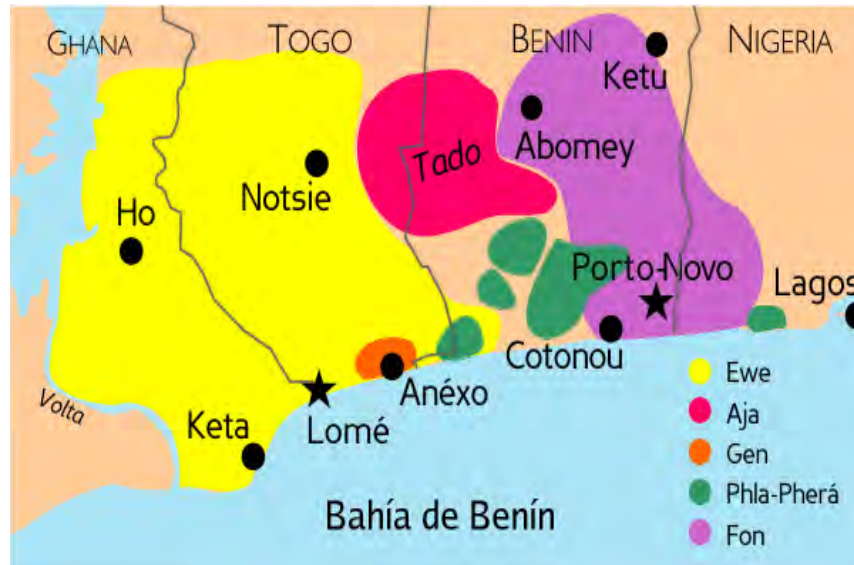
One community out of the three found themselves under the British, another under the Germans and a small section in Dahomey (Benin) associated with France. The above statement indicates how the *Eve* were partitioned among the various colonial masters who were interested in Africa.

Dotse (2011) disclosed that after the First World War, when the Germans were defeated by the Britain teaming up with the French in West Africa, they lost their occupied areas to the two nations. Hence the *Eve* under the British became Ghanaians and those under France became Togolese and Beninese. The *Eve* speaking people of West Africa inhabit the areas between the River Volta in modern Ghana and the River Mono on the western borders of the Ancient Kingdom of *Dahome* (Benin) and extend from the Atlantic coast inland up to about latitude  $7.6^{\circ}\text{N}$  in the east and  $7.2^{\circ}\text{N}$  in the west.

According to Gunn (2017), the *Eve*, after migration from *Oyo* in Nigeria, were living together and sharing the same cultural activities without any definite barriers or demarcations. However, the coming of the European colonies through marriage, commerce and religious means, greatly influenced the communal life of the *Eve*, hence, the different locations (countries) the *Eve* find themselves today.

One may not be doing justice to the above assertion if related issues such as the effect of European languages on the *Eve* are not discussed. Below is the picture reflecting the map of the territories occupied by the *Eve* people after the Second World War.





**Figure 4: The map of the *Ewe* Speaking Traditional Area Shown in Yellow after World War II.**

## **2.2. The Effect of European Languages on *Ewe* Social Life**

The *Ewe* people in West Africa under the influence of the colonization, became actually citizens of two countries (Togo and Ghana) with different European official languages (French and English) respectively. These unfamiliar languages having been introduced in the *Ewe* communities have had an impact on the local dialect of the two countries. Linguistically, this has really affected the people who were previously one people but unfortunately found themselves in two different countries – Togo-Ghana. Due to the influence of the British culture and language (English), the *Ewe* people in Ghana have slightly been affected in terms of tonality and also the use of some English words together with those in the *Ewe* language known as ‘pidgin’. Likewise on the other side in Togo, the French language and culture has an effect on the *Ewes*. This is not peculiar to *Ewe*. Trudgill (2010) mentioned that the English language is a product of a mixture of different

European dialects. Generally, language is a complex system of communication used by human to live in a society and to develop their skills. Trudgill (2010) has stated that the usage of English and local languages has brought about high level of linguistic disparities during the colonial period and has created a mixture in which new dialects and languages have appeared. He continued saying that the English language usage has permitted the insertion of a pidgin language which is the result of indigenes' inability to speak the second language for lack of formal education. I see it relevant to review the influence of the European language, culture and tradition on the *Ewe* because the music of a particular society is characterised by these three key elements. To confirm this declaration, Okolo (2005) confirms that the introduction of the European languages has caused linguistic imbalances that demean the African.

### **2.3. Similarities and Differences of the Three Selected Towns**

This information was gotten from personal interaction with some natives of Kpetoe, Dakpa and Dzodze on 8<sup>th</sup> March, 2021, 10<sup>th</sup> March, 2021, and 20<sup>th</sup> March respectively when the researcher was granted permission to interview them.

#### **2.3.1. Kpetoe**

Firstly, I was reliably informed by Mr. Thierry Ahogan (2021), an indigene, on the history of Kpetoe. Kpetoe is one of the towns which form part of the clan of "*Agotimeawo*" (i.e., Agotime people) both in Ghana and Togo. They are those living in the border towns found on Ho-Aflao road not too far from Ho on the way to Aflao. They share boundaries with their sister towns on the Togo side. Agotime Kpetoe, Agotime Be, and Batume junction

are those on the Ghana side and on the Togo side we have Agotime Aʒegãme, Agotime Zukpe, Agotime Kpɔdzahɔ and Batoume. Practically, these people are the same people because they speak dialects of the same *Eve* language in the same language contour. The difference however, is that most of those on the Togo side speak “*dangme*” which is a dialect spoken by the Ada people, a tribe of the tribe “*Ga-Dangme*” in Ghana. The main activity of the “*Agotimeawo*” is “*Kente*” (*Agbamevɔ*) weaving. For this reason, their main festival is called “*Agbamevɔ-Zã*” which is a yearly festival and rotates among all the Agotime towns both in Ghana and Togo. Their main dances are Agbadza or Atimeuu, Brekete, Bɔbɔɔbɔ and Kpalongo. Their cultural practices and traditional rites include *Dipo* or Puberty Rites for Young Girls, Marriage Rites, Rites for Women during maiden Pregnancy, Rites After First Child, Out-dooring and Naming Ceremonies, Twins Rites, Death and Burial Rites, Widowhood Rites, Kingship, Chieftaincy Rites and Firing of Musketry. *Agbamevor* symbolizes their culture and tradition. Their main religious practices are traditional worshiping and Christianity and their main foods are maize, yam and cassava. Below is the picture showing *Eve Kente* or *Agbamevɔ*.



**Figure 5: *Eve Kente or Agbamevo***

### **2.3.2. Dakpa**

Information on Dakpa was provided by Rev. Adanlete Kossi (2021) an indigene of Dakpa. According to him, Dakpa, one of the selected towns along the Ghana-Togo border, forms part of the clan of “**Aveawo**” (**Ave** people) both in Ghana and Togo. They are the *Eve* found between Batume junction on Ho-Aflao road and Dzodze. Ave Afiadenyigba, Ave Xevi, Ave Have, Ave Dakpa, Dzalele, etc. are the border towns found on the Ghana side while on the Togo side are Ave Dzolo, Edzi, Alawogbe, Yɔɔfe-Tsiviepe and Ave Keve, Assahoun, etc. All the above-mentioned towns were known as “*Aveawo*”. These people were one people, understood each other and spoke *Eve* as their native language. However, English is spoken on the Ghana side and French on the Togo side as their official

languages. Their occupational activities are crop farming and trading in farm products. The two main religions they practise are Christianity and Traditional worship. Their traditional dances are Gadzo, Atrikpui, Bɔ̀bɔ̀bɔ̀, Agbadza, and Kpalongo. Their main festival is known as “Ave-Zã” which they celebrate together every year. Their cultural practices and traditional rites include marriage rites, Rites for women during maiden pregnancy, rites after first child, out-doorings and naming ceremonies, twins rites, death and burial rites, widowhood rites, kingship, chieftaincy rites and Firing of musketry. Their main religious practices are traditional worshipping and Christianity. Their main foods are maize, yam and cassava.

### **2.3.3. Dzodze**

Dzodze is the third selected border town for discussion. According to Mr. Victor Amuzu (2021), Dzodze is located on the Ho-Aflao road between Ave and Aflao. On the Togo side, there is a town called *Yoepe* which is the sister town of Dzodze because it is only the border that divides them. *Yoepe* can be seen while standing on the main Aflao road which passes through Dzodze town. The people occupying these two towns are brothers and sisters separated by the plebiscite. These people are one people with the same language, culture and tradition. Their main activities are crop farming and trading. Their annual festival is known as “*Dezã*” which they celebrate together. Their main dances are Atimevu (Agbadza), Yeue, Bɔ̀bɔ̀bɔ̀, and Kpalongo. Their cultural practices and traditional rites include marriage rites, rites for women during maiden pregnancy, rites after first child, out-doorings and naming ceremonies, twins rites, death and burial rites, widowhood rites, kingship, chieftaincy rites and firing of musketry among others. *Agbamevor*

symbolizes their culture and tradition. Their main religious practices are traditional worshipping and christianity. Their main foods are maize, yam and cassava. Peruse the picture of Eve people dancing to Agbadza in traditional clothing (*Agbamevo*)



**Figure 6: Eve People dancing to Agbadza in Traditional Clothing in Ghana**

## **2.4. Selected Art Music Composers from the Border Towns**

### **2.4.1 Musical Biographic Sketch of E. Amu (1899 – 1995)**

Agawu (1996) asserted that, Ephraim Kweku Amu (Dr.) was born on 13<sup>th</sup> September, 1899 at Peki Avetile in the Volta Region of Ghana. Amu's great musical impulse has an innate explanation. Although his mother, Sarah Akoramm Amma, was not musical by traditional standards, his father, Stefano Amuyaw, was a renowned drummer and cantor of his society.

Agawo (1996) continued by saying that Amu attended Peki Avetile Primary School and completed his elementary education at Peki Blengo Middle School. At Peki Blengo, his teacher, Theodore Ntem taught him the rudiments of music and harmonium playing. Between January 1916 and 1919, Amu had his Teacher Training Education at the Basel Mission Seminary at Kwahu Abetifi in the Eastern Region of Ghana. On completing his Teacher Training Education, Amu taught at his hometown, Peki Avetile. In addition to teaching songs to his middle school pupils, he also acquired a harmonium which he used to teach his musically inclined pupils.

Furthermore, Dor (1994) explained that Amu came into contact with Rev. Emmanuel Allotey-Pappoe, a Methodist Minister at Peki from whom he received lessons in music harmony and composition. Even after the transfer of Rev. Emmanuel Allotey-Pappoe from Peki to Accra, Amu paid him visits that afforded continuity in his music learning process.

According to Sandler (2019), in 1916 and 1919, Amu wrote his earliest compositions influenced by those of his teacher and the general musical atmosphere which prevailed

in Akropong Teacher Training College. Rev. Beveridge, a Scottish missionary, encouraged Amu to study Ghanaian traditional songs and consider their suitability for subsequent use as teaching aids. This challenge gave birth to innovations and the transformation of Amu's personality from a Western orientation into a newly found "African identity". He was later dismissed from the College due to his reintroduction of drumming and other practices which the missionaries had earlier discouraged and considered as heathenish.

Agawu (1996) stated that Amu, in 1934, was employed in Achimota College as a music teacher. Unlike Akropong Training College, he was encouraged to compose more songs and to conduct more research into African music. He taught most of his songs characterized by African rhythm and homophonic texture. As a result of his newly found "African identity" he encouraged traditional drumming and dancing and also encouraged students to put on cloth for Sunday worship.

Dor (1994) affirmed that Amu's efforts later gave birth to other music schools and the National Academy of Music (NAM) at Winneba in 1973. He retired in 1960 but was re-engaged as the head of the newly founded school of music and drama in 1962 at the School of Performing Arts, University of Ghana. Consequently, Amu was awarded an Honorary Degree from the university in 1971.

Sandler (2019) affirmed that Ephraim Amu is believed to have composed more than one hundred choral pieces, some solo and piano accompaniment pieces and a few ensemble-works for his favourite "*Atenteben*" ensemble. His music is about the most popularly performed in churches, schools, at political functions and the sonic mass media especially



by the Ghana Broadcasting Corporation. In fact, he deserved to be called the ‘Father of Music Education’ in Ghana in addition to the ‘Father of Ghanaian Choral Music.’

Amu’s choral works can be conveniently classified under three phases as indicated by Nayo (1986) as the “period of Western compositions”, the “period of homophonic compositions” and the “period of contrapuntal compositions.”

During Amu’s musical period of Western compositions his songs were composed for singing bands which were prevailing in the country during his time at Akropong. These include “*Biakoye*”, “*Hadzidzi Ame Fe Gbɔgbɔ*”, etc., which reflected the western style. They sounded quite like a grand march with some contrapuntal elements. Example 1 shows the beginning of Amu’s *Hadzidzi Ame Fe Gbɔgbɔ*.



Example 1: Beginning of Amu's *Hadzidzi Ame Fe Gbɔ*

Dor (1994) identified some Western influence of slurs which were clearly seen on the syllables of “a-me” which were absent in Amu’s subsequent compositions of the “homophonic” and “contrapuntal” periods.

Nayo (1986) continued to explain that Amu’s “homophonic period” was characterized by compositions that represent his earliest quest for the African identity. During this period, Amu focused more on African rhythms than his concept of phonemic tone and melodic phonemic relationship. For instance, the melodic excerpt in Example 2, from Amu’s *Enne ye anigye da*, does not suggest the normal inflection of the tonal language.



Example 2 Excerpt from Amu's *Enne ye anigye da*



The “adowa”, should have sounded



**Example 3 Showing natural inflection of the word *Adowa* set to music**

Nayo (1986) concluded that the contrapuntal period of Amu designates his maturity in choral style. This period can also be referred to as the post London period. Unlike his first two periods (Western and homophonic compositions), he conceived his concurrent pitch organization more linearly. The general aspect of his compositions of this period is the close observation between melodic contour and text. The relative of lengths of syllables in spoken text also dictate and determines the lengths of note values.

To buttress Nayo’s assertion, Annan (2000) affirmed in a programme tagged *Keeping Scores* revealed that Amu combined African traditional musical elements with functional harmony so well to create an effect that works very well that we can call African Art music.

#### **2.4.2 .Musical Biographic Sketch of Walter Kɔmla Blege (1936 – 2021)**

Walter Blege learnt music reading under his uncle Jerome Dzathor. He took inspiration from his father who was the leader of the E.P. Church Great Choir (*Hadzihaga*) of Kpedze (Agbenyega, 2016). Agbenyega continued to explain that Walter Blege’s musical training could be put into three segments as non-formal, informal and formal. His non-formal training began at age five when his father sent him to his maternal grandfather. By virtue of being with his grandfather, he assumed an automatic membership of the family choir. The family was the manufacturer of *atenteben*, which eventually was the main musical

instrument they used in the choir. He learnt musicianship from his uncle Jerome Dzathor and by the time he got to class six, he enviably could read any musical score and was able to teach the choir. He could play all the instruments in a brass band. His uncle who was the leader of their School Band left the school and Blege definitely became the new leader of the band. It was during this time that he learnt in addition to play the Piccolo.

In Agbenyega's (2016) account, he asserted that the Christian singing also played a pivotal role in Blege's musicality. He acknowledged the fact that the Apostolic Church at Kpedze led by one Blewusi used to accompany their singing with hand clapping and this had been of great influence over his musical carrier.

Kpedze is a marketing town full of foreign dwellers. These immigrants came along with their native dances. For example, the people of *Anlo* came with *Agbadza* and *Takara*, Hausa people came with *Gumbe* and the Kabre of Togo came along with *Kamu*. *Avihe/Aviha*, *Gbolo*, *Zigi*, *Tuidzi*, *Dzolevu* (a forerunner dance tune of highlife), *Kaleuuwo* (like *Atikpladza*) were all existing dances of the *Evedomeawo* including Kpedze. These dances coupled with other institutional rites like Chieftaincy rites and Christian singing served as classrooms for young Blege.

Unfortunately, because of the strong Christian background of his parents, Blege was not allowed to join the performances of any of these dances let alone allowed him to witness the performances of any of these rites. This restriction of his parents nearly blighted his musicality. Even though Blege was not allowed to join or witness the performances of any of these dances, he used to sneak to the rehearsals of a brass band group that performed

the *Dzɔlevu*. Through this, he learnt to play the trumpet. So later when Todze clan of Kpedze and Kpedze-Sreme clan bought brass instruments, they engaged him to teach them how to play the instruments.

In the formal educational sector, Walter Blege went to Mawuli School where he studied Theory of Music including Harmony under the tutelage of N.Z. Nayo. He was a member of the Drama Groups in Mawuli and Achimota Schools. He was a member of the University of Ghana, Legon Choir from 1958–1961, and also a member of the Volta Regional Council of Arts and Culture from 1973–78. He became PNDC Deputy Secretary for Education with special responsibility for Culture in 1985–1992. He was later appointed as a lecturer between 1994 and 1998 at University College of Education, Winneba (UCEW) and also a founding member who was appointed the first President of the E.P. University College, Ho from 2006–2011.

Blege wrote many plays, and his first play entitled *Fia AGROBASA* was performed at many places. He also wrote many choral works and directed many choral groups in the E.P. Church. What made him popular in his musical career pathway is the time he co-founded *DUMEDEFƆ*, an Ambassador Choir of E.P. Church with R. K. Ndo and instituted the use of African Song type, African drums, African dances and drama in Christian worship. He travelled with *DUMEDEFƆ* group on a chain of tours to many parts of Ghana and Togo with his brand of music (Agbenyega 2016, pg.22).

Additionally, Walter Blege composed a two-hour long Opera entitled “*KRISTO*” in 1985 and toured Germany together with *DUMEDEFƆ* at the invitation of the Bremen Mission. Walter Blege composed more than 200 choral works and he was consistent with the use of

Ghanaian traditional dances as the basis of art music composition as his peculiar style. The following are some of the titles of his compositions:

<b>Title of Work</b>	<b>Literal Translation</b>
<i>Nunya Adidoe</i>	Nobody is a reservoir of knowledge
<i>Avuto Masemase</i>	The Lazy Hunter
<i>Mina Mido Gbe</i>	Let us pray
<i>Ameyiboviwoe</i>	Black People
<i>Mawu Gbedegbleme</i>	God Almighty

Agbenyega's description of Blege, places his styles in three compositional structures. The first one could be referred to as Western as he bases his harmony on the European way of composition and used simple rhythms based on simple time signatures including simple quadruple time and simple triple time.

The second category could be classified as mixed genre. His compositions were combined with both African traditional music and the Western musical harmony to create his own new compositional style.

"All around the world, musical expressions are intercultural, be it African traditional music, Asian, Middle East or European classical music. Traditional music in Africa is influenced with intra-cultural interaction among various ethnic groups within the continent as well as foreign cultures such as those of Malaya, Arabia, and Indonesia" (Euba 1989: 115).

The third category of Blege's work is purely African style. He based his compositions on the lyrics and rhythms derived from rhythmic structures of Ewe language which reflects the African idioms. Some of Blege's African pieces that are categorized as purely African took their rhythms from African dances like Adowa, Zigi, Ade3u, Atrikpui, Agbadza, Asafo, Gbolo, Kable3u, Gaba2a, etc. Some of Blege's favourites were Tuidzi, Gabaḡa among others. The following are some of the examples of his pieces: *Miawoe He Nyanyue Ve Na Mi* (Adeuu), *Mel' Agbe* (Tuidzi), *Davidi Zu Ze ViTukui* (Gbolo), *Ameyib4viwoe!* (Asafo), *Mel' Aḡoo Dom Na Mi* (Gabaḡa) and many more.

Blege was known as an intercultural composer for the fact that he thematically picked materials from other cultures such as dialect, scales, dances, etc., to create his new music. The researcher after reviewing literature on such popular composers - Amu and Blege realised that they composed so many songs to address several issues in the society. Amus's concentration was on issues which were based on national development, patriotism and Christian life. Some Examples of these compositions were *Yen ara asase ni*, *Abibrima*, *Esrɔm miele* and *Asem yi di ka* while most of the themes of the songs of Blege concentrated on moral values.

#### **2.4.3 Musical Biographic Sketch of Isaac Dogbo (1945 – 2017)**

Dogbe (2016) explained that there was a man nicknamed 'the Togolese Mozart' but his real name was Isaac Dogbo, who was born on 24<sup>th</sup> may 1945 and died in 2017, was a teacher, choirmaster, composer and organist. He composed about three hundred choral songs and was seen as the father of Togolese choral music. His songs are sung by many choral groups in Togo, Ghana, Benin, Ivory Coast and many other countries. But

unfortunately, this prominent composer did not go through any formal music training but rather was an autodidact who taught himself with the aid of some music books and piano lessons those days.

His first composition was “*Lɔb ʒo nuwo katã ta*” which means ‘Love supersedes everything’ in (1966). And he continued to compose until his death which occurred in 2017. Dogbo was a source of inspiration to many young composers in Togo and was greatly emulated by them.

Reviewing his interview on YouTube, Dogbo (2016) indicated that “once there is no formal music academy in our country, we will continue to be ‘auto-deductive composers who must work things out for ourselves.” This declaration of Dogbo clearly revealed that most of his compositions and others were based on his personal observations, listening, and reading of rudiments and theory books on his own. But unfortunately, these alone did not make him a professional music composer. In line with this, there were many young Togolese composers who depended on Western style of harmony read from books without a systematic understanding of the rule and compositional idioms whether Western or African. Moreover, most of these composers take the art music composition as a passion and not a profession because they did not go through the music academy and therefore did not develop their traditional musical idioms that could help them create their choral musical style. Therefore, they composed but probably lacked the understanding of the compositional techniques that are taught in music academies.

Omojola and Bankole (2014) indicated that “the advent of European civilisation has, led to the emergence of new musical idioms in Nigeria. One such idiom is what is referred to



in this article as contemporary Nigerian art music. Practitioners of this idiom are mainly Nigerians who, having been trained in music schools and universities, in Nigeria or abroad, are devoted to writing works which are conceptually similar to European classical music.”To link this section to the similarities and differences of the *Eve* in Ghana and Togo, one of the objectives of this work, I might say that most of the art music composers in Ghana are more professional than those in Togo who are autodidacts, so that their compositions too are not the same or of the same style.

#### **2.4.4. Biographic sketch of Akpalu**

One significant contribution Henogã Vinoko Akpalu made in his career was initiating the style of Agbadza known as ‘*Agoha*’ which originated from Anlo in the Volta Region. Two of the works in this study, *Aghemo* and *Xoese Ko* exhibit the Akpalu style.

Bedzra (2008) identified Henogã Vinoko Akpalu of Anyako as a composer, poet, performer and an educator. In the same line, Nayo (1973), stated that “By the age of twenty five, Akpalu was a composer and often collected children at the beach and taught them songs, a practice which soon attracted the attention of older people” (pp. 120-128). There are many schools of thought about the origin and birth of Akpalu. To confirm this, Wovenu (1977) explained that Akpalu was born in 1885 at Tsiamé while Amuah et al (2003:37) indicated that he was born in a village called Tsiamé near Anyako in 1888. Additionally, Nayo (1973), asserted that “Vinoko Akpalu was born about the year 1888 at Tiami Anyako in the Keta district at the Volta Region” (pp. 120-128). There are diverse views about Akpalu’s date and place of birth but this study is rather focused on the features of his musical style.

According to Nayo, Hesino Vinoko Akpalu's life including his upbringing and development, was a misery and pathetic. He further explained how the musical talent of Vinoko had won the hearts of a variety of writers. To explain further, Dor (2015) explained that Akpalu dedicated himself to music as a result of distress in life and had gained his reputation in composition and singing.

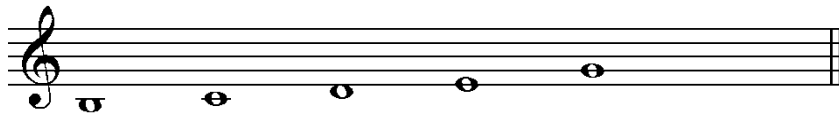
Wovenu (1977) dated the death of the veteran composer by saying, "On the 7<sup>th</sup> day of October, 1974, Jeremiah Akakpo Vinoko Akpalu departed to eternity." He was buried at Anyako Tagba and his grave was decorated with his monument. (Bedzra 2008:55)

## 2.4.5. The Musical Elements in Agoha

### 2.4.5.1. Scale

The study noticed the use of five (5) and seven (7) notes scales in *Agoha*. There is a use of speech patterns and intonations. There is also the use of occasional alternation between the two scales (Heptatonic and pentatonic scales). Therefore the use of a particular scale in Akpalu's compositions is very unusual. The examples below explain the scale properly.

#### PENTATONIC (FIVE-NOTE SCALE)



Example 4 Pentatonic Scale in *Agoha*

#### Heptatonic scale (Seven-Note Scale)



Example 5 Heptatonic Scale in *Agoha*

#### 2.4.5.2. Form / Structure and Rhythm

Similar sets of percussion instruments are used in Agoha likewise in Agbadza. For Locke (2002), Agbadza music consists of singing and drumming. There are a set of percussion instruments such as drums, bells and hand clapping used during Agbadza performance to accompany the singing. Agbadza instrumental music features calls from *sogo*, the low-pitched master drum, and responses by the *kidi*, the medium pitched drums that are set within a timeline set by *gakogui* (bell) and *axatse* (rattle). This was supported by Agordoh (1994:28) who indicated that “Traditional African music uses complex rhythms, polyrhythms with two, three or four different rhythms at a time”. The slow royal musical type of Agbadza goes with the combined rhythmic works of the local instruments of the ensemble as illustrated in Example 6: *Gakogui, Atokɛ, Axatɛ, Kagan, kidi, sogo, 3ugã* and *kloboto*. In Akpalu’s music, the drum patterns usually reflect the lyrics in the song. Agreeing with this assertion, Mereku, Addo & Ohene-Okantah (2005:9) affirmed that “a good lyric reflects the musical structure of a song.”

Denoo (1999:8) described African songs as antiphonal in form. He briefly stated that African singing depends on the alternation between the cantor and chorus. Bedzra (2008 p. 65) explained that a three – form structure made up of an introduction, middle and the conclusion, with the conclusion being a replica of the introduction is identified in Akpalu music according to studies. This structure is typical of the Western ternary form – (ABA). Example 5 shows the rhythmic pattern of *Agoha*.

The musical score is written in 6/8 time and consists of six staves. The lyrics for each staff are as follows:

- Gaɲkogui:** (No lyrics)
- Axatse:** tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa tsa
- Kagaɲ:** tso midzo tso mi dzo tso mi dzo tso mi dzo tso mi dzo tso mi dzo
- Kidi:** tso mi dzo tso mi dzo tso mi dzo
- Sogo:** tso mi dzo tso mi dzo tso midzo
- Atimevu:** Dzo gbɔ nɔ tso midzodzɔgbɔ nɔ tso mi dzo gbɔ nɔ tso mi dzo

Example 6 : Rhythmic Pattern in *Agoha*

### Melody

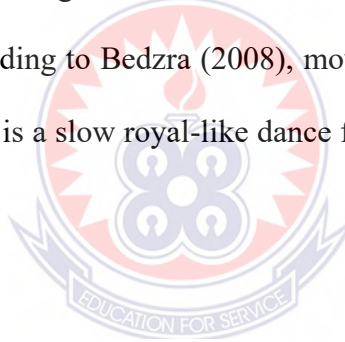
Usually, Apkalu's melodies are built on single themes which are treated lyrically in slow and majestic rhythmic patterns of the music. Bedzra (2008)

### Harmony

Agoha is basically harmonised by adding the octaves known as unison with occasional fourths and fifths and sixths. In the same view, Bedzra (2008) asserted that "the basic harmonic technique used in Agoha as unison, thirds and octaves with occasional fourths and sixths."

### Dances

Locke (2010) described Agbadza dance as “*dzimeye*” a name that reveals the dancers’ torso focus. He went on saying that Agbadza dance movement is structured in two parts, thus contraction and expansion movement in the torso. Bedzra (2008) opined that “The dance involves systematic use of the upper body and the use of the upper body and the two arms dancing on the calculated foot steps and in recognition of the rhythmic patterns.” In fact all these assertions fall in line with the exact scene observed during Akpalu or Agoha dance. The only difference is that Agbadza dance is a bit faster and full of energy and mostly done by the youth. In line with this, Ebeli (2018; p2) stipulates that, “Agbadza is danced with a vigorous body movement which involves strong chest contractions and releases amidst flapping of arms”. However, Agoha dance is more majestic and a bit slower and mostly liked by the elderly. According to Bedzra (2008), movements in Agoha are “stylistic but calculated spectacularly. It is a slow royal-like dance full of gestures and expressions,” as shown in figure 4.





**Figure 4: Agoha Dance Performance (Bedzra 2008)**

### **Costume**

During the performance of Agoha, it is observed that all the members of the group wear the same cloth. Ebeli (2008;p3) contends that, “ Agbadza (Agoha) has no specific costume, however the women wear their normal African *kaba* suit while their male counterparts will secure a piece of cover cloth from the females ”. It is also observed that, sometimes women wear *kaba* and *Kente* cloth and wear beads around their neck and hands while the men wear *jumpa* and put on *Kente* cloth exposing their right shoulder matching it with native sandals on their feet.

### **2.5. Kpanlogo Dance**

Burn (2001) described Kpanlogo as traditional dance performed by Ga people of the Greater Accra Region of Ghana. It is usually a recreational ensemble performed by the

youth due to its vigorous nature of drumming and dancing. Dancing is done in a pair that is male and female. Both the male and the female move to the dancing arena and exhibit collaborative movements which sometimes portray themes such as love and sensitive social issues. Unlike most traditional Ghanaian dances that promote morality and traditional values, Kpanlogo lyrics mostly talk about relationship between boys and girls and lovemaking. The dance performed by young men in a muscular style and the young women in a very sexy way.

Kpanlogo is mostly performed during sporting events, traditional weddings, naming ceremonies, wake keepings and other social gatherings.

Burn (2001) stated that in Kpanlogo ensemble, various locally constructed instruments are used. These include instruments such as the ngongo (bell), castanet, rattle Maraka, Kpanlogo drum, Tamare, clapping and other smaller instruments which are held in the hand. In Kpanlogo performance, the drummers sit in a horse-shoe formation while the singers stand behind them and support with singing.

Kpanlogo songs take the tunes from most Ghanaian popular highlife songs; hence these songs follow the normal diatonic scale. Example 7 shows the notation of drum rhythmic pattern.

## Kpalongo

Annawuto-Lowbell

Annawuto-Highbell

Maraka

Kpalongo drum

Tamare variations(Djembe)

Clapping

Example 7 *Kpanlogo* Instrumental Patterns

In conclusion, this chapter tried to explain the similarities and differences that exist between the Ewe in Togo and in Ghana in terms of their language, dressing, food, religious practices and musical forms in their compositions. However, no compositions were sited to address similarities and differences between habitats of the Ghana-Togo borderline. For instance, these people who lived in communities both in Ghana and Togo are of the same tribe and share common culture. Some of these are common language, food, costume, religion among others. More so, some differences noticed were the influence of the two major colonial masters - British and French - on the demarcation and the lives of the people in Ghana and Togo respectively. These and many others have created several misunderstanding and disputes among one people who shared almost everything



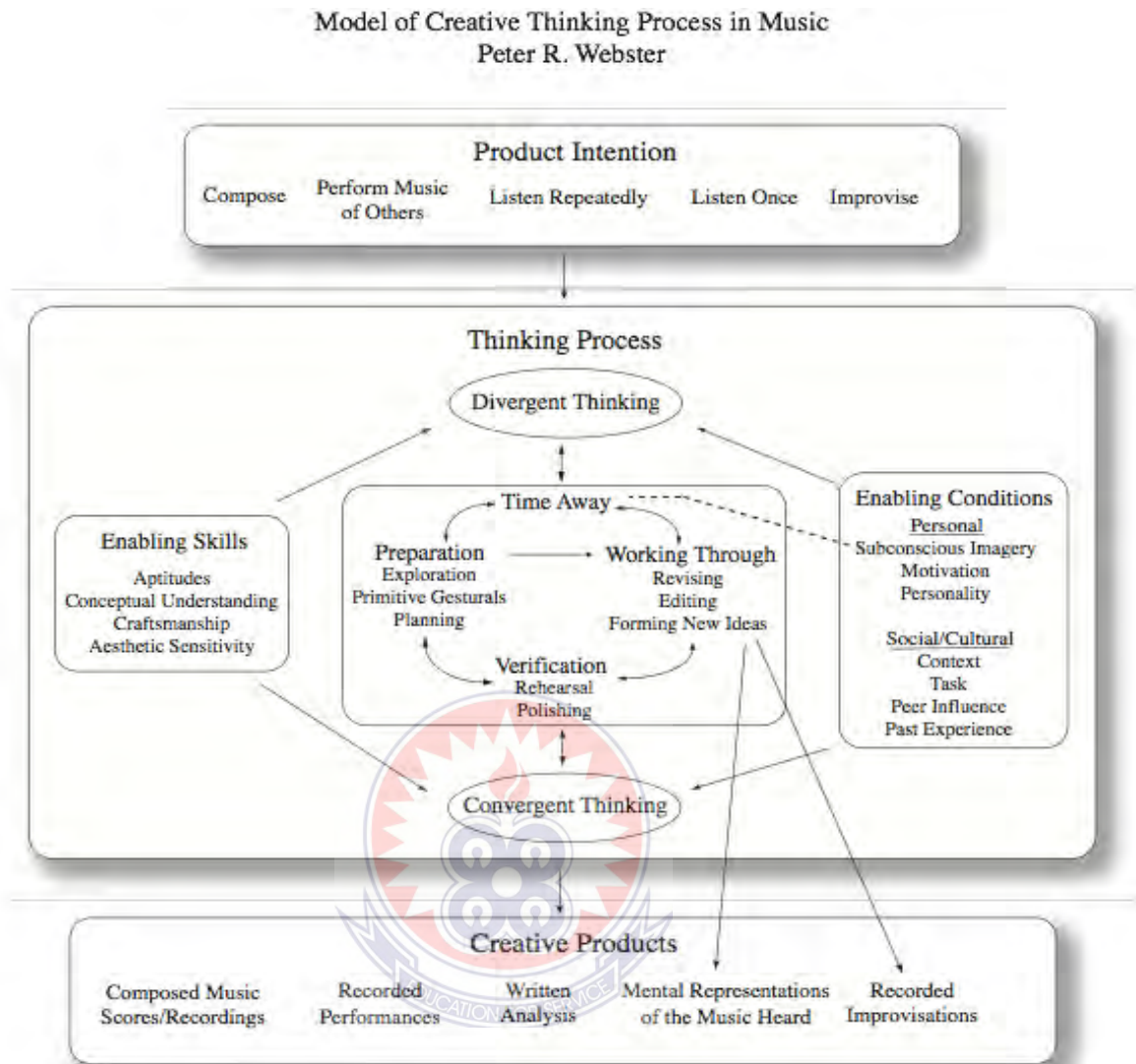
in common. This study sought to fill the gap of what previous composers did not address through the use of music to make the indigenes understand that they are one people, hence, needed to be united. In view of the above, the researcher has composed four songs to address these issues.

## **2.6. Theoretical Frameworks**

The concepts and theories used to support this study included Webster's model of Creative Thinking in Music (1996) and Yuba's Theory of Interculturalism (1995).

### **2.6.1. Webster's Model of Creative Thinking**

Webster's Creative thinking in music as shown in Fig.5 is the first model that supports the study. Chen (2006) reported that, Webster's Model of Creative Thinking is the course of action that a person is engaged with when creating a new product. This course of action may incorporate problem-solving, collecting ideas, generating, selecting and rejecting, and verifying the creative product. Besides, this theory implies the planning of the creative process since the mind is engaged in producing an *objet d'art*. This theory sequentially displays how the composer's aspiration yielded in a creative product.



**Figure 5: Model of Creative Thinking in Music (Webster, 1996)**

This model intends to represent the three stages of creative thinking in music: Product Intention, Thinking Process and Creative Product. Composition, performance, improvisation, and analysis can be considered at the beginning of creative thinking as the aims or intentions of the author. After the product of the intention is well thought of, the author must rely on a set of skills paving ways for the thinking process to occur. Under the thinking process are divergent thinking skills and convergent thinking skills. Divergent

thinking skills involve imaginative skills; for example, musical extensiveness, flexibility, and originality. These abilities are inbuilt, subject to development with training. Convergent thinking skills provide the ability to recognize rhythmic and tonal patterns as well as musical arrangement which is vital in the creative process. Conceptual understanding comprises knowledge of facts, craftsmanship and aesthetic sensitivity that builds the enabling skills. These skills grow with age and experience but do not happen automatically. Enabling conditions are factors involved in the creative thinking process that are not musical. They include motivation, personality and environment. These factors differ from person to person however combined with musical skills that influence the creative process. The second stage (thinking process) indicates movements between divergent and convergent thinking skills which are linked to the enabling skills and enabling conditions. This phase consists of preparation, incubation, verification and illumination which resolve to the final creative product of composition, performance and analysis.

The product intention is basically the planning stage of the creative process which fits the setting objectives, the selection of the site where data are collected, and decision as to which types of music to compose and the process of the performances. Following the model, my compositions were taken through the thinking process of divergent thinking and convergent thinking involving enabling skills and enabling conditions. Enabling skills the researcher has acquired through his musical training includes the study of music theory, which consists of counterpoints, harmony, fugal exposition, skills in computer software and others which have been employed in the compositions. Through informal

training skills such as drumming and singing of indigenous music which have been of great importance in the creation of the pieces. The non-musical environment has contributed greatly to the success of this work includes the researcher experience among the native and the area of acquisition of language and participation in the cultural activities of the people. These formal and informal training enabled me to collect melodic patterns of indigenous songs and instrumental patterns for the construction of the final compositions. The two processes, the product intension and the thinking process, have culminated in the production of the final work which is a final stage of the theory. The final work includes musical compositions, the performances and the analysis.

### **2.6.2. Theory of interculturalism**

Interculturalism refers to the combination of elements from two or more cultures. Nketia (1963) defined interculturalism as “the process of identifying with or sharing in heritage of other cultures with the view to widen one cultural boundary to understand and appreciate the differences in the mode of expression.” Furthermore, Euba (1989) stipulated that “all known musical expressions in the world today are intercultural, be it African traditional music, Asian, Middle Eastern or European classical music.” Euba (1989) identifies three levels of intercultural activities as: Thematic intercultural, domicile interculturalism and the third category is about the performance aspect.

#### **2.6.2.1. Thematic interculturalism activity**

In this category, the composer of the music belongs to one of the cultures from which the elements are obtained and is exposed to the medium and creative elements of other

cultures. The composer therefore employs elements from the native community and the medium and idioms of the foreign musical cultures in the compositions of music that is a fusion of these elements combined. In this case, the researcher belongs to African culture that is Ghana-Togo. By virtue of the researcher staying among the *Ewe* communities; he acquired cultural elements and musical idioms of the *Ewe* people. The research process has enabled the researcher to gather elements of music from the various communities selected. These elements have were fused into the composition of the pieces. In addition to these, musical training in Western medium and idioms and the skills in handling Western musical instrument have been brought to bear on the pieces that have been composed. These elements make the research fits the theory of interculturalism.

#### **2.6.2.2. Domicile interculturalism activity**

In this activity, the composer writes in a medium and idiom acquired from different cultures other than his own. For instance, an African composer may decide to compose an Oratorio without necessarily blending the two compositional styles (African traditional musical elements \Western compositional style) to come out with a music that does not belong to his culture (Euba 1989:116). However, in this study, the researcher despite being an African, employed European formal structure such as ternary, rondo and binary forms in the musical compositions of the study.

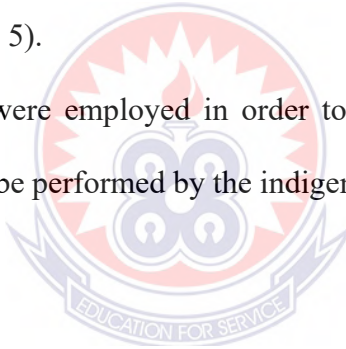
#### **2.6.2.3. Performance**

The third category, performance interculturalism, postulated by Euba (1989) is at the performance level. At this stage the performer and the music are from two different

cultures. For example, in Ghana, likewise in other countries of Africa or even Asia, most chorale groups, mostly during the festivities of Christmas, interpret “Messiah” of G.F. Handel, who actually was an European composer. Or an Asian chorale group interpreting Ghanaian art music, which some time ago it has happened that a choir who came from Korea has performed many Ghanaian local songs in a concert at Accra (Ghana).

In sum, this study was conducted with the aid of the above theories. In reality these two theories really are suitable for the four objectives of this study. “We must stress at this point that intercultural music includes all types of music: the traditional and contemporary, popular and art, and range from that music with mass appeal to the very esoteric” (Kimberlin and Euba 1995: 5).

Therefore, these theories were employed in order to come out with original art music compositions for voices to be performed by the indigenes of the selected communities and others.

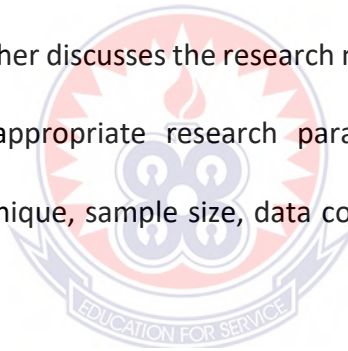


## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0. Introduction**

In this chapter, the researcher discusses the research methods adopted in conducting the study. It describes the appropriate research paradigm, research design, targeted population, sampling technique, sample size, data collation tools/instruments and data analysis plan.



#### **3.1 Research paradigm/Approach**

The researcher adapted two research designs in order to deal with the first and second research objectives of this study. The study was pitched in the frame of ethnography and description.

The research approach that was used was the qualitative paradigm. This was because the researcher wanted to understand the viewpoint of the participants. It is important to realise that since “all understanding is constructed, different research participants are going to have different interpretations of their own experience and the social systems

within which they interact” (Vanderstoep, S. & Scott, 2009: 167). Ethnography deals with the discovery and description of culture of a group. “Culture means the system of norms and standards that a society develops over the courses of many generations. Culture is as people do, a combination of various types of knowledge, beliefs, custom, art, moral, laws, habit, attitude of mind, the pattern of human activity, literature, language, religion, religious activity, transmitted from person to person, transmitted from generation to generation.”(Lata and Sarkar 2019). An ethnographic design was adapted because the researcher had been in the research site for more than ten years and shared pattern of the behaviours, languages, food, and actions of indigene at the research site in their natural setting, and hence the use of ethnography. Lata and Sarkar (2019) asserted that “the toughest activity of ethnography research is that the researcher should play as a member of the target population and spend several months, even if several years, with target population or group. Therefore, ethnographic research is not only a qualitative research but also it is a longitudinal research.”Also the researcher used a descriptive research design to describe the dominant genres of the communities under the study. The descriptive design implemented and provided an accurate and valid representation of the dominant musical genres in the selected towns Dzodze, Kpetoe and Ðakpa. The research approach adopted for the study involved collection of data concerning indigenous songs. The descriptive research approach was adopted for the study because the data collected was qualitative through interviews, and observational processes, to understand and explain circumstances surrounding the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms



of the three selected towns lying along the Ghana-Togo border- Dzodze, Kpetoe and Dakpa. This type of research approach has also help in delving into the social and cultural contexts within the three selected communities.

### **3.2 Population**

“A population refers to any collection of specified group of human beings or of non-human entities such as objects, educational institutions, time units, and geographical areas, prices of wheat or salaries drawn by individuals.” (Wani, 1982). In the same view (Castillo, 2009) also explained that, a research population is a large well-defined collection of individuals or objects having common characteristics. The population for this study comprised of the native of the communities along the Ghana-Togo border. These towns were Dzodze, Kpetoe and Dakpa.

### **3.3. Sample size**

“A selected group of some elements from the totality of the population is known as the sample. It is from the study of this sample that something is known and said about the whole population. The assumption is that what is revealed about the sample will be true about the population as a whole.” (Wani, 1982) .This research work depended on a wide range of participants for data to find answers to the research questions. In order to have a fair representation of all the categories of respondents being the chiefs, elders, members of the ensembles and natives of the three study areas, being Dzodze, Kpetoe and Dakpa.

### **3.4 Sampling technique**

Sampling is defined as selecting the subjects for a study from a specific population (Tomal, 1992). There are different kinds of sampling techniques in research but in this study,

purposive sampling technique was employed to select one chief from each of the three communities. Two elders and three ensemble members from each of the three selected communities -

The researcher implemented a convenient sampling technique to select one available indigene in each of the three communities. In entirety, twenty-one individuals including three chiefs, six elders, nine ensemble members were sampled for interview.

For the purpose of this study, purposive sampling technique was employed in which one (1) chief and two (2) elders in the community were selected due to their unique position in the sampled elements. Ball, (1990 cited in Bryman, 2012) argues that purposive sampling is targeted at accessing knowledgeable people who have in-depth information about a particular issue maybe by virtue of their experience or expertise. Therefore, two (2) elders from the chief's palace. Two (2) ensemble leaders were also selected to answer interview questions. Three (3) ensemble members were selected purposively for an interview.

### **3.4. Research Instruments**

#### **3.4.1. Interview**

This study gathered data through in-depth interviews which were semi structured. The semi-structured interview had specific topic areas that needed to be covered during the course of the interview, however the order of the questions and the exact wording of the questions were left to the discretion of the interviewer (Bryman, 2001). Its purpose is to maintain a sense of structure and to allow the retrieval of relevant information, whilst also allowing discussion and elaboration by the informant.

### **3.4.2. Observation**

Observation was carried out to gather more information on the differences and similarities pertaining the food, language, provenances and music of the Kpetoe, Ðakpa and Dzodze inhabitants along the Ghana-Togo border. According to Leedy and Ormrod (2005), observation in qualitative research is unstructured and flexible. The researcher can shift focus from one thing to another as the need arises. The researcher can also choose either to observe in the activities taking place (Fraenkael&Wallen, 1994).

### **3.4.2. Observation**

Observation was carried out to gather more information on the differences and similarities pertaining the food, language, provenances and music of the Kpetoe, Ðakpa and Dzodze inhabitants along the Ghana-Togo border. According to Leedy and Ormrod (2005), observation in qualitative research is unstructured and flexible. The researcher can shift focus from one thing to another as the need arises. The researcher can also choose either to observe in the activities taking place (Fraenkael&Wallen, 1994).

### **3.5. Research tools**

A digital camera, audiotape, field notes were the data recording devices. The digital camera was used to take pictures and videos during observation and also the field notes tool and the pen was used to record responses from the interview.

#### **3.5.1. Data collection and analysis**

Initial organization of the data was done on the field with the aid of the research instruments, as field notes were written and audio tapes of interviews made. Since interviews have provided more data in this study, the analysis will involve a process of

searching through data from the scribed interviews and by listening and re-listening to the recorded interviews. This will enable the researcher to transcribe the data and then check for recurring patterns that will be coded to finally have the themes. The researcher has also followed the same process with the data from field observation. In this vein, he has checked for the recurring data that matches with the already established themes from interviews and got it put under each theme so that major ideas will be identified in the database. Creswell (2012) argued that a small number of themes are best because it is easy to write a qualitative report providing detailed information than one about many themes. For this reason, a small number of themes have been used and the findings based on these themes have been presented in and discussed. Furthermore, the research has employed all the distinctive elements gathered to create a novelty out of four compositions.



## **CHAPTER FOUR**

### **ORIGINAL COMPOSITIONS**

The table below lists the original compositions created as part of the study.

<b>S/N</b>	<b>TITLE OF WORK</b>	<b>LITERAL TRANSLATION OF TITLE</b>	<b>DURATION</b>
1	MINE MIA WƆƉE KA	LET US BE UNITED	4min 43sec

(4:43')

2 MINA MIATSO WOFE LET US GET RID OF THEIR 4min 58sec  
KAWO YOKES (4:58')

3 AGBEMD LIFE JOURNEY 5min 48sec  
(5:48')

4 XJESE KO JUST BELIEVE 5min 46sec  
(5:46')



4.1 MINE MIA WƆ ƉEKA

# MINE MIA WƆ ƉEKA

Nono Yawo AKOTO

LIVELY

*f* Ɖe kawo wə me ye ɲu sɛ ɲu sɛ le

*mf* mi le nɔ vi si kpɔ da ne mia tu mia de nyi gba

oo.....  
ne mia tu mia de nyi gba ne mia tu mia de nyi gba

1. loo..... de ta *mf* gā Ɖe ka me ɔa ɔa ɲu me  
*cresc.* oo....

2

17

d'a da ru me *p* d'a da ruo a si de ka me tua duo.....  
tua duo lo

21

me *mf* tua du oo..... *cresc.* mi de  
o me tua du oo.....

25

dzre wo wo wo da mi de ko ma ma wo da mi de do  
mi de do

29

kui to dzi dzio da da mi la wo da  
kui to dzi dzio da ne mia tu *Vivace* mia de nyi gba oo ne mia tu

33 oo.....

mia de nyi gbā ne mia tu mia de nyi gbā loo.....

37

ŋu bia bia me tua duo a wa wə wə me tua duo loo

41

..... me tua duo.....  
*mf* mi na mia tu mia de nyi gbā ne mia tu  
 ne mia tu

45 oo....

mia de nyi gba ne mia tu mia de nyi gba..... loo...



4

49 mi nane mia tu

*cantabile*  
tsə yi tsə gbə me tua duo a me ɲu li li me tua duo..... oo.....

53 oo

mia de nyi gba oo nemia tu mia de nyi gba ne mia tu

57

1. mia de nyi gba loo..... 2. mia de nyi gba..... *f* de

61

ka wə wə me... de ka wə wə de ka wə wə me ye.... ɲu sɛ..

65 minanemiatu oo.....

le..... oo....

ɲu sɛ le..... o miadenyigbā... nemia tumiadenyigbā nemiatu

71 mi le nɔ vi si..... ne

mia de nyi gbā mi tso ka ba ne..... mia de zɔ

mi de fu le leo ka tā da ne

mi..... na mia wɔ de

75 mia wɔ de ka.....

de zɔ ka ba ka ba mi

mia de zɔ daa..... mi de fu le leo ka tā daa.....

ka de zɔ mi

79 gbe nɔ du..... gbe nɔ du

gbe nɔ du..... o...

6

83



gbe no du..... mia tso a..... de zo

mi

87



1. yi'ŋ go..... loo uu.....

2. yi'ŋ go..... daa.....

mi.....

91



## 4.2 MINA MIA TSO WO DA



# MINA MIA TSO WO DA

LIVELY

Nono Yawo AKOTO

The musical score is written for voice and piano in 2/4 time with a key signature of one flat (Bb). It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes dynamic markings such as *mf* and *f*. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the middle systems of the score.

*mf* Mi na mia tso wo fe ka wo mi tso wo da

5 mi na mia tso wo fe ka wo *f* mi tso wo da

9 mi na mia tso wo fe ka wo mi la wo da  
mi la wo da

13 mi la wo mi la wo da mi tso wo da mi  
mi la wo da

17 tso wo da *mf* mia de wo fe

2

20

ga wo mi tso wo da mi tso wo da

24

kpɔ da mi tso wo da mi tso wo da dzre wɔ wɔ fe

28

ka wo dzre wɔ wɔ fe ka wo mi tso wo da

32

mi tso wo da kpɔ da mi tso wo da mi

36

tsowo da *mp* nu ba bia fe ga wo a me wu wu fe

40

ka wo mi tso wo da mi tso wo da

44

kpɔ da mi tso wo da mi tso wo da doƒ kui to

48

dzi dzi wo a la kpa tsu da da wo mi

51

tso wo da mi tso wo da mi tso wo da mi

55

tso wo kpɔ da mi tso wo da

4

58

*agitato* mi de wo da da mi tso wo daa da  
mi na mia de ga wo mi na mia de ga wo

62

mi de wo da mi tso wo da  
mia de wo da ka ba oo mi tso wo da

66

le mia nu nu



### 4.3 AGBEMO



# AGBEMO

Nono Yawo AKOTO

*mf*      *f*      *ff*      *cresc.*

A gbemɔ a gbe mɔ a gbe mɔ a gbe mɔ dzie mie le..... a

*cresc.*      *cresc.*

gbe mɔ dzie mie le..... a gbe mɔ dzie mie le oo

*mp*

mi ma va xe xea sia me xe xe sia me tsi ge a kpɔ oo

mɔ zɔ la      zɔ ble wu

*mf*

mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la

mɔ

### AGBEMO

2

17 *f* mɔ zɔ la se sɛ nu tɔ  
 se sɛ mɔ zɔ zɔ sia se sɛ nu tɔ nu tɔ me le bɔ bɛ  
 se sɛ nu tɔ me

21 mi zɔ ɔ ɔ ɔ..... mi wɔ ble wu  
*mp* kura o o mɔ zɔ la o  
 fa kura o

25 ble wu mi zɔ ɔ ɔ ɔ.....  
 mɔ zɔ la a gbe mɔ sia se sɛ nu tɔ

29 mi gbɔ dzi blewu *ff*  
*p* mi ɔ nu ɔ a gbe mɔ zɔ zɔ se sɛ nɔ vi a  
 mi gbɔ dzi hiã lo  
 mi gbɔ dzi dzi gbɔ ɔ

33 *f* gbe mɔ zɔ zɔ se sɛ a gbe me fu wo sɔ gbɔ nu tɔ a *p*

AGBEMO

37

gbe mɔ zɔ zɔ se sɛ..... o a se sɛ *mp* a gbe mɔ me nye

41

*mf* mia tɔ me nye mia tɔ me nye mia tɔ..... *f* mi tsɔ mia fe mɔ kpɔ

45

kpɔ mia fe mɔ kpɔ kpɔ mia fe mɔ kpɔ kpɔ da de Ma wu dzi ko

49

a gbe mɔ me nye mia tɔ me nye mia tɔ menye mia tɔ *f* mi  
a gbe mɔ a gbe mɔ a gbemɔ wo a gbe mɔ wo

53

o..... wo li vo vo vo a me sia me kple e

**4** **AGBEMO**

57 *mf* Ma wu dzi ko a gbe mə a gbe mə a gbe mə  
 61 a gbe mə O..... wo li vo vo vo a me  
 65 sia me kple e tɔ kple e tɔ a gbe mə  
 69 gbo dzi ble wu..... o..... Ma wuma nu na a

tɔ kple e tɔ *mp* a gbe mə menyemia tɔ o  
 wo li tso ble ma ble ma ha fi mie va dzɔ  
 a me sia me kplee tɔ *f* a gbe mə me nyemia tɔ vi me nye  
 mia tɔ mi tso mia fe mə kpɔ kpɔ mia fe mə kpɔ kpɔ mia fe mə kpɔ  
 kpɔ da de Mawu dzi ko *mp* a gbe mə a gbe mə  
 me nye mia tɔ wo li tso ble ma ble ma ha fi  
 mia tɔ me nye mia tɔ mi tso mia fe mə kpɔ kpɔ mia fe mə kpɔ  
*mf* a gbe mə wo a gbe mə wo O..... wo le vo vo

*f* a gbe mə me nye mia tɔ me nye mia tɔ me nye

AGBEMO

5

73 me va dzo a me sia me kplee to

me sia me loo a me sia me to li

*f* kpɔ mia femɔkpɔ kpɔ da de Ma wu dzi ko *mp* Mawu fe mɔ wo

vo a me sia me kple e to kple e to

77

me nye mia to me nye mia to me ga bia nu

a gbemowo le vo vo vo wo le vo vo

81

de a ma de ke to nu o no vi *mf* to wo ne dze nu wo

Mau fe

85

*f* to wo ne dze nu wo nu si dzogbe se na wo

6

AGBEMO

89

*mf* yae ko na kpɔ kpɔ da tɔo ne dze nu woo

93

*p* a gbe mɔ a gbe mɔ *mf* a gbe mɔ a gbe mɔ dzi mie le a

97

a gbe mɔ  
gbe mɔ dzi mie le a gbe mɔ dzi mie le oo

101

mi me va xe xe sia me xe xe sia me tsi ge a kpɔ oo

105

mɔ zɔ la  
*mf* mɔ zɔ zɔ la se sɛ zɔ ble wu mɔ zɔ zɔ la

AGBEMO

7

109 mɔ zɔ la se sɛ nu tɔ  
se sɛ mɔ zɔ zɔ sia se sɛ nu tɔ nu tɔ me le bɔ bɛ  
se sɛ nu tɔ

113 mi zɔ ɔ ɔ se sɛ nu tɔ mi wɔ ble wu me  
kura o o mɔ zɔ la o  
fa kura o mi wɔ ɔ ɔ ble wu

117 mɔ zɔ la a gbe mɔ sia se sɛ nu tɔ

121 mi gbɔ dzi ble wu a  
mi ɔ nu ɔ gbe mɔ zɔ zɔ se sɛ nɔ vi a

125 mi gbɔ dzi dzi gbɔ ɔ hiã lo  
gbemɔ zɔ zɔ se sɛ a gbe me fu wo sɔ gbɔ nu tɔ a



8

AGBEMO

129

ghe mo zo zo se se o a se se CODA

Adagio

133

me ga tsi dzi ma de dio o kpo da me ga tsi dzi ma de dio o  
xo se to rit.

137

Ma wu fe mo wo Ma wu fe mo wo kpo da me nye mia to o no vi

141

Ma wu fe mo wo me nye mia to o loo.....  
loo.....

#### 4.4 XOESE KO



# XŒESE KO

Rom 5:3-5

Nono Yawo Akoto

*mf* Xœ se ko xœ se ko Ma wu a wœ na wo a va me na wo xœ se ko  
*mf* o

do dzi de Ma wu ŋu ko Ma wu a wœ na wo ko ko ko....

Ma wu a wœ na wo Ma wu a tœ na wo  
xœ se *mf* xœ se xœ se kpœ e f'a si nu xœ se

do dzime ga bu mœ kpœ kpœ o  
*f* o Ma wu a wœ na wo go do megabu mœkpœ kpœ o

©

2

XOESE KO

17

ve ve se se wo nu a va yi... a vi fa fa wo nu a va yi

21

do dzi mega bu mo kpoko o  
o Ma wu a wae na.... wo go do me gabu makpoko o

25

*p* a gbe mo zo la wo pe te no vi xo se to wo pe te

29

*mp* a gbe zo li ye a gbe zo li dzie a gbe a gbe mo zo zo se se

33

do dzi me ga bu makpoko o  
nu to Ma wu a wae na wo go do me ga bu mo kpoko o

XOESE KO

3

37 do dzi me ga bu mə kpəkpa o

o Ma wu a wəe na wo go do me ga bu mə kpəkpa o

41 *mf* da nyevio xə se tawo mi se lo..... mi se lo..... mi se

da nyevio xə se tawo mi se lo..... mi se lo..... mi se

45 lo mi se mi se mi se lo mi se lo xa xa woe dzia

lo mi se mi se mi se lo mi se lo xa xa woe dzia

xa xa dzia

49 dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

4

XOESE KO

53

ma kra kra ke ma kra kra me na tu kra me o..... ma kra kra

*mp*

This system contains measures 53 to 56. The vocal line starts with 'ma kra kra ke' in measure 53, followed by 'ma kra kra me na tu kra me o.....' in measure 54, and 'ma kra kra' in measure 55. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *mp* is placed above the vocal line in measure 55.

57

ma kra kra ma kra kra ma kra kra ma kra kra me na na tu kra meo

This system contains measures 57 to 60. The vocal line begins with 'ma kra kra' in measure 57, followed by 'ma kra kra' in measure 58, 'ma kra kra' in measure 59, and 'me na na tu kra meo' in measure 60. The piano accompaniment continues with the eighth-note pattern.

61

o lo..... ma kra kra me na na tu kra meo

This system contains measures 61 to 64. The vocal line starts with 'o lo.....' in measure 61, followed by 'ma kra kra me na na tu kra meo' in measure 62. The piano accompaniment continues with the eighth-note pattern.

65

lo..... ma kra kra ma kra kra ma kra kra o..... ma kra kra

*cresc.*

This system contains measures 65 to 68. The vocal line begins with 'lo.....' in measure 65, followed by 'ma kra kra ma kra kra' in measure 66, 'ma kra kra' in measure 67, and 'o..... ma kra kra' in measure 68. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *cresc.* is placed above the vocal line in measure 67.

XOESE KO

5

69

*dolce* mɔ kɔ kɔ me na na ɣu kpea meo lo..... *cantabile* xa xa woe dzia

xa xa dzia

73

dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

77

mɔkɔ kɔ ke mɔ kɔ kɔ mena ɣu kpea me o..... da nyevio xɔ

81

se tɔ wo.. mi se lo..... da nye vio xɔ

6

XOESE KO

85

xe tɔ wo.. mi se lo..... xa xawoe dzia dzido do ke dzi do do dzia

xɔ se tɔ'o

xa xa dzia

90

*ff*

ke li li ke ke li lie dzia mɔ kɔ kɔ ke mɔ kɔ kɔme na ŋu

*cresc.*

94

kpeame o..... mɔ kɔ kɔ me na ŋu kpea meo de he

98

*dim.*

mɔ kɔ kɔ me na ŋu kpea me o..... me bee



XŌESE KO

7

102

mɔkpɔ kpɔ me na ŋu kpea meo de he mɔ kpɔ kpɔme na ŋu kpea me o.....

106

xa xa woe dzia dzi do do ke dzi do do dzia ke li li ke  
 xa xa'o dzia dzi do do dzi do do dzia ke li li ke li li

110

ke li lie dzia mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o.....

114

xɔ se ko o xɔ se tɔ xɔ se ko..... *cantabile* xɔ se Ma wu a

8

XOESE KO

118

wɛ na wo Ma wu a tɔ na wo o Ma wu a  
xɛ se xɛ se kpɛ f'a si nu xɛ se

122

wɛ na wo go do me ga bu mɔ kpɔ kpɔ o xɛ se tɔ xɛ se  
do dzi

126

ko..... xɛ se tɔ xɛ se ko..... xɛ se tɔ xɛ se ko.....  
xɛ se tɔ xɛ se ko xɛ se xɛ se xɛ se xɛ se xɛ se do dzi xɛ se tɔ

131

xɛ se tɔ xɛ se ko..... xɛ se ko Ma wu a wɛ na wo

134

do dzi xɔ se tɔ.....

*f* xɔ se tɔ xɔ se

138

Ma wu a woe..... o.....

na le dzi de fo Ma wu a wɛ go do go do o.....

ko..... me ga bu mɔ kpɔ kpɔ kura o do dzi

142

kpɔ da..... xɔ se ko... Ma wu a wɛ

xɔ se xɔ se a wɛ go do go do a wɛ

do dzi a wɛ go do go do a wɛ

go do go do

146

go do.....

lo..... nɔ vi *mf* xɔ se ko xɔ se ko Ma wu a wɛ na wo a me na wo *mf*

lo.....

10

150

wo.....  
wo xɔ se tɔ do dzi de Ma wu ŋu ko Ma wu a wɛ na wo

154

ko ko ko.....  
xɔ se tɔ xɛ se ko.....  
xɔ se tɔ xɛ se ko  
*dolce*  
*mf* xɔ se tɔ xɛ se

158

ko.....  
xɛ se xɛ se  
xɔ se tɔ xɛ se xɛ se xɛ se  
do dzi xɔ se tɔ.....  
xɔ se tɔ xɛ se

162

**Vivace**

ko.....  
xɛ se ko  
Ma wu a wɛna wo do dzi xɔ se tɔ xɛ se ko.....

166

169 *cresc.*

xo se to xo se to xo se to xo se to xo se to xoe se ko.....

xo se to xoe se kpɔ da xa xa woe dzia

*agitato*

173

xoe se xoe se xoe se kpɔ e f'a si nu a wæ..... o

*mf*

dzi do do kpɔ da.... dzi do do dzia ke li kpɔ da.... ke li lie dzia

**Vivace**  
177 xɔe se ko

xɔe xe  
mɔ kpɔ kpɔ ke  
mɔ kpɔ kpɔ me na na ŋu kpea meo... Ma'u

180

a wɔe na wo do dzi xɔ se tɔ.....



## CHAPTER FIVE

### ANALYSIS OF THE AUDIO RECORDINGS

#### 5.1.0. Overview

The research contains four compositions. Two compositions out of the four are analysed in this chapter.

All the four original works were composed in *Ewe* dialect and were performed by choirs from both Ghana and Togo. The four compositions were recorded in four different recording studios in both countries (two studios in Togo and two in Ghana).

#### 5.1.1. Agbemɔ

*“Agbemɔ”* literally means “life journey” was performed by *Choral Kekeli de Nyekɔnakpɔe* from Togo and recorded in Rasky-J Production Studio located at Nyamekye in Accra, Ghana on the 15<sup>th</sup> of June 2021 at 9:15 am.

Twenty choristers were engaged in the recording. Voice part distribution of the choir were six (5) soprano singers, four (3) alto singers, four (4) tenor singers and six (5) bass singers.

During the recording performance, there was a short keyboard introduction of six (6) bars in string tone whereby some improvisations were made in the sixth bar to prompt the choir to come in. the performance was done with keyboard accompaniment.

#### 5.1.2. Mina miatsowofekawo

*“Mina miatsowofekawo”* literally meaning; “Let us get rid of their yokes” was also performed by *Choral Kekeli de Nyekɔnakpɔe* from Togo and recorded in Rasky-J



Production Studio located at Nyamekye in Accra Ghana on the 15<sup>th</sup> of June 2021 at 9:15 am.

Although the music score was not orchestrated for instruments the performance was accompaniment with *kpalongo* drums, piano, lead guitar and the bass guitar and performed in *kpalongo* style. At the beginning of the performance, the instruments played a short introduction after which the choir came in. The song was fully performed for the first time followed by an instrumental interlude with the jembe drum dominating with improvisations. The music was repeated after the instrumental interlude to bring it to an end.

### 5.1.3. Mine Mia Wo Deka

The third piece entitled *Mine Mia Wo Deka* which means “Let us be united”, was performed by *Symfonia* Male Choir from Accra, Ghana and was recorded in *Femo Production* Studio in Tema Ghana.

The recording was done on the 26<sup>th</sup> of April, 2021 at 10:00 am. Ten male choristers were involved in the performance. Three (3) men sang the 1<sup>st</sup> Tenor, two (2) men sang the 2<sup>nd</sup> Tenor, two (2) men sang the 1<sup>st</sup> bass and two (2) men sang the 2<sup>nd</sup> bass while one (1) man sang the baritone as the lead singer. The music was performed in kpanlogo style with the kpanlogo drums accompaniment with the leading voice doing *Add libidum* even though they are not accordingly scored in the music. The percussion accompaniment was employed in the performance to project the characteristics of African music and for listeners’ enjoyment.

#### 5.1.4. Xɔese Ko

The fourth piece with the title *Xɔese Ko* means “Just believe” was performed by *Choeur Mayer*, a choir from Lome, Togo and was recorded in *Studio Sol Production* in Lome, Togo.

The recording was done on the 2<sup>nd</sup> August, 2021 with a total number of thirty (38) choristers. The music was performed and recorded in *Agbadza* style with Agbadza dance instruments accompaniment.

All songs were burnt on a Compact Disc (CD) in an audio format and were added to the hard copy of this work.

### ANALYSIS OF THE SCORE

Two compositions among the four contained in the work is being analysed. The two analysed compositions include *Agbemɔ* and “*Mine MiawɔDeka*”.

#### 5.2.1. *AGBEMɔ* (Life Journey)

This song was composed out of the numerous difficulties that the composer encountered in life. At a point in time the life situation of the composer was full of difficulty and meaningless yet it seemed no one appreciated it and no one was ready to be of help to him. It looked as if the entire world was against him.

After a deep personal reflection, he finally concluded with the consolation that the journey of life for every individual has been designed by God before he or she was even born into this world. He consoled himself with the story of Joseph and his brothers in the Bible (*Genesis Chapter: 37-49*). Joseph was sold by his brothers and had to go through a

lot of challenges in Egypt before finally becoming a prime minister for a country he was sold into as a slave. This story has really inspired the researcher greatly and has aided him to come out with this novelty. In this new composition, the researcher has clearly explained how the life's journey of everyone differs and no one could run away from his own destiny. Referring to the literature review, according to Bedzra (2008), Hesinɔ Akpalu Vinɔkɔ's life including his upbringing and development was a misery and pathetic. He further explained how the musical talent of Vinɔkɔ had won the hearts of a variety of writers. To explain further, Kumasah (2006) in Bedzra (2008) observed that Akpalu turned to music as a result of frustration in life and gained his fame in composition and singing. Akpalu used the medium of singing to express his misery in life without knowing that he was fulfilling his destiny. In the same vein, **Agbemɔ** was composed by the composer to encourage everybody who is going through challenges in life never to give up, but be calm and look unto the maker of the universe, because our ways are not His ways.

The piece was composed for voice (SATB). The text of the song is in *Ewe*. The melodic intervals are mainly in stepwise movement (i.e. seconds). The harmonic intervals are mainly in octaves, sixths, thirds, and in unison. The texture is both polyphonic and homophonic. The music was composed in Sonata form (ABA) with a coda at the end. The key signature for the music is F major and the time signature is  $\frac{6}{8}$

## SECTION A – EXPOSITION

The exposition starts from bar 1-39. The section starts in unison for all parts from bar 1-2 in a moderate movement. The music starts moderately loud (*mf*) and loud (*f*) in bar 1 and 2 respectively. The composer laid emphasis on the word "**Agbemɔ**" by repeating it

three (3) times in the first two bars to call the attention of listeners as illustrated in Example 8.

Musical score for Example 8, showing sequential unison. The score is in 6/8 time with a key signature of one flat. The melody in the treble clef is circled in orange. Dynamics markings *mf* and *f* are shown above the staff. The lyrics are "A gbemə a gbe mə a gbe mə a".

Example 8 Sequential Unison

The full harmony starts on the last note of bar 2-3 with the dominant seventh chord with the seventh in the bass resolving to chord 1b where “*Agbemə*” was repeated for the fourth time very loudly (*ff*). See excerpt 10.

Musical score for Example 9, showing dynamics movement. The score is in 6/8 time with a key signature of one flat. The melody in the treble clef is circled in orange. Dynamics markings *mf*, *f*, and *ff* are shown above the staff. The lyrics are "A gbemə a gbe mə a gbe mə a gbe mə dzie mie".

Example 9 Dynamics Movement

From bar 4-12, the bass part kept on repeating “*Agbemə*” **Ostinato** rhythmic pattern. This has been illustrated in Example 10.

## AGBEMO

Nono Yawo AKOTO  
*cresc.*

*mf* *f* *ff*

A gbemɔ a gbe mɔ a gbe mɔ a gbe mɔ dzie mie le..... a

*cresc.* *cresc.*

gbe mɔ dzie mie le..... a gbe mɔ dzie mie le oo

*mp*

mi ma va xe xea sia me xe xe sia me tsi ge a kpɔ oo

a gbe mɔ a gbe mɔ a gbe

Example 10 Rhythmic *ostinato*

The melodic sequence from bar 1- 2 progressed to a harmonic pattern with ‘*Agbemɔdzie miele*’ from bar 3- 5. The composer created tension from bar 31-38 reflecting on the numerous challenges in life hence the lyrics “*agbeme fuwo sɔgbɔ ɲɛtɔ*”(life is full of challenges) being the climax and was gradually released in bar 38.

See the excerpt 11 that shows the climax of the music in bar 31.

29 mi gbo dzi blewu *ff*  
mi do *p* nu do a gbe mo zo zo se se no vi a  
mi gbo dzi dzi gbo di hia lo

33 *f* gbe mo zo zo se se a gbe me fu wo so gbo nu to a *p*

37 1. gbe mo zo zo se se..... o a se se 2.

Example 11 Harmonic Tension and Release

From bar 17-27, the composer employed call and response structure which is typical of African music. Excerpt 12 shows the call and respond.

17 *f* mǎ zǎ la se sē nu tǎ  
 se sē mǎ zǎ zǎ sia se sē nu tǎ nu tǎ me le bǎ bǎe  
 se sē nu tǎ me

21 kura o *mp* mi zǎ ɔ̃ ɔ̃ ɔ̃..... mi wǎ ble wu  
 fa kura o o mǎ zǎ la o

25 ble wu mi zǎ ɔ̃ ɔ̃ ɔ̃.....  
 mǎ zǎ la a gbe mǎ sia se sē nu tǎ

Example 12 Musical Call and Response

## HARMONY

In terms of harmony in the work, the composer employed both simple and advance chords. Section A starts from bar 1-39. The harmony of the song starts on the third quaver of the second beat of bar 2 in dominant seventh chord ( $V^7$ ) where it resolved to chord one second inversion (1b) in bar 3 on the second note of the first beat (i.e.  $V^7c-1b$ ). From the third note of the second beat of bar 2 through bar 6 appears a sequential harmony with the same lyrics as the composer displayed his harmonic proficiency by applying a chain of secondary dominant chords that depict the phenomenon of life. In the composer's aim of creating an indigenous African rhythmic effects, he used the secondary dominant seventh chords ( $V^7$  of VI) on the first note of the first beat in bar 4 resolving to chord one first inversion (1b) on the first note of the first beat in bar 5 instead of resolving to the normal

chord six (vi) as the case should be and continued with the subdominant (IV) on the second note of the first beat of bar 5 which resolved to the subdominant chord instead of the submediant chord ( $v^7/vi-vi$ ). In bar 11-12, a supper tonic ninth chord ( $V^9$ ) with an omitted fifth ( $5^{th}$ ) was applied but this time with a smooth resolution to the dominant of the tonic key (i.e.  $V^9/v-v$ ).

See the illustration in Excerpt 13.

The musical score for Excerpt 13 is in G major (one sharp) and 4/4 time. The lyrics are 'sia me tsi ge a kpɔ oo' on the top staff and 'a gbe mɔ a gbe' on the bottom staff. A red circle highlights the first two bars of the second system, where the music modulates from G major to D major.

**Example 13 Modulation to the Dominant**

From bar 14-15 another secondary dominant seventh was formed on the median ( $V^7/vi$ ) which was resolved on the submediant of the tonic chord ( $v^7c/vi-vi$ ) as the composer used this chord progression to create an emotional effect. Excerpt 14 shows a modulation to the submediant.

The musical score for Excerpt 14 is in G major (one sharp) and 4/4 time. The lyrics are 'mɔ zɔ zɔ la se se' on the top staff. A red circle highlights the first two bars of the second system, where the music modulates from G major to E minor.

**Example 14 Modulation to the Submedia**



Moving down to bar 21, the researcher intentionally created a parallel fifth (5<sup>th</sup>) for tenor and alto parts resulting in consecutive four with the intension of defiling the conventional harmonic rule. This was to create a special effect in that section of the music. Example 15 shows the parallel fifth movement.

Example 15 shows a musical score for bar 21. The score is in 2/4 time and features a key signature of one flat (B-flat). The tenor part (top staff) has the lyrics "kura o" and the dynamic marking *mp*. The alto part (bottom staff) has the lyrics "fa kura o". An orange oval highlights the interval between the two parts, showing a parallel fifth movement.

**Example 15 Parallel Fifth between Tenor and Alto parts**

From bar 35-36, the composer created a complex chord progression modulating to the dominant with a raised supertonic dominant seventh chord (vo<sup>9</sup>). Example 16 shows a modulation to the dominant.

Example 16 shows a musical score for bar 33. The score is in 2/4 time and features a key signature of one flat (B-flat). The tenor part (top staff) has the lyrics "A gbe me fu wo so gbo ru to". The alto part (bottom staff) has the lyrics "A gbe me fu wo so gbo ru to". An orange oval highlights the complex chord progression in the tenor part, showing a modulation to the dominant.

**Example 16 Raised Supertonic Dominant Seven Ch**

The composer employed the secondary dominant chord of the supertonic and, progressing through the supertonic, moved to the dominant chord and finally resolved to

the tonic chord (V/ii-ii-V-I) to conclude section A. Excerpt 17 gives a clear illustration of a resolution to the tonic chord.

37

1. 2.

ghe mɔ zɔ zɔ se sɛ..... o a se sɛ

Example 17 Resolution to Tonic Chord

### SECTION B –DEVELOPEMENT (FUGUE)

Section B is made up of a fugal exposition written in the key of D minor. The fugal exposition is characterised by ornamental polyphonically contrapuntal manoeuvring that depicts a scenario of unpredictability of human life. He tried to compare life events to a panoramic view of a city where all habitations are not of the same size or height, or to a natural geographical vegetation of undulating landscape where one can see mountains and valleys of varying heights and depths and trees of competing sizes and heights.

In *Agbemɔ*, the alto part opens the fugal exposition with the subject “*agbemɔ menyɛ miatɔ’o, menyɛ miatɔ’o, menyɛ miatɔ’o, mitsɔ miaɛ mɔkpɔkpɔ, miaɛ mɔkpɔkpɔ, miaɛ mɔkpɔkpɔ da ɔɛ Mawudzi ko*” which is summarised as “man does not have control over life, only put your hope on God”. The alto part starts the subject from bar 40 and ends at bar 48. See Excerpt 18 that shows altos stating the subject.

Alto Part sings the subject

37  
gbe mǎ zǎ zǎ se sè..... o a se sè a gbe mǎ me nye *mf*

41  
mia tǎ me nye mia tǎ me nye mia tǎ..... *f* mi tǎ mia fe mǎ kpǎ

45  
kpǎ mia fe mǎ kpǎ kpǎ mia fe mǎ kpǎ kpǎ da ðe Ma wu dzi ko

Example 18 Alto States the Subject in the Fugal Exposition

Bar 49 -57 contains the soprano part, providing real answer to the subject introduced by the alto part. The alto part comes back with the counter subject in a distinctive contrapuntal line alternating with the subject being provided by the soprano part. Example 19 illustrates the soprano part providing real answer to the subject.

Soprano Part sings the subject

49 *mf* a gbe mə me nye mia tɔ me nye mia tɔ menye mia tɔ *f* mi  
 a gbe mə a gbe mə a gbemɔ wo a gbe mə wo

53 tɔ mia fe mə kpɔ kpɔ mia fe mə kpɔ kpɔ mia fe mə kpɔ kpɔ da de  
 o..... wo li vo vo vo a me sia me kple e

Example 19 Soprano States the subject in the fugal Exposition

The bass part initiates the subject from bar 58- 67 in D minor as the soprano part sings the counter subject and the alto with the free parts. Example 20 illustrates the bass part taking the subject.

Bass Part sings the subject

57 Ma wu dzi ko a gbe mɔ a gbe mɔ a gbe mɔ  
 tɔ kple e tɔ a gbe mɔ menyemia tɔ o

61 a gbe mɔ O..... wo li vo vo vo a me  
 wo li tso ble ma ble ma ha fi mie va dzɔ

65 sia me kple e tɔ kple e tɔ a gbe mɔ  
 a me sia me kplee tɔ a gbe mɔ me nyemia tɔ me nye  
 kpɔ da de Mawu dzi ko a gbe mɔ a gbe mɔ

Dynamics: *mf*, *mp*, *f*, *mp*

Example 20 Bass States the Subject in the Fugal Exposition

To conclude the fugue, the tenor part enters with the subject in A minor from bar 67 - 75 as the bass part takes the countersubject and the rest of the parts (soprano and alto) do the free part. Example.21 shows the tenor part

The image displays a musical score for a fugue, specifically focusing on the tenor part's entry. The score is written in A minor and 4/4 time. It consists of three systems of music, each with a vocal line (soprano and alto) and a piano accompaniment line. The lyrics are in Twi. A blue arrow points to the tenor part's entry in bar 67, which is circled in orange. A box labeled "Tenor begins" is placed above the arrow. The score includes dynamic markings such as *mp*, *f*, and *mf*. The lyrics are: "sia me kple e to kple e to a gbe ma", "a me sia me kplee to a gbe ma ne nyemia to vi me nye", "kpɔ da de Mawu dzi ko a gbe ma a gbe ma", "me nye mia tao wo li tso ble ma ble ma ha fi", "gbɔ dzi ble wu..... o..... Ma wuma nu na a", "mia tao me nye mia to mi tso mia fe ma kpɔ kpɔ mia fe ma kpɔ", "mf a gbe ma wo a gbe ma wo O..... wo le vo vo", "me va dzɔ a me sia me kplee to", "me sia me loo a me sia me to li", "f kpɔ mia femɔkpɔ kpɔ da de Ma wu dzi ko mp Mawu fe ma wo", "vo a me sia me kplee to kplee to".

Example 21 Tenor states the Subject in the Fugal Exposition

From bar 76- 92 is an episode used as a bridge that connects the section B to the A prime (A1) completing the ternary form (ABA).

## SECTION A1 – RECAPITULATION

In this section, the exposition (section A) which starts from bar 1-37 is repeated. However, the music is not ended there. After bar 37, which ends the recapitulation, the music continues in bars 133-144 to bring it to an end.

## **CODA**

The coda section starts on bar 133 and ends on bar 144. The composer ended the music with the coda to give it a clear conclusion with emotional expression reflecting on indigenous African music. The sequential progression of the ascending movement ends with the statement “*mega tsidzi maqedi o*” (do not worry) from bar 133-136. The coda section gives an inspirational message to mankind to trust in the Creator of man and the Giver of life rather than worrying about the vicissitude of life.

## **5.2. Analysis of *Mine miawo qeka* (Let us unite).**

This piece was composed in Ewe. The composer's aim for writing this music is to call for African unity. The researcher based his call on the benefits of unity among families, communities and nations as a whole. Obviously, music plays a significant role in the life of Africans, and for that matter, Ghanaians. Ghanaian music composers such as Ephraim Amu, Walter Bleke, J.H.K. Nketia and many others have composed many patriotic songs that have helped in many ways to foster peace and unity among the people.

The researcher purposely composed this song to admonish the Ewe in particular and to urge them to be united despite the fact that they are being divided by the imaginary line among two countries - Ghana/Togo as a result of Western world colonisation. The harm

that has been caused by the Europeans' partition of Africa can only be coped with by living together in peace and unity rather than societal and regional conflict.

The piece is a choral composition written for voice (SATB). The melodic intervals of the music are mainly in stepwise; (i.e. 2nds). The harmonic intervals are mainly in octaves, sixths, thirds, and in unison. The texture is both homophonic and polyphonic written in binary form (AB). The music is written in B flat major and the time signature is simple duple using the quarter note as a beat (2/4).

The song begins on anacrusis beat in unison from bar 1-2 establishing the message of togetherness before splitting into the various parts in bar 3. The researcher employs chord IV-Ib progression usually seen in Walter Blege's compositions where the bass takes the third of the chord as alto rather takes the root and the soprano takes the fifth. This chord progression reflects the traditional style of harmony among the people of *Evedome* located in *Ho* traditional area. Example 22 shows the resolution of chord IV-Ib.

The musical score consists of two staves. The top staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The key signature has two flats (B-flat major), and the time signature is 2/4. The lyrics are: "Ɖe kawɔ wɔ me ye ɲu sɛ ɲu sɛ le". A red circle highlights the final chord in the bass line, which is a B-flat major triad (F, B-flat, D).

Example 22 Resolution of chord IV-Ib.



Soprano and alto parts make a call “*mile nɔvisi*” (let us join hands together) from bar 5- 6 and is responded by tenor and bass parts from bar 7-14 “*ne miatu miade nyigba*” (to build our nation).

From the last note of bar 14-16 all the parts sing in unison with a statement “*tagã dɛka mede aɗaŋu o*” (one big head does not form a council). The purpose for all the voice parts singing in unison at this point is to make a universally accepted acclamation with one mind and one voice for urgent reaction. Excerpt 23 shows all parts singing in unison.

5 *mf* mi le nɔ vi si kpɔ da ne mia tu mia de nyi gba

9 00.....  
00.....  
ne mia tu mia de nyi gba ne mia tu mia de nyi gba

13 *cresc.* 1. loo..... de gba lo.... 2. *mf* ta gã de ka me d'a da ŋu me

Example 23 Unison for all Parts

The composer created a three level harmonic sequence with the statement “*tagã deka mede aqanuo o*” (one big head does not make a council) from the last note of bar 16-18 being a response to the unison call from bar 14-16. The same philosophy is expressed from the last note of bar 18-23 to end the phrase in plagal cadence. (IV-I) with the statement “*asi deka me tua du o*” (one hand does not build a nation). Example 24 illustrates a plagal cadence.

17

d'a da nu me *p* d'a da nuo a si de ka me tua duo.....

21

*mf* me tua du oo..... mi de *cresc.*

Example 24 Plagal cadence

From bar 24 -71 the composer applied series of calls and responses and other ornamental devices as a means of developing the music to bring section A to an end.

Bar 72 eventually marks the beginning of section B which is the final section of the piece. In this latter part of the song, the composer summarised his message, stating some steps citizens can take to maintain peace in our communities through which the nation can move forward for betterment and growth. To better clarify this idea, he applied some particular chord progressions as each part moved with different lyrics after which they came together in bar 77. The chord structures employed in this section are  $I - I^7c - V^7/ii - vii - ii^7c - vii - V^7c - V/vi - V/ii - ii$ . Example 25 illustrates a succession of secondary dominant chords.

mi le nɔ vi si..... ne  
 mia de nyi gbã mi tso ka ba ne..... mia de zɔ  
 mi de fu le leo ka tā da ne  
 mi..... na mia wɔ de  
 mia wɔ de ka.....  
 75 de zɔ ka ba ka ba mi  
 mia de zɔ daa..... mi de fu le leo ka tā daa.....  
 ka de zɔ mi

Example 25 Succession of Secondary Harmony

Finally, bar 84 – 92 marks the end of the piece. In this final stage, the composer reiterated his message of patriotism and nation building with the statement “*gbenɔdu miatsɔ aɔfeɔ yingɔ daa*” (with one let us move forward). At this point, he once again applied *unison*

for all parts strategically ending the song with chord progressing from vo7/vi-lc-V7- I.

Example 26 shows a perfect cadence.

83

gbe no du mia tsɔ a..... de zɔ yi'ŋ gɔ da

mi mi

88

uu.. yi'ŋ gɔ..... daa

mi.....

Example 26 Perfect Cadence

## CHAPTER SIX

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 6.0. Overview

This chapter presents a summary of the findings in the study as well as the conclusions drawn from the findings. In addition, the chapter presents recommendations made from the conclusions. The chapter also gives suggestions of relevant areas for further studies.

#### 6.1. Summary

The study structured a philosophical establishment of similarities and differences between the provenance, language, dressing, food, and religious practices of three selected communities lying along the Ghana-Togo border. These three communities are Kpetoe, Dakpa and Dzodze. Elements of their dominant musical genres that were of interest to the researcher-composer were purposely selected and used to compose four grandiose original art choral works for mixed voices that can be of relevance to Ghana and Togo; the two countries between which common relations are shared

The study led to the discovery and collection of some traditional music melodic motifs and rhythmic patterns from *Kpanlogo* and *Agoha* dances from the three aforementioned communities lying along the Ghana-Togo border. The traditional musical elements with its *indigenous vocal tonal forms* from these three traditional communities along the Ghana-Togo border were carefully studied and blended with the *Amu-Nayo bi-cultural stylistic choral-tradition*. This synergy consequently birthed the resultant compositions in focus.

The study adopted ethnographic and descriptive research designs to help enhance the understanding of the impact of cultural practices of the performers and audience irrespective of their geographical locations. The research came out with four original compositions in *Eve* dialect and subsequently performed by choirs from both Ghana and Togo. The four compositions were recorded in three different recording studios in both countries (one studio in Togo and two in Ghana).

## **6.2. Findings**

### **6.2.1. Differences and similarities**

- Although the Eve found themselves in two different countries, they have the same root.
- They have same language, different dialects coupled with differences in inflections.
- They eat the same food but slight differences in the ingredients.
- They have the same traditional religious practices.
- They share same musical elements however some elements and traditional styles are peculiar to each community in the two geographical locations; Eve in Togo and those in Ghana.

### **6.2.2. Thematic materials**

- The following musicals examples are some thematic materials discovered in *Agbadza* ensembles from both Ghana and Togo. These materials are taken from the *Agbadza* drum patterns that sound similar but with rhythmic differences.

Example 27 illustrates the *Agbadza* drum patterns from Togo.

Ga nya glo ma va do ga ma va do ga ma va do ga

Example 27 *Agbadza* drum patterns from Togo

Example 28 illustrates how the same *Agbadza* drum patterns sound in Ghana.

Ga nya glo Ga nya glo Ga nya glo o Ga nya glo

Example 28 *Agbadza* drum patterns from Ghana

- **Intonation and melodic contour created by using Akpalu's style of composition**

Example 29 illustrates the intonation and melodic contour in Akpalu.

xa xa woe dzia dzi do do ke dzi do do dzia ke li li ke

li li lie dzia mə kpə kpə ke mə kpə kpə me na ɲu kpea me o....

Example 29 Intonation and melodic contour in *Akpalu*

### 6.2.3. Original compositions

The following are the four arts compositions that were composed based on selected musicals elements discovered in three selected towns – Kpetoe, Dakpa and Dzodze lying along the Ghana – Togo border.

- i. Agbemɔ
- ii. Xɔse ko
- iii. Mine miawɔ ɔɛka
- iv. Mina mia tso woɛ kawo

#### **6.2.4. Formal analysis of the original compositions**

Two out the four original compositions were formally analyzed and they are as follows:

- i. Agbemɔ
- ii. Mine miawɔ ɔɛka



#### **6.3. Conclusions**

1. The Ewe in Ghana and the Ewe in Togo share some traditions however they possess unique elements which distinguish them.
2. The Ewe in Ghana and the Ewe in Togo have similar musical traditions with unique elements and structures.
3. Compositions can be created using elements from both Ewe in Ghana and Ewe in Togo to represent both cultures.
4. Compositions with elements from the musical traditions of the Ewe in Ghana and in Togo can be analyzed and appreciated.



#### **6.4. Recommendations**

1. The similarities between the two traditions should be strengthened and the differences should be addressed well through music to promote unity in diversity.
2. Further studies can be undertaken to explore other musical and artistic traditions of the Eve of Ghana and Togo.
3. More compositions should be created by art musicians to represent both Ghanaian and Togolese Eve cultures.
4. Compositions with traditional elements should be analysed by composers even in the form of footnotes as part of the score for the appreciation of the choir director towards a perfect interpretation and performance.

#### **6.5. Suggestions for Further Research Areas**

This research was carried out in the Volta Region of Ghana and was restricted to only three selected towns - Kpetoe, Ðakpa and Dzodze on the Ghana-Togo border. There are many other communities on the Ghana-Togo border which were not covered in this study. The findings of the study may not be generalised to all the communities located on the Ghana-Togo border. It is recommended that further studies of the other border communities should be conducted.



## REFERENCES

- Achebe, N., Adu-Gyamfi, S., Alie, J. Ceesay, H. Green, T., Hiribarren, V., & Kye-Ampadu, B. (2018). *Colonial Rule in West Africa in History Textbook of West African Senior School Certificate Examination*. <https://wasscehistorytextbook.com/8-colonial-rule-in-west-africa/>
- Agawu, K. (1996). *The Amu Legacy: Ephraim Amu 1899-1995*. Retrieved August 31, 2021, from <http://www.jstor.org/stable/1161319>
- Agbenyega, P.D.K (2015). *An Analytical Study of Five Selected Works of Walter Komla Blege*. M. Phil. Thesis. Department of Music Education, U.C.E.W. Winneba. (Unpublished).
- Agordoh, A.A. (1994). *Studies in African Studies*. New Age Publication: Ho
- Amenume, D. E. K. (1986). *The Ewe in pre-colonial times: a political history with special emphasis on the Anlo, Ge, and Krepi*. Accra: Sedco Pub. Ltd.
- Amenume, D. E. K. (2002). *Outstanding Ewes of the 20th century*. Published for the Organization for Research on Ewe land. Accra: Woeli Pub. Services.

- Amuah, R. I., Adum- Atta, K. & Arthur, K. (2004). *Music and Dance for Colleges of Education*. Cape Coast: Kramad Publishers Limited.
- Amuah I. R., Adum-Atta K. and Arthur K. (2003) *Music and dance for Teacher Training Colleges: Revised Ed.* Cape Coast. Wilas Press Ltd.
- Annan.N. & G/Accra Mass Choir (2020). *Kasakyere'n Nimdifo by Ephraim Amu. Keeping Score* [<https://youtu.be/JwcJPjJPOps>], Retrieved from <https://www.youtube.com/watch?v=JwcJPjJPOps>
- Bedzrah Bright Yao Klenam (2008). *Henɔgã Vinorkor Akpalu of AnyakoA Composer, Poet, Performer and Educator. M.Phil. Thesis. Department of Music Education, U.C.E.W. Winneba.* (Unpublished)
- Bryman, A. (2001). *Social Research Methods*. Oxford University Press, Oxford.
- Burns, L. (2001). *The Transmission of Ghanaian Music by Abdul Adams in Calgary, Alberta, Canada: Teaching and Learning Kpanlogo of the Ga and Adowa of the Ashanti as Social Expression* (Unpublished Master's Thesis). University of Calgary, Calgary, AB.
- Chen, C. W. (2006). *The Creative Process of Computer-Assisted Composition and Multimedia Composition — Visual Images and Music*. Doctoral Thesis, Royal Melbourne Institute of Technology, Sing
- Creswell, J. W. (2012). *Educational Research Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (4th ed.). Boston, MA Pearson.
- Denoo, K. E. (1999). *The Poetics of Dzenawo's Torba Songs*. B.Ed. Thesis. Department of English Education. UCEW, Winneba (Unpublished)
- Dogbe, J. S. L. (2016). *Portrait de Isaac Dogbo Compositeur de Chant Choral*
- Dor, G. (2015). *Exploring Indigenous Interpretive Frame Works in African Music Scholarship: Conceptual Metaphors and Indigenous Ewe Knowledge in the Life and Work of Hesino Vinoko Akpalu.*

- Dor, G. (2014) *A Historical Perspective of Art Music in Ghana and the Lives of Dr. Ephraim Amu, Prof. J. H. K. Nayo and Prof. Nicolas Z. Nayo* (unpublished)
- Dor, G. (2005). *Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor*. Retrieved August 31, 2021, from <http://www.jstor.org/stable/20174405>
- Dotse, K. (2011). *The Origins and Brief History of the Ewe People*. Published in 2011
- Ebeli, E. A. (2018). *Teaching and Learning Ghanaian Traditional Music*, pp. 2 & 3  
Winneba: WGCBC aka PSJ Publications
- Essandoh, I.K (2007). *Basics in Understanding African Music*. pp.1. Ksoa: Ike Arts & Publications.
- Essandoh, I.K. (2006). *The Place of Music in African Cultures*. pp. 1. Ksoa: Ike Arts & Publications
- Euba, A. (1989). *Essays on Music in Africa. Vol. 2. Intercultural Perspectives. Bayreuth African Studies Series*, no. 16. Lagos: Elekoto Music Centre
- Gunn, J.P. (2017, September). *The Ewe in West Africa: One Cultural People in Two Different Countries (Togo/Ghana)* p.65-76. Retrieved from <https://www.google.com/search?client=firefoxbd&q=the+ewe+cultural+practices>
- Jones, A.M. (1954). *African Rhythm*, London: International African Institute.
- Kebede, A. (1982). *Roots of Black Music*. New Jersey: Prentice Hall.
- Lata, Hemant Sharmal & Sarkar, Chiranjit (2019). *Ethnography Research: An Overview*. Volume 2 Department of Education, Maharshi Dayanand University, Rohtak
- Leedy, P.D. and Ormrod, J.E. (2005). *Practical Research Planning and Design*. Prentice Hall, Upper Saddle River, NJ.
- Locke, D. (2010). *Agbadza: The Critical Edition*. Retrieved from <https://docplayer.net/26712396-Agbadza-the-critical-edition-by-david-locke.html> Via Tufts University Press

- Mereku C.W.K., Addo G.W. and M. Ohene-Okantah M. (2005) *Teaching Music and Dance in the Junior Secondary Schools*. A hand book for J.S.S.2 teachers:
- Nayo, N. Z. (1986). *Biography of Five Ghanaian Composers* (An Unpublished Manuscript, University of Lagos)
- Nayo, N. Z. "Akpalu and His Songs." *The Black Perspective in Music*, vol. 1, no. 2, 1973, pp. 120–128 [www.jstor.org/stable/1214447](http://www.jstor.org/stable/1214447). Accessed 31 Aug. 2021.
- Nketia, J. H. K. (1963). *African Music in Ghana*. Evanston IL: North Western University Press.
- Omojola, Bode, and Gerhard Kubik (2014). *African Studies Review*, vol. 57, no. pp. 196–204. [www.jstor.org/stable/26410080](http://www.jstor.org/stable/26410080). Accessed 31 Aug. 2021
- Okolo, M.S.C. (2005). "Reassessing the Impact of Colonial Languages on the African Identity for African Development". pp. 85–103 Dakar: Coderia, 2005
- Saduh, G. (2004). *Intercultural Creativity in Joshua Uzoigwe's Music Author*, Vol. 74, No. 4 (2004), pp. 633- 661 Published by: Cambridge University Press. <https://doi.org/10.2307/3556844>
- Sandler, F. (2019). "Ephraim Amu's African Songs: Notation and Performance. Retrieved on August 31, 2021 from <https://www.jstor.org/stable/26870132>.
- Tomal, D. R (2010). *Action Research for Educators*. 2nd ed. pp, 28 Rowman & Littlefield Education. Lanham, Maryland
- Trudgill, P. (2010). *Investigations in Socio-Historical Linguistics*. Stories of Colonisation and Contact. Cambridge: Cambridge University Press.
- Vanderstoep, S.W. & Scott, W. (2009). *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches*. (1<sup>st</sup> Ed.). U. S. A: John Wiley & Sons, Inc.

Wani, J. K., and G. A. Watterson. (1982). *Sampling Theory for Species Abundances in Certain Biological Populations*. vol. 10, no. 3, pp. 207–211. [www.jstor.org/stable/3556183](http://www.jstor.org/stable/3556183). Accessed 13 Sept. 2021.

Wovenu, C.K.N. (1977). *Hengã Jeremiah Akakpo Akpalu: (A Commemoration Brochure – Tadzewu)*. Accra: Arakan Press Ltd.



Adanlete Kossi (10th March, 2021) Personal communication from Ðakpa

Ahogan Thiery (8th March, 2021) Personal communication from Kpetoe)

Amuzu Victor (20, March, 2021) Personal Communication from Dzodze



## APPENDICES

### Appendix A

Pictures of the Agbadza percussions been played during the recording section in ***Sol Production Studio*** in Lome, Togo on the 2<sup>nd</sup> August, 2021

Picture of *Sogo* being Played





Picture of a set of *Gakogoe* and *Axatse* being Played



Picture of Single *Gakogoe* being Played



**Picture of Atimevu being Played**



**Picture of Percussions in Agbadza Ensemble**



**Picture of Axatse being Played**



**Picture of Sogo and Kagan being Played**



## APPENDIX B

Some melodies reflecting the intervallic structures in *Agoha*

### Akpalu Va Zu Xo Se to. (Bedzra2008)

5 Uua via wo lee Kpa lue va zu xo se toe Ha gba to ye nye gbe do

9 da Ma wue ma dze klo na Ye sue ma dze klo na kea me fo fo bu na

13 E nye me ga klo dze ge na na ne keo Ye su Kris to ko ma dze klo

17 na Me gblæ be ye no viwo mi tro ye wo to wo ye no viwo mi tro

22 mi tro dzi me mia zu Ma wu to mia wo la le dzi fo mia yi gbo.

Me gblæ be

26 klo dze ge na na ne keo Ye su Kris to ko ma dze klo na

ye no viwo mi tro Vi no ko be no vi mi tro mi tro dzi

30 me mia zu Ma wu to mia wo la le dzi fo mia yi gbo.

**Dɔya Wode Asi Nam.(Bedzra 2008)**

Dɔ yawo d'a si na ma me wɔe vɔ pen si nia va me yi dxu dzɔ ge uua viawo

6  
nu nyui wɔ la ha ku na He si nɔ Kpa lu hã gbɔ na ku ku ge ga ke nye me kuo a fee

11  
me yi dɔ ya wo da 'si na ma me wɔe vɔ pen si nia va me yi dzu dzɔ ge O ha me tɔwo

16  
mi gaka fu he si nɔ'o ye wo tɔwo mi ga ka fu he si nɔ'o mi ka fu Ma wue dɔA 'kpa lu

21  
da ne woa dzi ha le dua wo do me dza ta wo kpɔe dɛ kɔ da dzɔ ge tɔ nye tɔwo

26  
nu nyui wɔ la hã ku na He si nɔ Kpa lu hã gbɔ na ku ku ge me nye dɛ me kuo a fe

31  
me yi dɔ ya wo d'a si na ma me wɔe vɔ pen si nia va me yi dzu dzɔ ge.



### Xexea Me Nu Wo So gbo(Bedzra 2008)

E uua viawo xe xea me nu wo so gbo ka yae zua fa me xo he tso da de  
6  
xo me tsie le gbo ha le gbœ nya xo xowo nu na yi to ha ye ye ne  
11  
va mia dzi hee E be me vo na kpe koewo do me'o ha dzi de na bu n'A kpa lu'e  
16  
Vo na le kpe koe wo do me'o ha dzi de na bu n'A kpa lu'o E uua viawo xe xea me  
21  
nuwo so gbo Ka yae zua fa me xo he tso da de xo me tsie le gbo ha le gbœ  
26  
nya xo xowo nu ne yi to ha ye ye ne va mia dzi hee Kpa lue be Nya ko viawo  
31  
mie le toa Kpa lu be Nya ko viawo mie le toa nu ya mie dzi na nu ya do vo  
36  
Kpo li gbe ka be ga me sea to nuo kpo dze ga dzi ga kpe du do Kpa lue be Nya ko viawo  
41  
mie le toa Kpa lue be Nya ko viawo mie le toa nu ya mie dzi na nu ya do vo  
46  
kpo li gbe ka be ga me sea na to nuo Kpo dze ga dzi ga kpe du do. E uua viawo xe xea me

Opened Scores of Original Compositions

AGBEMO

Nono Yawo AKOTO

*mf* *f* *ff* *cresc.*

Soprano  
A gbe mo a gbe mo a gbe mo a gbe mo dzie mie le a

Alto  
A gbe mo a gbe mo a gbe mo a gbe mo dzie mie le a

Tenor  
A gbe mo a gbe mo a gbe mo a gbe mo dzie mie le a

Bass  
A gbe mo a gbe mo a gbe mo a gbe mo dzie mie le a gbe mo

5 *mf* *cresc.* *ff*

S  
gbe mo dzie mie le a gbe mo dzie mie le

A  
gbe mo dzie mie le a gbe mo dzie mie le o

T  
gbe mo dzie mie le a gbe mo dzie mie le

B  
gbe mo dzie mie le a gbe a gbe mo dzie mie le a gbe mo

9 *mp* *mf*

S  
mi me va xe xe sia me xe xe sia me tsi ge a kpo o mo zo la

A  
mi me va xe xe sia me xe xe sia me tsi ge a kpo o

T  
mi me va xe xe sia me xe xe sia me tsi ge a kpo o

B  
a gbe mo a gbe mo a gbe mo

2  
14

S *f* *mf*  
mɔ zɔ zɔ la se sɛ mɔ zɔ la mɔ zɔ zɔ la se sɛ mɔ zɔ la mɔ zɔ zɔ sia

A *mf*  
mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

T *mf*  
mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

B *mf*  
mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

19

S  
se sɛ ŋu to me le bɔ bɔe kura o mi zɔ ɔ ɔ ɔ mi wɔ ble wu

A  
se sɛ ŋu to ŋu to me le bɔ bɔe ku ra o mɔ zɔ la o

T  
sɛ ŋu to me le bɔ bɔe kura o o mɔ zɔ la o

B  
se sɛ ŋu to me fa kura o o mɔ zɔ la o

25

S *p*  
ble wu mi zɔ ɔ ɔ ɔ mi gbɔ dzi ble wu a

A *p*  
mɔ zɔ la a gbe mɔ sia se sɛ ŋu to mi ɔ ŋu ɔ

T *p*  
mɔ zɔ la a gbe mɔ sia se sɛ ŋu to mi ɔ ŋu ɔ

B *p*  
mɔ zɔ la a gbe mɔ sia se sɛ ŋu to mi gbɔ dzi dzi gbɔ ɔ hiã lo

31 *f* *p* *f* 3

S *f* gbe mɔ zɔ zɔ se sɛ a gbe mɔ zɔ zɔ se sɛ a gbe me fu wo

A *f* gbe mɔ zɔ zɔ se sɛ gbe mɔ zɔ zɔ se sɛ *f* a gbe me fu wo

T *f* gbe mɔ zɔ zɔ se sɛ nɔ vi a gbe mɔ zɔ zɔ se sɛ *f* a gbe me fu wo

B *f* gbe mɔ zɔ zɔ se sɛ gbe mɔ zɔ zɔ se sɛ *f* a gbe me fu wo

36 *mf* *p* 1. 2.

S so gbo a gbe mɔ zɔ zɔ se sɛ a se sɛ

A *mf* so gbo a gbe mɔ zɔ zɔ se sɛ o a se sɛ *f* a gbe mɔ me nye

T *mf* so gbo ɲu tɔ a gbe mɔ zɔ zɔ se sɛ o a se sɛ

B *mf* so gbo a gbe mɔ zɔ zɔ se sɛ o a se sɛ

41

S

A *f* mia t'o me nye mia t'o me nye mia t'o mi tsɔ mia fe mɔ kpɔ kpɔ mia fe mɔ kpɔ

T

B

46

S *f* a gbe ma me nye mia to me nye

A kpɔ mia fe ma kpɔ kpɔ da de Ma wu dzi ko *mf* a gbe ma a gbe ma

T

B

51

S *f* mia to me nye mia to *f* mi tso mia fe ma kpɔ kpɔ mia fe ma kpɔ

A a gbe ma wo a gbe ma wo o wo li vo vo

T

B

55

S *mf* kpɔ mia fe ma kpɔ kpɔ da de Ma wu dzi ko a gbe ma

A vo a me sia me kple e to kple e to *mf* a gbe

T

B *f* a gbe ma me nye

59

S a gbe mɔ a gbe mɔ a gbe mɔ oo wo

A m'o 7 z me nye mia to wo li tso ble ma ble ma

T

B mia to me nye mia to me nye mia to'o mi tso mia fe mɔ kpo

63

S li vo vo vo a me sia me kple e to kple e to

A ha fi mie va dzo a me sia me kple to

T

B kpo mia fe mɔ kpo kpo mia fe mɔ kpo kpo da de Ma wu dzi ko

67

*mf*

S a gbe mɔ me nye mia to wo li tso

A *mf* no vi gba dzi ble wu

*f*

T a gbe mɔ me nye mia to'o me nye mia to'o me nye mia to'o mi

B *mf* a gbe mɔ a gbe mɔ a gbe mɔ wo a gbe mɔ wo

59

S a gbe mɔ a gbe mɔ a gbe mɔ oo wo

A m'o 7 z me nye mia to wo li tso ble ma ble ma

T

B mia to me nye mia to me nye mia to'o mi tso mia fe mɔ kpo

63

S li vo vo vo a me sia me kple e to kple e to

A ha fi mie va dzo a me sia me kple to

T

B kpo mia fe mɔ kpo kpo mia fe mɔ kpo kpo da de Ma wu dzi ko

67

*mf*

S a gbe mɔ me nye mia to wo li tso

A *mf* no vi gba dzi ble wu

*f*

T a gbe mɔ me nye mia to'o me nye mia to'o me nye mia to'o mi

B *mf* a gbe mɔ a gbe mɔ a gbe mɔ wo a gbe mɔ wo

85

S *f* m'ò tó wo ne dze ñu wo nu si dzò gbe se na wo ya ko na kpò

A *f* tó wo dze dze ñu wo nu si dzò gbe se na wo ya ko na kpò kpò ò

T *f* tó wo ne dze ñu wo nu si dzò gbe se na wo ya ko na kpò kpò ò

B tó wo ne dze ñu wo nu si dzò gbe se na wo ya ko na kpò

91

S a gbe mọ a gbe mọ a gbe mọ a gbe mọ dzie mie

A t'ò ne dze ñu wo a gbe mọ a gbe mọ a gbe mọ a gbe mọ dzie mie

T t'ò ne dze ñu wo a gbe mọ a gbe mọ a gbe mọ a gbe mọ dzie mie

B a gbe mọ a gbe mọ a gbe mọ a gbe mọ dzie mie

96

S le a gbe mọ dzie mie le a gbe mọ dzie mie

A le a gbe mọ dzie mie le a gbe mọ dzie mie

T le a gbe mọ dzie mie le a gbe mọ dzie mie

B le a gbe mọ gbe mọ dzie mie le a gbe a gbe mọ dzie mie



8

100

S le mi me va xe xe sia me xe xe sia me tsi ge a kpɔ o

A le o mi me va xe xe sia me xe xe sia me tsi nge a kpɔ o

T le mi me va xe xe sia me xe xe sia me tsi ge a kpɔ o

B le a gbe mɔ a gbe mɔ a gbe mɔ a gbe

105

S mɔ zɔ la mɔ zɔ la se sɛ mɔ zɔ la mɔ zɔ la se sɛ mɔ zɔ la mɔ zɔ zɔ sia

A mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

T mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

B mɔ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ la se sɛ mɔ zɔ zɔ sia

111

S se sɛ ŋu tɔ me le bɔ bɛ kura o mi zɔ ɔ ɔ mi zɔ ble wu

A se sɛ ŋu tɔ ŋu tɔ me le bɔ bɛ kura o o mɔ zɔ la o

T sɛ ŋu tɔ me le bɔ bɛ kura o o mɔ zɔ la o

B se sɛ ŋu tɔ me fa kura o o mɔ zɔ la o

117

S ble wu mi wɔ ɔ ɔ ɔ mi gbɔ dzi ble wu a

A mɔ zɔ la a gbe mɔ sia se sɛ ɲu tɔ mi ɔ ɲu ɔ

T mɔ zɔ la a gbe mɔ sia se sɛ ɲu tɔ mi ɔ ɲu ɔ

B mɔ zɔ la a gbe mɔ sia se sɛ ɲu tɔ mi gbɔ dzi dzi gbɔ ɔ hiã lo

123

S gbe mɔ zɔ zɔ se sɛ a gbe mɔ zɔ zɔ se sɛ a gbe me fu wo

A gbe mɔ zɔ zɔ se sɛ a gbe me fu wo

T gbe mɔ zɔ zɔ se sɛ nɔ vi a gbe mɔ zɔ zɔ se sɛ a gbe me fu wo

B gbe mɔ zɔ zɔ se sɛ gbe mɔ zɔ zɔ se sɛ a gbe me fu wo

128

S sɔ gbɔ a gbe mɔ zɔ zɔ se sɛ a se sɛ me ga tsi dzi ma ɔ

A sɔ gbɔ a gbe mɔ zɔ zɔ se sɛ o a se sɛ me ga tsi dzi ma ɔ

T sɔ gbɔ ɲu tɔ a gbe mɔ zɔ zɔ se sɛ o a se sɛ me ga tsi dzi ma ɔ

B sɔ gbɔ a gbe mɔ zɔ zɔ se sɛ o a se sɛ me ga tsi dzi ma ɔ

1 2

10  
134

S  
djo \_\_\_\_\_ me ga tsi dzi ma de djo o Ma wu fe ma wo Ma wu fe kpo da

A  
djo \_\_\_\_\_ kpo da me ga tsi dzi ma de djo \_\_\_\_\_ Ma wu fe ma wo Ma wu fe ma wo

T  
8  
djo \_\_\_\_\_ me ga tsi dzi ma de djo o Ma wu fe ma wo Ma wu fe ma wo

B  
djo xɔ se me ga tsi dzi ma de djo o Ma wu fe ma wo Ma wu fe ma wo

139  
*rit.*

S  
me nye mia to oo \_\_\_\_\_

A  
*rit.*  
to  
kpo da me nye mia to'o na vi Ma wu fe ma wo me nye mia to o loo \_\_\_\_\_

T  
*rit.*  
8  
kpo da kpo da me nye na vi Ma wu fe ma wo me nye mia to o loo \_\_\_\_\_

B  
*rit.*  
me nye mia to'o loo \_\_\_\_\_





## XOESE KO

Nono Yawo AKOTO

Soprano *mf* Xɔe se ko xɔe se ko Ma wu a wɔe na wo a va me na wo

Alto *mf* Xɔe se ko xɔe se ko Ma wu a wɔe na wo a va me na *mf* wo xɔe se ko

Tenor

Bass *mf* o xɔe se ko

5  
S do dzi de Ma wu ɲu ko Ma wu a wɔe na wo ko ko ko  
A do dzi de Ma wu ɲu ko Ma wu a wɔe na wo ko ko ko  
T do dzi de Ma wu ɲu ko Ma wu a wɔe na wo ko ko ko  
B do dzi de Ma wu ɲu ko Ma wu a wɔe na wo ko ko ko

9  
S 2. Ma wu a wɔe na wo Ma wu a tɔ na wo  
A xɔe se Ma wu a wɔe na wo Ma wu a tɔ na wo  
T xɔe se xɔe se xɔe se kpɔ e f'a si nu xɔe se  
B xɔe se xɔe se xɔe se kpɔ e f'a si nu xɔe se

2  
13

S Ma wu a — wɛ na — wo do dzi me ga bu mɔ kpɔ kpɔ kura

A Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

T o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

B o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

17

S ve ve se se wo nu a va yi — a vi fa fa wo nu a va yi

A ve ve se se wo nu a va yi — a vi fa fa wo nu a va yi

T

B

21

S Ma wu a — wɛ na — wo do dzi me ga bu mɔ kpɔ kpɔ kura

A Ma wu a — wɛ na — wo go do — me ga bu mɔ kpɔ kpɔ o

T o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

B o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

25

S *p* a gbe mɔ zɔ la wo pe te no vi xɔ se tɔ wo pe te

A *p* a gbe mɔ zɔ la wo pe te no vi xɔ se tɔ wo pe te

T

B

29

S *mp* a gbe zɔ li ye a gbe zɔ li dzie a gbe a gbe mɔ zɔ zɔ se sɛ

A *mp* a gbe zɔ li ye a gbe zɔ li dzie a gbe a gbe mɔ zɔ zɔ se sɛ

T

B

33

S ɲu tɔ Ma wu a wɛ na wo do dzi me ga bu mɔ kpɔ kpɔ o

A ɲu tɔ Ma wu a wɛ na wo go do me ga bu mɔ kpɔ kpɔ o

T Ma wu a wɛ na wo go do me ga bu mɔ kpɔ kpɔ o

B

4  
37

S Ma wu a — wɛ na — wo do dzi me ga bu mɔ kpɔ kpɔ o

A Ma wu a — wɛ na — wo go do — me ga bu mɔ kpɔ kpɔ o

T o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

B o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

41

S *mf* da nye vio xɔ xe tɔ'o — mi se lo — mi se lo — *f* mi se

A *mf* da nye vio xɔ se tɔ'o — mi se lo — mi se lo — *f* mi se

T *mf* da nye vio xɔ se tɔ'o — mi se lo — mi se lo — *f* mi se

B *mf* da nye vio xɔ se tɔ'o — mi se lo — mi se lo — *f* mi se

45

S lo mi se mi se mi se lo mi se lo xa xa woe dzia

A lo mi se mi se mi se lo mi se lo xa xa woe dzia

T lo mi se mi se mi se lo mi se lo xa xa woe

B lo mi se mi se mi se lo mi se lo xa xa woe



49 *cantabile*

S  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

A  
*cantabile*  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

T  
*cantabile*  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

B  
*cantabile*  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

53

S  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o — mɔ kpɔ kpɔ

A  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o — mɔ kpɔ kpɔ

T  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o — mɔ kpɔ kpɔ

B  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o — mɔ kpɔ kpɔ

57

S  
mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ me na na ŋu kpea meo

A  
mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ me na na ŋu kpea meo

T  
mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ me na na ŋu kpea meo

B  
mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ mɔ kpɔ kpɔ me na na ŋu kpea meo

6  
61

S  
o lo me na na ru kpea meo

A  
o lo me na na ru kpea meo

T  
o lo me na na ru kpea meo

B  
o lo me na na ru kpea meo

65

*ff* *cresc.*

S  
lo me na na ru kpea meo o

A  
lo me na na ru kpea meo me kpea kpea

T  
lo me na na ru kpea meo me kpea kpea

B  
lo me na na ru kpea meo me kpea kpea o

69

S  
me na na ru kpea meo lo xa xa woe dzia

A  
me na na ru kpea meo lo xa xa woe dzia

T  
me na na ru kpea meo lo xa xa'o dzia

B  
me na na ru kpea meo lo xa xa'o dzia

73

S  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

A  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

T  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

B  
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

77

S  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o

A  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o

T  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o da nye vi'o xɔ

B  
mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu kpea me o

81

S  
mi se lo da nye vio xɔ

A  
mi se lo

T  
se tɔ wo mi se lo da nye vio xɔ

B  
se mi se lo

8  
85

S se to wo mi se lo xa xa woe dzia dzi do do ke

A mi se lo xa xa woe dzia dzi do do ke

T se to wo mi se lo mi se lo xa xa'o dzia dzi do do ke

B mi se lo xa xa'o dzia dzi do do ke

89

S dzi do do dzia ke li li ke ke li lie dzia mo kpọ kpọ ke *cresc.*

A dzi do do dzia ke li li ke ke li lie dzia mo kpọ kpọ ke *cresc.*

T dzi do do dzia ke li li ke ke li lie dzia mo kpọ kpọ ke

B

93

S mo kpọ kpọ me na ɲu kpea me o

A mo kpọ kpọ me na ɲu kpea me o

T mo kpọ kpọ me na ɲu kpea me o mo kpọ kpọ me na ɲu

B mo kpọ kpọ me na ɲu kpea me o

97

S  
mɔ kpɔ kpɔ me na ŋu kpea me o

A  
*mf* mɔ kpɔ kpɔ me na ŋu kpea me o

T  
kpea meo de he mɔ kpɔ kpɔ me na ŋu kpea me o

B  
mɔ kpɔ kpɔ me na ŋu kpea me o

101

S  
*mf* mɔ kpɔ kpɔ me na ŋu

A  
*mf* mɔ kpɔ kpɔ me na ŋu

T  
me be mɔ kpɔ kpɔ me na ŋu kpea meo de he mɔ kpɔ kpɔ me na ŋu

B  
mɔ kpɔ kpɔ me na ŋu

105

S  
kpea me o xa xa woe dzia dzi do do ke dzi do do dzia

A  
kpea me o xa xa woe dzia dzi do do ke dzi do do dzia

T  
kpea me o xa xa'o dzia dzi do do dzi do do dzia

B  
kpea me o xa xa'o dzia dzi do do dzi do do dzia

10  
109

S ke li li ke ke li lie dzia mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu

A ke li li ke ke li lie dzia mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu

T ke li li ke ke li lie dzia mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu

B ke li li ke li li ke li lie dzia mɔ kpɔ kpɔ ke mɔ kpɔ kpɔ me na ŋu

113

S kpea me o xɔe se ko

A kpea me o xɔe se ko o xɔ se tɔ xɔe se ko

T kpea me o xɔe se ko o xɔ se tɔ xɔe se ko

B kpea me o xɔe se ko

117 *cantabile*

S Ma wu a wɔe na wo Ma wu a tɔ na wo

A *cantabile* xɔe se Ma wu a wɔe na wo Ma wu a tɔ na wo

T xɔe se xɔe se xɔe se kpɔ e f'a si nu xɔe e

B xɔe se xɔe se xɔe se kpɔ e f'a si nu xɔe se

121

S Ma wu a — wɛ na — wo do dzi me ga bu mɔ kpɔ kura o

A Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

T o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

B o Ma wu a — wɛ na — wo go do me ga bu mɔ kpɔ kpɔ o

125

S xɔ se tɔ xɛ se ko — xɔ se tɔ xɛ se ko —

A xɔ se tɔ xɛ se ko — xɔ se tɔ xɛ se ko —

T xɔ se tɔ xɛ se ko xɛ se xɛ se

B xɔ se tɔ xɛ se ko xɛ se xɛ se

129

S xɔ se tɔ xɛ se ko — xɔ se tɔ xɛ se ko —

A xɔ se tɔ xɛ se ko — xɔ se tɔ xɛ se ko —

T xɛ se xɛ se do dzi xɔ se tɔ — xɛ se ko

B xɛ se xɛ se do dzi xɔ se tɔ — xɛ se ko



12  
133

S Ma wu a wœ na wo do dzi xɔ se tɔ \_\_\_\_\_

A Ma wu a wœ na wo do dzi xɔ se tɔ \_\_\_\_\_

T Ma wu a wœ na wo do dzi xɔ se tɔ \_\_\_\_\_

B Ma wu a wœ na wo do dzi xɔ se tɔ \_\_\_\_\_

137

S *marcato* na le dzi ɔ fo Ma wu a wœ \_\_\_\_\_

A *f marcato* na le dzi ɔ fo Ma wu a wœ go do go do

T *f* xɔ se tɔ xœ se ko \_\_\_\_\_ me ga bu mɔ kpɔ kpɔ kura o

B *f* xɔ se tɔ xœ se ko \_\_\_\_\_ me ga bu mɔ kpɔ kpɔ kura o

141

S o \_\_\_\_\_ xœ se \_\_\_\_\_ kpɔ ɔa \_\_\_\_\_ xœ se ko \_\_\_\_\_

A o \_\_\_\_\_ xœ se xœ se a wœ go do go do

T do dzi do dzi a wœ go do go do

B do dzi do dzi a wœ go do go do



145

S Ma wu a wce go do — *mf* xce se ko xce se ko Ma wu a wce

A a wce lo no vi *mf* xce se ko xce se ko Ma wu a wce

T a wce lo no vi

B a wce lo —

149

S na wo a va me na wo — do dzi de Ma wu nu ko Ma wu

A na wo a va me na wo *mf* xce se ko do dzi de Ma wu nu ko Ma wu

T *mf* o xce se to do dzi de Ma wu nu ko Ma wu

B *mf* o xce se ko do dzi de Ma wu nu ko Ma wu

153

S a wce na wo ko ko ko — *cantabile* xce se to xce se ko —

A a wce na wo ko ko ko — *cantabile* xce se to xce se ko —

T a wce na wo ko ko ko — xce se to xce se

B a wce na wo ko ko ko — xce se to xce se

14  
157

S  
xo se to xoe se ko \_\_\_\_\_ xo se to xoe se ko \_\_\_\_\_

A  
xo se to xoe se ko \_\_\_\_\_ xo se to xoe se ko \_\_\_\_\_

T  
ko xoe se xoe se xoe se xoe se do dzi xo se to \_\_\_\_\_

B  
ko xoe se xoe se xoe se xoe se do dzi xo se to \_\_\_\_\_

161

S  
xo se to xoe se ko \_\_\_\_\_ Ma wu a woe na wo do dzi xo se to

A  
xo se to xoe se ko \_\_\_\_\_ Ma wu a woe na wo do dzi xo se to

T  
xoe se ko Ma wu a woe na wo do dzi xo se to

B  
xoe se ko Ma wu a woe na wo do dzi xo se to

165

S  
xoe se ko \_\_\_\_\_

A  
xoe se ko \_\_\_\_\_

T  
xoe se ko \_\_\_\_\_

B  
xoe se ko \_\_\_\_\_



169 *cresc.*

S *xo se to xo se to xo se to xo se to xo se to xoe se ko*

A *xo se to xo se to xo se to xo se to xo se to xoe se ko*

T *xo se to xoe se kpo da xa xa woe dzia*

B *xo se to xoe se kpo da xa xa woe dzia*

*agitato*

173

S

A *xoe se xoe se xoe se kpo e f'a si nu a woe o*

T *dzi do do kpo da dzi do do dzia ke li kpo da ke li lie dzia*

B *dzi do do kpo da dzi do do dzia ke li kpo da ke li lie dzia*

*f*

177

S *xoe se ko mo kpo kpo me na na nu kpea meo*

A *xoe se mo kpo kpo me na na nu kpea meo Ma'u a woe na wo*

T *mo kpo kpo ke mo kpo kpo me na na nu kpea meo Ma'u a woe na wo*

B *mo kpo kpo ke mo kpo kpo me na na nu kpea meo*

## MINE MIA WỌ ƉEKA

Nono Yawo AKOTO

*f* De ka wọ wọ me ye ɲu sɛ ɲu sɛ le —

*f* De ka wọ wọ me ye ɲu sɛ ɲu sɛ le —

*f* De ka wọ wọ me ye ɲu sɛ ɲu sɛ le —

*f* De ka wọ wọ me ye ɲu sɛ ɲu sɛ le —

5 *mf* mi le nọ vi si ne mia tu mia de nyi gba

*mf* mi le nọ vi si o mia de nyi gba

kpọ ɗa ne mia tu mia de nyi gba

kpọ ɗa ne mia tu mia de nyi gba

9 ne mia tu mia de nyi gba o mia de yni gba —

o mia de nyi gba ne mia tu mia de nyi gba —

ne mia tu mia de nyi gba ne mia tu mia de nyi gba —

mia de nyi gba ne mia tu mia de nyi gba —



2  
13

S  
lo de lo ta gâ de ka me d'a 'da ru'o me

A  
de lo ta gâ de ka me d'a 'da ru'o me

T  
lo de lo ta gâ de ka me d'a 'da ru'o o

B  
lo de lo ta gâ de ka me d'a 'da ru'o o

17

S  
da da ru'o me d'a 'da ru'o a si de ka me tua du'o

A  
d'a da ru'o me d'a 'da ru'o a si de ka me tua du'o

T  
me d'a 'da ru'o a si de ka me tua du'o

B  
me d'a 'da ru'o a si de ka me tua du'o

21

S  
me tua du o mi de

A  
me tua du o mi de

T  
me tua du o

B  
o me tua du o

*mf* *cresc.*

25

S  
dzre wɔ wɔ wo ɔa mi de ko ma ma wo ɔa mi de do

A  
dzre wɔ wɔ wo ɔa mi de ko ma ma wo ɔa mi de do

T  
da mi de do

B

29

S  
kui to dzi dzi'o ɔa ne mia tu mia de nyi gba ne mia tu

A  
kui to dzi dzi'o ɔa ne mia tu mia de nyi gba o

T  
kui to dzi dzi'o ɔa ne mia tu mia de nyi gba ne mia tu

B  
da ne mia tu mia de nyi gba

33

S  
mia de nyi gba o mia de nyi gba lo

A  
mia de nyi gba ne mia tu mia de nyi gba lo

T  
mia de nyi gba ne mia tu mia de nyi gba lo

B  
mia de nyi gba ne mia tu mia de nyi gba lo

4  
37

S  
 ̄nu bia bia me tua du'o a va wɔ wɔ me tua du'o lo

A  
 ̄nu bia bia me tua du'o a va wɔ wɔ me tua du'o lo

T

B

41

S  
 me tua du'o mia de nyi gba ne mia tu

A  
 me tua du'o mia de nyi gba o

T  
 mi na mia tu mia de nyi gba ne mia tu

B  
 ne mia tu mia de nyi gba

45

S  
 mia de nyi gba o mia de nyi gba lo

A  
 mia de nyi gba ne mia tu mia de nyi gba lo

T  
 mia de nyi gba ne mia tu mia de nyi gba lo

B  
 mia de nyia gba ne mia tu mia de nyi gba lo

49

S mi na ne mia tu

A *cantabile* o

T *cantabile* tsæ yi tsæ gba me tua du'o a me ru li li me tua duo

B *cantabile* tsæ yi tsæ gba me tua du'o a me ru li li me tua duo

53

S mia de nyi gba ne mia tu mia de nyi gba o

A mia de nyi gba o mia de nyi gba ne mia tu

T mia de nyi gba ne mia tu mia de nyi gba ne mia tu

B mia de nyi gba mia de nyi gba ne mia tu

57

S mia de nyi gba o mia de nyi gba *f* de

A mia de nyi gba o mia de nyi gba *f* de

T mia de nyi gba o mia de nyi gba *f* de

B mia de nyi gba o mia de nyi *f* de



6  
61

S ka wɔ wɔ me\_ ɔe ka wɔ wɔ ɔe ka wɔ wɔ me ye\_ ɲu sɛ\_

A ka wɔ wɔ me\_ ɔe ka wɔ wɔ ɔe ka wɔ wɔ me ye\_ ɲu sɛ\_

T ka wɔ wɔ me\_ ɔe ka wɔ wɔ ɔe ka wɔ wɔ me ye\_ ɲu sɛ\_

B ka wɔ wɔ me\_ ɔe ka wɔ wɔ ɔe ka wɔ wɔ me ye\_ ɲu sɛ\_

65

S \_ ɲu sɛ le mi na ne mia tu mia de nyi gba\_ ne mia tu

A \_ ɲu sɛ le mia de nyi gba\_ o\_

T \_ ɲu sɛ le o mia de nyi gba\_ ne mia tu

B \_ ɲu sɛ le o mia de nyi gba\_

69

S mia de nyi gba\_ o\_ mia de nyi gba mi

A mia de nyi gba\_ ne mia tu mia de nyi gba mi

T mia de nyi gba\_ ne mia tu mia de nyi gba mi

B mia de nyi gba\_ ne mia tu mia de nyi gba mi\_

73

S le nɔ vi si \_\_\_\_\_ ne mia wo ɔe ka \_\_\_\_\_ mi

A tso ka ba ne \_\_\_\_\_ mia ɔe zo ɔe zo ka ba ka ba mi

T ɔe fu le le'o ka ta da ne mia ɔe zo da \_\_\_\_\_ mi

B na mia wo ɔe ka ɔe zo mi

77

S ɔe fu le le'o ka ta da \_\_\_\_\_ gbe no du

A ɔe fu le le'o ka ta da \_\_\_\_\_ gbe no du

T ɔe fu le le'o ka ta da \_\_\_\_\_ gbe no du

B ɔe fu le le'o ka ta da \_\_\_\_\_

81

S \_\_\_\_\_ gbe no du \_\_\_\_\_ gbe no du

A \_\_\_\_\_ gbe no du \_\_\_\_\_ gbe no du

T \_\_\_\_\_ gbe no du \_\_\_\_\_ gbe no du

B gbe no du \_\_\_\_\_ o gbe no du \_\_\_\_\_ gbe no du



8  
85

S  
mia tso a de zo yi'η go da mi

A  
mia tso a de zo yi'η go da mi

T  
mia tso a de zo yi'η go da mi

B  
mia tso a de zo yi'η go da mi

89

S  
yi'η go *ff* da

A  
yi'η go *ff* da

T  
yi'η go *ff* da

B  
yi'η go *ff* da

16  
181

S

A

T

B

do dzi xo se to

do dzi xo se to



# MINA MIA TSO WOFE KAWO

Nono Yawo AKOTO

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in 2/4 time and B-flat major. The lyrics are: "Mi na mia tso wo fe ka wo mi tso wo da". The score is divided into three systems. The first system (measures 1-4) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 5-8) includes a forte (*f*) dynamic marking. The third system (measures 9-12) continues the melody. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the middle of the score.

Soprano *mf*  
Mi na mia tso wo fe ka wo mi tso wo da

Alto *mf*  
Mi na mia tso wo fe ka wo mi tso wo da

Tenor *mf*  
Mi na mia tso wo fe ka wo mi tso wo da

Bass *mf*  
Mi na mia tso wo fe ka wo mi tso wo da

5  
S *f*  
mi na mia tso wo fe ka wo mi tso wo da

A *f*  
mi na mia tso wo fe ka wo *f* mi tso wo da

T *f*  
mi na mia tso wo fe ka wo *f* mi tso wo da

B  
mi na mia tso wo fe ka wo mi tso wo da

9  
S  
mi na mia tso wo fe ka wo mi tso wo da

A  
mi na mia tso wo fe ka wo mi tso wo da

T  
mi na mia tso wo fe ka wo mi tso wo da

B  
mi na mia tso wo fe ka wo mi tso wo da

2  
13

S — mi lā wo — ɔa — mi tso wo ɔa —

A — mi lā wo mi lā wo ɔa — mi tso wo ɔa — mi

T — mi lā wo — ɔa — mi tso wo ɔa — mi

B — mi lā wo — ɔa — mi tso wo ɔa —

17

S — mia — *mf* mia de wo fe ga wo — mi

A — tso wo ɔa — *mf* mia de wo fe ga wo — mi

T — tso wo ɔa — *mf* mia de wo fe ga wo — mi

B — — *mf* mia de wo fe ga wo — mi

21

S — tso wo — ɔa — mi tso wo — ɔa — kpɔ ɔa mi

A — tso wo — ɔa — mi tso wo — ɔa — kpɔ ɔa mi

T — ts wo — ɔa — mi tso wo — ɔa — kpɔ ɔa mi

B — tso wo — ɔa — mi tso wo — ɔa — mi

25

S tso wo da dzre wo wo fe ka wo

A tso wo da mi tso wo da dzre wo wo fe ka wo

T tso wo da mi tso wo da dzre wo wo fe ka wo

B tso wo da

29

S dzre wo wo fe ka wo mi tso wo da mi

A dzre wo wo fe ka wo mi tso wo da mi

T dzre wo wo fe ka wo mi tso wo da mi

B mi tso wo da mi

33

S tso wo da kpo da mi tso wo da

A tso wo da kpo da mi tso wo da mi tso wo da

T tso wo da kpo da mi tso wo da mi tso wo da

B tso wo da mi tso wo da

4  
37

S  
 ̄u bia bia — fe ga wo — a me wu wu — fe ka wo — mi

A  
 ̄u bia bia — fe ga wo a me wu wu — fe ka wo mi

T  
 mi

B  
 mi

41

S  
 tso wo — da — mi tso wo — da — kpo da mi

A  
 tso wo — da — mi tso wo — da — kpo da mi

T  
 tso wo — da — mi tso wo — da — kpo da mi

B  
 tso wo — da — mi tso wo — da — mi

45

S  
 tso wo da

A  
 tso wo da — mi tso wo da — *f*

T  
 tso wo da — mi tso wo da — do kui to dzi dzi wo — a

B  
 tso wo da do kui to dzi dzi wo — a



49

S  mi

A  mi

T  la kpa tsu da da wo mi tso wo da mi tso wo da mi

B  la kpa tsu da da wo mi tso wo da mi tso wo da mi

53

S  tso wo da mi tso wo da kpo da mi

A  tso wo da mi tso wo da kpo da mi


T  tso wo da mi tso wo da kpo da mi

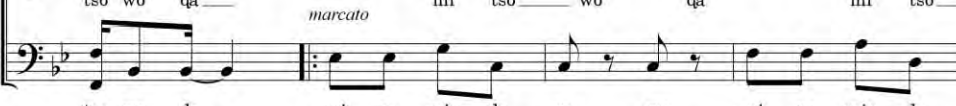
B  tso wo da mi tso wo da mi

57

S  tso wo da mi tso wo da mi tso

A  tso wo da mi tso wo da mi tso

T  tso wo da mi tso wo da mi tso

B  tso wo da mi na mia de ga wo mi na mia de

*cantabile*

*cantabile*

*cantabile*

*marcato*

6  
61

S  
— wo da mi tso — wo da mi tso —

A  
— wo da mi tso — wo da mi tso —

T  
— wo da mi tso — wo da mi tso

B  
ga wo mia de wo da — ka ba o mi tso

65

S  
— wo da le mia nu — nu — 1. 2.

A  
— wo da le mia nu — nu —

T  
wo da le mia nu nu —

B  
wo da le mia nu nu —

69

S

A

T

B

