

**UNIVERSITY OF EDUCATION, WINNEBA**

**CONTEMPORARY ART SONGS FOR DIFFERENT GHANAIAN  
LANGUAGES WITH ANNOTATION ON VOCAL ANDRAGOGY FOR  
TERTIARY STUDENTS**



**A Dissertation in the Department of Music Education, School of Creative  
Arts, submitted to the School of Graduate Studies in partial fulfilment  
of the requirements for the award of the degree of  
Doctor of Philosophy  
(Music)  
in the University of Education, Winneba**

**OCTOBER, 2023**

## DECLARATION

### Student's Declaration

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

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### Supervisors' Declaration

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

Professor Emmanuel Obed Acquah (Principal Supervisor)

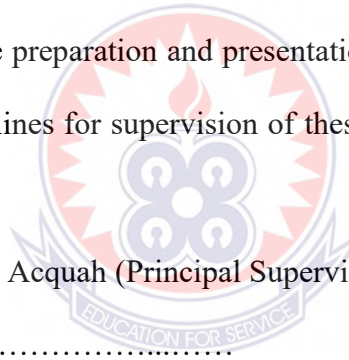
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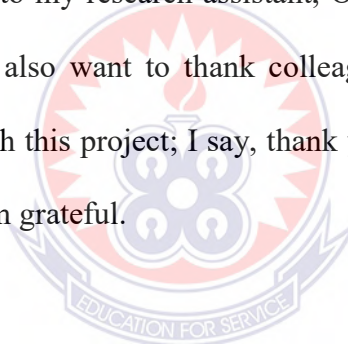
## **DEDICATION**

To my lovely wife, Mrs. Doris Kweiba Sackey



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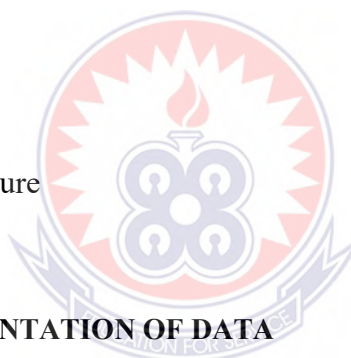


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## ABSTRACT

Ghanaian art music compositions in over the years, have been predominantly choral-chorus due to the proliferation of choirs. Significantly, there have been few choral-solo compositions and instrumental forms in the Ghanaian sociocultural context. In fact, with regards to art song compositions, only few Ghanaian composers have attempted to explore in that direction. The dissertation therefore explored, established and created art songs in diverse Ghanaian sociocultural contexts, utilising various indigenous resources in terms of sonic materials and languages. The study sought to establish a creative model for composing contemporary or current art songs which are characteristically Ghanaian, and to the large extent, African; *Koñadá*, to give directions to modern art music composers and creative ethnomusicologists to create such works intended for educational purposes and or for a wide audience. Through bibliographic, discographic, creative ethnomusicology and creative designs, data were collected using observation and document analyses. Thirty (30) folk tunes were collected purposely from three indigenous musical ensembles: *Simpa Dentsefo Asafo Company*, *Osimpam Ompe* cultural troupe and *Nyame Ye Odo* fishing canoe, all in Winneba. Eight (8) Ghanaian languages were also selected purposely from various ethnolinguistic traditions of Ghana such as *Akan, Guan, Ewe, Ga-Dangbe, Dagaaba, Dagomba, Kassena*, and *Frafra* to aid the creation of the musical artefact. Significantly, these data were critically examined to sift out elements such as lineal and vertical sonorities, rhythms, textures, forms and compositional techniques, fused them with Western musical elements to create twenty (20) contemporary Ghanaian art songs. Of course, various annotations were also explored to aid effective facilitations in higher education. It is concluded, however, that the novelty created is an explicit symbiosis of African and Western musical idioms without losing both musical identities. It is, therefore, envisaged that art music composers and creative ethnomusicologists commence to use the creative model to augment the repertoire of African art song compositions whilst music departments of various tertiary institutions adopt the musical artefacts to aid the effective teaching and learning processes of African art choral music.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background of the Study

Africa over the years has experienced diversified musical practices, ranging from indigenous folk tunes to Western art compositions, and to the integration of elements from two or more cultures in novel creative products. Of course, the massive contributions of early iconic composers and scholar-composers have led to the progressive evolution of musical practices in Africa. For instance, in Ghana, Amu and his contemporaries spent years experimenting and exploring the use of traditional indigenous musical and linguistic devices, such as the rigid adherence of melodies to the contour of spoken texts of Ghanaian tone languages, proverbs and other philosophical pronouncements to improve the poetic contents of song texts and the concept of Ghanaian art music in general. A mention can also be made of the contributions of Phillips, Bankole and Akin Euba in Nigeria with regards to the development of African Art music.

Undoubtedly, one of the musical artefacts that emerged out of the evolution of musical practices in Africa, and Ghana for that matter is the art song. Although it is a Western musical concept of the nineteenth century for solo voice and piano, it has been situated in the framework of creative ethnomusicology and interculturalism respectively by African scholar-composers for the same purpose. Forney and Machlis (2007) indicated that “composers wrote song cycles that unified a group of songs by poem or theme. The poetry of the art song otherwise known as lied used themes of love and nature; the favored poets, Goethe and Heine” (p. 326). In corroboration with the above assertion, Kamien (2011) emphasized that, “the art song is a composition

for solo voice and piano. Here, the accompaniment is an integral part of the composer's concept, and it serves as an interpretive partner to the voice" (p. 215).

Clearly, Amu's 'three solo songs' published in 1961 (cited in Agawu, 1984) and *Sankudwom* (Nketia, 1999) can be described as art songs in the tradition of lieder. The composite text (both spoken and sung) of such creative products is a poem with a storyline that describes the various socio-cultural events of the environments of the respective composers. For instance, Amu's *Bonwire Kentewene*, a four-stanza strophic song with spoken interludes best describes the craft of basket weaving at *Bonwire*, a village in the Ashanti region of Ghana. In fact, the art of weaving provides a premise for the cultivation of pictorial effects in the music. Nketia's *Sankudwom* on the other hand is written for solo voice and piano set to Asante *Twi* text. The nineteen art songs show how Nketia made a conscious effort to assimilate traditional modes of expression in Akan music and language so that he could explore them in his literary and musical compositions. In their creative products, Amu and Nketia explicitly made use of language and music such that both the performer and the audience could better comprehend and appreciate the interplay of the resource materials used in the art songs.

It is rather unfortunate, however, that less attention has been given to the composition of art songs due to the rigorous choral-chorus life in African societies as a result of the proliferation of church choirs and other choral groups. It is generally common to see the choral medium as an ideal vehicle for participation and transmission of cultural and religious values in societal life and this probably accounts for the numerous attention composers have given to choral compositions in Africa. It is imperative also to state that choral music performance in Ghana has been exuberant and ubiquitous.

From the rural communities through the districts, regions and the capital cities, churches and schools, work places and the radio stations, Ghana is full of choral music performances. There are as many church choirs as well as youth choirs, institutional and industrial choirs who are engaged in the performance of the choral musical genre (Acquah, 2018; Acquah, 2016; Amuah, 2013). I am intrinsically and extrinsically motivated as a modern creative ethnomusicologist to see the concept of art song as a fertile ground to intensify the move made by scholar-composers such as Acquah (2018) and Mereku (2011) to change the status quo of art music compositions in Ghana, and Africa as a whole. The study was therefore, focused on using the musical elements of *Asafo*, *Ɔmpɛ* and *Apofondwom*, and texts from different Ghanaian languages as source materials to create a novel composition of contemporary or current art songs with annotations on vocal andragogy for tertiary students to encourage solo performances.

Undeniably, Ghana is a multilingual country with diversified spoken indigenous languages such as Akan, Dagaare, Dagbani, Ewe, Dangme, Ga, Effutu, Nzema, Gonja, Kasem and others depending upon the various linguistic traditions. The study of indigenous languages of a country is very significant in the developmental growth of that country. In view of that, Ghanaian languages such as Fante, Nzema, Twi, Ga, Dangme, Gonja, Kasem, Dagbani, Gurene, Dagaare, Ewe and Sisala are presently studied as elective subjects in Ghanaian Senior High Schools. The choice of language to study is dependent on the geographical location. Thus, the choice of language being studied in a given senior high school depends on the dominant tribe within which the school is located. At the University level, however, these Ghanaian languages are offered as programmes of study at University of Education, Winneba, Kwame Nkrumah University of Science and Technology, University of Ghana and the

University of Cape Coast (Nyamekye & Baffour-Koduah, 2021). As part of the indigenization process of art music in Ghana, early Ghanaian composers explored the various Ghanaian languages, experimenting on the speech surrogate and rhythmic inflections of the texts. Of course, these and other indigenous musical elements were incorporated into their compositions in order to produce a model that will be a representation of Ghanaian Arts Music (Amuah, 2012). It is therefore appropriate for me as a Ghanaian creative ethnomusicologist to explore the judicious use of the different Ghanaian languages as the texts of my art songs in order to identify myself with my compositions, and better situate them in the framework of Ghanaian art music.

Furthermore, the effective methods and principles used in the teaching and learning of voice solo compositions are paramount with respect to higher education. Ordinarily, the traditional pedagogic methods for singing require the student to do as they are told, often without an explanation or a thorough understanding of why a student is being instructed in a particular manner or style (Riggs, 2006). However, andragogic processes seek to encourage active learning and empower the student to increase a sense of self-efficacy (Chan, 2010). Obviously, the tertiary student is equipped with the requisite knowledge and skills to be independent in his or her daily life activities. In the performing arts, however, performers are trained to perform individually, and in groups. The focus is mostly on the individual performer's interrelationship with other performers in a creative performance. Desta and Gugssa (2022) emphasized that "the term andragogy is the art and science of helping adults learn" (p.1). Hence, vocal andragogy may primarily be elucidated as the techniques, methods and resources used in adult vocal teaching and learning processes to achieve good results. Importantly,

these methods and techniques for adult education are considered most effective for one-on-one teaching and learning process.

## 1.2 Statement of the Problem

Without any form of equivocation, art music in Ghana has evolved over the years with immense contributions from prominent composers who predominantly concentrated more on choral-chorus compositions due to the proliferation of choirs. It is evidently clear in the creative products of these prominent composers that choral-chorus life in Ghana has been very vibrant and ubiquitous, even though few of them have also contributed to the compositions of solo works. A mention can be made of composers such as Ephraim Amu, Robert Danso, Kwabena Nketia, Atta Annan Mensah and Newlove Annan who have written compositions for voice solo and piano accompaniment. Out of their compositions, Amu's 'three solo songs' published in 1961 and Nketia (1999)'s *Sankudwom* have received mammoth performances from various performers nationwide including academic institutions.

As a creative ethnomusicologist and music analyst, a thorough analysis I did on Nketia (1999) has revealed some gaps in his creative product that needed to be filled. First of all, Nketia (1999) is a collection of nineteen art songs composed between 1942 and 1961, and was published as *Sankudwom* in 1999. Surprisingly, all the nineteen compositions were composed in the vocal range of tenor, and set to Asante *Twi* text. The implication is that the performance of his compositions would chiefly be limited to Akan performers who are either in the vocal range of tenor or an octave higher of tenor. As stated earlier, Ghana is undoubtedly a multilingual country with diversified languages. The exploration of these different languages in our creative products would effectively and efficiently represent us as Ghanaians. Again, it is

imperative to state that Nketia gave an extensive exegesis of his composition by providing the interpretation of the song-text, and explaining the compositional process and the context in which his art songs were composed. However, the methods and techniques that would aid the effective teaching and learning process of his creative products were left out.

Furthermore, the concept of the indigenization of art music in Ghana underpinned with syncretism, interculturalism and creative ethnomusicology has aided the exploration of various indigenous Ghanaian traditional tunes by composers. Composers have mainly used the musical elements of specific traditional tunes fused with Western musical elements in their creative products. For instance, Adebisi (2015) utilised the musical elements of *Apatampa* of Cape Coast whilst Ghunney (2015) worked on *Asafo* of Winneba. Oduro (2015) on the other hand explored the elements of *Adowa* in his *Adoclassique*. Although the theories of interculturalism and creative ethnomusicology support creative products with elements from two or more cultures, it is evidently clear in the aforementioned works and other scholarly works such as Amoah (2020) and Amoah (2021) that composers have limited their resources to one Ghanaian indigenous musical type fused with Western elements. It is upon these facts that the dissertation seeks to produce an original composition of contemporary Ghanaian art songs for a variety of Ghanaian language Arts in the framework of a newly developed creative model that attempt to extend the vocal ranges of the SATB (soprano, alto, tenor and bass) voice parts as well as introducing relevant technical exercises that meet international examination repertoire standards and constitute a substantial contribution to musical knowledge. The pieces are envisaged to exhibit evidence of musical imagination, creative ability and mastery of compositional techniques.



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

The purpose of this creative ethnomusicology study is to compose contemporary Ghanaian art songs for a variety of human voices in different Ghanaian language arts (praxis) and add a write-up of a substantial annotation that give comments, explanations and the composer's interpretations of the creative works to guide scholars and teachers, students, performers and listeners.

### **1.4 Objectives of the Study**

The study sought to;

- i. examine selected musical elements and indigenous resources as tools for creating contemporary Ghanaian art songs.
- ii. create musical libretti using selected Ghanaian languages apart from the *Asante Twi*.
- iii. develop a creative model for composing contemporary Ghanaian art songs.
- iv. compose a novelty of contemporary Ghanaian art songs using the creative model.
- v. write annotations on the novelty for vocal andragogy for tertiary students.

### **1.5 Research Questions**

The following research questions were formulated to guide the study:

- i. What musical elements and indigenous resources can be used as tools for creating contemporary Ghanaian art songs?
- ii. What musical libretti can be created using selected Ghanaian languages apart from the *Asante Twi*?
- iii. What creative model can be developed to guide the composition of contemporary Ghanaian art songs?
- iv. What novelty of contemporary Ghanaian art songs can be created using the creative model?



- v. What annotations can be written on the novelty for vocal andragogy for tertiary students?

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

It is imperative to state that this dissertation will give a clearer insight into the selected indigenous musical genres in general, and more especially, how their musical elements can be used in creating a novelty of art songs. Specifically, the study will give a detailed elucidation on the compositional techniques and styles of melody organization with texts, and the piano accompaniment as situated in the framework of African Pianism. Of course, this will be guided by a newly developed creative model, adding up to knowledge, and then giving room for further academic debate.

More significantly, the study will be a learning material for the voice units of the various departments of music and or music education of Universities and Colleges of Education across the globe, and also, be a compositional guide and a model for other research composers who are intrinsically motivated by the compositional style to creatively follow in similar direction. Apparently, the added write-up of significant annotation on vocal andragogy that gives commentaries and interpretations of the composer's compositional thoughts of his creative works is a guide for music educators and scholars, composers, students as well as performers in their musical endeavours.

Furthermore, both African and Western art music performers will better comprehend and appreciate the compositions for effective rehearsals and performances. This is so because the compositions (art songs) explicitly exhibit various elements of African and Western music such as melodic and rhythmic motifs, themes, phrases, coupled with compositional techniques and styles to better situate them in the framework of

thematic interculturalism. It is evidential in the arts songs (compositions) that some musical elements such as modes, rhythm and meter, parallelism and pandiatonicism that are common to both African traditional music and Western twentieth century music were fused in the novel products for better comprehension and appreciation.

Lastly, the study is a fertile ground for music analysts in academia to expand research in musical analysis, which in effect, will unravel the composer's compositional styles and techniques, melodic and rhythmic themes, and harmonic vocabulary for further discourses.

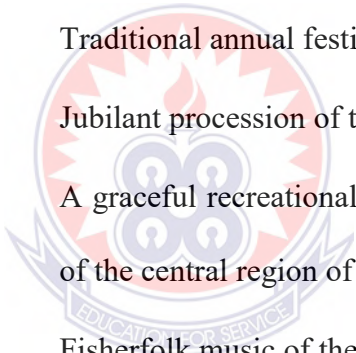
### **1.7 Delimitation**

The study focused on creating art songs within the context of the African by using indigenous musical resources from *Asafo*, *Ɔmpe* and *Apofondwom*. These indigenous musical resources were available at three different settings; *Kofi Ano*, the residence of the late Dr. Alex Quaison-Sackey and *Eyikey mpoano*, all at Winneba in the central region of Ghana. *Kofi Ano* is the headquarters of the *Simpa Dentsefo Asafo* company, located at Church hill street along the *Aboadze* beach at Winneba whilst the residence of the late Doctor Alex Quaison-Sackey is the rehearsal grounds of the *Osimpan Ɔmpe* cultural troupe located along the Oman Gyan Blankson street around the south campus of the University of Education, Winneba. The *Eyikey mpoano* on the other hand is the beach along the stretch of *Oyibi* road in Winneba. The musical libretti were series of created stories drawn from the narratives and themes of selected folktales as well as folk tunes of the major ethnolinguistic traditions of Ghana. The stories, originally written in the English language were translated into eight Ghanaian languages such as *Ga*, *Ewe*, *Dagbani*, *Kasem*, *Fante*, *Effutu*, *Gurune* and *Dagaare* by

the help of six (6) sampled lecturers of the faculty of Ghanaian languages education of the University of Education, Winneba, and my research assistant.

### **1.8 Definition of Terms**

Definition of terms is a vital subdivision of the introductory chapter of the research report, which brings to bare the semantics and measure of concepts whose meanings are not obvious in the context of the study. Bandele (2004) emphasized that operational definition of terms allows the researcher to give meaning to a construct, concept or term by specifying the activities or operations to measure it. In this study however, some terms that may seem confusing to the reader are appropriately defined below.



<i>Aboakyer</i>	Traditional annual festival of the <i>Effutu</i> of Winneba
<i>Adã Osé</i>	Jubilant procession of the <i>Asafo</i> Company
<i>Apatampa</i>	A graceful recreational dance performed by the people of the central region of Ghana
<i>Apofondwom</i>	Fisherfolk music of the Akan and other tribes along the coast of Ghana
<i>Adanse</i>	The ancestral home of the Sackey's and allied families in Winneba
<i>Adzeba</i>	Graceful traditional music performed by the female wing of the <i>Effutu Asafo</i> Companies
<i>Asafo</i>	A military and socio-political institution of the traditional system of the Akan and other tribes in Ghana
<i>Bakatue</i>	Traditional annual festival of the people of Elmina

<b><i>Choral-chorus</i></b>	A vocal music written for soprano, alto, tenor and bass (SATB)
<b><i>Dentsewo</i></b>	A member of the <i>Dentsefo Asafo</i> Company
<b><i>Ebusuapanyin</i></b>	The head of the extended family system of the Akan and other tribes in Ghana
<b><i>Esikama</i></b>	The principal deity of the <i>Simpa Dentsefo Asafo</i>
<b><i>Enyi tɔ</i></b>	Aggressive <i>Asafo</i> music in compound duple time
<b><i>Eyiɛyɛ mpoano</i></b>	A male beach along the coast of Winneba
<b><i>Jama</i></b>	A recreational music and dance along the Ghanaian coastal belts
<b><i>Kofi Ano</i></b>	The headquarters of the <i>Simpa Dentsefo Asafo</i> Company in Winneba
<b><i>Kaakɔ bantɔ prama</i></b>	One of the male families of <i>Simpa Dentsefo Asafo</i> Company responsible for the composition and leading of <i>Asafo</i> songs.
<b><i>Ketɛketɛ</i></b>	A ritual music and dance of the <i>Effutu</i> of Winneba
<b><i>Nana Ayirebi-Acquah V</i></b>	The successor of Nana <i>Ayirebi-Acquah</i> IV (paramount chief of the <i>Effutu</i> traditional area).
<b><i>Nana Otoo III</i></b>	A sub chief in the <i>Effutu</i> traditional area
<b><i>Nenyi Odonsu Akumbea-Sam</i></b>	Head of the <i>Tumpa Anona</i> Royal Family of Winneba
<b><i>Nyame ye ɔdɔ fishing canoe</i></b>	A fishing company at the shores of Winneba
<b><i>Osimpam ɔmpɛ cultural troupe</i></b>	An organized group of men and women in Winneba who perform the <i>ɔmpɛ</i> recreational dance

<b><i>Owombir</i></b>	A gracefully moderate <i>Asafo</i> music in compound duple time
<b><i>Ɔmpɛ</i></b>	A graceful recreational dance of the <i>Effutu</i> which is similar to the <i>Apatampa</i> of the <i>Fante</i>
<b><i>Penkye</i></b>	A community in Winneba, believed to be the first settlers
<b><i>Petufɔ</i></b>	The senior division of the <i>Simpa Dentsefo Asafo</i> Company of Winneba
<b><i>Prama</i></b>	The male ancestral house in <i>Effutu</i>
<b><i>Safohen</i></b>	The captain of an <i>Asafo</i> company
<b><i>Safohen Kojo Gyankuma</i></b>	A deceased captain of the <i>Senya Beraku Dentsifo Asafo</i> company.
<b><i>Simpa Dentsefo Asafo Company</i></b>	The second established traditional military wing of the <i>Effutu</i> of Winneba.
<b><i>Simpa Tuafɔ Asafo Company</i></b>	The first established traditional military wing in the <i>Effutu</i> of Winneba.
<b><i>Supi</i></b>	The commandant of an <i>Asafo</i> company.
<b><i>Tumpa Anona Royal family</i></b>	The custodians of the <i>Effutu</i> black stool created by <i>Nenyi Ayirebi</i> after the <i>Katamanso</i> war in 1826.

### 1.9 Organisation of the Study

The research report consists of seven chapters. Chapter one begins with the introduction and explanation of the background of the study, the statement of the problem, purpose of the study, objectives, research questions, significance of the study, delimitation and definition of terms. Chapter two is the presentation of the related literature review, which includes the theoretical underpinnings and review of

related topical issues in the work whilst chapter three is the methodology. Chapter four is the presentation of the corpus of the indigenous resources collected for the creation of the work whilst chapter five is the musical score of the novelty created. Chapter six is the presentation of the analysis of the original creative work and finally chapter seven is the summary that highlights the major findings of the research. It includes conclusions, recommendations and suggestions for further research. Following chapter seven are the references and appendices.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

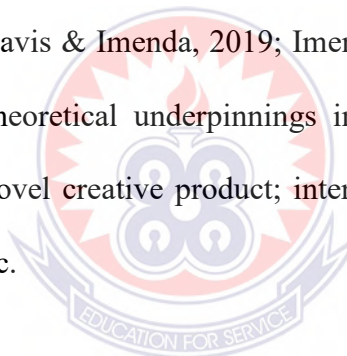
#### 2.0 Overview

This chapter is a review of related studies and contributions on composition of art songs, the use of indigenous materials in such compositions as well as the andragogical studies of voice solo for tertiary students. The basis for the research was to create contemporary art songs in the context of the Ghanaian cultural practices to encourage voice solo performances, which have been overshadowed by chorus performances due to the proliferation of choral groups. The inspiration of this novelty was from the compositions of early Ghanaian art music composers such Ephraim Amu and Joseph Hansen Kwabena Nketia who made a pragmatic attempt to indigenize art music in Ghana, hence, the description of Ghanaian art music as the symbiosis of traditional African music and Western art music (Dor, 2005). The chapter therefore provides a comprehensive insight into the thoughts of authorities in the field of musical composition and other related fields which covers significant theoretical frameworks underpinning the study, sources of music materials, use of indigenous source materials, compositional elements, creative processes, and techniques that could be utilized to create contemporary Ghanaian art songs. Machi and McEvoy (2009) defined literature review as “a written document that presents a logically argued case founded on a comprehensive understanding of the current state of knowledge about a topic of study” (p. 4). The review of literature in this study also covered the use of different Ghanaian languages as texts for the novel creative product and the exploration of vocal andragogical studies for tertiary students. Reviewing literature for the study revealed how facets of the topic under study

connected to the cognate fields in music composition. It however, begins with the Theoretical framework.

## **2.1 Theoretical Frameworks**

The theoretical framework is constituted by the specific viewpoint, which a researcher uses to explore, interpret or explain events or behaviour of the subjects or events he or she is studying. It is the theories expressed by experts in the field into which one plans to research, and draws upon to provide a theoretical support for the data analysis and interpretation of results. Theoretical frameworks can also provide maps of the current state of knowledge about a problematic phenomenon being studied and offer evidence-based explanations for why a particular problem is connected to a particular phenomenon (Hughes, Davis & Imenda, 2019; Imenda, 2014; Kivunja, 2018). In this study, however, three theoretical underpinnings informed the development of the creative model for the novel creative product; interculturalism, African pianism and creative thinking in music.



### ***2.1.1 Interculturalism***

Interculturalism refers to the integration of elements from two or more cultures. In order to understand the theory, Kimberlin and Euba (1995) suggested three levels of intercultural activities:

Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are derived; Domicile intercultural activity, in which the composer, writing in an idiom acquired from a culture other than his own, is involved in an intercultural activity, even though the music that he produces is not necessarily intercultural. A good example of this second category would be an African composer employing European formal structures such as sonata allegro, binary or concerto forms in his music; and the



third category is at the performance level. In this situation, the performer and the music are from two different cultures. A good illustration would be the performance of Western art music by a Japanese, Chinese, or African musicians. (as cited in Sadoh, 2004)

Imperatively, it is only through the utilisation of African material sources that we can enrich our music and contribute to the preservation of our cultural heritage that can be appreciated worldwide. Of course, for any music called African, there must necessarily be the consideration of dance, language and rhythm elements of African origin (Acquah, 2018; Agbenyega, 2015). It is only prudent to identify ourselves with our compositions as African art music composers, hence, the inclusion of our indigenous musical elements in our compositions for better appreciation and assimilation by our patrons worldwide. Compositional works such as Amoah (2021) and Sackey (2015) explicitly elucidate interculturalism in practical terms. These two Ghanaian composers utilised source materials from their respective cultures and combined them with Western musical elements and techniques. For instance, Amoah (2021) adapted folk tunes of *Larteh*, and fused them with Western musical elements for the piano whilst Sackey (2015) created a novelty out of the indigenous *Ebibindwom* of three syncretic churches in Winneba and the Western musical resources. The two compositional works were duly supported with the first category of intercultural activity, in which the composers belonged to one of the cultures from which the elements of the composition were derived.

Also, in this study, musical elements and other source materials such as texts were appropriately selected from both the African and the Western cultures. It could be explained in this case, thus, the composer who hailed from the African culture could only explore the first category of the interculturalism theory to support the creation of

the novel creative product. Significantly, my intention of combining musical elements of *Asafo*, *Ɔmpe* and *Apofondwom* with Western musical elements and compositional techniques for the creation of the contemporary Ghanaian art songs was evidently clear in all the twenty art songs for different Ghanaian languages. Each of the compositions explicitly exhibits the interplay of musical elements from two divergent and distinct cultures in a novel creative product.

### ***2.1.2 African Pianism***

African pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophones and mbira music. The theory describes the approach of composition that combines African elements and western elements for the piano. The piano, being partially a percussive instrument, possesses latent African characteristics. Techniques in the performance of xylophones, thumb pianos, plucked lutes, drum chimes, for which Africans are noted, and the polyrhythmic methods of African instrumental music in general would form a good basis for an African pianistic style. African pianism is one of the remarkable techniques created for the purpose of developing, sustaining, and propagating the African creative identity in the world of art music. The conceptual view of African pianism as a creative approach has been explained from different philosophical perspectives by diverse scholars, who generally agree that, it is a compositional technique which captures the rhythms of African indigenous musical instruments on the European piano. The import of using a musical instrument of European origin as a tool for representing the figurative image of African idioms stands as the bedrock in the creation of the terminology “African pianism”; as established by Euba in the 1960s (Agawu, 1995; Boamah, 2012; Bolaji, 2022; Bolaji, 2019; Euba, 1967; Nketia, 1974; Omojola, 2001; Onyeji, 2008).

In this study however, more emphasis was placed on how both the voice and the piano would be characterized by the melodic, harmonic and rhythmic motifs of songs and instrumentations of the selected indigenous ensembles. More specifically, the African pianism theory supported the composition of the piano accompaniment which was characteristically percussive. Imperatively, the piano accompaniment of my contemporary Ghanaian art songs largely combined rhythmic elements of the instrumental setup of *Asafo*, *Ɔmpɛ* and *Apofondwom* with western compositional techniques and elements. Apart from relying principally on the rhythmic motifs of the varied instrumentations, melodic and harmonic themes of the *Asafo*, *Ɔmpɛ* and *Apofondwom* indigenous songs were also adapted for the piano.

### **2.1.3 Creative thinking in Music**

To some large extent, people do things musically out of their creative imagination and exploration. It satisfies their intrinsic desire to produce and manipulate sounds, and eventually organize them into structures. Webster (1990) described creative thinking as a dynamic process:

Creative thinking is a dynamic process of alternation between divergent (imaginative) and convergent (factual) thinking, moving in stages over time, enabled by certain skills (both innate and learned), and by certain conditions, all resulting in a final product which is new for the creator. (p. 22)

Based on the above definition, Webster presents a conceptual model for creative thinking in music. Though not a comprehensive illustration, it aids us in thinking and speculating about how creative thinking in music might occur. Webster's model is based on the works of several philosophers, psychologists, musicians and writers who

have investigated creative thinking in music extensively with children using the products of musical improvisation, analysis, and composition as the focus. It is always appropriate for a creative person to actively engage the mind in a cognitive process in order to come out with a novel creative product. I therefore found Webster's model of creative thinking process in music suitable to aid my creative process for the creative product. The figure below is an illustration of Webster's model of creative thinking process in music.

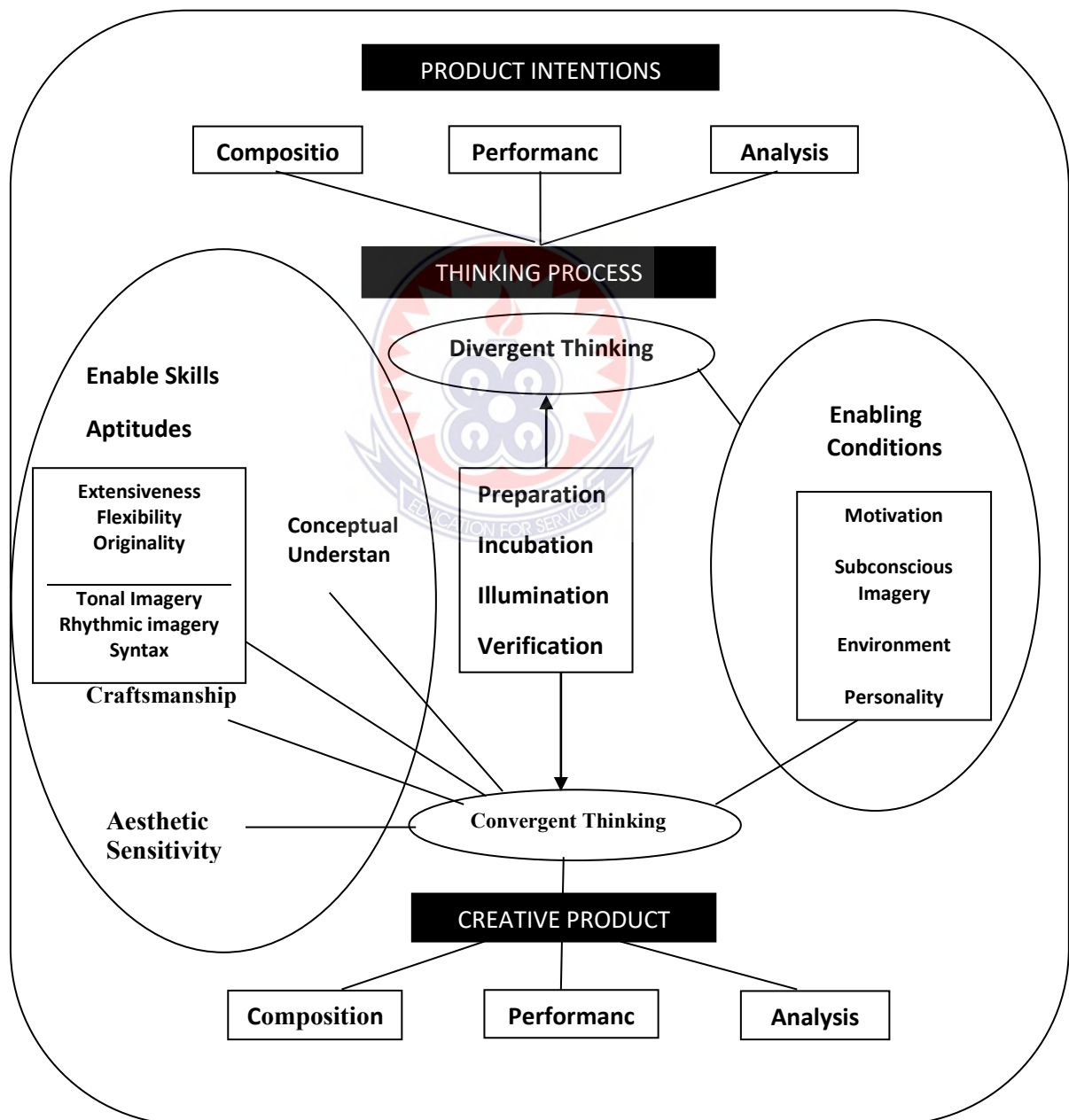


Figure 1: Peter Webster's model of creative thinking (Spruce 1996, p. 90)

Figure 1 above explicitly shows the three sections of Webster's model as Product Intentions, Thinking Process, and Creative Product. Webster (1990) summarized his model and stated:

At the outset of the creative thinking, the product intentions including *composition, performance, and analysis* represent the final product of creation. With the intention established, the creator therefore must rely on a set of enabling 'skills' (such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity) and 'conditions' (such as motivation, subconscious imagery, environment, and personality) which are interconnected to both 'divergent' and 'convergent' thinking that allow the thinking process to occur. *Thinking process in the central core* indicates movement, in stages, between divergent and convergent thinking which involve time to play with ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification) after solutions have presented themselves (illumination). After effective experimentation of the thinking process is hence, the creative product. (pp. 23-24)

Making reference to Webster's model, "the contemporary Ghanaian art songs" is considered both the 'product intention' and the 'creative product' of the creator. I therefore relied on a set of 'enabling skills' such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity, and 'enabling conditions' such as motivation, subconscious imagery, environment, and personality to achieve my goal of creating the novel creative product. Both the enabling skills and conditions were interconnected to both 'divergent' and 'convergent' thinking, which allowed the thinking process to occur. I went through series of stages during the thinking process phase such as preparation, incubation, illumination and verification. The 'creative product' was ultimately accomplished after the above-mentioned stages had been duly experimented.

## 2.2 Melodic Elements

Melody is primarily a succession of a single pitches in rhythm conceived as a meaningful whole built around a stable set of pitch intervals. According to Forney and Machlis (2007), “it is a succession of single pitches that we perceive as a recognizable whole; it is generally seen as that element in music that appeals most unswervingly to the audience” (p. 12). Elements of melody may include the following;

- a) Pitch: Oxenham (2012) defined pitch as “the perceptual correlate of the periodicity or repetition rate of an acoustic waveform” (p. 32). In other words, it is basically the relative highness and lowness of a sound.
- b) Rhythm: It is primarily the arrangement of long and short sounds and silences in music. One researcher emphasized that “rhythm is thus reduced to a skeletal frame, a simple pattern of attacks, something that can be represented entirely by clapping, for instance” (Kaminsky, 2014, p. 47).
- c) Tonality: Gutiérrez (2006) opined that “tonality is primarily used to denote a system of relationships between a series of pitches (forming melodies and harmonies) having a tonic, or a central pitch class, as its most important (or stable) element” (p. 16).
- d) Form: Hamilton (2006) defined form as “a way of describing the structure or shape of a piece of music – i.e., the way it has been constructed from various smaller sections” (p. 1).
- e) Texture: It is the overall quality of a sound of a piece, indicated by the number of voices in the music and by the relationship between them. Melis (2009) emphasized that, “texture in music indicates the articulation of the sound thickness, that is, the configuration of the sound space in the vertical sense” (p. 10).

- f) Dynamics: It is the level of intensity and articulation of certain notes in a composition. Forney et al (2007) emphasized that “dynamics denote the volume (degree of loudness or softness) at which music is played” (p. 33).
- g) Timbre (Tone colour): It is the quality of a sound made by a particular voice or musical instrument. The American National Standards Institute (1973) defined timbre as “that attribute of auditory sensation in terms of which listener can judge that of two sounds, similarly presented and having the same loudness and pitch, are dissimilar” (Letowski, 1992, p. 20).
- h) Text: In simple terms, it is the words or lyrics set to music. It is actually required in vocal music for a better understanding and appreciation. In an attempt to describe what a text is, Aleshinskaya (2013) highlighted that “text is a product of social activity, a result of interaction of social practices and social agents” (p. 431).
- The elements discussed above are largely considered as the essential components of melody, and that they form the basis of choral music, whether solo or chorus. In this study, however, the focus was on the voice solo even though the piano played a supporting role. A voice solo in this instance meant that the emphasis was on series of melodic themes rather than harmonic progressions. Imperatively, each composition of the contemporary Ghanaian art song was creatively weaved with melodic elements such as pitch, rhythm, tonality, form, texture, dynamics, timbre and text for better comprehension and appreciation. The discussion of melodic elements in this chapter exposes the reader to the nitty gritty of the individual art songs in terms of clues regarding some analytical parameters for further discourse.



### 2.3 Indigenous African Musical Elements as Source Materials

Music performance in the African setting has always been contextualized in a communal activity, exhibiting some socio-cultural elements (which may include cultural values, heritage, knowledge and experience) of a specific ethnographic location. It is imperative to assert that those who get together in such communal activities generally belong to the same ethnic or linguistic group. Of course, such activities serve as means of social control among the citizens that stamps out communal vices and foster communal unity (Nketia, 1984; Nnamani, 2014; Teffera, 2006). Sunkett (1993) also emphasized that this cultural heritage is “developed through personal experience, communication, and community consensus. As a result, anyone born and raised within a culture will, on at least a very elemental level, develop an ability to function within the aesthetic parameters of that society” (p. 11). Acquah (2013) on the other hand asserted that “one of the most outstanding aspect of a people’s culture, which identifies them, is their music. Particularly, in a multilingual African society like Ghana, the mention of a particular ensemble shows the identity of the group” (p. 22). Some of these musical types include *Asafo*, *Adenkum*, *Adowa*, *Adzewa*, *Ɔmpɛ* and many others.

Indigenous African music usually has vital qualities that make it exceptional among the other musical genres. For instance, Agawu (1995) described the African rhythm as complex, and stated:

African rhythms are complex, that Africans are essentially rhythmic people, and that Africans are different from us – from Euro-Americans. The literature above discloses the most common characteristic feature of African music as rhythm. While Western music is characterized by its melodic construction, virtually all traditional African music is rhythmic in nature. Nevertheless, most melodies of African music are



dependent on the arrangement of tones or sounds from the spoken language. (p.380)

In addition to the above assertion, it is obviously clear that the percussiveness of indigenous African music does not give much room for melodic importance. This is to say that; the dominance of the percussion instruments affects African music more rhythmically than being melodic. Therefore, by Western standards, African music is characteristically complex, and it is often polyrhythmic and polyphonic. Nketia (1974) emphasized on the rhythmic nature of African music and opined:

The melodic and polyphonic forms utilized in African music derive their dynamic qualities from the rhythmic framework within which sound materials are organized. African traditions are more uniform in their choice and use of rhythms and rhythmic structures than they are in their selection and use of pitch systems. Since African music is predisposed towards percussion and percussive textures, there is an understandable emphasis on rhythm, for rhythmic interest often compensates for the absence of melody or the lack of melodic sophistication. The music of an instrument with a range of only two or three tones may be effective or aesthetically satisfying to its performers and their audience if it has sufficient rhythmic interest. (p.125)

In as much as the percussiveness of the African music does not give much room for melodic importance as suggested by the above assertion, we cannot be oblivious of the fact that the melodic themes of the indigenous African music serve as the underpinning driving force. In an attempt to describe the melodic characteristics of the indigenous African music, Kazarow (1993) emphasized that “melodically, traditional African music is identified by the shape, some selected interval sequences, sharp initial ascents followed by slow descent, and the relation to the contour of the speech tones of the texts” (pp. 19-21)

Furthermore, the texture of an indigenous African music is predominantly in the form of monophony, polyphony, heterophony, melodic ostinato, overtones of instruments whilst the harmonic progressions are in the form of parallel thirds, fourths, fifths and sixths. Most traditional African songs are in the strophic form though some are through-composed. The vocal timbre used in most traditional African music is characterized by a resonant and a fuzzy, “buzzing” tone. Also, ornamental devices such as the glissando, use of falsetto, ululation, and vocal bend and dip, are employed. Depending on the differences in language contour, a particular scale is adopted in the compositions of the indigenous African music. According to Saunders and LoBamijoko (1985), “four identifiable scales are found in African music which are tetratonic, pentatonic, hexatonic, and heptatonic, and these progressions create different modes in African music as they do in Western music” (p.57).

Apart from the characteristic features associated with African music as pointed out earlier by Nketia and other scholars, compositional techniques such as call-and response, repetition and imitation are generally employed in indigenous African music. Agawu (1995) gave more insight on repetition, and stated:

Order emanates from repetition, and [it] is from doing the “same thing” over and over again that the Northern Ewe finds meaning in life. Ritual orders both “life” and “art”. Repetition gives Northern Ewes assurance of the known and the familiar, enables them to take stock of what has been achieved, and provides forum for creative interpretation and reinterpretation of culture. (as cited in Agordoh, 2004, p. 110)

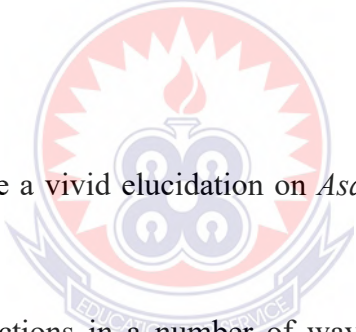
Amuah (2012) on the other hand opined that “in the traditional setup, music making has been primarily call and response but confined to solo against two parts in either thirds or sixths” (p.120).

The study focused on utilising the indigenous resources of three selected traditional musical types namely, *Asafo*, *Ɔmpe* and *Apofondwom* to better situate the concept of art song in a Ghanaian context. By so doing, elements of these traditional musical types were fused together with Western musical elements to achieve the purpose of the study.

### **2.3.1 *Asafo***

Over the years, some scholars have made an attempt to explain the concept of *Asafo* in similar perspective. For instance, Aggrey (1978) described it as “a group of people or a band which come together to work towards a particular vision or a specific objective. It is the military wing of our traditional society that seeks the interest of a particular state” (p. 1).

Turkson (1982) also gave a vivid elucidation on *Asafo* in terms of its functions, and stated:



Asafo functions in a number of ways: political, military, social and religious. As a political unit of the society, it maintains its right to enstool and destool a chief. In its social role, members of the institution organize themselves into search parties when a member is lost in the forest or drowned at sea; they also undertake communal labour to improve the community. They have been known to construct public places of convenience, schools, clinics, churches, buildings, recreation centres and other amenities. The prime objective of *asafo* in the past was the defence of the society, of the aged, in firm and property. Among the Fantis and especially the Effutus this was the main objective thus it was the strong and the able-bodied of the society who actively participated in its deliberations. (p. 4)

Acquah (2013) on the other hand corroborated with the above assertion and emphasized that “asafo was formerly a warrior association that defended the town against aggression of the local enemies, incursion by her neighbours as well as the human and material resources in times of trouble or war” (p. 31). Unlike Cape Coast and Mankessim that have seven and five *Asafo* companies, Winneba has two; *Tuafɔ* No. 1 and *Dentsefo* No. 2. The Asafo system at Winneba is very distinct from other systems. According to Ackom (2005), “each *asafo* company in Winneba is divided into three main divisions and each division is sub divided into three sections namely, seniors, intermediates and juniors” (p. 31).

### 2.3.2 *Ɔmpɛ*

It is a general knowledge in Winneba that indigenous music generally is a gift from the gods and ancestors basically given to specific *prama*(s) (ancestral male house(s)). In actual fact, this belief has given to these male house(s) some level of authority to monopolize the composition and performance of indigenous musical types in Winneba. To support this assertion, Ebeli (2013) opined that, “*Ɔmpɛ* music of Winneba is performed by a recognized group, but community members who are familiar with the music and dance normally join the performance during social events in the community” (p. 2).

*Ɔmpɛ* as a graceful recreational musical type, is mostly performed by the Effutu of Winneba. Ebeli (2011) gave two contrasting accounts on the origin of *Ɔmpɛ*, and stated:

Later, when there was no other equally entertaining musical group in the community, as the two *asafo* groups were military bands that performed on occasions only, the elders entreated the youth to organize themselves and revive the group. This did not go down well with the

youth who retorted, “*Nnye hom na hom se hom mmpe yi?*” (Are you not the ones who rejected it?) This phrase, with the focus on *Ɔmpɛ* forms the basis for the name of the group. Another version of its origin alleges that one day, during one of the celebrations of the *Aboakyer* festival, a hunter went to a very thick forest to hunt. Suddenly, he heard some music and drumming in the forest. The music moved him so much that he traced it but could not find it. He later sat down on a stone and started to imitate the drum patterns of the music by tapping his thighs. When he came home, he taught the males the drum patterns of the music and the females danced accordingly. (p. 39)

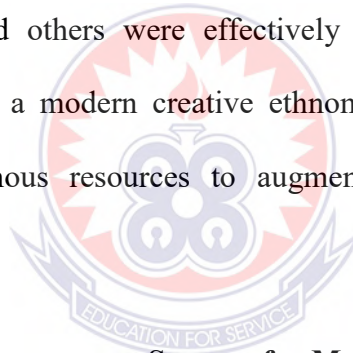
### **2.3.3 Apofondwom**

As part of folk songs, *Apofondwom* is in the context of fishing and its related activities, and it inexorably reveals the uniqueness of the people through spreading of traditional wisdom, conveying the history of the people as well as educating the people about their identity. Bronner (2002) emphasized that “a folk song is a lyric poem with melody which originated anonymously among the unlettered folk in times past and which remained in currency for a considerable time, as a rule for centuries” (p.32). Folk songs can therefore be viewed as songs of the folks who did not go through any formal education. In spite of their inability to read or write, these folks could compose lyrical poems set to melodies to express emotions, thoughts or ideas shared by the community. It is imperative to state that these folk songs have been handed down to generations upon generations through oral tradition. This tradition of transmission is likely to change the text of the songs with time. According to Wells (1950), “the original text may be lost while sometimes, they may be freshly created by successive singers as they make their own versions to give it a new spirit” (as cited in Acquah, 2018, p.25).

In an attempt to throw more light on the functions of folk songs, Cohen (2012) stated:

A folk song sometimes acts as social critique and serves as a vehicle for social regulation. They can also be used to extol positive virtues such as hard work, modesty, moderation and self-discipline. Folk music has been passed down from generation to generation. (p.23)

Significantly, the use of indigenous African musical elements in this study provided the basis for symbiotic compositions made up of African and Western musical elements and techniques that exhibited percussive concepts in Ghanaian traditional musical practices. Specifically, more emphasis was laid upon polyrhythmic thoughts of indigenous materials though such elements as repetition, call and response, recitative intonation and others were effectively utilised to create contemporary Ghanaian art songs. As a modern creative ethnomusicologist, it is my interest to explore diverse indigenous resources to augment knowledge in research-based compositions.



#### **2.4 Using Ghanaian Languages as Sources for Musical Texts**

Language is one of the various media through which every culture expresses its concepts about the environment. It is a vehicle for the expressions of thoughts from which the concepts concerning the environment are formed by the individual. The use of language is a subject of global significance. It is through language that we develop our thoughts, shape our experiences, explore our customs, structure our communities, construct our laws, articulate our values and give expression to our hopes and ideas. In Ghana, for instance, there are diversified languages to express one's culture and environment. The Ghana Statistical Service, in their 2000 census report indicated that Ghana, like most countries in Africa is a multi-ethnic, multi-religious and

multicultural society. The major groups are the Akan, the Mole Dagbani, the Ewe, the Ga-Adangbe, the Guan, the Gurma, the Grusi and the Mande-Busanga (Asante & Gyimah-Boadi, 2004; Ngman-Wara, 2005; Tackie-Ofosu, Mahama, Dosoo, Kumador & Toku, 2015).

It is generally asserted that Ghana is a multilingual nation. This is due to the presence of the multitude of heritage languages spoken across the length and breadth of the country. Majority of these local languages are spoken indigenously in Ghana only. Indigenous languages play an important role in transmitting cultures, values and traditional knowledge (Owu-Ewie, 2017; Yekple & Sibdow, 2021). It is estimated that there are between fifty (50) to eighty (80) different indigenous languages in Ghana, and eleven out of which are government sponsored, and are also supported by the Bureau of Ghana Languages. The government sponsored indigenous languages in Ghana include Twi, Fante, Nzema, Ewe, Ga, Dangme, Dagbanli, Dagaare, Gonja, Kasem, and Gurunne (Owusu-Ansah & Torto, 2013; Twumasi, 2021). Unquestionably, these government sponsored languages are generally viewed as languages of the major ethnolinguistic traditions of Ghana. It also means that some other Ghanaian languages such as *Ahanta*, *Effutu*, *Kyerepon*, *Leteh* and others are categorised as the minority.

In this study, however, seven (7) government sponsored languages such as *Fante*, *Ewe*, *Ga*, *Dagbanli*, *Dagaare*, *Kasem* and *Gurune* were selected as a fair representation of both the southern and northern sectors of Ghana because they are widely known. One (1) Ghanaian language of the minority category, namely, *Effutu*, was also selected as a representation of the less known languages in Ghana. *Effutu* is spoken in Winneba, a coastal town in the central region of Ghana, and some other



surrounding villages. *Effutu* is considered by Ethnologists as a dialect of *Awutu*, along with *Awutu* and *Senya*. Thus, the language name is *Awutu*, with three dialects, namely *Awutu*, *Effutu* and *Senya*. *Awutu* is classified as a South-Guan language belonging to the Kwa branch of the Niger-Congo family of languages. Of all the dialects, the *Effutu* variety could be described as being threatened. Although Winneba is the main town identified with the *Effutu* variety, a close observation reveals that only a fraction of the Winneba population actually speaks the language. The dominant language in Winneba is the *Fante* dialect of Akan, which happens to be geographically adjacent to *Effutu*, and is also spoken as a second language by the *Effutu* speakers (Ansah, Agyeman & Adjei, 2022; Eberhard, Gary & Fennig, 2019).

One essential component of vocal music is the text otherwise known as words. Imperatively, the text exposes the audience to the thoughts of the composer in terms of syntax and semantics. In this study, however, I judiciously made use of texts developed from eight Ghanaian languages to effectively communicate diverse messages in divergent contexts. Of course, without the texts, audiences who are, themselves, oblivious of the principles of sonic elements would not comprehend the messages I intended to put across sonically. Significantly, vocal music requires texts for better comprehension and appreciation. Obviously, Ghana is a multilingual country, therefore, it was only appropriate that I used texts from different languages to represent the multilingualism of the Ghanaian culture.

## **2.5 Organisation of Meaningful Sounds with Tonal Texts**

It is believed that a tonal word has direct relationship with sounds because its meaning is dependent on the intonation involved in the spoken word. Fromkin (1978) threw more light on the subject, and explained:



In most widely-spoken tonal language, tones are distinguished by their distinctive shape, known as contour, with each tone having a different internal pattern of rising and falling pitch. Many words especially those that are monosyllabic, are differentiated solely by tone. In multisyllabic word each syllable often carries its own tone. (as cited in Amuah, 2016, p. 14)

Acquah and Amuah (2014) emphasized that, “undoubtedly, the meaning of a word in the *Fante* language depends on the composition of the word as well as the intonation involved in the speech” (p. 120). It is also imperative to assert that some *Fante* words have the same vowels and consonants but have different meanings depending on the tone and the context. For instance, a word such as *papa* has three different meanings depending on the tonal inflection and the context in which it is used;  $\downarrow\uparrow$  *papa* (father),  $\uparrow\uparrow$  *papa* (good deeds) and  $\downarrow\uparrow$  *papa* (fan). The arrows on top of the words indicate the high and low tones in the words (Acquah & Sackey, 2021).

Again, song text as one of the sources for understanding human behaviour is an integral part of vocal music, even though it may differ from the text for normal discourse. Significantly, we may talk about poetic devices, proverbs, philosophies among others as aspects of song text which must be well stated melodically to call for understanding, and to get the message of a particular song very well. Of course, most music in Africa share similarities in structure and tonal effects such as glides, scoops, shouts, screams, ululation, panegyrics determined by linguistic considerations that are reflected in music which may be spoken or sung (Agordoh, 2002; Ofofu, 2001; Okafor, 1999).

Nketia (1975) elucidated the concept of organising sounds with text in the context of the African, and stated:

The most far-reaching influence is exerted by the verbal text to which Songs are set. African traditions deliberately treat songs as though they were speech utterance. There are societies in which solo poetic recitations both spoken and sung have become social institutions. The use of rapid delivery of texts, explosive sounds or special interjections, vocal grunts, and the whisper is not uncommon. (as cited in Ofofu & Ofofu, 2020, p. 231)

Indisputably, the consideration for the organisation of meaningful sounds with tonal texts is largely the tonal and rhythmic inflections of the texts. In African art music compositions, however, the concept of melody goes beyond just the sequence of pitches. For instance, when Ephraim Amu was asked whether or not the words came first when writing his songs, He replied thus, it was his practice to work out both words and tune together since the melodic line has to follow the natural intonations of the words (Acquah, Annan & Sackey, 2022; Turkson, 1995). In as much as Amu would work out both words and tune together, it is also appropriate to get the words first, work out the tonal and rhythmic inflections, and then set them to a melody accordingly. Getting the melody first before adding the texts would be difficult because the texts would have to be forced on tones that do not match with the natural intonations of the texts.

## **2.6 Creativity in Music Composition**

Many researchers over the years have had the basic opinion that creativity engrosses the making of a new and suitable product. For instance, Hennessey & Amabile (2010) emphasized that “creativity involves the development of a novel product, idea, or problem solution that is of value to the individual and/or the larger social group” (p. 172). In corroboration with the above assertion, Amabile and Pillemer (2012) stated

that “by the early 1960’s, the field seemed to converge around a definition of creativity as the production of novel, appropriate ideas or works” (p. 3).

In an attempt to explain what a composition is, Arnold (1996) asserted:

Composition is both an activity of composing and the results of that activity. It involves a process of construction, a creative putting together, a working out, and carrying through of an initial conception or inspiration; a process of creating a new piece of music. (as cited in Sackey, 2017, p. 24)

Obviously, music composition is rather a cognitive process since the composer must engage in some mental processes to be able to come out with a creative product (composition) which is both authentic and novel. To support this assertion, Willgoss (2018) opined:

Creativity in or of art music could be most obviously seen to emanate from the mind of the composer as the source that then gives rise to a form of notation, such as a score. All other creativities might then be considered derivative upon that source. If so, subsequent creativities would be largely subservient to what the composer’s initial prescriptions call for. (p. 11)

Furthermore, Sternberg’s investment theory of creativity discusses six distinct resources which are interrelated and also serve as the fundamental basis of comprehending the nature of creativity. They include;

- a. Intellectual skills: This is the individual’s ability to mentally revolt from the normal ways of doing things. In order to give an in-depth elucidation of the concept, Sternberg (1985) suggested three intellectual skills that are predominantly significant:

The synthetic skill to see problems in new ways and to escape the bounds of conventional thinking, the analytic skill to recognize which of one’s ideas are worth pursuing and which are not, and the practical –

contextual skill to know how to persuade others of, or to sell other people on the value of one's ideas. These principles serve as a model for evaluating one's intellectual skills. The levels of intellectual skills are highly individualistic. (as cited in Sternberg, 2006, p. 88)

- b. Knowledge: This is the acquisition of information on a field of study. It is very important to have acquaintance of a field in order to improve upon it. On the other hand, the acquisition of information can make a person dogmatic, restricting his or her creative skill and eventually making him or her think 'in the box'. This is to assert that knowledge can be both advantageous and disadvantageous. Knowledge is itself complete, but what a person knows depend upon justification. This, in turn, is dependent upon our ability to accept and agree to things around (Agarwal, 2017).
- c. Thinking styles: These are the ideal traditions with which one's creative skills are utilized. It requires one's mental processes to decide on how to use his or her creative skill in a new dimension. In view of this, Sternberg (1997) asserted that, "with regard to thinking styles, a legislative style is particularly important for creativity" (as cited in Sternberg, 2006, p. 89).
- d. Personality: Simply put, the traits of a person define his or her personality. Sternberg and Lubart (1995) specified that, "willingness to overcome obstacles, willingness to take sensible risks, willingness to tolerate ambiguity, and self-efficacy are attributes of a creative person" (as cited in Sternberg, 2006, p. 89). A creative person must think unconventionally so that he or she can stand out.
- e. Motivation: This is one's impetus for accomplishment. Motivation is affected by both internal and external factors. A person's intuition hugely encourages creativity. Amabile (1983) suggested that, "intrinsic motivation is very important for creative

work, and that people rarely do truly creative work in an area unless they really love what they are doing and focus on the work rather than the potential rewards” (as cited in Sternberg, 2006, p.89).

- f. Environment: This is the setting of the creative product. An environment should be more conducive for creative works. Without an encouraging and rewarding environment, one can lose creative skills, though he or she has all the requisite internal resources for creative works. It is generally believed that the environment shapes the character of the individuals belonging to it (Anyago, 2016).

## **2.7 Andragogical Studies in Vocal Music**

Andragogy is specific to adult learning, developed on the premise that adults have distinct learning needs and preferences compared to children. Simply put, it is the process of facilitating adult learning. Principles of andragogy indicate that adults possess prior knowledge and experiences that can be drawn upon in learning situations, desire learning situations that are meaningful, and they want to immediately apply what they have learnt to solve problems or address needs. Importantly, this approach requires input from the learner, open communication between the learner and teacher, and classroom activities involving active practice (Bale & Dudney, 2000; Cooper & Henschke, 2004; Livingston & Cumming-Clay, 2023; Mencle, 2010).

Researchers have argued that adult learning had to be self-driven. Rather than having teacher-centric education, adult learning should be centered on the students, teaching them the power of self-motivated learning. Apparently, andragogy has not achieved a significant impact in our part of the world because facilitators still apply the traditional pedagogical approaches; in other words, they teach adults as if they were

children. It is however expedient for the twenty-first century facilitator to review his or her teaching approaches since adult learners are different from child learners. In fact, discussing interpersonal and intrapersonal aspects of an individual level of understanding requires our awareness of how adults learn as an individual and as member of a developing community and organisation (Akintolu & Letseka, 2021; Graham, 2017; Maddalena, 2015).

Undoubtedly, tertiary students are considered active learners who need the appropriate guidance from facilitators to excel in their course of study, in spite of their levels of proficiency. Of course, training the voice as an instrument in a higher education is a specialised area for a specialised facilitator who understands the levels of proficiency of learners across different levels of education and learning environments. In fact, voice teachers are specialized performers and scholars who, ironically, possess qualities such as pedagogue, psychologist, clinician, coach, instructor, researcher, phonetician, and conservator of artistic aesthetics. These qualities of the voice teacher, without doubt, have informed the way they approach performance curriculum and create instructional models or methods for their facilitations. Tertiary voice instructors could be responsible for teaching all the technical, practical, and andragogic knowledge and skills to help their students become as vocally flexible as possible so that they can achieve a level of versatility that will elevate their artistry (Hardison & Sonchaeng, 2005; Latta, 2012; McLean, 2021).

Furthermore, it is imperative to state that vocal facilitators over the years, have developed various vocal techniques and exercises for different category of performers. For instance, Gebhardt (2016) indicated various vocal techniques such as

the Kenneth Phillips approach, Frederick Swanson approach, Duncan McKenzie approach, Irvin Cooper approach and the Robert Edwin approach for the adolescent whilst Eniko (2021) discussed how voice technique fits with solfège practice, the importance of the vocal model, and repertoire choices, focusing on the Kodály concept in the early childhood years. In adult learning, however, diverse vocal techniques and approaches have been developed by scholars based on the levels of proficiency. Mention can be made of the Bel canto technique which is characterized by purity of tone, register equalization, legato phrasing, and effortless virtuosity displayed by agility in florid passages. The performance of different emotions and styles with this singing technique mostly relies on different languages. In as much as the Bel canto technique helps us to achieve a balanced approach to singing, the choral classroom students, however, have diverse singing abilities and qualities such as breathy aspirate tone, pressed constricted speech quality, bright, dark, quiet, loud, and nasalized timbre in singing. Some students may have prior vocal experience whilst others may not. The onus, therefore, lies on the voice teacher to guide his or her students to explore the various vocal techniques and the entirety of sounds the vocal mechanism produces. Apart from the Bel canto technique, there are other vocal technique resources such as the somatic voicework, lieder and fauré melodies for diction concept and voice athlete that students can explore (Graber, 2020; Harper, 1996; McLean, 2021; Stephenson, 2013; Winnie, 2014).

It is an undisputable fact that effective teaching is effective results. That is, the effectiveness of the teaching process should be seen in the learning process as well. Whether or not the result is effective is also dependent upon the type of teaching strategies which provide delivery mode of teaching in accordance with the learning process and needs of students. In this study, I made judicious use of diversified



teaching strategies to achieve effective teaching and learning goals in order to meet the diverse needs of students in higher education. For instance, relevant technical exercises that meet international examination repertoire standards and constitute a substantial contribution to musical knowledge were introduced. Explicitly, a write-up of a substantial annotation that give comments on strategic rehearsal procedures to aid the teaching and learning of the contemporary Ghanaian art songs in a higher institution was provided to guide both the facilitator and the student.

## 2.8 Creative Model of *Koñadá*

The review of related literature pulled out the creative model of *Koñadá* which may eventually become a framework to guide composers who wish to direct their compositions towards the creation of contemporary Ghanaian art songs.

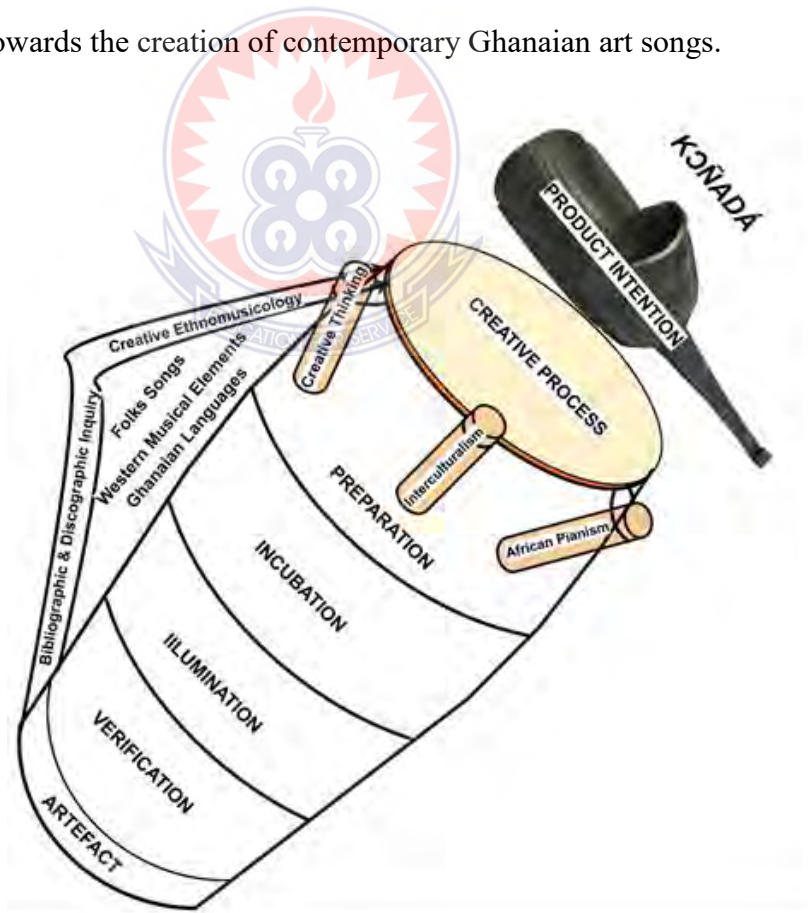


Figure 2: *Koñadá* Creative Model by G. Sackey (2023)



The title of the creative model, *Kɔñadá*, is an *Effutu* word which literally means ‘drum music’. It was carved from the concept of percussive music as a major activity in the selected indigenous musical ensembles, providing rhythmic motifs as source materials for the creation of the contemporary Ghanaian art songs. The product intention represented by the *dawurnta* (double gong) is the musical artefact which becomes a reality through the various compositional stages of the creative process; preparation, incubation, illumination and verification. At the compositional stage, folk songs, Western musical elements as well as Ghanaian languages were selected utilising the bibliographic and discographic inquiry, and creative ethnomusicology designs. Of course, these were supported by three theories (creative thinking in music, interculturalism and African pianism) represented by the pegs of the drum, which combine Western compositional styles and instrumentation with that of the indigenous modes and instrumentation in order to come out with the creative product. After the effective experimentation of the *Kɔñadá* creative model is hence, the musical artifact (contemporary Ghanaian art songs).

## **2.9 Summary of the Chapter**

In summary, the review of literature revealed relevant topical issues and thoughts of authorities regarding the use of indigenous source materials, and the utilization of compositional elements and techniques to create contemporary intercultural compositions as well as the exploration of andragogical studies for effective facilitations in higher education. Imperatively, the chapter covered significant theories that underpinned the study, out of which a framework of creative model was developed to create contemporary Ghanaian art songs.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Overview

This section is the procedural clues with regards to data gathering, analysis as well as other creative resources for the novelty. It includes the research paradigm, research design, creative design, population, sample, sampling techniques, research instruments, research tools, data collection procedure and the analytical methods.

#### 3.1 Research Paradigm

The pragmatism under the qualitative research paradigm was effectively used as the philosophical underpinning to direct the processes of the research in a more practical manner in order to properly situate the work within its ontological, epistemological and methodological perspectives. It is imperative however, to assert that researches are mostly hinged on philosophical frameworks to determine the most appropriate methodologies suitable for the study. These philosophical underpinnings may be described as the ways of comprehension of the world reality, and the investigations of the functions of such realities. Significantly, they serve as the lens by which the researcher can view and comprehend the reality (Rehman & Alharthi, 2016; Shek & Wu, 2018).

As a research paradigm, pragmatism orients itself toward solving practical problems in the real world. It primarily denotes the practicalities of just getting on and doing what the situation demands. Pragmatism emerged as a method of inquiry for more practical-minded researchers who believe that reality is not static but changes at every turn of events through action; the way to practically change existence. Action, which is a pragmatic process of doing something, characteristically, to solve a problem is a

very pivotal component of pragmatism (Creswell & Clark 2011; Goldkuhl 2012; Kaushik & Walsh, 2019; Maxcy 2003; Morgan 2014; Rorty 2000; Simpson, 2018).

Consequently, the study was approached from the viewpoint of creative ethnomusicology, which Euba indicated that it involves the process of incorporating research-derived musical materials (of oral musical traditions) into notation-based compositions. The expression, creative ethnomusicology, though coined by Akin Euba, is conceptually evocative of the folk-inspired compositions of European composers such as Bela Bartok, Moussorgsky, Kodaly, and many more. In this concept, composers produce music in which resources derived from traditional and folk music are combined with Western compositional techniques and musical elements (Acquah, Annan & Sackey, 2022; Adjei, 2015). In my research, however, I resulted to the gathering of indigenous resources, specifically from *Asafo*, *Ompe* and *Apofondwom*, and utilizing them into the novel creative product. Subsequently, the study employed the qualitative research relating to the collection of data that was limited to sounds and texts. Apparently, the divergent collection of data allied with the qualitative research aided the creative product made up of praxis and exegesis respectively.

### **3.2 Research Design**

The research complementarily utilised both creative ethnomusicology (Euba, 1993) and bibliographic, and discographic inquiry (Acquah, 2022) designs to guide the collection of data. Imperatively, the creative ethnomusicology design became necessary to strategically guide the collection of all primary data (musical artefacts) of the selected ensembles from the field. Creative ethnomusicology begins with the gathering of field data and ends with its application into creative large-scale

compositions. Obviously, African composers around the globe have over the years produced music utilising traditional and folk tunes as source materials and combining them with Western musical elements and compositional techniques. One African composer whose work exemplifies creative ethnomusicology is Kwabena Nketia. His style is based on pre-twentieth century Western practice, and dissonance is almost totally absent from his music. The harmonic idiom of Nketia shows a peculiar Ghanaian progression, although derived from Western chords. Nketia, like Bela Bartok, has successfully translated the results of his research into an original creative idiom and a study of his music will provide an insight into the processes that lead from analysis back to synthesis (Acquah, Annan & Sackey, 2022; Acquah & Sackey, 2021; Annan, Sackey & Acquah, 2022; Lwanga, 2013; Euba, 1993).

In an attempt to summarize the descriptions of bibliographic and discographic inquiries, Acquah (2022) accentuated that “bibliographic inquiry conceptualizes explorations and compilations from books and other written materials containing the right source of information for the research whilst discographic inquiry analyses and adapts such data from recorded sounds from gadgets for storing musical sounds” (p. 6). Significantly, the choice of research designs for the study was based on the nature of the artistic research. In fact, the designs were more appropriate and very relevant to music composition inquiry that combines praxis and exegesis in the context of pragmatism in qualitative research since they were efficiently used to collect data from published books as well as audio and video recordings containing traditional dances and musical performances for realistic practical-based research. (Acquah, 2022; Asenahabi, 2019).

### 3.3 Creative Phase

This phase involved the establishment of the musical themes and resources that were used in the novel creative product. With the underpinning creative model, twenty art songs were composed for voice soli with piano accompaniments. The voice soli were made up of five (5) soprano soli, five (5) alto soli, five (5) tenor soli and five (5) bass soli. This was explicitly done with the piano accompaniment to make room for all four basic vocal ranges. It is imperative, however, to state that the five (5) bass soli had wider vocal ranges to also cater for the baritone and the basso profundo voices respectively. The creative phase also covered the arrangement of texts into musical libretto, and establishing the plots for the composition. Cizkszentmihalyi (1996) defined creativity as “any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one” (p. 28).

Sternberg (2003) corroborated with Cizkszentmihalyi that creativity is the ability to produce novel, high-quality, task-appropriate product. What we call creative depends on the perspective. First, it is useful to distinguish between music generation and creative models, in which the former aims to generate instances within a given, predefined setting or style, and the latter focuses on the modeling of the phenomenon of creativity itself. Within the latter, attempts to explicate creativity commonly require properties of the outcome to go beyond mere generation and replication, such as novelty, originality, discovery, something unexpected, and sometimes innovative. Hence, creativity can be quantified as the number of divergent thoughts a participant elicits in a controlled environment to arrive at convergent ideas to produce a product which is both authentic and novel. Contextually, the creative product (musical composition) is not only conceived as an intellectual operation or as a praxis guided by more primordial needs but also understood as a social fact, a necessity, and a

mirror of the relationship between society and the creative person (Ford, Bryan-Kinns & Nash, 2021; Rohrmeier, 2022; Schiavio & Mathias Benedek, 2020).

### 3.4 Population

The population of the research encompassed the sonic elements from indigenous traditional musical ensembles in Winneba such as *Simpa Tuafo Asafo* Company, *Simpa Dentsefo Asafo* Company, *Osimpam Ompe* cultural troupe, *Odobikese Ompe* cultural troupe, *Simpa Tuafo Adzeba* group, *Simpa Dentsefo Adzeba* group, *Asem atô kusi* fishing canoe and *Nyame ye adô* fishing canoe of *Eyipey* (all in Winneba). The population also included sonic elements from song sheets, books, Youtube and compact discs of selected Ghanaian art song compositions such as Nketia's *Sankundwom*, Amu's *The three solos*, Atta Annan Mensah's *Da tuu* and Newlove Annan's *Onipa wo nse hwee*. Again, the total population covered eight ethnolinguistic traditions in Ghana, namely, *Akan*, *Guan*, *Ewe*, *Ga-Dangbe*, *Dagaaba*, *Dagomba*, *Kassena*, and *Frafra*, as well as lecturers of the faculty of Ghanaian languages education, University of Education, Winneba located at *Ajumako* in the central region of Ghana.

Population primarily consists of all the units which have variable characteristics on which the findings of research can be applied. Lodico, Spaulding and Voegtler (2006) maintained that "it is the larger group to which the researcher would like the results of a study to be generalizable" (p. 13). A proper definition or specification of the population is critical because it guides others in appraising the credibility of the sample, sampling technique(s) and outcomes of the research. In fact, the population is properly defined so that there is no uncertainty as to whether or not a given unit belongs to the population. The proper definition of the population also determines the

eligibility of individuals for the study. In the case of bibliographic and discographic inquiries, it is the explored elements from the song sheets and books or the compact discs, as the case may be, that will be appropriate for the composition of the artefact. In this regard, population, as in human participants will not be applicable in these designs (Acquah, 2022; Asiamah, Mensah & Oteng-Abayie, 2017).

Importantly, the population of interest for a study is comprised of the individuals, dyads, groups, organizations, or other entities one seeks to understand and to whom or to which the study results may be generalized or transferred and is the principal group about which the research is concerned. Populations create boundaries for the scope of a study and provide environmental and context cues for the reader. Such boundaries place natural delimitations upon the research to afford the researcher the proper focus so as not to present a one-size-fits-all set of results. The definition of boundaries also allows the researcher to clearly identify subpopulations, such as the target population, sampling frame, and sample, and to ensure alignment between these groups within the research. Clear definitions of boundaries and other considerations are essential to describing each respective group. It is incumbent upon the researchers to define the boundaries used in their study to avoid compelling the reader to assume a definition; otherwise, the incorrect definition – and, therefore, the incorrect population – may be presumed by the reader (Casteel & Canyon, 2021; Salkind, 2010).

### **3.5 Sample**

The *Simpa Dentsefo Asafo* Company, *Osimpam Ompe* cultural troupe and *Nyame ye odo* fishing canoe, all in Winneba in the central region of Ghana; *Sankundwom* (Nketia, 1999); and *Fante, Effutu, Ewe, Ga, Dagaare, Dangbanli, Kasem* and *Gurune* languages were sampled for the study. Importantly, the indigenous traditional musical



ensembles were sampled for the indigenous sonic elements whilst *Sankundwom* was sampled to guide my musical artefacts (contemporary Ghanaian art songs). The eight Ghanaian languages (*Fante, Effutu, Ewe, Ga, Dagaare, Dangbanli, Kasem* and *Gurune*) on the other hand were sampled to develop the musical libretti for the musical artefacts.

Sample primarily refers to the set of units selected to represent the population of interest. Determining an adequate sample size in qualitative research is ultimately a matter of judgement and experience in evaluating the quality of the information collected against the uses to which it will be put, the particular research method and sampling strategy employed, and the research product intended. (Casteel & Bridier, 2021; Gill, 2020).

### **3.6 Sampling Techniques**

The study utilised two main sampling techniques; convenient sampling and purposive sampling respectively. The convenience sampling technique was used to select the main location and some settings within the location for the study because of its accessibility whilst the purposive sampling technique was strategically used to select musical ensembles and musical scores which gave much significant data that was relevant to the objectives of the study. In an attempt to explain convenience sampling, Etikan (2016) asserted:

It is a type of nonprobability or nonrandom sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study. It is also referred to the researching subjects of the population that are easily accessible to the researcher. Convenience samples are sometimes regarded as ‘accidental samples’ because elements may be



selected in the sample simply as they just happen to be situated, spatially or administratively, near to where the researcher is conducting the data collection. (p. 2)

In this study, I used the convenience sampling technique to select Winneba as a location, and the settings within Winneba such as *Kofi Ano*, the residence of the late Doctor Alex Quaison-Sackey and *Eyipty mpoano*.

Furthermore, Elder posited that, “purposive sample refers to the selection of units based on personal judgment rather than randomization” (p. 6). Data collection is vital in any scientific research since it is intended to give a better comprehension of a framework of a sort. It is therefore imperious that the selection of sampling technique and respondent(s) be done with sound judgement, especially since no amount of analysis can make up for improper data. Purposive sampling technique, also known as judgment sampling is the deliberate choice of a participant due to the qualities the participant possesses (Etikan, Musa & Alkassim, 2016, p. 2). In order to achieve this, both homogenous and heterogenous sampling methods were utilised to select the *Simpa Dentsefo Asafo* Company, *Osimpam Ompe* cultural troupe and *Nyame ye adɔ* fishing canoe; *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagaare*, *Dangbanli*, *Gurune* and *Kasem* languages based on my personal judgement. The *Sankundwom* (Nketia, 1999) on the other hand was selected because it stood out as the only current published book of Ghanaian art songs. Specifically, the homogenous sampling method was used to sample the indigenous musical ensemble since they share similar traits in terms of sonic elements. Etikan, Musa and Alkassim, (2016) emphasized that “homogenous sampling focuses on candidates who share similar traits or specific characteristics” (p. 3). It is important to state that my experience with the ensembles over the period had assured me of the quality of data I could get from them, hence, their selection for the study. For instance, both the *Owombir* and *Enyi tɔ* of the *Simpa Dentsefo Asafo*

Company share the same time signature, most rhythmic patterns and melodic elements with the *Dmpɛ* whilst the *Nyame yɛ ɔɔɔ* fishing canoe shares the same time signature, most rhythmic patterns and melodic elements with the *Adã osé* of the *Simpa Dentsefo Asafo* Company.

Again, I used the heterogenous sampling method to sample eight Ghanaian languages such as *Fante, Effutu, Ewe, Ga, Dagaare, Dangbanli, Gurune* and *Kasem*; and one unit head, who is a scholar in each of the selected languages of the faculty of Ghanaian languages education of the University of Education, Winneba. In actual fact, one of the most frequently used purposive sampling methods is the heterogenous sampling otherwise known as the maximum variation sampling. In this method, a wide range of individuals, groups, settings or entities are selected for the inquiry. This allows for multiple perspectives of individuals or entities to be presented that exemplify the complexity of the world (Omona, 2013; Creswell, 2002; Sandelowski, 1995). In this study, eight (8) Ghanaian languages which are integral part of the main ethnolinguistic traditions of Ghana were sampled for the musical libretti whilst six (6) lecturers were sampled six (6) lecturers were selected for the purpose of translating the musical libretti from English language into the sampled Ghanaian languages.

### **3.7 Research Instruments**

Two main research instruments were used in this study for the data collection; observation and document analysis. Research instruments are devices for obtaining information relevant to your research project, and there are many alternatives from which to choose. Simply put, they are devices used by investigators for data collection (Hsu & Sandford, 2010; Wilkinson & Birmingham, 2003) The above-mentioned

instruments were used to collect data because they have been validated by several qualitative researchers over the years, and they had proven reliability.

### **3.7.1 Observation**

Observation as a research instrument was used to collect all the primary data for the study. It became an integral part of my recording processes, since I could not avoid looking on, and listening to what I was recording. Again, as a researcher, I realized that observation would help me to understand and appreciate the sonic elements that I intended to use in my compositions, therefore, I keenly observed and recorded the *Asafo*, *Ompe* and *Apofondwom* songs, and instrumental patterns in musical performances at the various events of the three selected ensembles for transcription. Observation involves collecting data using one's senses, especially looking and listening in a systematic and meaningful way in order to describe events, behaviors, and artifacts of a social setting. There are two major types of observations; participant observation and direct observation. Participant observation involves being in the setting under study as both observer and participant whilst the direct observation involves observing without interacting with the objects or people under study in the setting. The quality of the data you are able to collect and your relationship with those who are being observed are affected by how you position yourself within the research setting. Importantly, observation as a scientific method can be carried out in various ways giving the possibility of obtaining specific data about the examined phenomenon (Dźwigol & Barosz, 2020; Kawulich, 2012; Smith & Onwuegbuzie, 2018).

In this study, however, the direct observation was predominantly used as a naturalistic inquiry without influencing the observation process in any way. It is also imperative

to state that in spite of the predominant use of the direct observation, some specific events required my active involvement in the observation process due to my affiliation with the selected musical ensembles. For instance, by virtue of my paternal ancestry in *Effutu*, I am a *Dentsewo* (a member of the *Dentsefo Asafo*), therefore, collecting data with observation at *Kofi Ano* (the headquarters of the *Simpa Dentsefo Asafo* Company) would require my active participation in the process. In a situation like this and the likes, I actively participated in their musical activities, observed and recorded the sonic elements accordingly.

### **3.7.2 Document Analysis**

Document analysis is a systematic and rigorous procedure for reviewing of evaluating documents. The content of the document in question could be both printed and electronic. That is, a computer-based and internet-transmitted material. Imperatively, documents containing text such as books, newspaper articles, academic journal articles, and institutional reports are potential sources for qualitative analysis. Also, a document may refer to a wide variety of materials including audio and visual sources, such as photograph, music video, film and music audio. Just like documents consisting of texts, those that consist of audio and visual materials can be sources for qualitative analysis (Bowen, 2009; Flick, 2018; Hagan, 2022; Merriam & Tisdell, 2016; Morgan, 2022; Patton, 2015; Wach, 2013). This instrument was effectively used as to detail texts, sounds and compositional procedures that already exist in published song books and sheets by notable art music composers; and video and audio recordings of traditional performances on compact discs and Youtube.

### 3.8 Research Tools

I researcher made use of notebooks, pencils and pens, audio-visual recorder, camera, and laptop computer with installed Finale software as tools for the collection of data.

### 3.9 Data Collection Procedure

It is imperative to state that before the commencement of the data collection, I selected one research assistant, educated and sensitized him on his role in the research. The data collection procedure commenced in December, 2021 with preliminary checks to create the necessary rapport, and obtain permission from the leaders of the three ensembles for the smooth conduction of the research. This gave me the opportunity to arrange for subsequent observations and recordings. For instance, on Friday, 10<sup>th</sup> December, 2021, we visited the reigning *Supi* of the *Petufo* division of the *Simpa Dentsefo Asafo* Company, Nenyi Odonso Akumbea-Sam, who doubles as the *Ebusuapanyin* (family head) of the *Tumpa Anona* Royal family of Winneba, with a bottle of Schnapp to declare our intensions, and create the necessary rapport. At his residence, at *Adanse*, in Winneba, around 5:00pm in the evening, the purpose of the research was explained to him and one *Safohen* who was with him at the time of our visit. Fortunately for me, the *Supi* was interested in my research, therefore, gave me the assurance of his unflinching support for the study. I also met the leaders of the *Osimpam Ompe* cultural troupe and the *Nyame ye adɔ* fishing canoe respectively on 19<sup>th</sup> and 21<sup>st</sup> December, 2021 to create the necessary rapport, and obtain permission for subsequent recordings. It was rather on the 24<sup>th</sup> December, 2021 that I visited the headquarters of the *Simpa Dentsefo Asafo* Company, *Kofi Ano*, with a bottle of Schnapp to officially introduce myself to the *Asafo*, declare my intensions and explain the purpose of my research. The necessary ritual was done, and a permission was given to me to begin the collection of data.

I started my data collection at the headquarters of the *Simpa Dentsefo Asafo* Company, *Kofi Ano*, on Friday, 31<sup>st</sup> December, 2021, where I observed and recorded the end of year consultative meeting of the *Asafo* Company, presided over by *Supi Nenyi Odonsu Akumbea-Sam*. In attendance were the *Dentsefo* Priests and Priestesses, *Supifo*, *Safohenfo*, and heads and selected members of the various *Dentsefo pramas*. At the event, I observed and recorded invocative and appellative *Asafo* songs which were meant to invoke *Esikama* (the principal deity of the *Simpa Dentsefo Asafo*) to seek for New Year prospects. It was fascinating to witness how new *Asafo* songs of appellation and invocation were introduced by the principal deity through the officiating priest during the rituals. It is believed that the *Simpa Dentsefo Asafo* songs are gifts from the gods given to the paternal family of the *Kaako banto prama*. It is also important to state that in rare cases, some individuals who are not members of the chosen family are favored by the gods, and are gifted with the compositions of the *Asafo* songs. Data collection at *Kofi Ano* focused on utilising the participant observation since I am obliged by custom as a *Dentsewo* to be an active participant of performances at that *prama*. I also recorded several *Asafo* songs of the *Simpa Dentsefo Asafo* Company outside *Kofi Ano* in different socio-cultural contexts such as funerals and festivals utilising both the direct and participant observations respectively. Some of the events included the funeral of Nana Ayirebi-Acquah V of the *Tumpa Anona* Royal Family of Winneba from Thursday, 24<sup>th</sup> to Sunday, 27<sup>th</sup> March, 2022 at *Adanse* in Winneba; the funeral of *Safohen* Kojo Gyankuma on Saturday, 9<sup>th</sup> April, 2022 at *Senya Beraku*; and the *Aboakyer* festival of Winneba from Monday, 2<sup>nd</sup> to 7<sup>th</sup> May, 2022.

Furthermore, I observed and recorded the *Apofondwom* songs of the *Nyame ye odo* fishing canoe at *Eyipecy mpoano*, in Winneba on three different occasions as a direct observer. For instance, on Tuesday, the 25<sup>th</sup> January, 2022, I recorded the mending of fishing nets with music session whilst on the 27<sup>th</sup> and 30<sup>th</sup> January, 2022 respectively, I recorded the pulling of canoe offshore with music session. In the *Osimpam Ompe* cultural troupe, however, I did all my observations and recordings in the month of February; Specifically, I observed and recorded two rehearsal sessions as a direct observer at the residence of the late Doctor Alex Quaison-Sackey on 3<sup>rd</sup> and 10<sup>th</sup> February respectively. Also, on Saturday, 12<sup>th</sup> February, 2022, I observed and recorded the songs of the *Osimpam Ompe* cultural troupe as a participant observer at the funeral of the mother of Nana Otoo III of Winneba at *Adanse*. I did my final observation and recording of the *Ompe* songs of the *Osimpam Ompe* cultural troupe on Saturday, 19<sup>th</sup> February, 2022 at a wedding reception, at Low cost, a community in Winneba as a direct observer.

The document analysis instrument was specifically used to collect sonic materials of Nketia's *Sankundwom* and traditional musical types such as *Asafo*, *Ompe*, and *Apofondwom* from a song book, Youtube and compact discs. Imperatively, the creation of musical libretti was necessary for the creation of the contemporary Ghanaian art songs since they were meant to be sung. In order to achieve the purpose of creating musical libretti, I collected audio and video recordings of different traditional musical types, festivals and other sociocultural events of the eight selected ethnolinguistic traditions from Youtube and compact discs, as well as books that contained relevant information on the collected traditional musical types. Significantly, these data aided the creation and adaptation of various poems and stories for my musical artefacts as indicated in Acquah (2018) that stories could be



adopted, adapted or created. The musical libretti that were created with the English language were however translated into eight Ghanaian languages such as *Fanti*, *Effutu*, *Ewe*, *Ga*, *Kasem*, *Dagbanli*, *Dagaare* and *Gurune* for the creation of twenty (20) contemporary Ghanaian art songs.

### **3.10 Analytical Methods**

Analysis of the novel creative product was done using formal analysis. The researcher adopted this analytical bent to give an in-depth description of some of the common musical features of the *Asafo*, *Ompe* and *Apofondwom* music of the selected ensembles that guided the novelty of the researcher's creative product. It is worth noting that the study of structures of a musical composition serves as the premise of formal analysis in music. It is also acknowledged that gestural analysis is, in many ways, formal analysis. Instead of relying only on chordal function, several other variables such as scale, vocal ranges, melodic organization, harmony and tonality, non-chord tones, texture, and form are largely considered in formal analysis. The formal analysis uncovers deep relationships between these structures and examines how they dramatize the form, and how they may heighten the expressive quality of the work. In effect, it provides insights into compositional styles (Annan, Acquah & Sackey, 2022; Marvel, 2021; Stanley, 2021).

Also, stories in different socio-cultural contexts were developed into musical libretti by utilising the contextual analysis to identify, sort, organize and interpret the syntax in specific contexts. In contextual analysis, the meaning of research objects and their parts, as well as of information and data about the objects and their parts, are considered to be dependent upon the contexts of the units. Meanings are discerned and delimited in context, in difference to defining meaning of units outside the



context investigated. Contextual analysis is explorative and interpretive, when it comes to what meaning data has (Svensson, 2021).



## CHAPTER FOUR

### PRESENTATION OF DATA

#### THE CORPUS

#### 4.0 Preamble

This chapter is the presentation of the corpus, which includes the diverse media that constituted the indigenous resource materials collected for the composition. The data were collected mainly through observation and document analysis. The data principally covered sonic elements of three selected indigenous musical tunes such as *Asafo*, *Ɔmpɛ* and *Apofondwom*.

#### 4.1 Results of Observation

##### 4.1.1 Musical Resources

Data collected from observation included rhythmic motifs of instrumental set-ups, melodic and harmonic motifs of the folk tunes from three selected indigenous ensembles. The three selected indigenous ensembles included *Simpa Dentsefo Asafo* Company, *Osimpam Ɔmpɛ* Cultural troupe and *Nyame yɛ ɔdɔ* fishing canoe.

##### 4.1.1.1 Instrumental Set-up of *Simpa Dentsefo Asafo* Company

The instrumental set-up of the *Simpa Dentsefo Asafo* Company comprises of three *Asafokyen* to represent the three main divisions of the ensemble, *Dawur* or *Dawurnta* and *Dɔn* (bell) as a symbol of identity. The three divisions of the ensemble include *Petufo*, the senior division, *Etsibafo*, the intermediate division and *Asomfo*, the junior division. The figure below is an illustration of the instrumental set-up of the *Simpa Dentsefo Asafo* Company.



*Asafonkyen*



*Dɔn*



*Dawur*

Figure 3: Instrumental set-up of *Simpa Dentsefo* Asafo Company (Courtesy: *Simpa Dentsefo* Asafo Company, Winneba)

#### ***4.1.1.2 Instrumental Set-up of the Osimpam ɔmpɛ Cultural troupe***

The following are the main instruments used in the *ɔmpɛ* ensemble; *Frikyiwa* (castanet), banana bell, *Nkampor* (bamboo), *Ogyamba* (supporting drum) and *Awaa*

(master drum). However, in recent times, other instruments have been adopted to spice up the rhythmic flow of performances. Figure 2 below is an illustration of the instrumental set-up of the *Osimpam Ompe* Cultural troupe.



*Frikyiwa*

Banana bell

*Nkampor*



*Ogyamba*

*Awaa*

Figure 4: Instrumental set-up of *Osimpam Ompe* Cultural troupe ( Courtesy: *Osimpam Ompe* Cultural troupe, Winneba)



#### 4.1.1.3 Instrumental Set-up of Nyame Ye Ɔdo Fishing Canoe

The instrumental set-up of *Apofondwom* includes *Frikyiwa* (castanet), *Dawurnta* (double-headed gong) and *Ajass* (master instrument).



*Frikyiwa*

*Dawurnta*

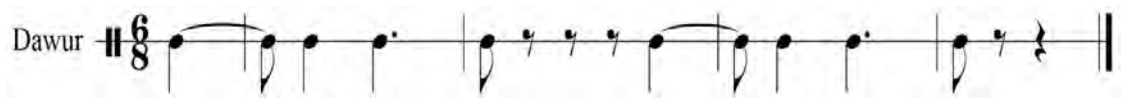
*Ajass*

Figure 5: Instrumental set-up of *Nyame ye Ɔdo* fishing canoe (Courtesy: *Nyame ye Ɔdo* fishing canoe, Winneba)

#### 4.1.1.4 Rhythmic Resources

The rhythmic patterns of the instrumental set-up of all the three selected ensembles were adapted. Patterns from both the idiophonic and membranophonic instruments of the set-ups were effectively utilised and adapted for the creation of the contemporary Ghanaian art songs. Significantly, most songs of the ensembles were in either simple duple or compound duple times, therefore, syncopated patterns of individual

instruments in both meters were combined into specific patterns as either principal themes or accompanying themes. It is also important to state however that the rhythmic patterns of some of the instruments are usually in ostinato, as indicated by Anku (2000) that “whether performed individually or shared as a collective experience, the music is nonetheless rigidly controlled by a recurrent rhythm often associated with the role of the bell pattern typical of West and Central African drumming” (p. 1). For instance, the pattern of the *dawur* in the *Owombir* of the *Asafo* is in ostinato as illustrated below.



Example 1: *Rhythmic pattern of the Dawur in ostinato*

Unlike the *dawur* and other idiophonic instruments that provide recurring rhythmic patterns, others provide different rhythmic patterns, either syncopated or complex. For example, the *Awaa* of the *Ompe* ensemble provides different rhythmic patterns to indicate specific movements of the *Ompe* dance movements. Example 2 is an illustration.



Example 2: *Rhythmic pattern of Awaa*

Undoubtedly, the rhythmic patterns of the various instrumental set-ups served as a pool of rhythmic motifs from which I adopted and adapted patterns for the creation of the contemporary Ghanaian art songs. They covered simple rhythms, syncopated rhythms, free rhythms and polyrhythmic motifs as a representation of the rhythmic concept of African music in general, and more especially, the three selected ensembles of the study. The following examples are excerpts of rhythmic patterns of

the instrumental set-ups of the three selected indigenous ensembles of the study in different contexts and contents.

The image displays a musical score for an indigenous ensemble, organized into three systems. Each system begins with a double bar line and a 6/8 time signature. The instruments and their parts are as follows:

- System 1:**
  - Dawur:** The top staff, featuring a melodic line with eighth and sixteenth notes, often beamed together.
  - Asafokyen 1:** The bottom staff, which is mostly silent with some rhythmic notation.
- System 2:**
  - Dwr:** The top staff, continuing the melodic line.
  - Asfkyn 1:** The second staff, providing a rhythmic accompaniment.
  - Asfkyn 2:** The third staff, featuring a complex rhythmic pattern with many rests.
  - Asfkyn 3:** The bottom staff, providing a steady rhythmic accompaniment.
- System 3:**
  - Dwr:** The top staff, continuing the melodic line.
  - Dn:** A new staff introduced in this system, providing a low-pitched accompaniment.
  - Asfkyn 1:** The second staff, continuing its rhythmic role.
  - Asfkyn 2:** The third staff, continuing its rhythmic role.
  - Asfkyn 3:** The bottom staff, continuing its rhythmic role.

A watermark for the University of Education, Winneba is visible in the center of the page, featuring a circular emblem with a lamp and the motto "EDUCATION FOR SERVICE".

Musical score for Owombir of the Asafo. The score consists of five staves: Dwr, Dn, Asfkyn 1, Asfkyn 2, and Asfkyn 3. The Dwr staff begins with a measure number of 20. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, with some notes marked with 'x' to indicate specific rhythmic patterns. The Dn staff shows a single note at the end of the piece. The Asfkyn 1, 2, and 3 staves show more complex rhythmic patterns, with Asfkyn 2 featuring many 'x' marks and Asfkyn 3 featuring a dense sequence of notes.

Example 3: *Rhythmic pattern of Owombir of the Asafo*

Musical score for Dawurmta. The score consists of five staves: Dawurmta, D)n, Asafokyen 1, Asafokyen 2, and Asafokyen 3. The time signature is 2/4. The Dawurmta staff features a complex rhythmic pattern with many eighth notes and rests. The D)n staff shows a single note at the end. The Asafokyen 1, 2, and 3 staves show various rhythmic patterns, with Asafokyen 1 featuring many 'x' marks. A large watermark of the University of Education, Winneba logo is visible in the background of the score.



8

Dwnt.

Dn.

Asfkyn. 1

Asfkyn. 2

Asfkyn. 3

15

Dwnt.

Dn.

Asfkyn. 1

Asfkyn. 2

Asfkyn. 3

The image displays a musical score for Example 4, titled 'Rhythmic pattern of Adā osé of the Asafo'. The score is organized into two systems. The first system includes staves for 'Dwnt.' and 'Dn.'. The second system includes staves for 'Asfkyn. 1', 'Asfkyn. 2', and 'Asfkyn. 3'. Each staff begins with a double bar line and a key signature of one sharp (F#). The notation consists of rhythmic patterns represented by stems, beams, and note heads on a five-line staff. The 'Dwnt.' part features a complex rhythmic pattern with eighth and sixteenth notes. The 'Dn.' part is mostly silent, with a few notes appearing in the second measure. The 'Asfkyn.' parts show various rhythmic patterns, with 'Asfkyn. 1' and 'Asfkyn. 2' having similar patterns, and 'Asfkyn. 3' having a more complex pattern. The score is divided into two measures by a vertical bar line.

Example 4: *Rhythmic pattern of Adā osé of the Asafo*

Undoubtedly, the rhythmic patterns above are for the instrumental set-up of the *Simpa Dentsefo Asafo* Company. Significantly, both patterns are for jubilant processions. However, the contents differ. For instance, the former is in a compound duple time while the latter is in a simple duple time. Even though they are both similar characteristically, in their respective time signatures, however, they present different contents in terms of rhythmic themes. Also, there are other contexts such as the aggressive processions and ritual chants where the instrumental set-up produces syncopated polyrhythmic patterns in free time. Mostly, in these instances, the *Dawurnta*, *Dɔn* and one (1) *Asafokyen* are used. Example 5 is an illustration.

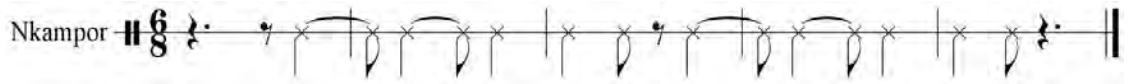
The image displays two systems of musical notation for the Asafo ensemble in free time. The first system includes three staves: Dawurnta (top), D)n (middle), and Asafokyen (bottom). Dawurnta features a complex, repetitive rhythmic pattern of eighth notes. D)n has a sparse pattern of quarter notes. Asafokyen shows a pattern of eighth notes with some rests. The second system includes three staves: Dwnt. (top), Dn. (middle), and Asfkyn. (bottom). Dwnt. has a pattern of eighth notes. Dn. has a sparse pattern of quarter notes. Asfkyn. features a pattern of eighth notes with some rests and a triplet of eighth notes. A large watermark of the University of Education, Winneba logo is visible in the background.

Example 5: *Rhythmic patterns of the Asafo in free time*

Again, the *Ompɛ* ensemble has two distinctive rhythmic patterns in compound duple time; while one is gracefully moderato, the other is aggressively allegro. Apart from their contrasting tempos, the rhythmic themes of the various instruments of the set-up also differ. For instance, the pattern of the *nkampor* in the former tempo starts on a strong beat while that of the latter is anacrusic. See Example 6 and 7 respectively for illustrations.

The image shows a single staff of musical notation for the Nkampor instrument in a moderato tempo. The time signature is 6/8. The notation consists of a sequence of eighth notes and quarter notes, with some notes beamed together. A large watermark of the University of Education, Winneba logo is visible in the background.

Example 6: *Rhythmic pattern of Nkampor in moderato*



Example 7: *Rhythmic pattern of Nkampor in allegro*

Musical score for Ompe ensemble in 6/8 time, consisting of two systems of five staves each. The instruments are Nkampor, Frikiyiwa, Banana Bell, Ogyamba, and Awaa. The first system shows the initial rhythmic patterns for each instrument. The second system shows a continuation of these patterns, with a '7' above the first measure of each staff, possibly indicating a seven-measure phrase. A large watermark of the University of Education, Winneba logo is overlaid on the center of the score. The logo features a sunburst design and the motto 'EDUCATION FOR SERVICE'.

Example 8: *Rhythmic pattern of the Ompe ensemble in moderato*

The image displays a musical score for an ensemble, labeled as Example 9. It consists of two systems of staves. The first system includes four staves: Nkapor, Frikiyiwa, Banana Bell, and Awaa. The second system includes five staves: Nkapr., Friky., Bna. Bl., Ogyb., and Aw. Each staff begins with a treble clef and a 6/8 time signature. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, often grouped with beams and slurs. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the lower half of the score.

Example 9: *Rhythmic pattern of the Ompe ensemble in allegro*

It is obviously clear that Examples 8 and 9 above explicitly demonstrate the rhythmic patterns of the *Ompe* ensemble in different contexts and contents.

Furthermore, it is imperative to assert that the *Apofondwom* is usually in the simple duple time even though the compound duple time is occasionally utilised. The rhythmic patterns of the instrumental set-up are therefore dependent upon the specific time signature. See Examples 10 and 11 for illustrations.



Example 10: *Rhythmic pattern of Apofondwon in simple duple time*

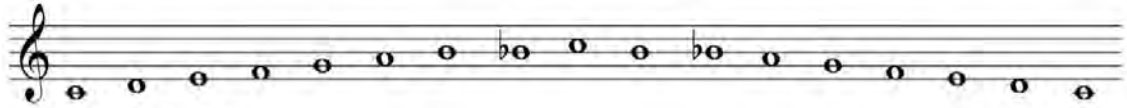
Example 11: *Rhythmic pattern of the Apofondwom in compound duple time*

#### 4.1.1.5 Scale Resources

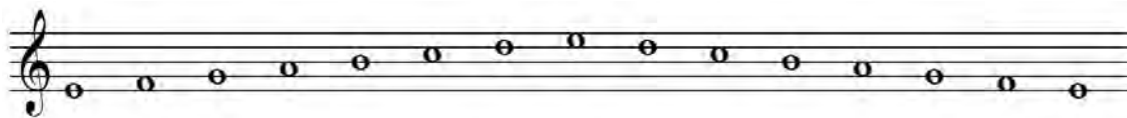
The scales identified with the three indigenous ensembles included the heptatonic scale, modes and the major scale. The *Asafo* and *Ɔmpɛ* predominantly utilize the

heptatonic scale as well as Phrygian mode, and occasionally used the Dorian mode whilst the *Apofondwom* explored both the heptatonic and major scales respectively.

The type of scales used in the ensembles are shown in the examples below.



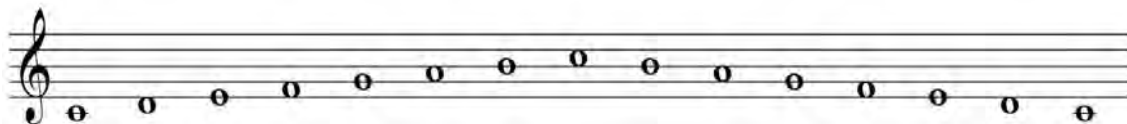
Example 12: *The Heptatonic scale*



Example 13: *The Phrygian mode*



Example 14: *The Dorian mode*




Example 15: *The Major scale*

#### **4.1.1.6 Melodic Resources**

The melodies of the *Asafo*, *Ompe* and *Apofondwom* are usually organised with the intervals of seconds, thirds and fourths. Significantly, the use of stepwise motifs is predominant whilst skips and leaps are used intermittently to exhibit specific intervallic structures of the melodies. See the examples below for illustrations.

*Asafo* singing style



A - kwe-si'E - ffrim ee, o - pa-ta-kó gye'a - kó'ee o - kó re-ba'o a - yee, o a - yee!

Example 16: *Asafo* melodic theme



O - tan - fo noa-ra'o - hwe-hwe bri - bi woa-ye hen, on - si - den 'nkyi-a!

Example 17: *Ompɛ* melodic theme



Aww, me-pe Ta-kwa 'bɔ-dwe-se'ee, Ta-kwa 'bɔ-dwe - se, na me-pe Ta-kwa 'bɔ-dwe - se'o, Ta-kwa 'bɔ-dwe - se!

Example 18: *Apofondwom* melodic theme

As indicated in the examples above with circles, the skips and leaps are either a third or a fourth whilst the predominant intervals are seconds. The table below shows the titles of some of the songs from the field whose melodies, harmonies and traditional styles were adapted and used in the work.

Table 1: *Song titles of selected folk tunes adapted for the study*

S/N	Title of Songs
1	Osee, aye
2	Awer
3	Ntruei



---

4 Osee, y'aboano

5 Akwesi Effrim

6 Meba Enyimnyam

7 Biribi reba

8 Yenam odoto ase

9 Ogya, ogya

10 Obo, obo ee

11 Otanfo

12 Edina Beenya

13 Akoko da buw mu

14 Buee, yere gor

15 Se wore gye a, yenfa mma hon

16 Takwa abodwese

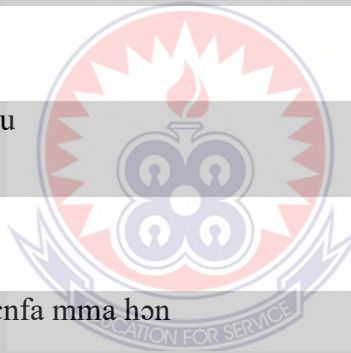
17 Zamina mina ye rekɔ aba

18 Twooboi

19 Amolika

20 Eheeba

---



#### 4.1.1.7 Harmonic Resources

The harmonic progressions of the songs of the *Asafo*, *Ompe* and *Apofondwom* are mostly tertian, unison and parallel sixths with sporadic modal progressions. Importantly, the songs are either in two or three-part harmonies, characterized by cantor and chorus sections as shown in the example below.

**APA ESI ATTA**

The musical score for 'APA ESI ATTA' is presented in two systems. The first system features a Cantor part in bass clef (2/4 time) and a Chorus part in treble clef (8/8 time). The Cantor's lyrics are 'A - pa ee, o-re-ko woan, A - pa'E - si'A - tta'o - re - ko'. The Chorus's lyrics are 'A - pa'E - si'A - tta'e w'e - guan.'. The second system features a Ctr. part in bass clef and a Ch. part in treble clef. The Ctr.'s lyrics are 'woan - kra,' and the Ch.'s lyrics are 'A - pa'E - si'A - tta'e w'e - guan.'. A large watermark of the University of Education, Winneba logo is overlaid on the score.

Example 19: *Cantor and Chorus*

Obviously, there is a harmonic progression of parallel thirds in the *Asafo* song above, which is common with all other indigenous songs with heptatonic and modal scales.

#### 4.1.1.8 *Asafo Singing Style Resources*

The *Asafo* singing style, which is very common to the Akan and some non-Akan coastal towns of Ghana was adapted and used as a technique in the creation of the contemporary Ghanaian art songs. Apart from the fact that the *Asafo* serves as the

military wing of the community, Sam (2014) observed that, “the group also provides communal entertainment through singing, drumming and dancing, using their ensemble” (p. 20). Specifically, the recitative singing style of the *Asafo* provides the avenue for the cantor to speak the song by using more shorter notes to explicitly exhibit specific musical concepts as illustrated below.

#### YEETWA OBRONYI NE TSIR

*Asafo singing style*

Cantor E-kum no'a ma'o-bo'n-dwe'e, o-wo'e-kum no'a ma'o-bo'n-dwe, Ko-bina'O-ta-bir

Ctr. su'o, hom-ma yen - ko'o!

Ch. E-kum no'a, ma'o-bo'n-dwe'e, Yee - twa'o - bro - nyi ne tsir'e,

Ch. yee - twa'o - bro - nyi ne tsir'e, e - kum no'a, ma'o - bo'n - dwe'e!

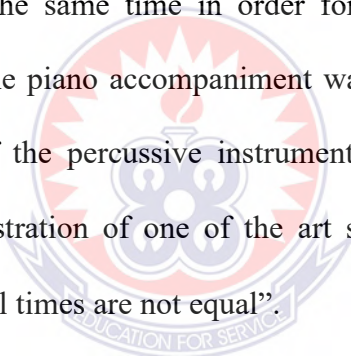
Example 20: *Asafo singing style*

#### 4.2 Results of Document Analysis

This instrument was effectively used to collect data made up of as to detail texts, sounds and compositional procedures that already exist in published song books and sheets by notable art music composers; and video and audio recordings of diverse traditional musical types, festivals and other sociocultural events on Youtube and compact discs.

#### ***4.2.1 Art song resources***

Nketia's *Sankundwom* (song book) which contained musical scores of nineteen art songs and compositional procedures was duly collected to guide the creation of the contemporary Ghanaian art songs. In his book, Nketia indicated how he made a conscious effort to assimilate traditional modes of expression in Akan music and language that he could explore them in his literary and musical compositions (Nketia, 1999, p. 1). The compositions written for voice and piano holistically followed the tonal and rhythmic inflections of the Akan (Asante) text, and explored the concept of African pianism. This was because of the fact that the Akan language is a tone language, and that in traditional practice, the compositional process involves thinking about text and tune at the same time in order for the tune to reflect the natural intonation of the text. The piano accompaniment was an imitation and exhibition of the rhythmic patterns of the percussive instrument-setup of the Akan music. The excerpt below is an illustration of one of the art songs titled, *Mmere nyinaa nse*, which literally means, "all times are not equal".



**MMERE NYINAA NSE**  
1943

$\text{♩} = 86$

Mme-re nyi-naa'n-se, mme-re nyi-naa'n-se-

ka-nni ba e. mme-re nyi-naa'n-se. O - kye-re-fo a-de'a-hia me pen a - ma nim-gua-se'a - ka me oo.

Example 21: An excerpt of an art song

#### 4.2.2 Traditional Musical Types Resources

Books and audiovisual recordings of several Ghanaian traditional musical types such as *Bɔ̀bɔ̀bɔ̀*, *Asafo*, *Apofondwom*, *Ɔmpɛ*, *Avihawo*, *Gyil*, *Kpanlogo*, *Lelara* and *Kɔlegɔ* were collected to guide the development of the musical libretti for the creation of the contemporary Ghanaian art songs. For instance, Ebeli (2011), which provided detailed information on the profiles of selected Ghanaian traditional dances, was collected accordingly to aid the creation of two stories namely, *Bɔ̀bɔ̀bɔ̀* and *Kpanlogo*.

#### 4.2.3 Sociocultural Events Resources

Audiovisual recordings of sociocultural events such as festivals, funerals, market scenes, communal labour activities and fishing activities were collected to aid the creation of musical libretti. More specifically, the *Aboakyer* and Masquerade festivals of



Winneba, the *Bakatue* festival of Elmina and the *Hɔmɔwɔ* of the *Ga* people; the Mankessim market scene, fishing activities of Winneba and Saltpond respectively as well as other communal labour activities from the northern region of Ghana were collected. Figures 5 and 6 respectively are excerpts of some of the scenes.



Figure 6: A scene from the Winneba Masquerade festival (Image taken by the researcher)



Figure 7: A scene from the Bakatue Festival of Elmina (Image taken by the researcher)

#### 4.2.4 Texts Resources

Various stories and poems were created out of the data collected from indigenous ensembles as well as YouTube, compact discs and books. The stories were developed into musical libretti in the English language, and then translated into eight selected Ghanaian languages such as *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagaare*, *Kasem*, *Dagbanli* and *Gurune*. Texts resources included twenty (20) stories and poems of different concepts and languages which aided the compositions of the contemporary Ghanaian art songs. For instance, one of the stories titled, “*Simpa Aboabikyire*”, an *Effutu* text which literally means “Winneba Deer Hunt” gives a narration of the various events that happened on Friday and Saturday respectively of the Winneba *Aboakyer* festival. Apparently, the titles of the stories and poems were used as the titles of the twenty

(20) contemporary Ghanaian art songs. The following table shows the titles and literal translations of the created stories and poems.

Table 2: Titles and literal translations of created stories and poems

S/N	Title of Song	Literal Translation
1.	Mankessim gua	Mankessim market
2.	Kaakaamotobi	Masquerade
3.	Bɔbɔɔbɔ	Bending down
4.	Gamei ji wɔ	We are Ga people
5.	Gyil	Xylophone
6.	Yenkɔ Akyenfo	Let us go to Saltpond
7.	Nenyi Ayirebi	King Ayirebi
8.	Avihawo	Dirge
9.	Hɔmɔwɔ	Hooting At Hunger
10.	Kɔlegɔ	Sooth sayer
11.	Edina Bakatue	Elmina Lagoon opening
12.	Eyipey Poasé	Eyipey beach
13.	Tata Amu	Father Amu
14.	Kpanlogo	Story telling
15.	Tuma Kpaɲsibu	Work Hard
16.	Oguaa Akɔtɔ	Cape Coast crabs
17.	Simpa Aboabikyire	Winneba deer hunt
18.	Dɛ Menya Mɛ Doa Dɔgɔ o	Had I known is at last
19.	Maɲtse Ji Bo	You are a king
20.	Lelara	Wars



### **4.3 Summary of the Chapter**

The chapter documented the source materials for the novelty, which included rhythmic motifs of instrumental set-ups, melodic and harmonic motifs of the folk tunes from three selected indigenous ensembles as well as other traditional compositional techniques and styles. Explicitly, some of the melodic themes of the selected folk tunes were adapted and used whilst parallel harmonic progressions portraying specific scales and modes were adhered to. Apparently, traditional singing styles used as compositional techniques as well as texts developed from eight Ghanaian languages were also adapted, and appropriately used together with other Western elements and techniques in the novelty.



## CHAPTER FIVE

### CONTEMPORARY GHANAIAN ART SONGS MUSICAL SCORE

This chapter primarily shows the researcher's exploration of the *Asafo*, *Ompe* and *Apofondwom* musical elements fused with Western musical elements and compositional techniques to create twenty (20) intercultural musical artefacts. The musical artefacts which are made up of five (5) soprano soli, five (5) alto soli, five (5) tenor soli and five (5) bass soli explicitly exhibit evidence of musical imagination, creative ability and mastery of compositional techniques. As already stated in chapter four above, the titles of the created stories and poems are the titles of the twenty songs. The table below shows the titles, literal translations, mediums and pages of the twenty contemporary Ghanaian art songs.

Table 3: Table of titles, literal translations, mediums and pages of compositions

S/N	Title of Song	Literal Translation	Medium	Pages
1.	Mankessim gua	Mankessim market	Soprano	83 – 88
2.	Kaakaamotobi	Masquerade	Soprano	89 – 95
3.	Bɔbɔɔbɔ	Bending down	Soprano	96 – 101
4.	Gamei ji wɔ	We are Ga people	Soprano	102 – 108
5.	Gyil	Xylophone	Soprano	109 – 114
6.	Yenkɔ Akyenfo	Let us go to Saltpond	Alto	115 – 119
7.	Nenyi Ayirebi	King Ayirebi	Alto	119 – 126
8.	Avihawo	Dirge	Alto	127 – 131
9.	Hɔmɔwɔ	Hooting At Hunger	Alto	132 – 137

10.	Kɔlegɔ	Sooth sayer	Alto	138 – 143
11.	Edina Bakatue	Elmina Lagoon opening	Tenor	144 – 150
12.	Eyihey Poasé	Eyihey beach	Tenor	151 – 164
13.	Tata Amu	Father Amu	Tenor	165 – 170
14.	Kpanlogo	Story telling	Tenor	171 – 176
15.	Tuma Kpaŋsibu	Work Hard	Tenor	177 – 181
16.	Oguaa Akɔtɔ	Cape Coast crabs	Bass	182 – 188
17.	Simpa Aboabikyire	Winneba deer hunt	Bass	189 – 207
18.	Dɛ Menya Mɛ Doa Ŋgɔ o	Had I known is at last	Bass	208 – 213
19.	Maŋtse Ji Bo	You are a king	Bass	214 – 219
20.	Lelara	Wars	Bass	220 – 226



## MANKESSIM GUA

**Moderato**

Piano

*mf*

Pno.

*p* *mp*

S

**f** Soprano Solo

Me-wo! n - hwe a-dze, O - bru-man - ko-ma, O -

Pno.

*mp*

S

da-pa-gyan, na O - son, hon n-ho-nyi na o-si n-kwan - ta no mu'n;

Pno.

L.H.

2

MANKESSIM GUA

22 *mf*

S

N - na ɔ-kye-re de ye - dur ɔ-man ke-se'm, ye - dur ɔ-

Pno. *mp*

27

S

man ke-se'm, —

Pno. *mf*

32 *f*

S

ɔ-man a — wɔ-tsew hɔn ho fir — Bo-no ho boɔue Bɔr - bɔr Mfan-

Pno. *mp*



## MANKESSIM GUA

3

37

S

- tse na ye - dur n', O - man ke-se'm oo; — Hwe a-

Pno.

L.H

42

S

naa - fo ho, gua ke-se na nyim-pa'a - ye mu me-nya-me-nya'n, Man - ke-ssim gua, Man-ke-ssim

Pno.

47

S

gua; Man - ke-ssim gua, Man - ke-ssim gua ke - se am - pa, ke - se am - pa,

Pno.

L.H

4 MANKESSIM GUA

52 *mf*  
S O - ye gua ke-se am - pa, Man - ke-ssim gua, Man - ke-ssim gua;

Pno. *mp*

57  
Pno. *mf*

62 *f*  
S M - ba ma yen-ko-t'a - dze, e-burow, a-naa ban-kye'a, —

Pno. *mp*

67  
S a-be na n-dua-dze-wa a-soro - toow pii, me-wo; mo-kon aa - do a-be'n - kwan a mo-mon a -

Pno.

## MANKESSIM GUA

5

72

S

tsim! n - hwe nam-fo'n mu; ɔ-sor - paa, a-po-ku, sa-for e -

Pno.

77

S

bu do pii, Man - ke-ssim gua, Man - ke-ssim gua, Man - ke-ssim — gua, ɔ-ye gua

Pno.

82

S

ke-se am - pa, ɔ-ye gua ke-se am - pa'oo,

Pno.



6

MANKESSIM GUA

The musical score is divided into two systems. The first system, starting at measure 87, features a vocal line (S) and piano accompaniment (Pno.). The vocal line begins with a rest followed by a quarter note, then a series of eighth notes. The lyrics "o-ye gua ke-se am - pa." are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the vocal line. The second system, starting at measure 92, continues the piano accompaniment. It includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) marking. A triplet of eighth notes is marked with a '3' above it. A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the bottom system.

### KAAKAAMOTOBİ

*Allegro =180*

Piano

*mf*

The piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The music is marked *mf* (mezzo-forte).

S

*f*

Kaa-kaa-mo-to-bi, i-bo few, i-bo fá, i-bo i-fu!

Pno.

*mp*

The vocal line (S) begins at measure 6 with a forte (*f*) dynamic. The lyrics are "Kaa-kaa-mo-to-bi, i-bo few, i-bo fá, i-bo i-fu!". The piano accompaniment (Pno.) continues with a mezzo-piano (*mp*) dynamic, featuring a rhythmic accompaniment in the right hand and a bass line in the left hand.

S

*ff*

i-di e-gyam-pa n-si-le, i-bo few, i-bo fá i-bo i-fu;

Pno.

*ff*

The vocal line (S) begins at measure 11 with a fortissimo (*ff*) dynamic. The lyrics are "i-di e-gyam-pa n-si-le, i-bo few, i-bo fá i-bo i-fu;". The piano accompaniment (Pno.) continues with a fortissimo (*ff*) dynamic, featuring a rhythmic accompaniment in the right hand and a bass line in the left hand.

2

KAAKAAMOTOBİ

16

S

o-ba Sim - pa'a, kaa - kaa - mo-to - bi'n i - bɔ fá a-kwan - kye, a - kwan-kye,

Pno.

21

S

i - bɔ fá a - kwan - kye, a - kwan-kye; i - bɔ few pa - pa, i - bɔ few

Pno.

26

S

pa-pa, i - bɔ i - fu, i - bɔ i - fu, i - bɔ i - fu, kaa - kaa -

Pno.



KAAKAAMOTOBİ

31

S

mo-to-bi, i - bo few pa-pa; O-ba Sim - pa'a a-ne-bo No - bles, E-gyaa,

Pno.

36

S

Tu-mus, Red Cross, na Ro - yals, a - muu-ku n - ter a-fee - few, a-mo'a-sa

Pno.

41

S

wɔ bo few paa, bo few paa, bo few paa, bo few paa, bo few paa,

Pno.

4

KAAKAAMOTOBİ

46

S

— bə fəw paa, — bə fəw paa; — mi-ye kaa-kaa - mo-to - bi i-bə fəw,

Pno.

51

**Allegro** (M.M. ♩ = c. 120)

S

*f*

Kaa-kaa-mo-to

Pno.

*mf* *mp*

55

S

bi, i-di e-gyam-pa a-to, i - di e-gyam-pa a-to, i-di e-gyam - pa a-to, i-bə

Pno.

KAAKAAMOTOBİ

58

S

i-fu a-kwan-kye a-kwan-kye, e-gyam-pa'n, nna'e-nyim-pa na'a-moo-da e-wi, n-ke-kye i-di e-nyim-pa n-

Pno.

61

S

si-le, ka n-to - bi shi - re pa-pa; n - to - bi shi - re, n - to - bi shi - re,

Pno.

64

S

n-kyin-sa'm, ba na'o-baa - ye, ba na'o-baa - ye, o-bee-hu kye n - to-bi fuu kwaa wo, a -

Pno.



6

KAAKAAMOTOBİ

67

S

mo'n-ter wə bə-few paa:—

Pno.

70

S

Kaa-kaa-mo-to-bi, i - bə few, i-bə fá, i - bə i - fu, i - bə fá, i - bə few, i - bə

Pno.

*mf*

73

S

fá paa! i - bə fá paa!

Pno.

KAAKAAMOTOBİ

76

S

i-bo fá paa! Kaa - kaa - mo - to -

Pno.

79

S

*ff*

bi, i-bo few, i-bo fá, i-bo i - fu, i-bo i - fu, i-bo few paa, i-bo

Pno.

*mf*

82

S

few paa, i-bo fá!

Pno.

# BOBOBO

Moderato

Piano

7

f

Bc

Pno.

mf

mp

13

woa-bo-bo de a - nyi hia \_ be wò-a-nye a-li si te ñu tro - na bo - bòc; Nyo-

13

Pno.



2

BOBOBO

19

nu fe a-li si a-te-ŋu'a - fo nu, a - tro a - ha-vu-vu bo-boe. Bo-bo nye a-ku-nya-

Pno.

25

wɔ-wɔ ŋu - tɔ-ŋu - tɔ le bo-bo-bo me; Si wɔ nu-ku ŋu - tɔ be woa-kpɔ.

*mf*

Pno.

31

Bo - boo - bo, bo - boo - bo, bo - boo - bo! Kpɛ fe di-di, ta-ku-vi fe to-

*ff* *f*

Pno.

BOBOBO

37

tro, kpé fe vu-vu, ha-dzi-dzi kple vu - gbe fe di-di-wo ka-tá hea dzi - dzo kple dzi-dzo ve

Pno.

43

Me-lo bo-bo - bo nu-to, me-lo bo-bo - bo nu-to, me-lo bo-bo - bo

Pno.

49

nu-to, me - loé nu - to; Me-lo bo-bo - bo nu-to, me-lo bo-bo - bo

Pno.

4

BOBOBO

55 *mf*

nu-to, ma - bo-bo ye-sia-yi a-hano yli dom le\_\_\_nye a - li-me le a-ku-nya - wo-wo

Pno. *p*

61 *f*

fe\_\_\_gbe-dj-dj - wo ta. È! woa-do nku

Pno. *mp*

67

Ko-dzo Nua - tro dzi ye-sia-yi be e - yae do mo - dza-ka-de-ha kple ye-qu-qu sia a - nyi.

Pno.



73 *mf*

Ba - ba - ba, ba - ba - ba, ba - ba - ba, me - lo ba - ba - ba nu - to me - lo

Pno. *p*

79 *f*

ba - ba - ba nu - to, me - loé nu - to! Ba - ba - ba, ba - ba - ba,

Pno. *mp*

85

ba - ba - ba, ba - ba - ba, ba - ba - ba, me - loé nu - to, me - loé nu - to, —

Pno. *mp*

6

B3B3B3

91

me-la bo - boo - bo nu - to, me-laé nu - to; — me-la bo - boo - bo nu - to,

Pno.

97

me - laé nu - to. —

Pno.

## GAMEI JI WO

*Lively*

Piano *mf*

Pno.

Soprano solo *f*

S

Ke-je I-lle I-fe ye Ni-ge - ria, ke-ya shi Gha - na, wo

Pno. *mp*

S *mf*

ble-ma-bii nyie; A - me nye a-me ye gbe-tsii ke ha - o-mo sro -

Pno. *p*



2

GAMEJIWO

21

S

to - i a - no ko ni a - me nye a - me she a - me yaa he le, Naa he ni

Pno.

26

S

wo yoo, a - ke Ga - mei,

Pno.

31

S

Hee, wo ji Ga, gbo - mei ni yoo - hie - waa wu - lu ke ni - na - mo;

Pno.

*mp*

GAMEIJIWO

36

S

Nii Ta-ckie Ta-wiah ke Nii Ta-ckie Tei - ko Tsuru ji wo ku-nim - ye-loi ni wo

Pno.

41

S

buo. Wo ble - ma-bii a-mu-mo ye wo ble - ma-bii hii a we-lo-lo.

Pno.

46

S

Wo ji Ga-mei; wo ku-sum ni-fee - mo ke wo ku-sum tsoo

Pno.

4

GAMEIJI WO

51

S

wo.

Pno.

Moderato (♩ = c. 108)

56

S

*mf*

Nor-*tey*, O-*kine*, Te - *ttey*, Ar - *mah*, O - *doi*, — A - *dje* -

Pno.

*p*

61

S

ley, O-*koe*, Dee - *de* ke Lan - *kai* — ji wo *gbei*.

Pno.



## GAMEIJIWO

5

66 *f*

S

3

Ga Ma-shie, Te - shie, La, Te-ma, Nun - gua ke O-su ji wokrɔŋ shiai.

Pno. *mp*

71

S

Hee, wo ji Ga; gbo-mei ni yoo—nmo-no mu-mo a - gbo ke gbo-fee - mo.

Pno.

76

S

Shi-to A-ma - danŋ, Pam - plo, So - pra - no, wuo a-lee - he ni-tsu-mo,

Pno.

6

GAMEJI WO

81

S

Kaa-shi-mi ke O-koe A-tun-pa-ni ji wo gbe-je - gbei ko-mei a - gbei.

Pno.

86

S

Wo ble-ma-bii ke wo ye nii ni a-me ke Por-tu-gal - bii ye ja-ra Dutch - bii ke

Pno.

91

S

Bri - tish - bii ye wo shi-kporŋ le no. Hee, wo ji Ga; gbo-mei ni nye a-

Pno.

## GAMEJI WO

7

96

S

mɛ wa ho-mɔ yi. Wɔ heɔ wɔ yeɔ a-ke Nyɔŋ - mɔ ni kwɔ fe fɛɛ ye,

Pno.

101

S

Nyɔŋ-mɔ kɛ wɔ ble - ma-bii - a-mu - mɔ. Ga-mɛi ji wɔ; Kpaa - shi-mɔ,

Pno.

106

S

Kpan - lo-go kɛ Ko-lo-ma-shie, wɔ mli - fili-mɔ. *rit.*

Pno.



# GYIL

**Piano**

Lively  
*mf*

**S**

*f* Soprano solo  
Kɔn - to - me

**Pno.**

*mp*

**S**

kyog - taa na mi yi na wog - taa zi - e; A lang - fo

**Pno.**

**S**

nga na mi wa - ne noo kpéé a yi boo - re te to boo - re

**Pno.**

3 3

Detailed description: This is a musical score for a piece titled 'GYIL'. It is written in 2/4 time and features a piano accompaniment and a soprano solo. The piano part begins with a 'Lively' tempo and a mezzo-forte (*mf*) dynamic. The soprano part enters at measure 6 with a forte (*f*) dynamic, performing a 'Soprano solo'. The lyrics are in Ewe: 'Kɔn - to - me'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The soprano part resumes at measure 11 with the lyrics 'kyog - taa na mi yi na wog - taa zi - e; A lang - fo'. The piano accompaniment continues. The soprano part resumes at measure 16 with the lyrics 'nga na mi wa - ne noo kpéé a yi boo - re te to boo - re'. The piano accompaniment continues. The score includes various musical notations such as triplets (marked with '3'), slurs, and dynamic markings.

2

GYIL

21

S

Kyɔg-taa te kon Kuu-de-new yāg, A yir kon-to - me zi-c.---

Pno.

26

S

Kyɔg - taa na wa ne maa - lo ko nɛn - boo - rɛ za.

Pno.

*mf*

31

S

*ff*

Gyil; a

Pno.

## GYIL

3

36

S

see - lo — dien — dien bon. *f* A

Pno.

*mp*

3 3

41

S

dien dien bon ve-laa nga be na de nknan - koo, gan a-ne gyil-bi-e. A

Pno.

46

S

dien dien bon ve-laa nga na mi ti-re voon see - li.

Pno.



4

GYIL

51

S

Voon ne na me laj - ne a saa - ko - mi - ne voo - ro; Kyog - taa na

Pno.

56

S

kon - to - me nag de ko - te saa - ko - mi - ne.

Pno.

61

S

Kyog - taa ne te na me de

Pno.

## GYIL

5

66

S

c - réé — ne a saa - ko-mi-ne sce - li.

Pno.

71

S

*f*

Gyil; kyög - taa yel - noo-re bon.

Pno.

*mp*

76

S

A te saa - ko-mi-ne voo - ro kyää na e - re voon — sce - li.

Pno.

6  
81 GYIL

S

Gyil, Gyil,

Pno.

86

S

Gyil! Kyog - taa ne kon - to - me nanj de ko te saa - ko-mi-ne.

Pno.

91

S

Kyog - taa na pign te ter, e maa - lo te a.

Pno.

96

*rit.*  
*p*



# YENKO AKYENFO

Moderato (♩ = c. 108)

Piano *mp*

Pno.

11 *f* Alto Solo  
A Bra ma yen - kɔ A-kyen - fo, bra ma yen - kɔ A-kyen - fo, bra ma yen - kɔ A-  
11

Pno.

16  
A kyen - fo, A-kyen - fo be-ye de, A-kyen - fo be-ye de,  
16

Pno.

YENKO AKYENFO

2  
27

A

bra ma yen - ko A - kyen - fo'oo,—

Pno.

*mf*

26

Pno.

31

A

*mf*

Si-sci— ko-hwe, Stei - mer a - ba, Stei - mer a - ba, bra ma yen - ko A -

Pno.

*mp*

36

A

kyen - fo'oo,— A - kyen - fo be-ye de, A - kyen - fo be-ye de'oo;

Pno.



YENKO AKYENFO

41 *mp*

A

Ɔ-wo n-tsei; kō daa - dze,

Pno. *p*

46 *mf*

A

na me mbō wo mu, ɔ-ye daa - no dwow - da bi 'a mo kor hō'a, ɔ-se wō'e-nyi,

Pno. *mp*

51 *f*

A

ɔn-se wo ka - kyere; M-poa - no hō a -

Pno. *mp*

YENKO AKYENFO

4  
56

A

ra na mo hun de, Stei - mer a - ba, ɔ-dze a-so-paa - tsee na n - ter fee - few

Pno.

61

A

pii, kɔ-hwɛ n-so ka ho bi, mo-hun m - fir a - sorɔɔ - toow pii n-so;

Pno.

66

Allegro (M.M. ♩ = c. 120)

*mf*

Pno.

71

A

*f*

Me de, mo tɔɔ n-ter na a - so - paa - tsee'a ra ma mo-ho si-ka saä;

71

*mp*

Pno.

YENKO AKYENFO

76

A

*f*

Bo-som a-so; si-sei, — kɔ-hwɛ, Stei - mer a - ba,

Pno.

*mp*

81

A

*rit.*

bra ma yen - kɔ A-kyen - fo, bra ma yen - kɔ A-kyen-fo, bra ma yen - kɔ A-kyen-fo'oo!

Pno.

*mf*



## NENYI AYIREBI

**Spirito**

Piano *mf*

6 *f* Alto solo  
 Ne - nyi ee, — Ne - nyi A-yi-re-bi,

Pno. *mp*

11  
 A Ɔ-wo na Ɔ-wo A - san - te, na Ɔ - be-te Ɔ-de-fe mo nuu ba, Ɔ - ko - bran ni'w, a -

Pno.

16  
 A ye - koo, — a - ye-koo, — Ɔ - ko - bran ni'w, a - ye-koo! —

Pno.

The musical score is written in 6/8 time. The piano accompaniment starts with a *mf* dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins at measure 6 with a *f* dynamic and is marked 'Alto solo'. The lyrics are in Twi and English. The piano accompaniment continues with a *mp* dynamic. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'Ne - nyi ee, — Ne - nyi A-yi-re-bi,'; 'Ɔ-wo na Ɔ-wo A - san - te, na Ɔ - be-te Ɔ-de-fe mo nuu ba, Ɔ - ko - bran ni'w, a -'; and 'ye - koo, — a - ye-koo, — Ɔ - ko - bran ni'w, a - ye-koo! —'. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

2

NENYIAYIREBI

21

A

Om - bo a - to, Om - bo a - to, O-di O-de - fe laa - pa a-kwen - kye'a-kwen-kye;

Pno.

26

A

*mf*

Ne - nyi ee, Ne - nyi A-yi-re-bi,

Pno.

*p*

31

A

*ff*

O-wo na o - wo Ka-ta-man-so O - ko'h, na o-di i - be, O-ko - bran ni'W, a-ye-kool!

Pno.

*mp*



## NENYI AYIREBI

3

36

A

— ɔ-ka kyè wo se ne Bor-tsie Kom - fo A-mu, Ne - nyi ɔ - sim - pam Tum - pa mɔ'n-

Pno.

41

A

de-bi ni'w, mɔ'n - de-bi ni'w, O-di ɔ-de-fe laa - pa, O-di ɔ-de-fe

Pno.

46

A

laa - pa, O-di ɔ-de-fe laa - pa, Ne - nyi A-yi-re-bi, ɔ-wo na

Pno.

4

NENYI AYIREBI

51

A

o - bro-fur'n da Woa - ba so; O - ko - bran ni'W, a - ye-koo, — a - ye-koo,

Pno.

56

A

— a-ye-koo! — O - wo na a-da'W m - braa -

Pno.

L.H.

61

**Moderato** (♩ = c. 108)

A

ni ye; A - san-te-wo'O - to - ni, A-san-te-wo'O - to - ni, A - san-te-wo'O - to - ni,

Pno.

## NENYI AYIREBI

5

66

A

Ɔ-de-fe moa-kyi - re ɔ-de-fe, Ɔ-de-fe moa - kyi-re ɔ-de-fe, Ɔ-de - fe moa-kyi-re ɔ-de-fe! Ɔm-

Pno.

71

A

bɔ — ko kyī, Ɔm - bɔ — ko kyī, Ɔm - bɔ — ko kyī, A - man-ko - sam n-de-

Pno.

76

A

b'i'ce, A - man-ko - sam n-de - b'i'ce, A - man-ko - sam n - de - b'i'ce,

Pno.



6

NENYI AYIREBI

81 *ff*

A

Ɔ - wo kye Ɔn - so'Ɔ-ma'm, O-sim - pam n - de-bi, O - sim - pam n-de-bi,

Pno.

L.H. *mp*

86 *f*

A

O - sim - pam n - de-bi; Ɔ-wo A-san - te na Ɔ-bà, Ɔ-wo A-san-

Pno.

*mp*

91 *ff*

A

te na Ɔ-bà, Ɔ-wo A-san - te na Ɔ-bà; Ko-to-ko hyi-re,

Pno.

*mf*

NENYI AYIREBI

96

A

Ko-to-ko hyi-re, Ko-to-ko hyi-re; mo — hyi-re a-kwen-kye! Ne-nyi A-yi-re-bi,

Pno.

101

A

Ne-nyi A-yi-re-bi a - ye-koo,

Pno.



## AVIHAWO

*Affetuoso*

Piano *p*

Pno.

11 *mf* Alto solo

A Gbo-loc nye, nye nu-xa - xa fe ko-nyi - fa - ha

Pno.

16 *f*

A Gbe-ma-no-si fe dj-dj wo nye le nye dzi me; E-tso su-su-wo fe do - doe - zi,

Pno. *mp*

21

A

Me-ga-tsia nye su-su ɔ̄-do-me o. E-nye ŋ - ku - ɔ̄o-dzi-

Pno.

26

A

nya, e-nye ŋ-ku-ɔ̄o-dzi-nya be, to-gbo be ko-nyi-fa-ha dea se-na mia - /e su-

Pno.

31

A

su kple mia - /e nu - xa-xa hã la, mlɔe-ba la, ye-yi-yi ha-ya-na e-ye

Pno.

AVIHAWO

36

A

a - gbe yi - na e - dzi.

Pno.

41

Pno.

46

A

*mf*

Ve-ve - se-se wɔ gli de nye lu - vɔ fe a-fe dzi; E - ye dzi-de - fo gã-la me-ga-li o!

Pno.

*p*

51

A

*f*

Nye lu - vɔ si gbã la koc tsi tre; a - be gli gba - gbã

Pno.

*mp*



AVIHAWO

4  
56

A

— e - ne, E - ye a - me - si - wo me - te - ŋu tsɔa — dzi - de - fo kpɔ nye ŋ - ku - me o la,

Pno.

61

Pno.

66

A

*ff*

fu - a - si a - kɔ à - zɔ a - be ŋu - tsu - wo e - ne, me le bla nui e ye me tsɔ nye —

Pno.

*mf* *mp*

71

A

*mf* *f*

gbɔ - gbɔ ma - mle gbɔ be, Oh, E - ku! a - fi - kae wo -

Pno.

*p* *mp*

AVIHAWO

A

76

*fc* dzi-du-du le.

Pno.

76

*mf*

*mp* *mf*





## HOMOWO

*Lively*

Piano *mf*

6 *Moderato* (♩ = c. 108) *f* Alto

6 Wə mii wa ho -

Pno. *mp*

11

11 mə yi, Wə mii daa nyon-moi le a - shi a - ke a - me joo wə ke

Pno.

16

16 ni - ye - nii\_\_ ye ho - mo ni naa wa, gbii nee fee\_\_ a - see,

Pno.

The musical score is written for Piano, Alto, and Piano accompaniment. It begins with a 'Lively' tempo in 6/8 time, marked *mf*. The piano part features a rhythmic accompaniment of eighth notes. At measure 6, the tempo changes to 'Moderato' (♩ = c. 108) and the time signature changes to 2/4. The Alto part enters at measure 6 with the lyrics 'Wə mii wa ho -'. The piano accompaniment continues with a similar rhythmic pattern, marked *mp*. At measure 11, the Alto part continues with the lyrics 'mə yi, Wə mii daa nyon-moi le a - shi a - ke a - me joo wə ke'. The piano accompaniment remains consistent. At measure 16, the Alto part concludes with the lyrics 'ni - ye - nii\_\_ ye ho - mo ni naa wa, gbii nee fee\_\_ a - see,'. The piano accompaniment continues to the end of the piece.

2

HOMOWO

21

A

Wɔ mii nya to-ij - jo-le, ke e-ko-me fee - mɔ; gbi-juro - ye-li

Pno.

26

A

ni ke e-ko-me fee - mɔ baa, Wɔ mii kai wɔ

Pno.

31

A

ble - ma sa - ji, ke ku-sum ni-tsoɔ - moi ni wɔ ke ha wɔ bii,

Pno.

HOMOWO

36

A

Hee! Wo mii nya HO-MO-WO.

Pno.

41

A

*mf*

Gbi-juro - ye-li ni-yee-

Pno.

*p*

46

A

- nii ni ji KPO-KPO-I, wo ke shwaa gbe le no ke haa nyɔɔ - mo - i le

Pno.



4

HOMOWO

51

A

ke ble - ma - bii. Gbo-mei ni je shogɔ ke mei ni beɔ - ke ke wo mii nya,

Pno.

56

A

ni a-me ke wo yeo wo ku - sum ni jra - wa le

Pno.

61

A

Wo ke mii - shee ke mli - fli - mo, la-mɔi,

Pno.

HOMOWO

66

A

ke ku-sum joo, mii she-je wo mli kewo gboile hu;

Pno.

71

A

Wo mii shwa-suo - mo ni wo mii ja ha gbo-mei sro-to-i, wo

Pno.

76

A

shiii bu ko haa ho - mo dang.

Pno.



6

HOMOWO

81 *ff*

A

3 Ho-mo-wo! Ho-mo-wo!! Ho-mo-wo!!!

Pno. *mf*

86

A

Hee, wa mii wa ho-mo yi.

Pno.

91

Pno.

### KOLEGO

Piano

Lively

*mf*

A

6

*f* Alto solo

Kel - se ya

Pno.

*mp*

A

11

ye-le ki-ri-si koo - si, n da - mi - ni tu tu - ba pu - an waa!

Pno.

A

16

Ko - le-go! Ko - lo-go!! Ko - le-go!!! Tu F-ra-f-ra de'e - no lo-go

Pno.

2

KOLEGO

21

A

ti tu ta-ra mwe'e-ra nyu - o, tu di-ke la wa-ne,

Pno.

26

A

ga - ne, doo, gii - la, ko-be ba li - si la kpa<sup>3</sup>-a

Pno.

31

A

la mwee - re - ga la-gum taa - ba ti ku ta - ra ko-nye-le-si n bu-ge-le suu - re

Pno.



KOLEGO

36

A

gc nyuu - ra tu see - si bu-li ni-ni.

Pno.

41

A

*mf*

Ko - le-go gii - la yuum nya - le - ma n sa'a - ne tu yaam - du - ma

Pno.

*p*

46

A

tuum voo - si la ba ya'a - ne ye - la.

Pno.

4

KOLEGO

51 *f*

A

Ko - le-go! Ko - le-go!!

Pno. *mp*

56

A

Ko - le-go!!! Tu buu-re ma-le-ma; tu see - si pu-an pa-ga

Pno.

61

A

la tu nyu - o mwea.

Pno.



## KOLEGO

5

66

A

Ko - le-go! Ko - le-go!! Ko - le-go!!! Tu buu - re de'e - no, tu

Pno.

71

A

yuu - ma la tu tuu - sum.

Pno.

76

A

Ko - le-go! Ko - le-go!! Ko - le-go!!! Tu daa - mi, tu zi - na la tu

Pno.

6  
81

KOLEGO

A

bce - re pa-ja.

Pno.

86

A

Tu wan za-la ku wa-na\_\_ wu-lam,\_\_ ge wan di-ke ku zam-se tu ko - ma ti ku gā

Pno.

91

A

gu-ra paa - ra tu ko-ma me\_\_ ko-ma me\_\_ ko-ma.

Pno.

*mf*

96

Pno.

### EDINA BAKATUE

**Moderato**

Piano *mf*

Pno.

Pno.

T *f* Tenor Solo

Ye-fir Sim - pa ro-ko Se-kun - de daa-no bena - da bi, na ye - dur E-di-na'n,

Pno. *mp*

The musical score is written in 2/4 time and consists of four systems. The first system is for Piano, marked *mf* and **Moderato**. The second and third systems are for Piano (Pno.). The fourth system is for Tenor Solo (T), marked *f*, with lyrics: "Ye-fir Sim - pa ro-ko Se-kun - de daa-no bena - da bi, na ye - dur E-di-na'n,". The piano accompaniment in the fourth system is marked *mp*. A watermark for the University of Education, Winneba is visible in the center of the page.



2

EDINA BAKATUE

T

21

8

n-na nyim-pa a-bo a-pee do; saa - na wɔ ro-tue ba-ka'oo,

Pno.

T

26

8

wɔ ro-tue ba-ka, Dem n-tsi me sa-nee

Pno.

*rit.*

T

31

8

hen no mu, na m'an - ko Se-kun-de biom;

Pno.

*a tempo* **Moderato** (♩ = c. 108)

*mf*

## EDINA BAKATUE

3

36

Pno.

41

*mf*

T

Me-re ka-sa yi, n-na E-di-na man mu a-ye dew, na a-ye few 'nso,

41

Pno.

*mp*

46

*f*

T

Dom twi-twi, a - hen-fo na 'aman-fo nyi-na-ra ro-tow san-tsen ro-ko Be - nya ho, na

46

Pno.

*mp*

51

T

ma-ra so mi-dzii e-kyir bə-kəɔ ko-dur — Be-nya'awoa-bə bo - som-po'm, ho na kurow-mu-fo na

51

Pno.



4

EDINA BAKATUE

56

T

bo-hwea - dze-fo'n ye - twa 'ehyi-a,

Pno.

L.H.

61

Pno.

66

Pno.

71

T

Ho noa-ra so na 'aman -

Pno.

*mp*

EDINA BAKATUE

76

T

8

3

*mf*

- dze'a Na-na Kon - duah o-dze'enyim n' hye a - se, wo-dze t'a nkyi-re-

Pno.

76

*mf*

*mp*

81

T

8

fua de-da do sii — Be-nya mu ma wo-guu a-sèw 'mpen e - baa - sa, a -

Pno.

81

86

T

8

- sèw no e-kyir n' nam pii a wo nyaa no da e-dzi pe-fee de E - di-na Ba-ka<sup>3</sup> - tue

Pno.

86

L.H.

L.H.

6

EDINA BAKATUE

91

T

8

no e-dzi mu, na kurow'n n - so be-dzi yie;

Pno.

96

T

8

Woe - tue ba - ka'oo, woe - tue ba - ka, e -

Pno.

*mf*

101

T

8

nyi - gye 'a-ba kurow'm, a - ho - o 'a-ba kurow'm, me-nyi gyce - a-ra, ma

Pno.

EDINA BAKATUE

7

106

T

mo-were fir — de mo ro-ko Se-kun-de. E - nyi-gye'a - ba'oo!

Pno.





### EYIPEY POASÉ

**Maestoso**

Piano *mp*

T *f* Tenor solo

4  
8

E - yi-pey poa - sé, i - di e - nyi poa - sé, e - yi-pey poa - sé, i - di e - nyi poa -

Pno. *mf*

T

6  
8

sé, i - di e - nyi poa - sé, a - sèè - bi maa - wo n - ten ee, a - sèè - bi maa -

Pno.



2

EYIPEY POASÉ

8

T

- wo n-teny ee, i - di e - nyi poa - sé!

Pno.

L.H

10

T

E - yi-pey poa - sé, i - di e - nyi poa -

Pno.

12

T

sé, i - di e - nyi poa - sé, e - yi-pey poa - sé, i - di e - nyi poa - sé, e - nyi n - pi - n -

Pno.

EYIPEY POASÉ

14

T

8 pi na a - moo - wo n - ten, — i - di e - nyi poa - sé, i - di e - nyi poa -

Pno.

16

T

8 sé, i - di e - nyi poa - sé, a - sèè - bi maa - wo n - ten ee, —

Pno.

18

T

8 — ñ - ke - kye, i - di e - nyi poa - sé, ee, — i - di e - nyi poa - sé, i - di e - nyi poa -

Pno.

4

EYIPEY POASÉ

20

T

8

sé, a-sée - bi maa - wo n - ten ee; a - sée - bi maa - wo n - ten ee,

Pno.

22

T

8

*ff*

e - ba - loo,

Pno.

*mf*

24

T

8

e - ba - loo, e - ba - loo,

Pno.



EYIPEY POASÉ

26

T

8

a - moa - ba'eei,

Pno.

28

T

8

tsoo - boei, tsoo - boei, tsoo -

Pno.

30

T

8

boei, e - ba - loo,

Pno.

6

EYIPEY POASÉ

32

T

8

e - ba - loo, e - ba - loo,

Pno.

34

T

8

*mf*

me - ye,

Pno.

34

*mp*

36

T

8

mee - di a-to-bi kyi-kyi baa - dee'n, mi-sé be-te me wɔ poa - sé a-nɔ-pa kɔa -

Pno.

36

*mf*



EYIPEY POASÉ

38

T

8

*f*

fä, mo ne me wə e-yi-pey poa-sé mo ka me'm - pe se e-be ɔ-po,

Pno.

*mp*

40

T

8

mo ka me 'a-si-bi-ni, mo ka me'm-pe se mo bo so baa - bə dur;

Pno.

40

42

T

8

e - yi-pey poa - sé, i - di e - nyi poa - sé,

Pno.

42

L.H

8

EYIPEY POASÉ

44

T

8

e - yi - pey poa - sé, i - di e - nyi poa - sé, a - sèè - bi maa - wò n -

Pno.

46

T

8

ten ee! E -

Pno.

48

T

8

nyi pii bò n - ten, e - nyi pii bò n - ten, e - nyi pii bò n - ten,

Pno.

## EYIPEY POASÉ

9

50

T

8

n-to-bi na'e-nyim-pa fuu bo'e-yi-pey poa - sé, i-di e-nyi poa - sé, a-poo-wo pii

Pno.

52

T

8

— bo n - ten, — a - mo - bo e - su - mi - ni, a - mo - bo e - su - mi - ni, a - mo - bo e - su - mi - ni, a - mo -

Pno.

54

T

8

bo e - su - mi - ni, be - te nu ba poa - sé, be - te nu ba poa - sé kã'ò-so - kwaa - fã nya ko di, e -

Pno.



10  
56  
EYIPEY POASÉ

T  
8  
yi-pey poa-sé, i - di e-nyi poa-sé.

Pno.  
56  
*mf*

58

Pno.

60  
*mf*

T  
8  
Maa - si' n-de'm - proo - ko'n, nna e - su-mam i -

Pno.  
60  
*mp*

62  
*f*

T  
8  
be-fuu kye mo woa - so n-nu, kâ mo-fo'n-ten a, moo - hu

Pno.  
62  
*mf*

EYIPEY POASÉ

64

T

8

nya-ma pii\_\_ bə n-tən\_\_ 3 i-ko di A-so'n-tona'o - ku-si, Nyim-po di Ɔ - do,

Pno.

66

T

8

Kɔ-tɔ-kɔ na A-no-man - sa; a-mo-fuu nya i - nu, a-mo-fuu nya i-nu bə e-yi-pey poa -

Pno.

68

T

8

sé

Pno.



12

EYIPEY POASÉ

70 *ff*

T  
8  
n - kyin - sa'mo-a - fa mon - wo n - ten, mo-hu'e - nyi bree - te bo n - ten,

Pno.  
70  
*mf*

72

T  
8  
in - sa ko laa - wo ɔ - po, in - sa ko'n - fi ɔ - po-tɔ'm - ba, a - mo nya i - nu

Pno.  
72

74

T  
8  
bree - te, bree - te, a - mo nya i - nu bree - te, bree - te, mo-hu in -

Pno.  
74

EYIPEY POASÉ

76

T

8 sa ko wo lee - dwe-te'a-mo nya-ma bo o - po - to laa - ba n - sua - no, mo - hu in -

Pno.

78

T

8 sa ko wo laa - bo a - mo nya - ma free - bi; e - yi - pey poa - sé,

Allegro (M.M. ♩ = c. 120)

Pno.

80

T

8 i - di e - nyi poa - sé, a - sèè - bi maa - wo n - ten ee!

Pno.

*mf*

14

EYIPEY POASE

T

82

Pno.

84

The musical score is divided into two systems. The first system covers measures 82 and 83. The Tenor (T) part in measure 82 has a large slur over a whole note. The Piano (Pno.) part consists of two staves with eighth-note triplets in both hands. The second system covers measures 84 and 85. The Piano part continues with eighth-note triplets in both hands. A large watermark of the University of Education, Winneba logo is visible in the background of the second system.

### TATA AMU

**Spirito**

Piano

mf mp

T

7 8

**f** Tenor

Le Pe-ki

Pno.

mp

T

13 8

A-ve-ti-le fe a-nyi-gba ko-koe dzi la, ke - ke-li fe nu - wo-na a-de do.

Pno.

13



2

TATA AMU

19 *mf*

T Ta-ta A-mu, a-ka-di si ɲu bu - bu de-de le le mia-fe ɲ - ku -

Pno. *p*

25 *ff*

T me. A - ti-gã a-ɔe si le a-nyi-gba - dzi si fe a - nyi-no - no dze.

Pno. *mf*

31 *mf*

T Lu-ɔ si me ɲu-se le, si vã a-me kple a - me - wo ka - tã

Pno. *p*



## TATA AMU

3

37 *f*

T  
8 E-fe nu-nya no xli dom a - be dzi - de-gbe e-ne, nu - sé kple gã!

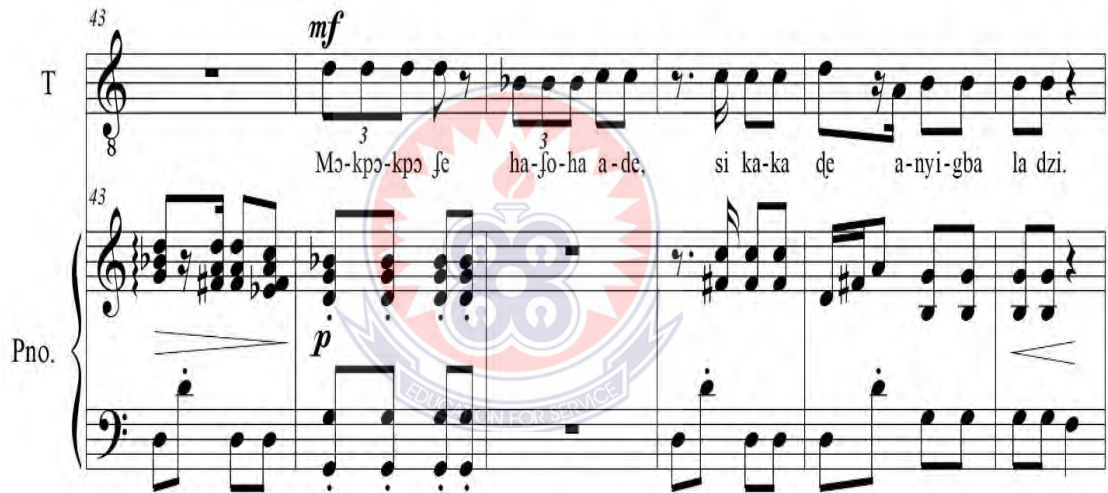
Pno. *mp*



43 *mf*

T  
8 Mɔ-kpɔ-kpɔ fe ha-fo-ha a-de, si ka-ka de a-nyi-gba la dzi.

Pno. *p*



49 *f*

T  
8 A-be a - le-si wɔ-fa tu a - be de - de-zi-zi e-ne la, e-fe ha-dzi-dzi - wo ka lu-ɔ.

Pno. *mp*



4

TATA AMU

55

T

8

E - si wò - xò mia - fe kò-nyi-nyi - wo-ta la, e-na mie - zu a-me bli - bo-wo; Haŋ-

Pno.

61

T

8

lò - la gā, ha-kpa-nyan - lò - la kple a-gba - lèn-ya-la gā — a-ɖeɖ wò - nye.

Pno.

67

T

8

Ta-ta A-mu; fe do-me - nyi-nu-wo — a - nò a-nyi te - gbee! A-me ge-ɖe di-na

Pno.

TATA AMU

5

73

T

8

ve-vie be ye - woa - zo mo si dzi wò-to. Kplo - la, ñu-te - ga-ko - la, dzi-na-me - fo-to kple ñu-sé

Pno.

79

T

8

to. Ta-ta A-mu, Taa-ta A-mu, Ta-ta A-mu!

Pno.

*mf*

3 3

85

T

8

E-je ha-dzi-dzi-wo woa-no a-gbe e-ye — woa - ñi le jea-wo me. Ne-va e-me be woa-fia mami a -

Pno.

*mp*



6

TATA AMU

91

T

8  
yi de-ka - wa-wa gbo e - ye woa - de mia-fe va-va-wo ka-tā — da.

Pno.

97

Pno.



## KPANLOGO

*Aggressivo*

Piano *mf*

Pno.

T *f* Tenor solo  
 Mi we - bii a - joo ji kpan - lo-go; E - ji o-blaa - hii ke

Pno. *mp*

T  
 o-blaa - yei a - joo. Man le tsui tswaa joo ne.

Pno.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment with triplet markings. The third system introduces the tenor solo with a forte (f) dynamic and lyrics in Twi. The piano accompaniment for this system is marked mezzo-piano (mp). The fourth system continues the tenor solo and piano accompaniment, also featuring triplet markings.

2

KPANLOGO

T

21

8

Joo ni mo fεε mo e-kpe-le no, A - tswa deŋ, a -

Pno.

21

mf

3

T

26

8

tswa deŋ; A - tswa deŋ, a - tswa deŋ; A-tswa deŋ, a - tswa deŋ!

Pno.

26

T

31

8

Ke-ji o - blaa-yei wo a - me a - to<sup>3</sup>fo. Ni o - blaa - hii le wo a-me ni-ka

Pno.

31

mp

3

KPANLOGO

36

T

8

ke a-me tsi-tsi fo - lo le.

Pno.

36

3

3

41

T

8

Ke-ji a-yi A - tswere - shi le, e - wo-soo gbo-mo-tso le ke a-me na-ji — ye shi-kponn

Pno.

41

46

T

8

no. O-she-boo la-la gbee - mo le ke mii - shee baa,

Pno.

46

3

3



4

KPANLOGO

51 *mf*

T  
8  
ni e-mio a-were-ho, Jooi le tää— suo - mo a-de-sa,

Pno. *p*

56

T  
8  
Ni e - yio— wo suo - loi— a - hie— ke nmo-no,

Pno.

61 *f*

T  
8  
He-wa-le ke mii - shee ye shi-kpogŋ joo le no le,

Pno. *mp*



KPANLOGO

66

T

8

Tse-geə kpaə kre - deə — ko ni e-tao - mə wa, E - shio toij-jo-

Pno.

66

3

3

71

T

8

le ke e-ko-me fee - mə ye wə jweŋ-mə ke tsui,

Pno.

71

76

T

8

Ga<sup>3</sup>-mei ji wə, ni kpan - lo - go ji wə mli - fili - mə. KPAN - LO-GO!

Pno.

76

3

mf

ff

6

KPANLOGO

Pno.

81

3

3

*mp* *p*

The image shows a piano accompaniment score for the piece 'Kpanlogo'. It consists of two staves, a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat major or D minor). The piece starts at measure 81. The treble staff features a melodic line with several triplet markings (indicated by a '3' above the notes) and a fermata over the final measure. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mp* (mezzo-piano) and *p* (piano) in the final measure.



### TUMA KPADSIBU

Tenor *Spirito* *f* Tenor solo  
8 Gha-na ni ri ba, chel ya ka ti kpañ - si tu-

Piano *mf* *mp*

T *mp* *mf*  
8 ma tum - bu, ka ti zan soñ — Gha - na, ka ti zan soñ — Gha - na, ti soñ

Pno. *p* *mp*

T *f*  
8 Gha - na, ti soñ Gha - na, ka ti zan soñ Gha - na, chel ya ka ti kpañ - si tu - ma tum -

Pno. *mf*

2

TUMA KPAISIBU

16 *mf* *f*

T  
8 bu. Sa ha kam, sa ha kam, de zi ni ya yo li, bo mi ya tuun she li

Pno. *mp* *mf*

21

T  
8 tum, tu ma ka vi, kpur mi ya yi ku ya ka ti chan ti ko, ko bu sa ha paai yaa, di

Pno.

26

T  
8 paai yaa, di paa ya de sa ha mbo ŋo, chel ya ka ti kpaŋ - si tu - ma tum - bu, chel ya

Pno.



## TUMA KPAISIBU

3

31

T

8

ka ti kpaŋ - si tu - ma tum - bu, ti soŋ Gha - na saa kam. \_\_\_\_\_

Pno.

36

T

8

*f*

Tiŋ gba ni gil ti a maa ti kpi ri kum, sa ha kam, ne wu la,

Pno.

*mf*

41

T

8

*ff*

De zi ni ya yo li, bo mi ya tum she li tum, ka ti ma li Gha - na,

Pno.

4

TUMA KPADSIBU

46

T

8 So kam— yix si lu tu ma so li ti chan ti ko,

Pno.

*f*

50

T

8 so kam— yix si lu tu ma so li, ti chan ti ko,

Pno.

*mf*

54

T

8 so kam— yix si lu tu ma so li, ti tum tu ma soḡ Gha - na!

Pno.

*rit.* *ff* *a tempo*

TUMA KPADSIBU

5

59

T

8

59

*rit.*

*mf*

Pno.



### OGUAA AKOTO

**Spirito**

Piano *mf*

Pno.

Pno. *mp*

16 *f* Bass Solo

B

O-guaa a-ko-to dwer-dwer-ba a, ye-gu hen tu'a - no, e - dua-sa a, ye nye a-pem koi a, a - pem en -

Pno. *mp*



2

OGUAA AKOTŊ

21

B

tum hen, e - yee - O-guaa den na O-guaa'an̄ye wo bi; ɔ-wo, fa da kor

Pno.

26

B

bo-hwe'a-dze wo O-guaa; Ko-to ne ho-nyi a' ɔ-re ma wo a-kwaa - ba wo Ko-ɔ-kura-

Pno.

31

B

- ba'n kye-re wo de e - dur O - guaa...

Pno.

L.H

## OGUAAAKOTƆ

3

36 *mf*

B

3

Wɔ Kɔ-tɔ-kura-ba hɔ noa - ra, i - be-hyi-a E-gya Cren-tsil a, ɔ-tse Ben-tsil;

Pno.

L.H

*mp*

41

B

ɔ - nye wo bɔ - kɔ N - tsin, wɔ Pa-pa E - gyir Blank - son ne fie, Hɔ na Co-fee'a

Pno.

46

B

*rit.*

Stei-mer dze fi N-gyire-si A-bro-kyir - man mu bai n' wɔ - ton.

Pno.

4

OGUAAAKOTŌ

51 **Moderato** (♩ = c. 108) *f*

B

Pa-pa E - gyirne nyon - ko nye Na-na Kwe-gyir Ri-ver-son

Pno. *mp*

56

B

a' ɔ-tse A-man - ful; Ɔ-ye Kyere-kyere - nyi-pa - nyin; o-nyim nho-ma na a-ba-ko-

Pno.

61

B

sem. Na m - bɔ-fra - ba'a wɔ - fa ne'n - sa mu'n, do-dow'n a-ra kor M-fan - tse-pim.

Pno.



OGUAAA AKOTO

66 *Animato* *f*

B

Bra O - guaa bo - hwe'a-dze;

Pno. *mf*

71

B

bra O - guaa bo - hwe'a-dze; Skull a - ke-se pii wo ha, O-baa - dze Ne

Pno.

76 *mf*

B

'ndze-mba pii a' Wo'a - bo'n so wo ha. Na ma-ra Kwe - ku'A - tta'a

Pno. *mp*



6

OGUAA AKOTO

87

B

me-tse A-bro-fom - ba, na m'e - gya tse N - kum n', — mo wo ha bi; me nye'w bo -

Pno.

86

B

ko A-na - fo, na y'e-twam' a - ko'A-kram - pa, na y'e-ko - wie wo Ka-kum-

Pno.

*f*

*mf*

91

In Asafo singing style

B

do! O-guaa a - ko - to-dwer - dwer - ba'a, ye-da hen tu'a - no, e -

Pno.

*ff*

OGUAA AKJTO

96

B

dua-sa'a ye-nye'a-pem koi a, a - pem en - tum hen, e-ye-e O-guaa den, na O-guaa'an-ye wo

Pno.

101

B

bi.

101

*mp*

*rit.*

Pno.

### SIMPA ABOABIKYIRE

*Aggressivo*

Piano

*mf*

B

Bass solo

*f*

*f*

A - tea - ni na'a-woa - ni'ee, e - fi'm - fo'ee, a-ne so'o-men - gye'a!

Pno.

*mf*

B

*f*

A-ne so'o-men - gye'a!

E-fi'm - fo'ee,

Pno.

*mp*

2

SIMPA ABOABIKYIRE

9

B

— e-fi'm - fo'ee, e-fi'm - fo'ee! A - ne sò'o-men-gye'a! A - ne sò'o-men-gye'a! A -

Pno.

12

B

tea - ni na'a-woa-ni'ee, e-fi'm - fo'ee, e - fi'm-fo'ee! E-fi'm - fo'ee;

Pno.

15

B

Pe-tu-wo,'e - goo! A-ne sò'o - men-gye,

Pno.



SIMPA ABOABIKYIRE

18

B

free - bi na pee - bi - so laa - ba, a - ne na mo - pa, a - ne na mo - pa,

Pno.

20

B

A - tea - ni na'a-woa-ni'ee, e - fi'm - fo'ee, e - fi'm - fo'ee! A -

Pno.

23

B

te - naa - sé Yim - po mo naa - ne'e - fi'o - wo, a - pé na'n - sa-man - wo fuu a - moa - si

Pno.

4

SIMPA ABOABIKYIRE

25

B

di'n - si!

ff

Ye!

Pno.

*mf*

28

B

Tua - wo 'naa - ne na'a - mo-fi - E - kua - na laa - ba'n, a - mo so'ra Je - mi - si;

28

Pno.

*mp*

*mf*

30

B

e - fi'm a - mo kyere'a - kwan - kye, ka a - moa - to - na Den - tse - wo! mi -

30

Pno.

## SIMPABOABIKYIRE

5

32

B

ye, a-moa - to - na Den - tse-wo! Mi - ye so wo'a - si, m'a - wo Ko-fi'A -

Pno.

*mp*

34

B

no na me - ba;

Pno.

36

B

n - se'm-pro-ko'a - fa, na E - si - ka - ma

Pno.



6

SIMPA ABOABIKYIRE

38

B

mo - da'e - wi, o-bee - hu too - kó n-da fi'm;

Pno.

L.H

41

B

*ff*

E - nyi'e - bi na a - moa - ba'n, E - si - ka-ma'n-da e - wí,

Pno.

*mf*

43

B

nkye'on - hu too - ko, n - sa'm - pii - pii - pi,

Pno.



SIMPA ABOABIKYIRE

45

B

na'a - mo wora'o-nye laa - ba'n; Den-tse-wo n - da e-wi, o-man-to'm-

Pno.

*mp*

48

B

bo ma-nya-ma - nya, Sa - ka - ma'o - gya'e, o - gya'e, Sa - ka - ma'o-

Pno.

50

B

gya! Sa - ka - ma'o - gya'ee, Sa - ka - ma'o - gya'ee, Sa - ka - ma'o-

Pno.

*f*

*mp*

8

SIMPA ABOABIKYIRE

53

B

53

Pno.

gya'ce, o-gya'ce, Sa-ka-ma'o - gya, Sa-ka-ma'o-gya, o - gya, o-gya, o - gya, Sa-ka-ma'o

56

B

56

Pno.

gya'ce! E - fi'm - fo'ee!\_\_\_\_\_

59

B

59

Pno.

E - fi'm' - fo'ee!\_\_\_\_\_

SIMPA ABOABIKYIRE

62

B

a - ne so'o - men - gya'a, e - fi'm - fo'ee, —

Pno.

L.H

65

B

e - fi'm - fo'ee, free - bi laa -

Pno.

67

B

ba, a - ne na - mo pa'n - ka na O - ma Sim - pa mo wo m - pa;

Pno.



10

SIMPA ABOABIKYIRE

69

B

Fi - da ku - sum m - po nim, Pen - kye taa - se, Pen -

Pno.

71

B

kye taa - se, Pen - kye taa - se, taa - se; a - me so'o - men - gya'a, e - fi'm -

Pno.

L.H

74

B

- fo'ee! — O - kye me, a - naa - wə nyan - to;

Pno.



SIMPA ABOABIKYIRE

77

B

77

Pno.

o - kye me, a - naa - wo nyan - to;

79

B

79

Pno.

A - boa - bi - kyi-re'n e - baa - bo fä, e - baa - bo fä, o - kye me, a -

81

B

81

Pno.

naa - wo nyan-to, e - fi'm - pa ee! \_\_\_\_\_

12

SIMPA ABOABIKYIRE

84

B

A - ne - sea - ne, Tua - wo,

Pno.

87

B

a - moa - wo nyan - to; bo-nyam - bo'o,

Pno.

89

B

bo - nyam - bo'o, — Tua - fo re - ba'o,

Pno.

SIMPA ABOABIKYIRE

91

B

bo-nyam-bo'o, bo-nyam-bo'o, Tua-fo re - ba'o,

Pno.

93

B

Den-tsi-wo na a-

Pno.

96

B

moa - ba'n, e - fi'm a - moa - si'n - yin a - kwan - kye'a - kwan - kye;

Pno.

14

SIMPA ABOABIKYIRE

98

B

Den - tsi - wo<sup>3</sup> laa - wo nyan - to, o - man - to

Pno.

100

B

fuu'm - bo'bo - nye yerew - yerew, yere - yerew, yerew - yerew,

Pno.

102

B

e-fi m - pa ee, e-fi m - pa na'm - pa, e-fi wo

Pno.



SIMPA ABOABIKYIRE

105

B

baa - to-na'a - ne;

Pno.

108

B

A - ne - sea - ne Tua - wo, a - mon - gyam - pa

Pno.

111

B

kyi-re'o-wan - san, e-fi'm a - mo'o-wan-san'n i - boo - kyi pa - pa,

Pno.

16

SIMPA ABOABIKYIRE

114

B

Tua - wo n - kyi - re ɔ - wan - san kyi - kyi - baa - dei!

Pno.

116

B

Me-wo! ɔ-wan-san

Pno.

119

B

laa - pa naa - fa na laa - ba'n, ɔ - mo i - di ban - baa - la, i - di

Pno.

SIMPA ABOABIKYIRE

122

B

laa - pa a-kwan - kye, Den - lsi-wo n -

Pno.

124

B

ka kye'a - mo di e - nyi a-kwan - kye, a-kwan - kye, a - mon - bo'a -

Pno.

126

B

- to, a - mon - bo'a - to, a - mon - bo'a - to. A -

Pno.

*mf* 3 3 3 3

18

SIMPA ABOABIKYIRE

128

B

tea - ni na'a-woa - ni'ee, e - fi'm - fo'ee, a - ne so'o-men - gye'a! A - ne so'o-men - gye'a!

Pno.

*mp*

131

B

E - fi'm - fo'ee, free - bi wo m - ba; a - ne baa - da

Pno.

133

B

O-wom - bir, na A - ko - so - lon - to - ba.

Pno.

*mf*



SIMPA ABOABIKYIRE

135

Pno.



### DE MENYA ME DOA DGO O

**Maestoso**

Piano *mp*

**Bass Solo**

B *f*

6

Wo gblæ nye me seo, wo gblæ nye me seo, wo gblæ nye me seo, wo gblæ loo,

Pno. *mf*

*ll*

B

wo gblæ nye me seo, nye me seo, nye me seo, wo gblæ loo, \_\_\_\_\_

Pno. *ll*

2

DE MENYA ME DOA IGJO

16

B

nye me seo, wo gblae loo!

Pno.

21 *mf*

B

Nɔ-vi nye wo gblae, nye me seo, xa nye wo gblae nye me seo, dzi nye la wo gblae

Pno.

*mp*

26

B

nye me seo, nye me seo, nye me seo, nye me seo, nye me seo,

Pno.

*mp* 3 3

*p*

## DE MENYA MÈ DOA DGJO

3

31

Pno.

*mp*

36

B

*f*

Ke e - gbea, ke e - gbea, ke e - gbea, ke e - gbea,

36

Pno.

41

B

*3*

no-vi me dze sii be

41

Pno.



4

DE MENYA ME DOA DGO O

46 *Moderato* (♩ = c. 108)  
*mf*

B  
ke e - gbea, ke e - gbea, no - vi, me dze sii

Pno.  
*mp*

51 *f*

B  
be, Vi ma se to nu, a - ŋo kae kua to ne loo,

Pno.  
*mf*

56 *a tempo l*

Pno.  
*mp*  
L.H

61

Pno.

## DE MENYA ME DOA DGO O

5

66 *f* *mf*

B

Wo gblœ nye me seo, wo gblœ nye me seo, wo gblœ nye me seo

Pno.

66 *mf* *mp*

71 *f*

B

loo, E - ya e-nye

Pno.

71

76 3 3 3

B

nu si kpom me le e-gbea, no-vi dze ko a - nyi na se a-me fe gbe, E-la-be-

Pno.

76

DE MENYA ME DOA DGO O

6  
81

B

na, no vie nye wo — Ma-wu loo, — vi ma do-a to-a me, ke —

Pno.

86

B

— e-gbea, me dze sii — loo, — no-vi nye wo.

Pno.

91

*rit.* *a tempo Moderato* (♩ = c. 108) *rit.* *a tempo*

B

tsɔ me ma nya fe vi de'o — kpom me le e-gbea.

Pno.

96

Pno.

*rit.*



### MADTSE JI BO

**Maestoso**

Piano *mf*

Pno.

6

11 *f* Bass solo

B

Maḡ - tse ji bo! Jic - lo kpe-teḡ - kpe-le, O - bla - nuu ni

Pno. *mp*

16

B

tsui mli\_ tse ni a-saḡ, haa hie-no-ka - mo e - haa mei ni be

Pno.

The musical score is written in 2/4 time and consists of four systems. The first system is for Piano, marked *mf* and **Maestoso**. The second system is for Piano accompaniment (Pno.). The third system features a Bass solo (B) with lyrics: "Maḡ - tse ji bo! Jic - lo kpe-teḡ - kpe-le, O - bla - nuu ni". The piano accompaniment for this system is marked *mp*. The fourth system continues the Bass solo with lyrics: "tsui mli\_ tse ni a-saḡ, haa hie-no-ka - mo e - haa mei ni be". The piano accompaniment for this system is also marked *mp*. A large watermark of the University of Education, Winneba logo is visible in the center of the page.



MADTSE JI BO

2  
21

B

hie-no-ka-mo, O - sui wico o - gbo-shi-nii a - he, O -

Pno.

26

B

wc-ku - kpaaji Sim - pa A-dan - se, ni Sac-key A - ku-mia ji o - gbei.

Pno.

31

Pno.

36

B

*ff*

Bo ji hie-nyie - lo! Ni-lee ni-too - he, Suo-mo ke he - wa-le ni

Pno.

*mf*

MAITSE JI BO

41

B

wɔ nyɛɛ he wɔ gbe o-ke nyieɔ wɔ — hie. Bo fɛɛ bo ni ji le, o-we-bii — a-

Pno.

46

B

he o-jwɛɔ kletkɛɛ — ke-ji nyɔ - mɔ woo ko ye ni e-sa a-ke o-wo,

Pno.

51

B

*f*  
Gbo-mei a-gbo-mɔ ji bo, O - so-mɔ ni o-kwɛɔ, ni mɔ<sup>3</sup>fɛɛ mɔ naa nɔ kɔ ye

Pno.

*mp*

4

MAJITSE JI BO

56

B

o-kplɔ le he, Tse ji bo! Nu-hiŋ-mei a - ŋaa-wo-lɔ kra-kpa,

Pno.

61

B

*mf*  
O - buɔ o-bii a - nɔ ni o-haa a - me he - wa-ɛ, O -

Pno.

*p*

66

B

suo-mɔ ni wa le shiɔ ka-di - mɔ ko ni a-nyee — a-ke to o - na-jiŋ.

Pno.



## MADITSE JIBO

5

71

B

Bo ji wə kã-kã - lo ke wə no - kwe-mə-no, O - kweə wə no ni o - ku-doo

Pno.

76

B

ko ni wə ka gbee a-ma - ne-hu-nu mli. Bo ji no fɛɛ\_\_no

Pno.

*f*

*mp*

81

B

ni wə biə\_\_ ye so-le-mə\_\_mli daa. Wə ke bo baa da-mə-shi e-jaa - ke,

Pno.



6

MADTSE JI BO

86

B

Maṅ - tse ji bo! Maṅ - tse ji bo! Wō ke bo baa

Pno.

91

B

da-mo-shi e-jaa-ke, Maṅ - tse ji bo! Maṅ - tse ji bo.

Pno.

*ff*

*mf*

96

Pno.

*rit.*

3

### LELARA

*Aggressivo* *f* Bass

Bass

Le-la - ra!

Piano *mf* *mp*

6

B

Le-la - ra! Le-la - ra! Le-la - ra ye baa-ra

Pno.

11

B

ba-lo ne ye ba - be to nyem mo. Baa-ra

Pno.

2

LELARA

16

B

ba - lo na choa ye ba ye - ra te-ga kam to nyem mo.

Pno.

21 *mf*

B

Baa-ra ba-lo na se se ba go, naa ba go ba, ba tio nwa - ne

Pno.

*p*

26

B

to nyem mo. Baa-ra ba-lo na se se

Pno.

*mp*

*f*



## LELARA

3

37

B

ba te, se ba jwoa gu - li bagula to nyem mo.

Pno.

36

B

Le - la - ra dae ba - lo bo - cha - re na bwo - mma to nyem.

Pno.

41

B

Le - la - ra! de ta gu - la de ti - guri sem gu - la. Le - la - ra!

Pno.



4

LELARA

46

B

de ta gu-la de be-be se - lo na te-ge to gu-la.

Pno.

51

B

Be - be se - lo na ta-ge chi-na se vere de bam ka-beem wo-ne to.

Pno.

56

Pno.

## LELARA

5

61 *mp* *mf* *f*

B

Le-la - ra! Le-la - ra! Le-la - ra!

Pno. *p*

66 *ff* *f*

B

Che-na de te, chi-chwooa de so-zoo - ro mo toja. Le-

Pno. *mf*

71

B

la - ra! na-baa - ra de tan - go-na mo toge — yi-ga. Ye gun-gwo-ŋa de wua

Pno. *mp*

6

LELARA

76

B

— maa nyii - ri ye-ra. Ka faj ka chue, ka te-te-re-ga ye kaa - na

Pno.

81

B

wi - lla mo bere ba ro.

Pno.

86

B

Le-la - ra! Le-la - ra! Le-la - ra!

Pno.

LELARA

7

97

B

Le-la - ra! be - be se - lo na te - ga ba tio ŋwa - ne to mo

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## CHAPTER SIX

### ANNOTATION OF THE CONTEMPORARY GHANAIAIAN ART SONGS

#### 6.0 Preamble

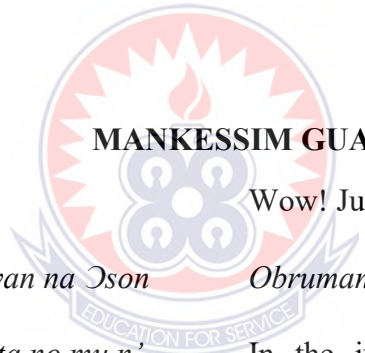
This chapter is a write-up of a substantial annotation that give comments, explanations and the composer's interpretations of the creative works to guide readers, performers and listeners alike. Specifically, a general description that summaries the compositional procedures and the composer's application of elemental components of the contemporary Ghanaian art songs was given to create an impression of the musical artefacts in the minds of readers. However, a detailed elucidation of the creative works was done through formal analysis to bring to bare the most hidden structural contents in terms of melody, rhythm, phraseology, range, timbre, texture as well as harmony and tonality for a better comprehension and appreciation of the musical artefacts. The chapter also introduces relevant technical exercises that meet international examination repertoire standards and constitute a substantial contribution to musical knowledge.

#### 6.1 General Description of the Contemporary Ghanaian Art Songs

I was motivated by two critical issues for the creation of the musical artefacts. Firstly, that, I am a Ghanaian art music composer and the fact that some Ghanaian art music composers have done few similar works. The former was an intrinsic motivation to identify myself with my compositions whilst the latter, an extrinsic motivation to explore the concept of art songs in the Ghanaian context. Characteristically, the work exhibits the symbiosis of Ghanaian and Western musical elements and compositional techniques by explicitly exploring the indigenous resources from *Asafo*, *Ɔmpɛ* and *Apofondwom* together with the Western musical elements to create thematic intercultural compositions. Of course, the compositions are characterized by tonal and

rhythmic inflections of selected Ghanaian texts, complex polyrhythm, syncopations, counterpoints and the percussiveness of the music.

With the *Kɔñadá* creative model, the compositional process begun with the consideration of poems and stories in diverse Ghanaian languages such as *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagbanli*, *Dagaaba*, *Kasem* and *Gurune* as texts. In all twenty (20) poems and stories were developed into musical libretti to create twenty (20) contemporary Ghanaian art songs. The following are the well-thought-out texts in eight Ghanaian languages with their literal translations. Imperatively, the translations are not meant to be sung to the tunes of the songs but rather to give a fair idea about the lexical constituents of the texts.



<i>Mewuo! nhwe adze;</i>	Wow! Just look at this;
<i>Obrumankoma, Odapagyan na ɔson</i>	<i>Obrumankoma, Odapagyan</i> and <i>ɔson</i> .
<i>hɔn nhonyi na osi nkwanta no mu n’;</i>	In the junction (roundabout) are their statues
<i>Nna ɔkyere de, (y’edur ɔman kɛse m’) 2x</i>	That means, we have reached <i>Mankessim</i>
<i>ɔman a wɔtsew hɔn ho fir Bono ho bopue</i>	We have reached a town that left Bono to
<i>Bɔrbɔr Nfantse na y’edur n’;</i>	settle on a Fante land;
<i>ɔman kɛse m’ oo.</i>	A big town.
<i>Hwe anaafɔ hɔ,</i>	Look at the west end,
<i>gua kɛse na nyimpa ayɛ mu menyamenya</i>	A big market crowded with human
<i>n’;</i>	beings.
<i>Mankessim gua (4x), kɛse ampa, kɛse</i>	<i>Mankessim</i> market (4x), big indeed (2x)
<i>ampa,</i>	

<i>Ɔye gua kɛsɛ ampa;</i>	It is indeed a big market
<i>Mba ma yenkwɔtɔ adze;</i>	Come, let us go and buy some commodities;
<i>eburow anaa bankye a,</i>	Maize or cassava,
<i>abɛ na nduadzewa asorɔtoow pii,</i>	Palm fruit, and a variety of vegetables.
<i>Mewuo! Mo kɔn adɔ abɛ nkwan a mɔmɔn atsim.</i>	Wow! I am craving for palm-nut soup with rotten fish.
<i>Nhwe namfo n' mu;</i>	Look at the fish section;
<i>Ɔsorpaɔ, apoku na safor ebu do pii.</i>	There is abundance of diverse fishes.
<i>Mankessim Gua (3x),</i>	<i>Mankessim</i> market (3x),
<i>Ɔye gua kɛsi ampa (3x).</i>	It is a big market indeed (3x).



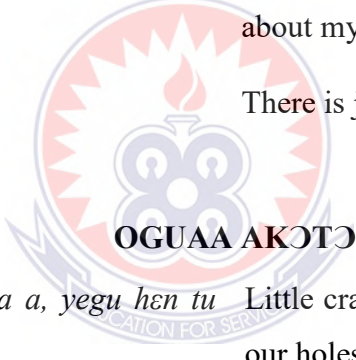
<i>Bra ma yenkwɔ Akyinfor (3x),</i>	Come, let us go to <i>Saltpond</i> . (3x)
<i>Akyinfor beyɛ dɛ (2x),</i>	<i>Saltpond</i> will be joyous. (2x)
<i>Bra ma yenkwɔ Akyinfor,</i>	Come, let us go to <i>Saltpond</i> .
<i>Sisei, kɔhwɛ; Steimer aba (2x),</i>	By now, the ship has landed offshores; (2x)
<i>Bra ma yenkwɔ Akyinfor 'oo,</i>	Come, let us go to <i>Saltpond</i> ,
<i>Akyinfor beyɛ dɛ (2x);</i>	<i>Saltpond</i> will be joyous, (2x)
<i>Ɔwo, ntsei; kɔ daadze na me mbɔ wo mu.</i>	You, listen, sit down and let me narrate to you.
<i>Ɔye daano dwoɔda bi a mokɔr hɔ a,</i>	One Monday that I went there,
<i>Ɔsɛ wo 'enyi, ɔnsɛ wo kakyere;</i>	It was a sight to behold and not to be told.
<i>Mpoano hɔ ara na mo hun dɛ Steimer aba,</i>	It was at the beach that I saw the landed ship,

<i>Ɔdze asopaatsee na nter fɛɛfɛw pii; Kɔhwɛ̀ nso ka ho bi.</i>	I brought a lot of sandals and beautiful dresses; and even coffee.
<i>Me hun mɛfir asorɔ̀toow pii nso.</i>	I saw different kinds of machines;
<i>Me de, mo tɔ̀ nter na asopaatsee ara ma moho sika saã.</i>	I bought dresses and sandals, and my money got finished.
<i>Bosom aso; sisei, kɔhwe, Steimer aba,</i>	The month has ended; by now the ship has landed offshores.
<i>Bra ma yenkɔ Akyinfo (3x).</i>	Come, let us go to <i>Saltpond</i> . (3x)

### EDINA BAKATUE

<i>Yefir Simpa rekɔ Sekunde daano Benada bi,</i>	We were going to Secondi from Winneba one Tuesday,
<i>Na yedur Edina n' nna nyimpa abɔ apee do;</i>	Upon reaching Elmina, it was overcrowded with people;
<i>Saana wɔretue baka oo, wɔretue baka.</i>	Not knowing, they were opening the lagoon.
<i>Dem ntsi me sanee hen no mu na m'ankɔ Sekunde biom.</i>	Therefore, I alighted, and did not continue the journey to Secondi.
<i>Mere kasa yi' nna Edinaman mu aye dɛw; na aye fɛw nso.</i>	As I am talking, Elmina has become joyous and beautiful as well.
<i>Dɔm twitwi, ahenfo na amanfo nyinara rotow santsen rokɔ Benya ho</i>	A multitude of people, chiefs and more people were processing to the <i>Beenya</i> lagoon.
<i>Na mara so midzii ekyir bɔkɔ̀ kodur Benya a w'abɔ bosompo m'</i>	I also followed, and reached the place where the lagoon joins the sea.
<i>Hɔ na kurowmufo na bɔhwɛadzefo n' yetwa ehyia.</i>	It is the place where the citizens and visitors (spectators) have gathered
<i>Hɔ noara so na amandze a Nana</i>	The rituals led by Chief <i>Konduah had</i>



<i>Konduah odzi enyim n' hye ase.</i>	<i>also begun.</i>
<i>Wɔdze tɔ 'a nkyirefua deda do sii Benya mu ma wogu asèw mpɛn ebaasa.</i>	A mashed yam with eggs was immersed into the sea, and a net casted three times.
<i>Asèw no ekyir n', nam pii a wonyaa n' da edzi pefee de,</i>	The bumper harvest after the cast obviously suggests that,
<i>Edina Bakatue no edzi mu na kurow n' nso bedzi yie.</i>	The opening of the Elmina lagoon was successful, and the town will have good fortunes.
<i>Woetue baka oo, woetue baka;</i>	The lagoon has been opened (2x);
<i>Enyigye aba kurow m', ahotɔ aba kurow m'</i>	There is joy in town; there is comfort in town.
<i>Menyi gyee ara ma mowerε fir de mo rokɔ Sekunde.</i>	I was overjoyed to the extent that I forgot about my journey to Secondi.
<i>Enyigye aba oo!</i>	There is joy.
	
<i>Oguaa akɔtɔ dwerdwerba a, yegu hen tu ano,</i>	Little crabs of Cape Coast resting around our holes,
<i>Eduasa a, ye nye apem koi a, apem entum hen;</i>	Thirty that fought with thousand and defeated them;
<i>Eyεε Oguaa den na Oguaa anyε w' bi.</i>	What did you do to Cape Coast, and Cape Coast did not retaliate;
<i>Ɔwo, Fa da kor bɔhwε adze wo Oguaa;</i>	You may find one day to come for observation in Cape Coast;
<i>Kɔtɔ ne honyi a' ɔre ma wo akwaaba wɔ Kɔtɔkuraba n' kyere wo de, edur Oguaa.</i>	The statue of the crab welcoming you at <i>Kɔtɔkuraba</i> indicates that, you are in Cape Coast.
<i>Wɔ Kɔtɔkuraba hɔ noara, ibehyia Egya</i>	At <i>Kɔtɔkuraba</i> , you will meet Mr.

<i>Crentsil a, ɔtse Bentsil;</i>	<i>Crentsil</i> who resides in <i>Bentsil</i> ;
<i>Onye wo bɔkɔ Ntsin, wɔ Papa Egyir Blankson ne fie,</i>	He will take you to <i>Ntsin</i> at Mr. <i>Egyir Blankson</i> 's residence,
<i>Hɔ na Coffee a, Steimer dze fi Ngyiresi Abrokyirman mu bai n' wɔtɔn.</i>	That is where the coffee brought from England by the ship is sold.
<i>Papa Egyir ne nyɔnko nye Nana Kwegyir Riverson a' ɔtse Amanful;</i>	Mr. <i>Egyir</i> 's friend is chief <i>Kwegyir Riverson</i> who resides at <i>Amanful</i> ;
<i>Ɔye Kyrekyenyipanyin; onyim nhoma na abakɔsem.</i>	He is a headteacher; he is learned, and a historian as well.
<i>Na mbɔfraba a' wɔfa ne nsa mu n', dodow n' ara kɔr Mfantsepim.</i>	Most of his students went to <i>Mfatsipim</i> school.
<i>Me de, bra Oguaa bɔhwɛ adze, bra Oguaa bɔhwɛ adze;</i>	I say, come and see something at Cape Coast (2x);
<i>Skuul akese pii wɔ ha; Ɔbɔadze Ne ndzemba pii a' Woabɔ n' so wɔ ha.</i>	There are several big schools and tourist sites here.
<i>Na mara Kweku Atta a' metse Abrɔfomba, na m'egya tse Nkum n', mo wɔ ha bi;</i>	I, <i>Kweku Atta</i> who resides at <i>Abrɔfomba</i> , and my father residing at <i>Nkum</i> , am here also.
<i>Me nye w' bɔkɔ Anafo, na y'etwam' akɔ Akrampa, na y'ekowie wɔ Kakumdo'oo.</i>	I will take you to <i>Anafo</i> , through to <i>Akrampa</i> , and then to <i>Kakumdo</i> .
<i>Oguaa akɔtɔ dwerdwerba a, yegu hen tu ano,</i>	Little crabs of Cape Coast resting around our holes,
<i>Eduasa a, ye nye apem koi a, apem entum hen;</i>	Thirty that fought with thousand and defeated them;
<i>Eyɛɛ Oguaa den na Oguaa anye w' bi.</i>	What did you do to Cape Coast, and Cape Coast did not retaliate.

## KAAKAAMOTOBO

- Kaakaamotob! ibɔ fɛw, ibɔ fá, ibɔ ifu!* Masquerade! it is beautiful enjoyable and scary.
- Idi egyampa nsile, ibɔ fɛw, ibɔ fá, ibɔ ifu;* It is an ancient performance; it is beautiful, enjoyable, and scary;
- Oba Simpa'a, kaakaamotobi'n ibɔ fá akwankye, akwankye,* Masquerade in Winneba is really enjoyable,
- Ibɔ fá akwankye, akwankye; ibɔ fɛw papa, ibɔ fɛw papa, ibɔ ifu, ibɔ ifu, ibɔ ifu.* It is really enjoyable, beautiful and scary.
- Kaakaamotobi, ibɔ fɛw papa;* Masquerade; it is really beautiful.
- Oba Simpa'a anebɔ Nobles, Egyaa, Tumus, Red Cross, na Royals.* In Winneba, we have groups such as Nobles, *Egyaa, Tumus, Red Cross and Royals.*
- Amuuku nter afɛɛfɛw; amo'asa wɔ bɔ fɛw paa,* They design beautiful costumes; and their choreography too is beautiful.
- Bɔ fɛw paa (6x);* It is really beautiful (6x);
- Miye kaakaamotobi ibɔ fɛw.* I say, masquerade is beautiful.
- Kaakaamotobi, (idi egyampa atɔ) 3x, ibɔ ifu akwankye akwankye.* Masquerade; it is an ancient custom, (3x) it is really scary.
- Egyampa'n, nna enyimpa na'amooda ewi,* It was the elders who performed it in the olden days,
- Nkekye idi enyimpa nsile, ka ntoki shire papa; ntoki shire, ntoki shire.* Because it was meant for the elderly, and (children really feared it) 3x.
- Nkyinsa'm, ba na ɔbaayɛ, ba na ɔbaayɛ,* Come and see currently;
- obeehu kye ntoki fuu kwaa wo, amo nter wɔ bɔfɛw paa;* You will observe that children are part of the performance, and their costumes are really beautiful.

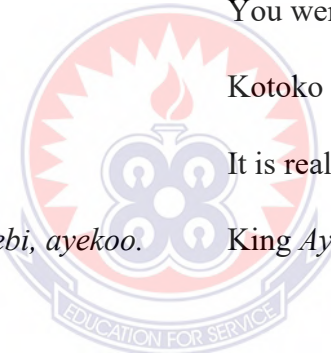
<i>Kaakaamotobi; ibɔ fɛw, ibɔ fá, ibɔ ifu,</i>	Masquerade; it is beautiful, enjoyable and scary;
<i>Ibɔ fá, ibɔ fɛw, ibɔ fá paa! ibɔ fá paa! ibɔ fá paa!</i>	It is enjoyable and beautiful. It is really enjoyable.
<i>Kaakaamotobi, ibɔ fɛw, ibɔ fá, ibɔ ifu,</i>	Masquerade; it is beautiful, enjoyable and scary,
<i>Ibɔ ifu, ibɔ fɛw paa, ibɔ fɛw paa, ibɔ fá!</i>	It is scary and really beautiful; it is enjoyable!

### NENYI AYIREBI

<i>Nenyi ee! Nenyi Ayirebi;</i>	O, King! King <i>Ayirebi</i> ;
<i>Ɔwo na Ɔwo Asante, na Ɔbete ɔdefe mo nuu ba,</i>	You, who went to Asante, and brought the head of a king;
<i>Ɔkɔbran ni'w, ayekoo, ayekoo, Ɔkɔbran ni'w, ayekoo!</i>	You are a brave man, (well done) 2x; you are brave, well done!
<i>Ɔmbɔ atɔ, Ɔmbɔ atɔ,</i>	You have done well, you have done well,
<i>Odi Ɔdefe laapa akwenkye, akwenkye;</i>	You are indeed a great king.
<i>Nenyi ee! Nenyi Ayirebi;</i>	O, King! King <i>Ayirebi</i> ;
<i>Ɔwo na ɔwo Katamanso Ɔko'n, na odi ibe,</i>	You that went to the <i>Katamanso</i> war and came out victorious,
<i>Ɔkɔbran ni'W, ayekoo!</i>	You are a brave man; well done!
<i>Ɔkà kyè wo se ne Bortsie Komfo Amu,</i>	You have proven to be the son of <i>Bortsie Komfo Amu</i> ,
<i>Nenyi Osimpam Tumpa mo ndebi ni'w,</i>	You are the grandson of King <i>Osimpam Tumpa</i> .
<i>Odi Ɔdefe laapa (3x),</i>	You are a great king (3x).
<i>Nenyi Ayirebi; (Odi Ɔdefe laapa) 3x,</i>	King <i>Ayirebi</i> ; (you are a great king) 3x.



<i>Nenyi Ayirebi, Dwo na obrofur'n da Woaba so;</i>	King <i>Ayirebi</i> , you were honored by the colonial masters;
<i>Ɔkɔbran ni'W, ayekoo, ayekoo, ayekoo!</i>	You are a brave man; (well done) 3x!
<i>Dwo na ada'W mbraani ye;</i>	This is your appellation;
<i>Asantewo Otoni (3x);</i>	The lord of the <i>Asantes</i> (3x);
<i>Ɔdefe moakyire ɔdefe (3x)!</i>	The king who captures kings (3x)!
<i>Dmbɔ ko kyɪ (3x);</i>	You have done some before (3x);
<i>Amankosam ndebi'ee (3x),</i>	<i>Amankosam</i> 's grandson (3x),
<i>Dwo kye Ɔnsɔ Ɔma'm;</i>	You, that saved the kingdom;
<i>Osimpam ndebi (3x);</i>	<i>Osimpam</i> 's grandson, (3x)
<i>Dwɔ Asante na Ɔbà (3x);</i>	You went to Asante and came back (3x);
<i>Kotoko hyire (3x);</i>	Kotoko is afraid (3x);
<i>mo hyire akwenkye!</i>	It is really afraid!
<i>Nenyi Ayirebi, Nenyi Ayirebi, ayekoo.</i>	King <i>Ayirebi</i> , King <i>Ayirebi</i> , well done.



### EYIPEY POASÉ

<i>Eyihey poasé, idi enyi poasé (3x),</i>	<i>Eyihey</i> beach is a beach for men (3x),
<i>Aséèbi maawɔ nten ee (2x), idi enyi poasé!</i>	Women are not allowed there (2x); it is a beach for men.
<i>Eyihey poasé, idi enyi poasé (3x),</i>	<i>Eyihey</i> beach is a beach for men (3x),
<i>Enyi npinpi na amoowɔ nten, idi enyi poasé (3x),</i>	It is only men who go there because, it is a beach for men (3x),
<i>Aséèbi maawɔ nten ee, nkekye, idi enyi poasé, ee (3x),</i>	Women are not allowed there because, it is a beach for men (3x),
<i>Ebaloo, (3x) amoaba'eei, Tsooboiei, (3x)</i>	<i>Ebaloo</i> (3x), they are coming, <i>Tsooboiei</i>

<i>ebaloo (3x),</i>	(3x), <i>ebaloo (3x),</i>
<i>Miye, meedi atobi kyikyi baadee'n, misé bete me wɔ poasé anɔpa kɔafà;</i>	When I was a child, my father took me to the beach every morning;
<i>Mo ne me wɔ eyipey poasé,</i>	He took me to <i>Eyipey</i> beach,
<i>Mo ka me mpe se ebe ɔpo,</i>	He taught me how to swim,
<i>Mo ka me asibini,</i>	He taught me to be courageous,
<i>Mo ka me mpe se mo bo so baabɔ dur;</i>	He taught me to be brave;
<i>Eyipey poasé, idi enyi poasé (2x),</i>	<i>Eyipey</i> beach is a beach for men (3x),
<i>Aséèbi maawɔ nten ee!</i>	Women are not allowed there!
<i>Enyi pii bɔ nten, (3x)</i>	More men are always seen at the beach.
<i>ntobi na enyimpa fuu bɔ eyipey poasé; idi enyi poasé,</i>	Both young and old men are at <i>Eyipey</i> beach; it is a beach for men,
<i>Apoowo pii bɔ nten, amobɔ esumini, bete nu ba poasé kã ɔsokwaafã nya ko di.</i>	Fishermen at the beach work very hard to provide fish for our consumption.
<i>Eyipey poasé, idi enyi poasé.</i>	<i>Eyipey</i> beach is a beach for men.
<i>Maasi nde mproko'n, nna esumam ibefuu kye mo woasɔ nnu,</i>	I was always sent to go and buy fish in my teenage days,
<i>Kã mofo nten a, moohu nyama pii bɔ nten;</i>	I always saw different kinds of canoes;
<i>Iko di Aso ntona okusi, Nyim po di Ɔɔɔ, Kɔtɔkɔ na Anomansa;</i>	Notable ones were <i>Asem ato kusi</i> , <i>Nyame ye Ɔɔɔ</i> , <i>Kɔtɔkɔ</i> and <i>Anomansa</i> .
<i>Amofuu nya inu, amofuu nya inu bɔ eyipey poasé.</i>	They all catch fish at the <i>Eyipey</i> beach.
<i>Inkyinsa'm me nwɔ nten, muhu insa ko laawɔ ɔpo, insa ko nfi ɔpotɔ mba.</i>	During my recent visit, I saw fishermen either going to sea or returning from sea.
<i>Amo nnya inu brɛete, brɛete, (2x)</i>	They had a bumper harvest (2x),

*Mohu insa ko wɔ leedwete amo nyama* I saw some fishermen pulling their canoe  
*bɔ ɛpotɔ laaba nsuano,* offshores.

*Mohu insa ko wɔ laabɔ amo nyama* I also saw others repairing their canoes.  
*freebi;*

*Eyipecy poasɛ, idi enyi poasɛ, asɛ̀̀̀bi* *Eyipecy* beach is a beach for men, women  
*maawɔ nten ee (2x)!* are not allowed there (2x)!

### SIMPA ABOABIKYIRE

*Ate ani na awo ani'ee, efi mfo'ee, ane sɔ* It is yet another year; elders, receive  
*omengye'a!* blessings.

*Petuwo, egoo! Ane sɔ omengye,* *Agoo,* elders of the *Dentsefo Asafo*;  
 receive blessings.

*Freebi na peebiso laaba, ane na mɔpa,* Let us usher in the goodness that is  
 coming,

*Ate ani na awo ani'ee, efi mfo'ee, efi* It is yet another year; elders, receive  
*mfo'ee!* blessings.

*Atenaasɛ Yimpo mo nna ane efi ɔwɔ,* The Almighty God has given us a new  
 year.

*Apɛ na nsamanwo fuu amoasi di nsi!* The deities and ancestors are also  
 observing.

*Yei! Tuawo 'naane na amofi Ekuano* Wow! The *Tuafɔ Asafo* is trooping out of  
*laaba'n, amo sorá Jemisi;* *Ekɔ Ano,* carrying *Jemisi.*

*Efi'm amo kyere akwankye, ka amoatona* This year, they have increased in number  
*Dentsewo!* but cannot be compared to the *Dentsefo*  
*Asafo!*

*Miye, amoatona Dentsewo!* Verily, they cannot be compared to the  
*Dentsefo Asafo!*

*Miye sɔ wo asi; m'awɔ Kofi Ano na* Just enjoy yourself; I am going to *Kofi*

<i>meba;</i>	<i>Ano; I will be back.</i>
<i>Nse mproko afa, na Esikama moda ewi,</i>	<i>Esikama shall come out very soon.</i>
<i>Obeehu tookó nda fi'm;</i>	<i>You shall see something today;</i>
<i>Enyi ebi na amo aba'n,</i>	<i>The real men are coming.</i>
<i>Esikama nda ewi, nkye' onhu tɔɔko,</i>	<i>Esikama is out; have you seen something?</i>
<i>Nsa mpiipiipi, na amo wora ɔnye laaba'n;</i>	<i>Behold, the multitudes in red trooping.</i>
<i>Dentsewo nda ewi, ɔmantɔ mbɔ manya manya,</i>	<i>The Dentsefo Asafo is out and the town is very boisterous.</i>
<i>Sakama ogyae, ogyae, Sakama ogya!</i>	<i>Sakama ogyae, ogyae, Sakama ogya!</i>
<i>Efi mfo'ee! Ane sɔ omengya'a,</i>	<i>It is yet another year; receive blessings.</i>
<i>freebi laaba, ane namo pa nka na Oma Simpa mo wɔ mpa;</i>	<i>Let us usher in the goodness that is coming for the progress of Winneba.</i>
<i>Fida kusum mpo nim; Penkye taase,</i>	<i>This is just Friday rituals; Penkye is alive,</i>
<i>Ane sɔ omengya'a, efi mfo'ee!</i>	<i>It is yet another year, receive blessing.</i>
<i>Okye me, anaawɔ nyantɔ;</i>	<i>We shall go to the forest tomorrow, Saturday.</i>
<i>Aboabikyire'n ebaabɔ fã,</i>	<i>The Aboakyer festival will be joyous;</i>
<i>Okye me, anaawɔ nyantɔ, efi mpa ee!</i>	<i>We shall go to the forest tomorrow. More bliss to us.</i>
<i>Anese ane, Tuawo, amoawɔ nyantɔ;</i>	<i>The Tuafɔ Asafo is processing to the forest.</i>
<i>Dentsiwo na amoaba'n; efi'm amoasi nyin akwankye, akwankye;</i>	<i>The Dentsefo Asafo is aggressively processing;</i>
<i>Dentsiwo laawɔ nyantɔ; ɔmantɔ fuu mbɔ ɔnye yerew, yerew.</i>	<i>The are processing to the forest, and the town colourfully red.</i>



<i>Efi mpa ee, efi mpa na mpa, efi wɔ baatona ane!</i>	Season greetings! Many happy returns.
<i>Anese ane Tuawo, amongyampa kyire ɔwansan;</i>	Our fathers, the <i>Tuafɔ</i> have caught the first deer;
<i>Efi'm amo ɔwansan'n ibookyi papa;</i>	This year's deer is very small in size.
<i>Tuawo nkyire ɔwansan kyikyibaadei!</i>	The <i>Tuafɔ Asafɔ</i> has caught a small deer.
<i>Mewo! ɔwansan laapa naafa na laaba'n,</i>	Wow! Behold the procession of a big deer;
<i>Omo idi banbaala, idi laapa akwankye.</i>	This is really big.
<i>Dentsiwo nka kye amo di enyi akwankye, akwankye;</i>	The <i>Dentsefo Asafɔ</i> has proven to have the real men.
<i>Amonbɔ atɔ.</i>	They have really done well.
<i>Ate ani na awo ani'ee, efi'mfo'ee, ane sɔ' omengye'a!</i>	It is yet another year; elders, receive blessings.
<i>Efi mfo'ee, freebi wɔ mba;</i>	Another year is here with all goodness;
<i>Ane baada Owombir, na Akosolontoba.</i>	We shall celebrate with <i>Owombir</i> and <i>Akosolontoba</i> .

### BOBOBO

<i>Be woabɔbɔ de anyi hia be wɔanye ali si te ɲu trona bɔbɔe;</i>	Bending down requires a flexible waist;
<i>Nyɔnu fe ali si atɛɲu afo nu, atrɔ ahavuvu bɔbɔe.</i>	A waist of a woman that can easily whine, turn and shake.
<i>Bɔbɔ nye akunyawɔwɔ ɲutɔ ɲutɔ le bɔbɔbɔ me; Si wɔ nuku ɲutɔ be woakpɔ.</i>	Bending down is the real magic in <i>Bɔbɔbɔ</i> ; very magnificent to behold.
<i>Bɔbɔbɔ, bɔbɔbɔ, bɔbɔbɔ!</i>	<i>Bɔbɔbɔ, bɔbɔbɔ, bɔbɔbɔ!</i>
<i>Kpɛ fe didi, takuvi fe totro, kpɛ fe vuvu,</i>	The sound of the bugle, the rolling of the

*hadzidzi kple vugbe fe didiwo katâ hea dzidzo kple dzidzo ve* handkerchiefs, the shaking of the buttocks, the singing and the rhythms of the drums all bring joy and gladness.

*Melɔ bɔbɔbɔ ɲutɔ; mabɔbɔ ɣesiari ahanɔ ɣli dom le nye alime le akunya wɔwɔ fe gbediqiwo ta.* I love *Bɔbɔbɔ*; I will always bend down and whine my waist to the magical sounds.

*Ĕ! woaɔo ɲku Kodzo Nuatrɔ dzi ɣesiari be eyae ɔo modzakaɔeha kple ɣeɔuɔu sia anyi* Yes! Kodzo Nuatrɔ will always be remembered as the founder of this recreational music and dance.

*Bɔbɔbɔ, bɔbɔbɔ, bɔbɔbɔ;*

*Bɔbɔbɔ, bɔbɔbɔ, bɔbɔbɔ;*

*Melɔ bɔbɔbɔ ɲutɔ, melɔɛ ɲutɔ.*

I love *Bɔbɔbɔ*! I love it.

#### AVIHAWO

*Gbɔloe nye, nye nuxaxa fe konyifaha,* Emptiness is my dirge of sorrow,  
*Gbemanɔsi fe diɔi wo nye le nye dzi me;* Voiceless, its echo in my heart;  
*Etsɔ susuwo fe ɔoɔoezi,* Thoughts of yesterday, now stilled,  
*Megatsia nye susu ɔedome o.* No longer freeze my mind apart.

*Enye ɲkuɔo dzinya be, togbɔ be konyifaha dea sena miafe susu kple miafe nuxaxa hã la, mlɔeba la, ɣeyiyi hayana eye agbe yina edzi.* It's a reminder; it's a reminder that although dirges command our attention and grief, eventually time heals and life goes on.

*Vevesese wɔ gli ɔe nye luvɔ fe afe dzi; Eye nudzidefo gãla megali o.* Pain has made a wall upon my soul's home and my great courage is no more.

*Nye luvɔ si gbã la koe tsi tre; abe gli gbagbã ene,* Only my shattered soul stands like a broken fence.

*Eye amesiwo meteɲu tsɔa dzidefo kpɔ nye ɲkume o la,* And those who dare not look me in the eye now beat their chest as men.

*fuasi akɔ àzɔ abe ɲutsuwo ene, me le bla* I am sorrowed; and I use my last breath to

*nui e ye me tsɔ nye gbɔgbɔ mamɛ gblɔ* say;  
be,

*Oh, Eku! afikae wofe dziɔɔɔ le.*

Oh death! where is thy victory.

### TATA AMU

*Le Peki Avetile fe anyigba kɔkɔe dzi la,* On the sacred land of Peki Avetile, a  
*kekeli fe nuwɔna aɔe do.* luminary did rise.

*Tata Amu, akadi si ŋu bubu dede le le* Tata Amu, a beacon revered in our eyes.  
*miafe ŋkume.*

*Atigã aɔe si le anyigbadzi si fe anyinɔnɔ* An oak in the inland; his presence stood  
*dze.* tall.

*Luwɔ si me ŋuse le, si vãa ame kple* A soul of strength, inspiring one and all.  
*amewo katã.*

*Efe nunya nɔ xli dom abe dziɔegbe ene,* His wisdom roared like thunder, mighty  
*ŋusé kple gã!* and grand.

*Mɔkpɔkpɔ fe hafɔha ade, si kaka ɔe* A symphony of hope, spreading across  
*anyigba la dzi.* the land.

*Abe alesi wɔfa tu abe ɔɔɔezizi tu abe* As gentle as silence, his music touched  
*ɔɔɔezizi ene la, efe hadzidziwo ka luwɔ.* the soul.

*Esi wɔxɔ miafe kɔnyinyiwota la, ena* Embracing our traditions, he made us  
*miezu ame blibowo;* whole.

*Hanlɔla gã, hakpanyanlɔla kple* A great composer, poet and scholar he  
*agbalɛnyala gã aɔee wɔnye.* was.

*Tata Amu; fe domenyimuwo anɔ anyi* Tata Amu; His legacies forever will  
*tegbee!* remain.

*Ame geɔe dina vevie be yewoazɔ mɔ si dzi* Many yearn to tread the path he had trod.  
*wòto.*

*Kplɔla, ɲutegakpɔla, dzinɔamefotɔ kple ɲusétɔ.* A leader, visionary, courageous and strong.

*Tata Amu, Tata Amu, Tata Amu!* *Tata Amu, Tata Amu, Tata Amu!*

*Efe hadzidziwo wɔnɔ agbe eye woadzi le feawo me.* May his legacies live on and resonate through the years.

*Neva eme be woafia mɔ mi ayi dekawɔwɔ gbo eye woadɛ miafe vɔvɔwo katã da.* May they guide us towards unity and dispel all our fears.

### DE MENYA ME DOA DGO O

*Wo gblɔe nye me seo, (3x) wo gblɔe loo.* I was told but I did not listen; they said it.

*Wo gblɔe nye me seo,* My brothers said it but I did not listen.

*Nɔvi nye wo gblɔe, nye me seo,* My friends said it but I did not listen.

*Xɔ nye wo gblɔe, nye me seo,* My parent said it but I did not listen.

*Dzi nye la wo gblɔe, nye me seo* I did not listen.

*Ke egbea, nɔvi, me dze sii be,* But today, my brother, I noticed that;

*Vi ma se to nu, a ɲɔ kae kua to nɛ loo,* A disrespectful child always lands in trouble.

*Wo gblɔe nye me seo, loo,* I was told but I did not listen;

*Eya enye nu si kpɔm me le egbea nɔvi,* That is the consequences I am facing today.

*Dze kɔ a nyi na se ame fe gbe, elabena* Brother, humble yourself and heed to good advice;

*hɔ vie nye wo Mawu loo,* Because, a brother is divine.

*Vi ma doa toa me,* I am a disobedient child,

*Ke egbea, me dze sii loo,* and I am facing the realities of today.

*Nɔvi nye wo; tsɔ me ma nya fe vi deo kpɔm me le egbea.* My brothers; today, I am facing the unknown consequences of the future.



## GAMEI JI WƆ

<i>Ƙeƒe Ille Ife ye Nigeria, ƙeya shi Ghana, wɔ blemabii nyie;</i>	From Ille Ife in Nigeria to the coast of Ghana, our ancestors trekked;
<i>Ame nye ame ye gbetsii ke haomɔ srɔtoi anɔ ko ni ame nye ame she ame yaa he le,</i>	They overcame obstacles and challenges in order to reach their destination.
<i>Naa he ni wɔ yɔɔ, ake Gamei,</i>	Here we are today as the Ga people.
<i>Hee, wɔ ji Ga; gbɔmei ni yɔɔ hiɛwaa wulu ke ninamɔ;</i>	Yes, we are Ga; the people of great valour and affluence.
<i>Nii Tackie Tawiah ke Nii Tackie Teiko Tsuru ji wɔ kunimyelɔi ni wɔ buɔ.</i>	Nii Tackie Tawiah and Nii Tackie Teiko Tsuru are our revered heroes.
<i>Wɔ blemabii amumɔ ye wɔ blemabii hii a welolo.</i>	The spirits of our ancestors still dwell in our ancestral male houses (We).
<i>Wɔ ji Gamei; wɔ kusum nifeemɔ ke wɔ kusum tsɔɔ wɔ.</i>	We are Ga people; Our culture and traditions define us.
<i>Nortey, Okine, Tettey, Armah, Odoi, Adjeley, Okoe, Deede ke Lankai ji wɔ gbei.</i>	Nortey, Okine, Tettey, Armah, Odoi, Adjeley, Okoe, Deede and Lankai are our names.
<i>Ga Mashie, Teshie, La, Tema, Nungua ke Osu ji wɔ ƙrɔɔŋ shiai.</i>	Ga Mashie, Teshie, La, Tema, Nungua and Osu are our sacred homes.
<i>Hee, wɔ ji Ga; gbɔmei ni yɔɔ ŋmɔnɔ mumɔ agbo ke gbɔfee-mɔ.</i>	Yes, we are Ga; the people with great sense of humour and hospitality.
<i>Shitɔ Amadaŋ, Pamplo, Soprano, wuɔ aleɛhe nitsumɔ, Kaashimi ke Okoe Atunpani ji wɔ gbejegbei komei agbei.</i>	Shito, Amadaŋ, Pamplo, Soprano, Poultry farm, Kaashimi and Okoe Atunpani are just some of our street names.
<i>Wɔ blemabii ke wɔ ye nii ni ame ke Portugalbii ye jara, Dutchbii ke Britishbii ye wɔ shikpɔŋ le nɔ.</i>	Our ancestors dined and traded with the Portuguese, the Dutch and the British on our land.
<i>Hee, wɔ ji Ga; gbɔmei ni nye ame wa</i>	Yes, we are Ga; the people who dared to

<i>hɔmɔ yi.</i>	hoot at hunger.
<i>Wɔ heɔ wɔ yeɔ akɛ Nyɔɔmɔ ni kwɔ fe fɛɛ ye, Nyɔɔmɔ kɛ wɔ blemabii amumɔ.</i>	We believe in the existence of a supreme being, <i>Nyɔɔmɔ</i> and our ancestral spirits.
<i>Gamei ji wɔ; Kpaashimɔ, Kpanlogo kɛ Kolomashie, wɔ mlifilimɔ.</i>	We are the Ga people; <i>Kpaashimɔ, Kpanlogo</i> and <i>Kolomashie</i> , our pride.

### HOMOWO

<i>Wɔ mii wa hɔmɔ yi,</i>	We are hooting at hunger,
<i>Wɔ mii da nyɔɔmɔi le ashi akɛ amɛ jɔɔ wɔ kɛ niyenii ye hɔmɔ ni naa wa, gbii nɛɛ fɛɛ aɛɛ</i>	We are thanking the gods for blessing us with food after days of severe hunger.
<i>Wɔ mii nya toiɔɔlɛ kɛ ekome feemɔ; gbijurɔyeli ni kɛ ekome feemɔ baa</i>	We are celebrating peace and unity; the festival that brings us together.
<i>Wɔ mii kai wɔ blema saji, kɛ kusum nitsɔɔmɔi ni wɔ kɛ ha wɔ bii</i>	We are remembering our history, and teaching our children our tradition.
<i>Hɛɛ! wɔ mii nya HOMOWO</i>	Yes! We are celebrating <i>HOMOWO</i> .
<i>Gbijurɔyeli niyeenii ni ji KPOKPOI, wɔ kɛ shwaa gbɛ le nɔ kɛ haa nyɔɔmɔi le kɛ blemabii</i>	With the festival's dish, <i>KPOKPOI</i> , we sprinkle on the streets to the gods and ancestors for spiritual protection.
<i>Gbɔmɛi ni jɛ shɔɔɔ kɛ mɛi ni bɛɔkɛ kɛ wɔ mii nya, ni amɛ kɛ wɔ yeɔ wɔ kusum ni jrawa le</i>	People from far and near are sharing in our happiness and experience of our rich culture
<i>Wɔ kɛ miishɛɛ kɛ mliflimɔ, lamɔi, kɛ kusum joo, mii sheje wɔ mli kɛ wɔ gbɔi le hu</i>	We are making merry, singing, and dancing our traditional dances to entertain ourselves and visitors.
<i>Wɔ mii shwã suɔmɔ ni wɔ mii ja ha gbɔmɛi srɔtoi, wɔ shiii bu ko haaa hɔmɔ dɔɔɔ</i>	We are spreading love and sharing with others, leaving no room for hunger again.

*Hɔmɔwɔ, Hɔmɔwɔ, Hɔmɔwɔ! Hɛɛ, wɔ mii wa hɔmɔ yi.* *Homowo, Homowo, Homowo! Yes, we are hooting at hunger.*

### KPANLOGO

<i>Mi webii ajoo ji Kpanlogo</i>	<i>Kpanlogo</i> is the dance of my people
<i>Eji oblaahii ke oblaayei ajoo</i>	The dance of the youth
<i>Maɲ le tsui tswaa joo ne</i>	The dance that is the heartbeat of the nation
<i>Joo ni mɔ fɛɛ mɔ ekpele nɔ</i>	The dance accepted by all
<i>Atswa deɲ atswa deɲ, Atswa deɲ atswa deɲ</i>	<i>Atswa deɲ atswa deɲ, Atswa deɲ atswa deɲ</i>
<i>Keji oblaayei wo ame atofɔ</i>	When the ladies tie their atofɔ,
<i>Ni oblahii le wo ame nika ke ame tsitsi folo le</i>	And the male dancers put on their shorts with their bare chest
<i>Keji ayi Atswereshi le, ewosɔ gbɔmɔtso le ke ame naji ye shikpɔɲɲ nɔ</i>	A beat on the <i>atswereshi</i> bounces the body with their feet on the ground
<i>Osheboo lala gbɛɛmɔ le ke miishɛɛ baa, ni emiɔ awerɛho</i>	The sound of the <i>osheboo lala</i> brings joy and makes sadness drown
<i>Jooi le tãã suɔmɔ adesa</i>	The movement tells the story of love
<i>Ni eyiɔ wɔ suɔlɔ ahie ke ɲmɔnɔ</i>	And fill the faces of our loved ones with a smile
<i>Hewale ke miishɛɛ ye shikpɔɲɲ joo le nɔ le,</i>	The energy and the excitement on the dance ground
<i>Tseɲɛɔ kpaɔ kredɛɛ ko ni etaomɔ wa</i>	Ignite a special bond that is hard to find
<i>Eshio toɲɲɔle ke ekome feemɔ ye wɔ jweɲɲmɔ ke tsui</i>	It leaves peace and togetherness in our minds and heart
<i>Gamei ji wɔ, ni kpanlogo ji wɔ mlifilimɔ.</i>	We are the <i>GA</i> people and <i>kpanlogo</i> is our pride.

## MADTSE JI BO

<i>Mad̄tsē ji bo! Jiel̄ō k̄petēn̄k̄pele</i>	You are a king! The reflection of greatness.
<i>Oblanuu ni tsui mli tse ni asaŋ, haa hien̄okam̄ō ehaa mei ni be hien̄okam̄ō</i>	A man, pure in heart who gives hope to the hopeless
<i>Osui wiēō ogboshinii ahe</i>	Your personality speaks of your legacy
<i>Owekukpaa ji Simpa Adense; ni Sakyi Akumbea ji ogbei.</i>	Your ancestry is <i>Simpa Adense; Sakyi Akumbea</i> is your name.
<i>Bo ji hien̄yiel̄ō! Nilee nitoohe</i>	You are a leader! The reservoir of wisdom
<i>Suom̄ō ke hewale ni w̄ō nyeēē he w̄ō gbe oke nyiēō w̄ō hie</i>	You lead with love and power that we can't despise
<i>B̄ō f̄eē b̄ō ni ji le, owebii ahe ojwēō k̄lēn̄k̄lēn̄ kēji nyom̄ō woo ko ye ni esa ake owo</i>	You put your people first regardless the price you have to pay
<i>Ḡb̄omei agbom̄ō ji bo</i>	You are a man of the people
<i>Osom̄ō ni okwēō, ni m̄ō f̄eē m̄ō naa n̄ō ko ye okpl̄ō le he</i>	You serve and make sure everyone has at the table
<i>Tsē ji bo! Nuhīn̄mei aŋaawol̄ō kpakpa</i>	You are a father! The fountain of good counsels
<i>Obūō obii an̄ō ni ohaa am̄e hewale</i>	You protect your children and give them strength
<i>Osuom̄ō ni wa le shiō kadim̄ō ko ni anyeēē ake to onajian</i>	Your tough love leaves a mark that is irreplaceable
<i>Bō ji w̄ō k̄ā̄k̄āl̄ō ke w̄ō n̄okwem̄ōn̄ō</i>	You are a hero and a role model
<i>Okwēō w̄ō n̄ō ni okud̄ō ko ni w̄ō ka gbee amanehunu mli</i>	You guide and direct so we don't fall into trouble



*Bo ji nɔ fɛɛ nɔ ni wɔ biɔ ye sɔlemɔ mli daa* You are everything we pray for daily  
*Wɔ kɛ bo baa damɔ shi ejaake, MADTSE* We will stand with you because YOU  
*JI BO* ARE A KING

## GYIL

*Kɔntome kyɔgtaa na mi yi na wogtaa zie;* A gift from a dwarf will always depend  
on a connection with the dwarf.

*A langfo nga na mi wane noɔ kpɛɛ a yi* A connection that brings blissful moments  
*boore te tɔ boore* from generation to generation.

*Kyɔgtaa te kon Kuudenew yāg, A yir* A gift was given to the grandson of  
*kɔntome zie.* *Kuudenew* by dwarfs.

*Kyɔgtaa na wa ne maalo ko nɛnboore za.* A gift that has become a blessing unto  
generations.

*Gyil; a seelo dien dien bon.* *Gyil!* The instrument of the spirits.

*A dien dien bon velaa nga be na de* A beautiful instrument made up of wood,  
*ɲknankɔɔ, gan ane gyilbie.* calabash, rope, belt and mallet.

*A dien dien bon velaa nga na mi tire voon* An instrument that produces magical  
*seeli.* sounds.

*Voon ne na mɛ laɲne a saakomine vooro;* Sounds that accompanied the spirits of  
our ancestors.

*Gyil! Gyil!! Gyil!!!* *Gyil! Gyil!! Gyil!!!*

*Kyɔgtaa na kɔntome nag de ko te* A gift from the dwarfs to our ancestors.  
*saakomine.*

*Kyɔgtaa nɛ te na mɛ de erɛɛ ne a* A gift used to communicate with the  
*saakomine seeli.* spirits.

*Gyil; kyɔgtaa yelnoore bon.* *Gyil;* a gift of blissful music.

*A te saakomine vooro kyāá na ere voon* The spirits of our fathers still echo in the

*seeli.* magical sounds.  
*Gyil, Gyil, Gyil!* *Gyil! Gyil!! Gyil!!!*  
*Kyɔgtaa ne kɔntome nan de ko te* A gift from the spirits to our ancestors.  
*saakomine.*  
*Kyɔgtaa na pign te ter, ε maalo te a.* A gift for spiritual protection and bliss.

### KOLEGƆ

*Kelse ya yele kirisi kɔsi, n damini tu* How mystical the music of *Kologo*  
*tuba puan waa!* sounds in our ears;  
*Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!!* *Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!!*  
*Tu Frafra de'εho lɔgɔ ti tu tara mwe'era* The pride of *Frafra*.  
*nyuo, tu dike la*  
*Wanε, ganε, dɔɔ, giila, kɔbe ba lisi la* The unity of *Wanε, Ganε, Geele, Dogɔ,*  
*kpaalaa la mweε rega lagum taaba ti ku tara* *Washaε, Weh-erhgah* and *Kpah* brings  
*kɔnyelesi n bugele suure ge nyuura tu* good music.  
*seesi buli nini.*  
*Kɔlegɔ giila yuum nyalema n sa'ane tu* The magical sound by the strings  
*yamduma tuum vɔsi la ba ya'ane yela.* resounds the values of our ancestors.  
*Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!! Tu buure* *Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!!* Our culture,  
*malema; tu seesi puan paɲa la tu nyuo* our spirit and our pride.  
*mwea.*  
*Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!! Tu buure* *Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!!* Our tradition,  
*de'εho, tu yuuma la tu tuusum.* our music and our identity.  
*Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!! Tu daami, tu* *Kɔlegɔ! Kɔlegɔ!! Kɔlegɔ!!!* Our past, our  
*zina la tu beere paɲa.* present and our future.  
*Tu wan zala ku wana wulam, ge wan dike* We shall preserve it for generations yet  
*ku zamse tu kɔma ti ku gā gura paara tu* unborn.  
*kɔma mε kɔma mε kɔma.*

## TUMA KPADSIBU

<i>Ghana ni ri ba, chel ya ka ti kpaŋ si tuma tumbu</i>	People of Ghana, let us endeavour to work
<i>ka ti zan sɔŋ Ghana; ti sɔŋ Gha-na, chel ya ka ti tum kpe-ma!</i>	to help Ghana; let us help Ghana!
<i>Sa ha kam, sa ha kam, de zi ni ya yo li,</i>	Do not sit idle always,
<i>Bo mi ya tum she li tum; tu ma ka vi.</i>	Find yourself a work to do; it is not shameful to work.
<i>Kpur im ya yi ku ya ka ti chan ti ko.</i>	Pick your hoes, and let us go and farm.
<i>Ko bu sa ha paai yaa, di paai yaa; de sa ha mbɔ ŋɔ.</i>	It is time for farming, it is time; this is the season.
<i>chel ya ka ti kpaŋ si tuma tumbu, ti sɔŋ Gha-na saa kam.</i>	let us endeavour to work to help Ghana always.
<i>Tiŋ gba ni gli ti a maa ti kpi li kum, sa ha kam ne wu la,</i>	Why are we surrounded with vast lands yet we die of hunger all the time?
<i>De zi ni ya yo li; bo mi ya tum she li tum, ka ti ma li Ghana.</i>	Do not sit idle; find yourself a work to do to develop Ghana.
<i>So kam yix si lu tu ma so li, ti chan ti ko.</i>	Let us all move to our fields and farm.
<i>Ti tum tu ma sɔŋ Ghana!</i>	Let us work to help Ghana!

## LELARA

<i>Lelara! Lelara! Lelara! Lelara!</i>	<i>Lelara! Lelara! Lelara! Lelara!</i>
<i>Lelara ye baara balo na ye bebe to nyem mo.</i>	Wars are for the brave and fearless men of the land!
<i>Baara balo na choa ye ba yera tega kam to nyem mo.</i>	Men who are courageous, protectors and defenders of the land.
<i>Baara balo na se se ba go, naa ba go ba,</i>	Men who are ready to kill and to be

<i>ba tio xwane to nyem mo;</i>	killed;
<i>Baara balo na se se ba te, se ba jwoa guli ba gula to nyem mo.</i>	Men who are ready to die as heroes of the land.
<i>Lelara dae balo bochare na bwomma to nyem.</i>	Wars are not for the faint-hearted.
<i>Lelara! de ta gula de tiguri sem gula;</i>	<i>Lelaraa!</i> The memories of wars resounding;
<i>Lelara! de ta gula de bebe selo na tege to gula.</i>	<i>Lelaraa!</i> The memories of fallen heroes ringing.
<i>Bebe selo na tage china se vere de bam kabeem wone to.</i>	Heroes who fought and liberated the land from slavery.
<i>Lelara! Chena de te, chichwooa de so- zɔɔro mo toja.</i>	<i>Lelaraa!</i> bows and arrows, spears, daggers and cudgels are the weapons.
<i>Lelara! nabaara de tangɔna mo tɔge yiga.</i>	<i>Lelaraa!</i> Deities and charms are for divine fortification.
<i>Ye gungwoxa de wua maa nyiiri yera.</i>	The sound of the instruments is mystical;
<i>Ka faŋ ka chue, ka teterega ye kaana willa mo bere barɔ.</i>	The jumps, leaps, and exaggerated battle movements are signs of strengths and bravery.
<i>Lelara! bebe selo na tega ba tio ŋwane to mo de gula.</i>	<i>Lelaraa!</i> Wars are for the brave and fearless men of the land.

After the development of the texts, I recorded their correct pronunciations, critically listened to them and identified the speech surrogates to aid the organization of melodic themes. Significantly, melodies of the contemporary Ghanaian art songs rigidly followed the tonal and rhythmic inflections of the spoken texts. Of course, melodic resources of the *Asafo*, *Ɔmpe* and *Apofondwom* were also duly explored.



With the African pianism as one of the underpinning theories, the piano accompaniment was composed utilising the rhythmic, melodic and harmonic resources of the indigenous source materials. As an integral part of the composer's concept, the accompaniment served as an interactive and an interpretive partner to the voice. The musical artefacts were composed predominantly in either simple duple time or compound duple, and in diverse key signatures, exploring four different vocal types (soprano, alto, Tenor and bass). In terms of compositional techniques, the composer explored a fusion of traditional and Western techniques.

## **6.2 Analysis of the Contemporary Ghanaian Art Songs**

The study of musical structure in either composition or performance may be perceived to be musical analysis since it unravels the elementary components of the formal structures of the music. Musical Analysis is the resolution of musical structure into relatively simpler constituent elements and the investigation of the functions of those elements within that structure. Musical analysis is that part of the study of music which takes as its starting point, the music itself rather than external factors. Music analysis is important to answer a question like 'how does this music work?'. By asking appropriate questions, we are exposed to both the general identifications and various structural components of the compositions respectively (Agawu, 2004; Annan, Acquah & Sackey, 2022; Bent, 2001).

In this study, formal analysis was used as the analytical bent to unravel the formal structures of the compositions. Importantly, the study of structures of a musical composition forms the basis of formal analysis in music. It is also acknowledged that gestural analysis is, in many ways, formal analysis. Instead of relying only on chordal function, several other variables (boundaries of analysis) are considered. Variables

such as scale, vocal ranges, melodic organization, harmony and tonality, non-chord tones, texture, and form are largely considered in formal analysis. The formal analysis uncovers deep relationships between these structures and examines how they dramatize the form, and how they may heighten the expressive quality of the work. In effect, it provides insights into compositional styles (Marvel, 2021; Stanley, 2021).

It is worth asserting that, apart from the texts and vocal ranges, the analytical findings of one composition could be generalized as the analysis of all the compositions of the contemporary Ghanaian art songs. It is upon this fact that four compositions such as *Mankessim Gua*, *Avihawo*, *Tuma Kpaɔsibu* and *Simpa Aboabikyire* were selected to represent different vocal types and different texts. The study therefore considered the following as the analytical parameters; scale, vocal range, melodic organization, harmony and tonality, texture, form, text and compositional technique.

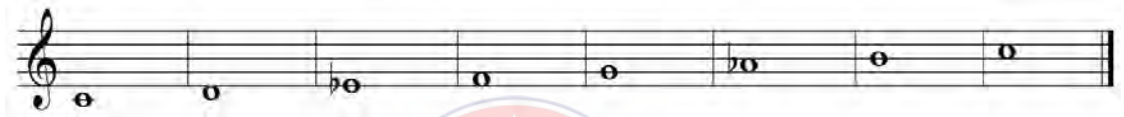
#### **i. SCALE**

Kwami (2011) defined scale as a “series of pitches arranged in order from low to high or high to low”. In the four selected art songs, however, the composer utilised different scales such as major, minor, heptatonic and pentatonic depending on the text. Of course, the Dorian and Phrygian modes were intermittently used to exhibit specific musical passages. Apparently, these scales were explicitly employed as the basis of specific scales in order to develop other scales. For instance, in *Mankessim Gua*, the F Heptatonic scale interspersed with the F Phrygian mode was used as the basis to develop other scales such as B flat major, A flat major, E flat major and c minor scales. Also, in *Avihawo*, the F Pentatonic scale was used as the basis to develop scales such as B flat Pentatonic and C Pentatonic respectively. Again, in *Tuma Kpaɔsibu*, C Pentatonic scale was used to develop other scales such as F major,

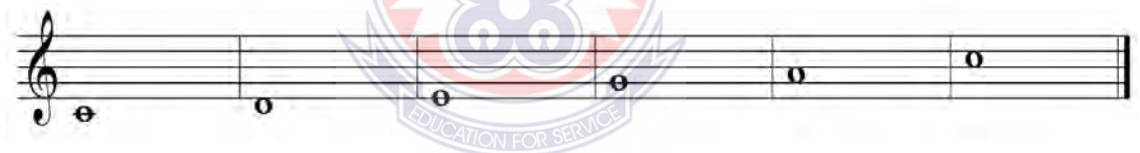
G Dorian mode, E flat Pentatonic scale, A flat major and D flat Pentatonic scale whilst in *Simpa Aboabikyire*, E flat Pentatonic scale interspersed with E flat Phrygian mode served as the base to develop scales such as C major scale, A flat Phrygian mode, F major scale, c minor scale and d minor scale. The following Examples are illustrations of the scales used.



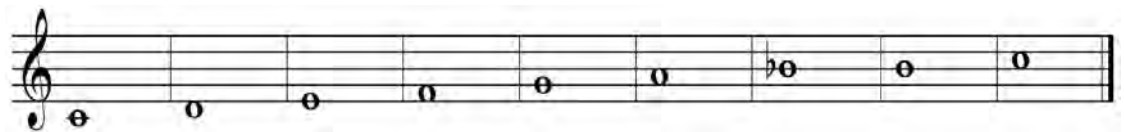
Example 22: Major scale



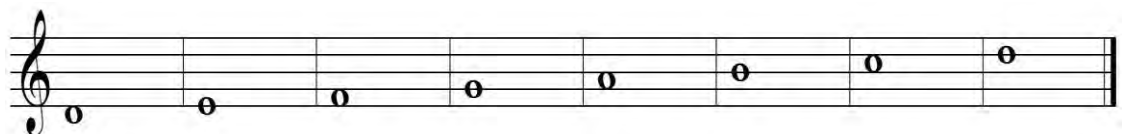
Example 23: Minor scale



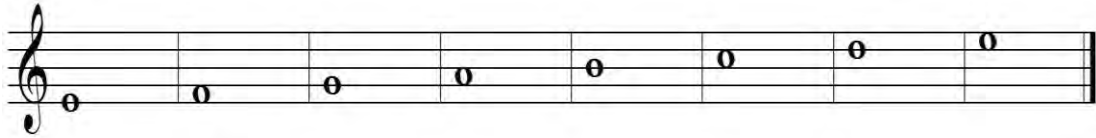
Example 24: Pentatonic scale



Example 25: Heptatonic scale



Example 26: Dorian mode



Example 27: Phrygian mode

## ii. VOCAL RANGE

Vocal ranges refer to the span of pitches of vocal parts in a musical composition. A typical choral arrangement divides women into higher and lower voices and men into higher or lower voices. Most voices can be assigned one of these four ranges, and this gives the composer four vocal lines to work with, which is usually enough. The four main vocal ranges are soprano (a high female or boy's voice), alto (a low female or boy's voice), tenor (a high adult male voice) and bass (a low adult male voice). Arrangements for these four voices are labelled SATB (Annan, Acquah & Sackey, 2022; Schmidt-Jones & Jones, 2007).

In the four selected contemporary Ghanaian art songs, however, I predominantly explored compound intervals beyond an octave in order to provide an avenue for the trained singer to exhibit his or her vocal dexterity. Of course, the choice of wider vocal ranges is favourable for the trained singer since it represents the right choice of pitches for the various vocal parts. In *Mankessim Gua*, for instance, I operated ranges between intervals of thirteen (13) whilst in *Avihawo*, the range was between an interval of twelve (12). In *Tuma Kpaɲsibu*, however, I operated ranges between intervals of fifteen (15) whilst in *Simpa Aboabikyire*, the range was between an interval of seventeen (17). See illustrations below.





Example 28: Vocal ranges

### iii. MELODIC ORGANISATION

Melody may be perceived as the vital core of music without which music is unconceivable. It is primarily the linear succession of single pitches perceived as a meaningful whole. It is generally seen as that element in music that appeals most unswervingly to the audience. Etymologically, the word melody is derived from the Greek *melodia* and consist of two Greek words for tune and singing or song. The literal translation is something like ‘singing tune’ (Acquah & Sackey, 2021; Aldridge & Aldridge, 2008; Forney & Machlis, 2007).

The purpose of the melodic organization was to situate the concept of art song in the Ghanaian context, hence, the creation of the contemporary Ghanaian art songs. In view of this, melodic themes rigidly followed the tonal and rhythmic inflections of the selected Ghanaian texts. However, chromatic notes were appropriately used to either modulate to another tonal centre or to embellish certain passages. Apparently, melodic themes were generally organized with steps, skips and leaps to reflect the speech surrogate of the spoken text. See the following excerpts for illustrations.

Example 29: Melodic theme from *Mankessim Gua*



mf  
Ve-ve-se-se wo gli de nye lu - vo fe a-fe dzi; E - ye dzi-de - fe ga-la me-ga-li o!

Example 30: Melodic theme from *Avihawo*


kpi li kum, sa ha kam ne wu la, de zi ni ya yo li, bo li mi ya tum fe li

Example 31: Melodic theme from *Tuma Kpañsibu*


Tua - wo 'naa - ne na'a - mo - fi E - kua - na laa - ba'n, a - mo sorá Je - mi - si;

Example 32: Melodic theme from *Simpa Aboabikyire*

From the Examples above, all indications with square are leaps whilst indications with circle are steps. Skips on the other hand are without any indication. It means that, all intervallic passages without indications are skips. It is obviously clear, also, that chromatic notes in the melodic themes above are for modulation purposes. For instance, in Example 29, the theme has modulated from F major to A flat major and E flat major respectively.

#### iv. Harmony and Tonality

The simultaneous combination of notes into chords and the sequential ordering of chords is referred to as harmony. It means that when you have more than one pitch sounding at the same time in music, the result is harmony. Harmony is one of the

basic elements of music which may be comprehensive than other elements such as rhythm and melody. Of course, music can be just a rhythm or a single melodic line. The indication, however, is that, as soon as there is more than one pitch sounding at a time, there is harmony (Schellenberg, Bigand, Poulin-Charronnat, Garnier & Stevens, 2005; Schmidt-Jones & Jones, 2007). Tonality on the other hand is primarily used to denote a system of relationships between a series of pitches (forming melodies and harmonies) having a tonic, or a central pitch class, as its most important (or stable) element (Gutiérrez, 2006, p. 16).

Even though the focus of the contemporary Ghanaian art song is the voice solo, the piano accompaniment is an integral part of both the melodic and harmonic progressions. In view of that, however, I extensively explored tertian harmony, quartal harmony, and the use of altered chords to effect various shifts in tonal centres. In *mankessim Gua*, for instance, the piano introduction which begun in F major explicitly exhibited a combination of quartal and tertian progressions from bar 3 to bar 11 of the movement. The excerpt below is an illustration.

The image shows a musical score for piano accompaniment in 2/4 time, in F major. The score is written for the right hand (treble clef) and left hand (bass clef). The right hand part features a progression of chords: a quartal chord (F4, C5), a tertian chord (F4, A4, C5), a quartal chord (F4, C5), a tertian chord (F4, A4, C5), a quartal chord (F4, C5), a tertian chord (F4, A4, C5), a quartal chord (F4, C5), a tertian chord (F4, A4, C5), and a final chord in the Phrygian mode (F4, G4, Bb4). The left hand part features a steady eighth-note accompaniment. The piece ends with a *p* (piano) dynamic marking.

Example 33: Quartal and Tertian harmonic progressions

From the example above, the progression with the oval indication is a movement of parallel fourths whilst the progression with the rectangular indication is a combination of parallel fourths and thirds. Of course, the progression ends with F Phrygian mode

in bar 11. Similar harmonic progressions are significantly found in other bars throughout the composition.

*Mankessim Gua*, which commenced in F major modulated to B flat major from bars 19 to 21, from bars 23 to 25 and from bars 53 to 56; E flat major from bars 50 to 51 and from bars 65 to 79; c minor from bars 52 to 53 and from bars 80 to 82; F major from bars 84 to 91, and then through F Dorian mode to F Phrygian mode from bars 92 to 95. Throughout the movement, several altered chords such as secondary dominant ninth of two (V9/ii), secondary dominant seventh of four (V7/IV), secondary dominant of five (V/V) and secondary dominant of six (V/vi) were explored to effect specific shifts in tonal centres. Apparently, harmonic progressions in *Mankessim Gua* are generalizable to all other compositions of the contemporary Ghanaian art songs. See Example 34 for illustration.

The image shows a musical score for 'Mankessim Gua'. It consists of two staves: Soprano and Piano. The Soprano staff is in treble clef with a 2/4 time signature. The lyrics are: 'bu do pii, Man - ke-ssim gua, Man - ke-ssim gua, Man - ke-ssim gua, o-ye gua'. The Piano part is in bass clef with a 2/4 time signature. A watermark for 'UNIVERSITY OF EDUCATION FOR SERVICE' is visible in the background.

Example 34: Harmonic progression and tonality of *Mankessim Gua*

#### v. TEXTURE AND FORM

Texture often describes how layers of sound within a piece of music interact in terms of density and range. The concept focuses on the way melodic, rhythmic, and harmonic materials are woven together in a composition. Apparently, the term is often used rather loosely to describe the vertical aspects of music. It can be monophonic,



homophonic, polyphonic and heterophonic (Annan, Acquah & Sackey, 2022; Benward & Saker, 2009). Furthermore, Hamilton (2006) defined form as “a way of describing the structure or shape of a piece of music. That is, the way it has been constructed from various smaller sections” (p. 1).

The texture of the art song compositions could easily be described as monophonic when one considers just the voice solo. However, since the piano accompaniment is an integral part of the composer’s concept, and the fact that it serves as an interpretive partner to the voice, all layers of sound within the music are considered to describe the texture. In the compositions, the effective and extensive use of counterpoints to interlace harmonic progressions resulted into the contrapuntal nature of the musical artefacts, hence, making the texture polyphonic. See illustration below.

The image displays two systems of musical notation for the song 'Simpa Aboabikyire'. The first system features a Bass line and a Piano accompaniment. The Bass line includes lyrics: 'e-fi'm - fo'ee, e-fi'm - fo'ee! A - ne so'o-men-gye'al A - ne so'o-men-gye'al A'. The Piano part consists of a right-hand treble clef staff and a left-hand bass clef staff, both containing complex rhythmic patterns with triplets. The second system features a Bass line and a Piano accompaniment. The Bass line includes lyrics: 'tea - ni na'a-woa - ni'ce, e - fi'm - fo'ee, e - fi'm - fo'ee! E-fi'm-fo'ee:'. The Piano part continues with similar complex rhythmic patterns and triplets. A large, semi-transparent watermark of the University of Education, Winneba logo is overlaid on the score.

Example 35: Texture of *Simpa Aboabikyire*

Undoubtedly, the form of the contemporary Ghanaian art song compositions is through-composed. In these compositions, however, the return of sections of the music did not occur. In other words, no two parts of the composition could be identified as identical in any respect. Imperatively, the compositions are series of contrasted themes without the return of the themes.

## vi. TEXT

Aleshinskaya (2013) highlighted that “text is a product of social activity, a result of interaction of social practices and social agents” (P. 231). Of course, for a better comprehension and appreciation of a vocal music, text, otherwise called lyric is required. Willgoss (2012) emphasized that “music is language. It often has syntax” (p. 426). Significantly, texts of the contemporary Ghanaian art songs were derived from sociocultural events. Apparently, texts were developed from eight Ghanaian languages in twenty diverse sociocultural contexts to explain both the contents and the contexts of the musical artefacts. See illustration below.

The image shows a musical score for an Ewe text. It consists of two staves: an Alto vocal line and a Piano accompaniment. The Alto line is in 6/8 time and features a melody with lyrics written below it. The Piano accompaniment is in 6/8 time and features a complex rhythmic pattern with chords and single notes. The lyrics are: E - ye a - me - si - wo me - te - ŋu tsa - dzi - de - fo kpɔ nye ŋ - ku - me o la.

Example 36: Excerpt of an Ewe text

The excerpt above is an ewe text which literally means, “only my shattered soul stands like a broken fence”. The speech surrogate and the rhythmic inflection of the text were rigidly considered to create melodic themes that agree with the text.

#### **vii. COMPOSITIONAL TECHNIQUES**

The contemporary Ghanaian art songs were composed with several compositional techniques such as modulation, counterpoints, call and response, imitation, Asafo singing style, polyrhythm and melodic adaptation to portray the synergy between the Western and the African musical resources. To be more specific, the compositions are characterized by specific shifts in tonal centres to demonstrate the compositional style of the composer. For instance, in *Tuma Kpaɔsibu*, which started as C pentatonic, modulated sequentially to F major from bar 10 to bar 16, and then to C major from bar 17 to bar 21. Other modulations new tonal centres such as G major, E flat major, A flat major, D flat major, and ended in C major. This technique was effectively utilised in all the compositions to avoid monotonous tonal centres. Example 37 below, is an illustration.

Tenor

kam. .... tinj gba ni gli ti a maa ti kpi li kunsaha

Piano

*f*

*mf*

T

7  
8 kam ne wu la, de zi ni ya yo li, bo li mi ya tum fe li tum, ka ti ma li Gha-na,

Pno.

*ff*

Example 37: An excerpt of modulation in *Tuma Kpaṅsibu*



Again, techniques such as counterpoints, call and response and imitations were utilised to make the compositions very interactive between the voice and the piano.

See illustration.

The image displays two systems of musical notation. The first system features an Alto part and a Piano part. The Alto part has two phrases: "Mega-Isia nyesu-su de-dome o." and "E-nye η-ku-dodzi-nya, e-nye". The Piano part provides accompaniment. A red oval highlights the first two bars of the Alto part and the corresponding piano accompaniment, illustrating a call and response. A red square highlights the second phrase of the Alto part and the piano accompaniment, illustrating imitation and counterpoint. The second system features an Alto part and a Piano part. The Alto part has two phrases: "η-ku-dodzi-nya be, to-gbo be ko-nyi-fa-ha dea se-na mia - fe su - su kple mia - fe nu". The Piano part provides accompaniment. A red square highlights the second phrase of the Alto part and the piano accompaniment, illustrating imitation and counterpoint. A watermark for the University of Education, Winneba is visible in the background.

Example 38: An excerpt of call and response, imitation and counterpoint

From the excerpt, the oval indication is a call and response, and imitation. A call is made by the voice in the first two bars whilst the piano responds in the next two bars.

It is also obvious that the first part of the response is an imitation of the first part of the call. Significantly, others indications with square are contrapuntal passages.

Furthermore, the Asafo singing style which resulted in polyrhythmic patterns was judiciously used as a compositional technique to effect free rhythm in some aspects of the work. The compositions were consciously created in either simple duple or

compound duple to depict the respective meters of the indigenous resources. Finally, it is important to state that series of melodic themes from the indigenous resources were adapted to create accompaniment for the voice soli. For instance, the piano introduction and other interludes of *Mankessim Gua* are *Asafo* melodic themes which were adapted to create accompaniment for the voice. Of course, these themes were developed melodically as well as harmonically to fit the context and content of the composer's intention. The excerpt below is an illustration.

The image shows a musical score for Soprano and Piano. The Soprano part is in 2/4 time, starting with the lyrics "man ke-se'm,". The Piano part is in 2/4 time, featuring a complex rhythmic accompaniment. A red oval highlights a section of the piano accompaniment in the middle of the score. The score includes dynamic markings such as "mf" and "mp", and a final "f" marking. A watermark for the University of Education, Winneba is visible in the background.

Example 39: Melodic adaptation

### 6.3 Relevant Technical Exercises

Over the years, scholars have developed several technical exercises to aid the effective teaching and learning processes of vocal music in adults' education. Techniques, such as the Bel canto, the somatic voicework, lieder and fauré melodies for diction concept and voice athlete are the available vocal technique resources which have been widely used by voice teachers over the years for effective facilitations. These techniques, even though very useful, have not really been helpful with respect to the teaching and learning of African art choral music compositions. It is upon this fact that I introduce the Sackey Vocal Technique which effectively

explores the African art music compositions in context and in content to outline appropriate vocal technique resources.

The rationales behind the Sackey Vocal Technique involve the correct pronunciation of the African texts, the consideration of the speech surrogate and the rhythmic inflections of the texts, and then the articulation of the texts with the appropriate sounds. Based on the rationales, various melodic themes with specific intervallic structures could be composed as technical exercises to aid vocal facilitations. The figure below shows a graphical representation of the Sackey Vocal Technique in hierarchical order.

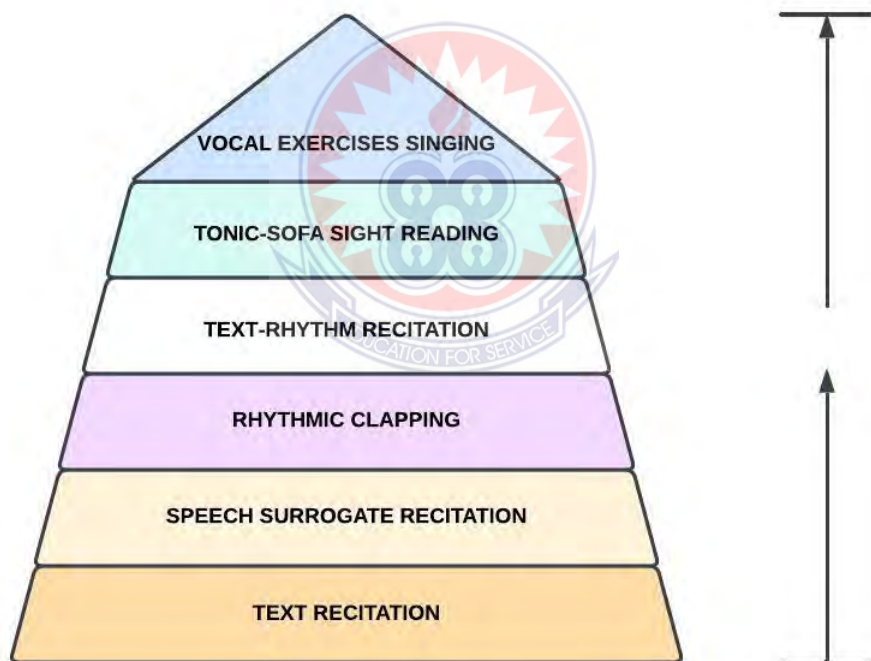


Figure 8: Sackey Vocal Technique

The figure above exhibits six steps of the technique as follows;

- a. **Text Recitation:** The first stage involves reciting the text of the music by taking into consideration the correct pronunciation of the African (Ghanaian) spoken text.

- b. Speech Surrogate Recitation: The second stage involves two steps. The first step is the identification of the speech surrogate with the tonal inflection of the text whilst the second step is the surrogate recitation.
- c. Rhythmic Clapping: The third stage is to effectively and efficiently clap the correct rhythm of the music to aid the right singing.
- d. Text-Rhythm Recitation: The fourth stage involves reciting the text with the rhythm in specific time signature of the music.
- e. Tonic-sofa Sight Reading: The fifth stage involves reading the melody using the tonic-sofa technique. At this stage, the clef, the key signature, the individual pitches and the time signature are equally considered to sight-read correctly.
- f. Vocal Exercises Singing: At the last stage, the vocal facilitator has the liberty to develop technical exercises, focusing on the intervallic structure and the vocal ranges of the music. He or she can select other technical exercises that are relevant to the music in question, and can aid its facilitation.

In this study, however, I introduced relevant technical exercises that meet international examination repertoire standards and constitute a significant input to musical knowledge. The following sample technical exercises were composed based on the main musical artefacts (contemporary Ghanaian art songs) to aid their facilitations.



Example 40: Simple Technical Exercise for Soprano



Laa.....

6  
Ooo.....

11  
Uuu.....

16  
Aaa.....

21  
Laa.....

26  
Aaa.....

Example 41: Comprehensive Technical Exercise for Soprano

Example 42: Simple Technical Exercise for Alto

Example 43: Comprehensive Technical Exercise for Alto

Example 44: Simple Technical Exercise for Tenor

The image displays a musical score for a tenor exercise, consisting of six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The first staff starts at measure 8 and includes a vocal line with the syllable 'Laa.....'. The second staff starts at measure 6 and includes a vocal line with 'Uuu.....'. The third staff starts at measure 11 and includes a vocal line with 'Ooo.....'. The fourth staff starts at measure 16 and includes a vocal line with 'Aaa.....'. The fifth staff starts at measure 21 and includes a vocal line with 'Laa.....'. The sixth staff starts at measure 26 and includes a vocal line with 'Ooo.....'. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets and slurs. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the background of the lower half of the score.

Example 45: Comprehensive Technical Exercise for Tenor

The image shows a musical score for a bass exercise on a single staff. The staff uses a bass clef and a key signature of one flat (B-flat). The time signature is 6/8. The exercise consists of a continuous line of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes, then moving into sixteenth notes and ending with a quarter note.

Example 46: Simple Technical Exercise for Bass

The image displays six systems of musical notation for a bass instrument, each with a vocal line underneath. The systems are numbered 1, 6, 11, 16, 21, and 26. The first system is in 2/4 time and features a vocal line with the syllable 'Laa'. The second system is in 2/4 time with a vocal line 'Ooo'. The third system is in 2/4 time with a vocal line 'Uuu' and includes triplet markings. The fourth system is in 2/4 time with a vocal line 'Aaa' and includes triplet markings. The fifth system is in 6/8 time with a vocal line 'Ney'. The sixth system is in 6/8 time and concludes with a double bar line. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the lower half of the page.

Example 47: Comprehensive Technical Exercise for Bass



## CHAPTER SEVEN

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 7.0 Preamble

This chapter is the concluding segment of the study. It includes the summary of the major findings of the work, and draws conclusions emerging out of it. It also encompasses recommendations based on the conclusions drawn and suggests some areas for further research to assist or encourage creative ethnomusicologists to expand the boundaries of art song compositions within the context of the African.

#### 7.1 Summary

The motivation behind this research was to contribute to the body of art song literature by exploring the essential components musical practices that transform a composer's work into a performance. Of course, the purpose was to create a musical artefact (art song compositions) that is characteristically African, in terms of contents and contexts. The itemized objectives were impelled by the fact that such compositions are few in existence due to the proliferation of choral groups in Ghana, and the fact that choral-chorus music in Ghana is exuberant and ubiquitous. In view of this, the study, which was rooted within the intercultural framework, African pianism and creative thinking in music, reviewed theories that brought together certain concepts to develop a creative model for the creation of contemporary Ghanaian art songs. In approaching such novelty, the design embodied creative ethnomusicologic, bibliographic, discographic and creative designs to collect both primary and secondary data. Of course, five research questions were formulated to guide the data collection process of the study.

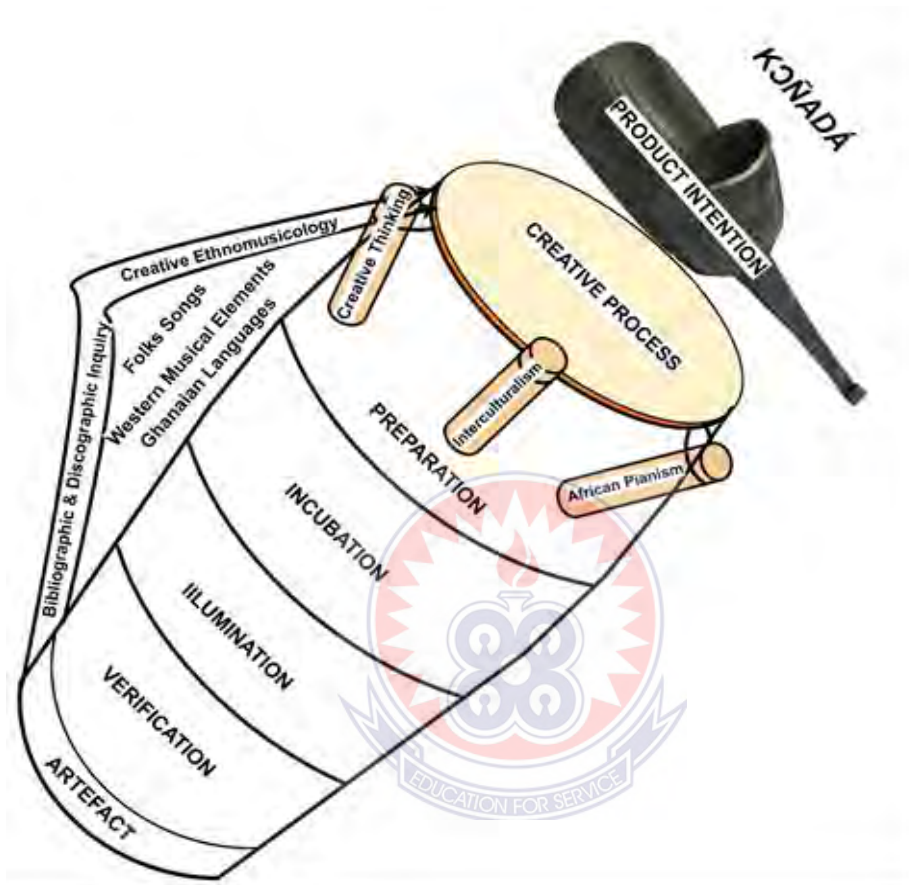
Significantly, the first research question sought to examine selected musical elements and indigenous resources as tools for the musical artefact. The study therefore

explored traditional musical resources that could be used to create contemporary musical artefacts. These resources included sonic elements such as melodic motives, harmonic motives and rhythmic patterns of instrumental setups from *Asafo*, *Ɔmpɛ* and *Apofondwom* musical types. The indigenous resources were collected from selected traditional ensembles namely *Simpa Dentsefo Asafo Company*, *Osimpam Ɔmpɛ Cultural Troupe* and *Nyame Ye Ɔdo Fishing Canoe*, all within the Winneba enclave. Apparently, the study identified contemporary compositional styles and techniques such as *Asafo* singing styles, melismatic passages, melodic imitations and adaptations embedded in the indigenous resources. Of course, these were fused together with other Western musical elements for better comprehension and appreciation by both African and Western audiences.

Also, the second research question sought to explore other Ghanaian languages apart from the *Asante Twi* to create musical libretti for the creation of contemporary Ghanaian art songs. Twenty stories and poems were however created in diverse sociocultural contexts and contents, and developed into musical libretti using eight selected Ghanaian languages such as *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagaare*, *Kasem*, *Dagbanli* and *Gurune*. The following are the titles of the created stories and poems; *Mankessim gua*, *Kaakaamotobi*, *Bɔbɔɔbɔ*, *Gamei ji wɔ*, *Gyil*, *Yenkɔ Akyenfo*, *Nenyi Ayirebi*, *Hɔmɔwɔ*, *Kɔlegɔ*, *Edina Bakatue*, *Eyipey Poasé*, *Tata Amu*, *Kpanlogo*, *Tum Kpema*, *Oguaa Akɔtɔ*, *Simpa Aboabikyire*, *Dɛ Menya Mɛ Doa Ɔgɔ o*, *Manɥɛ Ji Bo* and *Lelara*.

Furthermore, through the review of related literature, the creative model, *Kɔñadá*, was developed to give directions to the essential components, and the process for creating contemporary art songs within the cultural setting of the Ghanaian. Imperatively, this

model was developed as a compositional model to extrinsically motivate composers who would like to explore other Ghanaian indigenous resources to create similar intercultural compositions.



*Kɔñadá* Creative Model (G. Sackey, 2023)

The musical libretti were set to intercultural musical compositions as the fourth research question sought to achieve. Of course, these compositions could be described as symbiosis of Ghanaian indigenous musical resources and Western musical elements. Imperatively, some of the musical elements such as modes, pentatonic and heptatonic scales, tertian and quartal harmonic progressions were common to both the African and the Western cultures, therefore, making it possible to fuse them together in one composition. It was also revealed, however, that the work was characterized

with indigenous compositional elements which included simple melodies, counterpoints, imitations, call and response, polyrhythms, *Asafo* singing style and melodic adaptations. In terms of setting texts to melodies, there was also the rigid adherence to the tonal and rhythmic inflections of the spoken Ghanaian texts. The piano accompaniment on the other hand was highly percussive, depicting rhythmic patterns of various instruments of the selected musical types.

The annotation of the creative product included a general description, formal analysis and relevant technical exercises. The research revealed in the annotation that, the work exposes readers to the compositional procedures and the composer's application of musical structures in his creative work. For instance, the formal analysis explicitly gave a candid elucidation of the composer's lens on his creative work by bringing to bare, the most hidden structural contents in terms of scale, melody, rhythm, range, timbre, texture as well as harmony and tonality. Ideally, it revealed how the composer used different scales and tonal centres to create contrasts in tonalities by employing altered notes and chords in contexts and contents. The annotation also gave comment on how texts were set to sonic elements by rigidly adhering to the tonal and rhythmic inflections of the spoken Ghanaian texts. For an effective teaching and learning processes of the musical artefacts, the Sackey Vocal Technique which encompasses the correct pronunciation of the African texts, the consideration of the speech surrogate and the rhythmic inflections of the texts, and then the articulation of the texts with the appropriate sounds was introduced to aid the facilitations of such vocal compositions.



## 7.2 Conclusions

Imperatively, the availability of indigenous resources is enormous for the creation of Ghanaian art song compositions. It is also possible to integrate two or more indigenous musical types, taking into consideration, their compatibility in terms of common elements and traits. The study however merged sonic resources of three indigenous musical types, namely, *Asafo*, *Ompe* and *Apofondwom* with similar characteristics such as simple and repetitive melodic themes, shorter melodic phrases organized with intervallic structure of predominantly seconds and thirds with occasional leaps of fourths, fifths and sixths. The harmonic progressions are mainly parallel thirds, fourths and sixths with occasional fifths. In terms of rhythmic resources, the combination of simpler individual instrumental patterns resulted in polyrhythms, exhibiting contrapuntal and syncopated patterns. It is only appropriate to conclude that, the individual sonic elements of the indigenous resources are simple in nature but become complex when they are merged together in a creative product, whether composition or performance.

Additionally, the use of musical libretti is imperative in the creation of art songs. Since art songs are meant to be sung by the voice, the libretti aid the better comprehension and appreciation of the vocal composition. It could be concluded, however, that, in the creative processes of the cotemporary Ghanaian art songs, musical libretti were developed in only eight Ghanaian languages such as *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagaare*, *Kasem*, *Dagbanli* and *Gurune*. Significantly, the libretti were based on created and adapted stories and poems that reflected the philosophies and historical contents of the African cultural context.

Undeniably, the study with reference to the development of a creative model for creating contemporary Ghanaian art songs is an innovation. Significantly, it augments the few available literature on indigenous art song compositions in Africa, and further create the avenue for subsequent discourses in African art music compositions. Of course, it explicitly elucidates the processes of creating African art choral music compositions, and better clarifies the misconceptions surrounding them.

Furthermore, the novelty created is an explicit demonstration of how the African and Western musical idioms are fused together in one composition without losing both musical identities. Significantly, the composition is very consistent with both the selected indigenous resources and Western musical features. The musical artefact was predominantly based on the heptatonic and pentatonic scales; the major and minor scales and occasionally on the Phrygian and Dorian modes. The work was also based rigidly on the tonal and rhythmic inflections of the selected Ghanaian texts. Of course, it also imitated the rhythmic patterns of the traditional percussive instruments, which makes it an African musical artefact. It can therefore be concluded that, the contemporary Ghanaian art songs give room for the creation of more art songs within the cultural and philosophical contexts of the African. In this case, African composers can rightly identify themselves with their compositions.

Lastly, it is worth asserting that the annotation of the contemporary Ghanaian art songs exposes readers to the compositional procedures and the structural components of the musical artefact for better comprehension and appreciation. Even though the formal analysis focused largely on the formal structures of the creative product, the annotation gave comments and explained the composer's compositional thoughts to guide readers. Significantly, the use of various vocal techniques for choral music

facilitations is a necessity to aid the effective teaching and learning processes at different levels of education. The Sackey Vocal Technique is therefore a very essential set of technical exercises to aid the effective facilitations of African art choral music in higher education.

### 7.3 Recommendations

Undoubtedly, the study revealed the availability of enormous indigenous resources for the creation of contemporary Ghanaian art songs, even though it utilised sonic materials of *Asafo*, *Ɔmpɛ* and *Apofondwom*. It is recommended, therefore that, other traditional musical types with similar characteristics be explored and harnessed by modern creative ethnomusicologists for more creative works. Significantly, simple instructional materials for educational purposes can be composed out of the indigenous resources of *Asafo*, *Ɔmpɛ* and *Apofondwom* due to the simplistic nature of their sonic materials. Of course, other competitive compositions, whether choral or instrumental, could be created by creatively combining simple motifs into a highly contrapuntal musical piece for performances.

Again, there are diverse Ghanaian languages across various ethnolinguistic traditions in Ghana. However, the study focused on developing musical libretti in only eight Ghanaian languages such as *Fante*, *Effutu*, *Ewe*, *Ga*, *Dagaare*, *Kasem*, *Dagbanli* and *Gurune*. It is recommended that in attempt to expand the repertory of Ghanaian art songs, composers or musical librettists should explore more Ghanaian languages other than the eight languages used in the study, in order to satisfy the multilingualism concept in Ghana.

The study, with reference to the creative model is a compositional guide for African art composers to augment art song compositions utilising the available indigenous resources. It is therefore recommended that more contemporary Ghanaian art songs are created using the *Koñadá* model to expand the repertoire in that regard. It is also appropriate, however, to adapt the model for the creation of other African art vocal compositions other than the art songs to create room for the expansion of creativity and academic discourses in the area of creative ethnomusicology.

Furthermore, the musical artefact made up of twenty (20) compositions for soprano, alto, tenor and bass soli in eight Ghanaian languages, is an educational material that could be used by the music departments of colleges of education and universities in Ghana and beyond as part of their repertory for voice instructions. It is therefore recommended that music teachers in tertiary institutions in Ghana and beyond should adopt the artefact (contemporary Ghanaian art songs) to augment the African contents of their vocal soli repertory for voice facilitations.

Lastly, the annotation revealed the compositional procedures and thoughts embedded in the creative product, and provided a vivid analytical presentation of the musical artefact that gives room for a further discourse of musical analysis of research-based musical compositions. Of course, music analysts can use such creative ethnomusicological works as fertile grounds to expand research in musical analysis. Imperatively, the Sackey Vocal Technique is an essential annotation on African art vocal andragogy for tertiary students. It is therefore recommended that, vocal instructors and lecturers at higher institutions adopt it for their facilitations in order to aid the effective teaching and learning processes of African art vocal soli.



#### **7.4 Suggestions for Further Research**

It is evidently clear in the study that the creation of art songs in the African context is a fertile ground for Ghanaian creative ethnomusicologists and researchers to explore. This research is therefore an extrinsic motivation for composers to expand their scope of creativity. However, the study was limited to only three Ghanaian traditional types and eight ethnolinguistic traditions in Ghana. Significantly, further research could be undertaken to explore issues from other Ghanaian communities in terms of indigenous sonic resources and languages. Imperatively, each linguistic tradition has its own distinctive musical features and practices that give the avenue for further explorations by researchers.



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## APPENDICES

### Appendix A

#### Transcriptions of some Folk Songs

### OSEE AYEE

Free Rhythm

The musical score is presented in two systems. The first system includes a Cantor part and a Chorus part. The Cantor part is written in a treble clef with a 6/8 time signature and contains the lyrics "O - see a - yee!". The Chorus part is written in a bass clef with a 6/8 time signature and contains the lyrics "Yee a - yee, yee a - yee,". The second system is for the Chorus (Ch.) and is written in a bass clef with a 6/8 time signature, starting with a measure number of 5. It contains the lyrics "y'a - ra'a-som-fo'a, y'a - ra'a-som-fo'a, se'ɔ - be-yɛ'o, se'ɔ - ke-yɛ'o, yɛ - dur sar mu'oo!". A large watermark of the University of Education, Winneba logo is visible in the background of the score.

Cantor

O - see a - yee!

Chorus

Yee a - yee, yee a - yee,

Ch.

5

y'a - ra'a-som-fo'a, y'a - ra'a-som-fo'a, se'ɔ - be-yɛ'o, se'ɔ - ke-yɛ'o, yɛ - dur sar mu'oo!



### AKWESI EFFRIM

Free Rhythm

The musical score is written in a 6/8 time signature with a key signature of one flat (Bb). It consists of three systems of staves. The first system includes a Cantor part (treble clef) and a Chorus part (bass clef). The second system includes a Contralto (Ctr.) part (treble clef) and a Chorus (Ch.) part (bass clef). The third system shows a continuation of the Chorus part (bass clef). The lyrics are written below the vocal lines. A large watermark of the University of Education, Winneba logo is visible in the center of the page, featuring a stylized 'UEW' and the motto 'EDUCATION FOR SERVICE'.

**Cantor**  
Kwe-si'E-ffrim ee, ɔ-pa-ta - ko gye'a -ko'ee ɔ -ko re - ba'o, a-yee!

**Chorus**  
O, a - yee!

**Ctr.**  
Kwe-si'E-ffrim ee, ɔ-pa-ta - ko gye'a -ko'ee ɔ -ko re - ba'o, a-yee!

**Ch.**  
O, a - yee! A-kwe-se'E - ffrim

**Ch.**  
ee, ɔ - pa - ta - ko gye'a - ko'ee, ɔ - ko re - ba'o, o, a - yee!

## AMANKO RESU

*Lively*

Cantor

O, Sim-pa Tua-fo'a-ko-too-

Chorus

O-see'o - see, o-see'o - see A-man-ko re - su, A-man-ko re su!

7

Ctr.

fo!

O, Sim-pa

1. *st Time* | 2. *nd Time*

Ch.

O-see'o - see, o-see'o - see A - man - ko re - su, A - man - ko re su. su.

### TUAFO HON WONSAN KETSEKETSE

Lively

Cantor

Hom ma yen ko - hwe Park oo, — Tua - fo hon won - san ke - tse - ke - tse'o!

Chorus

Hom ma yen ko - hwe Park oo, — Tu - fo hon won - san ke - tse - ke - tse.

Detailed description: The image shows the musical score for the song 'TUAFO HON WONSAN KETSEKETSE'. It is marked 'Lively' and is in 2/4 time with a key signature of one sharp (F#). The Cantor part is on a single staff in treble clef, starting at measure 8. The Chorus part consists of two staves in bass clef, starting at measure 5. The lyrics are written below the notes.

### SAKAMA OGYA

Aggressively

Cantor

O, sun-sum o-gya'e!

Chorus

Sa-ka-ma'o - gya'e, o - gya'a'e, sa-ka-ma'o - gya! O, sa-ka-ma'o - gya'e, o -

Ctr.

O, sun-sum o-gya'e!

Ch.

gya'e, sa-ka-ma'o - gya! O, sa-ka-ma'o - gya'e, o - gya'e, sa-ka-ma'o - gya!

Detailed description: The image shows the musical score for the song 'SAKAMA OGYA'. It is marked 'Aggressively' and is in 6/8 time with a key signature of one sharp (F#). The Cantor part is on a single staff in treble clef, starting at measure 8. The Chorus part consists of two staves in bass clef. The Contralto (Ctr.) part is on a single staff in treble clef, starting at measure 7. The lyrics are written below the notes.

## APOOKYEBA

*Gracefully*

Cantor

Wo-sow, wo-sow, wo-sow, wo-sow, a-poo - kye - ba!

Chorus

A-ke-hye dan — mu'ee, to-ku-ra bi na'o-

6

1st Time      2nd Time

Ctr.

E - nyim-fa,

Ch.

da ho'i!      da ho'i!      Ye-nam e-nyim-fa'e - nyim-fa'e-nyim-fa, to ku ra bi na'o

11

Ctr.

a - to-bin,      ho-nam,

Ch.

da ho'i!      Ye-nam a-to-bin'a - to-bin'a-to-bin, to ku ra bi na'o da ho'i!





2

APOKYEBA

16

Ch. Ho-nam pa - pam da bow do, da bow do, nton - ton ro-we'n, o - dom - po'cc,

21

Ch. o - si dan'm.



### EDINA BEENYA

Gracefully

Cantor

Bee - nya'ee, \_\_\_\_\_ Bee - nya'ee, n - su'ɔ - taa \_\_\_\_\_ kwan

6

Ctr.

— mu w'a - dan Bo - som - po!

Chorus

Bee - nya, ee, \_\_\_\_\_ a - yee! \_\_\_\_\_

O - m - pe - fo, Bee - nya, ee, \_\_\_\_\_

11

Ctr.

E - di - na Bee - nya'ee, E - di - na Bee - nya, n - su'ɔ - taa \_\_\_\_\_ kwan

16

Ctr.

— mu w'a - dan Bo - som - po!

Chorus

Bee - nya, ee, \_\_\_\_\_ a - yee! \_\_\_\_\_

O, O - m - pe - fo, Bee - nya, ee, \_\_\_\_\_

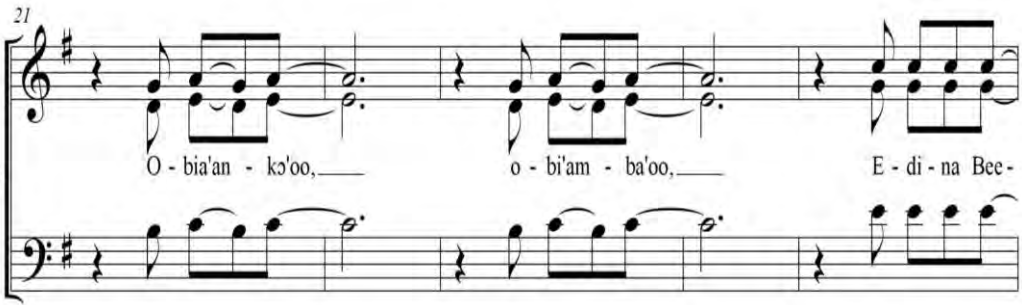


2

EDINA BEENYA

21

Chorus



O - bia'an - ko'oo, o - bi'am - ba'oo, E - di - na Bee -

26

Chorus



- nya, ee, ee, a - yee.



### ESI EDUWA

Gracefully

Cantor



E - si'E - du - wa'ee, a - yee, a - yee, a - yee, y'a -

6

Ctr.



- kyer'm-pan - to'a - hye dan mu'a, n - kro-fo'yi ye-bu hɔn'm - bɔ-fram-ba;

Chorus



E - si,E-du - wa'ee,

11

Ctr.



Y'a - kyer'm-pan - to'a - hye dan mu'a, n -

Chorus



a - yee, a - yee, a - yee.



2

ESI EDUWA

16

Ctr.

8

krɔ-fo'yi ye-bu hɔn'm - bɔ-fram-ba;

Chorus

E - si,E-du-wa'ee, — a - yee, a - yee, a - yee.



### FA ME SIKA BRA'M

Gracefully

The musical score is written in G major and 8/8 time. It consists of three systems of music. The first system features a Cantor part and a Chorus part. The Cantor part begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The lyrics for the Cantor are "N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a!". The Chorus part begins with a treble clef and the lyrics "Wɔ mma'ɔ - yɛ me waa;". The second system features a Contralto (Ctr.) part and a Chorus (Ch.) part. The Ctr. part begins with a treble clef and the lyrics "N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a! O-baa no'ee;". The Ch. part begins with a treble clef and the lyrics "Wɔ mma'ɔ-yɛ me waa;\_\_". The third system features a Contralto (Ctr.) part and a Chorus (Ch.) part. The Ctr. part begins with a treble clef and the lyrics "O-be-sia no'ee;\_\_". The Ch. part begins with a treble clef and the lyrics "a - yee!\_\_". A watermark for the University of Education, Winneba is visible in the center of the page, featuring a logo with a sun and the motto "EDUCATION FOR SERVICE".

Cantor

N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a!

Chorus

Wɔ mma'ɔ - yɛ me waa;

5

Ctr.

N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a! O-baa no'ee;

Ch.

Wɔ mma'ɔ-yɛ me waa;\_\_

10

Ctr.

O-be-sia no'ee;\_\_

Ch.

a - yee!\_\_ a - yee!\_\_

2

FA ME SIKABRA'M

17

Ch.

N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a, Wo mma'ɔ - ye me waa; —

The image shows a musical score for a song. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff. The score starts at measure 17. The lyrics are: "N-ko-tum a - war a - ra fa me si-ka bra\_\_ me'a, Wo mma'ɔ - ye me waa; —".



## YE ROGOR

Gracefully

Cantor  Buei,\_\_\_ bo-buei,\_\_\_ buei,\_\_\_ buei,\_\_\_ me-wo,

Ctr.  Buei,\_\_\_ bo-buei, buei,\_\_\_ buei,\_\_\_ Ð-man Sim - pa'ee, m-ber yi'a ye

Ctr.  ro-gor oo,\_\_\_ Ð-man Sim - pa'Ðm-pe-fo, m-ber yi'a ye ro-gor oo;\_\_\_

Ctr.  Se woa-ba! Ðm - pe - fo'ee!

horus  Buei,\_\_\_ bo-buei, buei,\_\_\_ buei,\_\_\_

horus  Buei,\_\_\_ bo-buei, buei,\_\_\_ buei,\_\_\_ Ð-man Sim - pa'ee, m-ber yi'a ye



2

YE ROGOR

31

Chorus

ro-gor oo, \_\_\_ ɔ-man Sim - pa'ɔ-pe-fo, m-ber yi'a\_ye ro-gor oo. \_\_\_\_\_



# AMOLIKA

Aggressively

Tenor

8

A - mo - li - ka! A - mo - li - ka; O - ko - to - ku'ee;

Baritone

A - mo - li - ka; A - mo - li - ka;

Bass

7

T

8

O - ko - to - ku'oo; A - mo - li - ka; A - mo - li - ka! Mi - ya

B

A - mo - li - ka; A - mo - li - ka; A - mo - li - ka; A - mo - li - ka;

B

14

T

8

sa - min - tu - ma; O - ko - to - ku'ee; A - mo - li - ka!

B

A - mo - li - ka; A - mo - li - ka; A - mo - li - ka;

B

# BONA

Lively

The musical score is written in 2/4 time and consists of two systems. The first system features a Cantor part in the treble clef and a Chorus part in the bass clef. The Cantor's lyrics are "Ya bo - na! Ka-ti bo - na! Mi-la bo - na!". The Chorus's lyrics are "Bo - na; Bo - na; Bo - na;". The second system features a Contralto (Ctr.) part in the treble clef and a Chorus (Ch.) part in the bass clef. The Contralto's lyrics are "Ka bo - na! Ya bo - na! Ka-ti bo - na!". The Chorus's lyrics are "Bo - na; Bo - na; Bo - na;". A large watermark of the University of Education, Winneba logo is visible in the background of the second system.

Cantor

Ya bo - na! Ka-ti bo - na! Mi-la bo - na!

Chorus

Bo - na; Bo - na; Bo - na;

7

Ctr.

Ka bo - na! Ya bo - na! Ka-ti bo - na!

Ch.

Bo - na; Bo - na; Bo - na;

# EBALOO

Lively

The musical score is written in 2/4 time and consists of three systems. Each system includes a Cantor part (treble clef) and a Chorus part (bass clef). The lyrics are: "E - ba loo, ba - lo, - ba - lo! E - ba loo, Ba-lo, ba-lo - ba; ba - lo,-ba - lo! E - ba loo; e - ba loo; e - ba loo; Ba-lo, ba-lo - ba; Ba-lo, ba-lo - ba; Ba-lo, ba-lo - ba; e - ba loo; e - ba loo; Ba - lo, ba - lo - ba; Ba - lo, ba - lo - ba." A watermark for the University of Education, Winneba is visible in the center of the page.

Cantor

8 E - ba loo, ba - lo, - ba - lo! E - ba loo,

Chorus

Ba-lo, ba-lo - ba;

7

Ctr.

8 ba - lo,-ba - lo! E - ba loo; e - ba loo;

Ch.

Ba-lo, ba-lo - ba; Ba-lo, ba-lo - ba; Ba-lo, ba-lo - ba;

13

Ctr.

8 e - ba loo; e - ba loo;

Ch.

Ba - lo, ba - lo - ba; Ba - lo, ba - lo - ba.



# TSOOBOI

Lively

Cantor

8

Tsoo-boi! e-ba-loo! Tsoo-boi! e-ba-loo!

Chorus

Eee! e - ba, e - ba; Eee! e - ba, e -

9

Ctr.

8

Tsoo - boi! e - ba - loo!

Ch.

ba; Eee! e - ba, e - ba.

## ZAMINAMINA

*Lively*

Cantor

8 Za-mi-na - mi-na yee-ko'a-ba'o! yee-ko'a-ba'o; yee-ko'a-ba'o; yee-ko'a-ba'o;

Chorus

Yoo, yoo, yoo,

9

Ctr.

8 yee-ko'a-ba'o; yee-ko'a-ba'o;

Ch.

yoo, Za-mi-na - mi-na yee-ko'a-ba'o yie; Za-mi-na - mi-na yee-ko'a-ba'o

17

Ctr.

8 A - yi-ke-len; mesanba'a mehyem'atar;

Ch.

yie; Za-mi-na - mi-na yee-ko'aba'o yie; Za-mi-na - mi-na yee-ko'aba'o yie.



## Appendix B

### Pictures of some Sociocultural Events

Statues of Obrumankoma, Odapagyan and Oson (Image taken by researcher)



A Section of Mankessim Market (Image taken by researcher)





A Statue of Crab at Kotokuraba, Cape Coast (Image taken by researcher)



Eiyepey Beach at Winneba (Image taken by researcher)





A Scene at the Winneba Aboakyer Festival (Image taken by researcher)



Performers of Avihawo at a Funeral at Kpando (Image taken by researcher)





## Appendix C

### Pronunciation Chart

The following is a guide to the pronunciation of the musical libretto. Tonal inflections have been rigidly adhered to in the music set to the texts.

A a	B b	D d	E e	Ɛ ɛ	F f	G g	H h
[a]	[b]	[d]	[e/ɪ]	[ɛ]	[f]	[g]	[h]
I i	K k	M m	N n	O o	Ɔ ɔ	P p	R r
[i]	[k]	[m]	[n]	[o/ʊ]	[ɔ]	[p]	[r]
S s	T t	U u	W w	Y y	Z z		
[s]	[t]	[u]	[w]	[j]	[z]		
<b>Other letters</b>							
dw	dz	gy	hw	hy	kw	ky	nw
[dz <sup>w</sup> ]	[dz]	[dz]	[ɥ <sup>w</sup> ]	[ɥ]	[k <sup>w</sup> ]	[tɥ]	[ɲ <sup>w</sup> ]
ny	ts	tw	oa	oe	oer	ua	uan
[ɲ]	[ts]	[tɥ <sup>w</sup> ]	[ <sup>w</sup> ia]	[ <sup>w</sup> ei]	[ <sup>w</sup> er]	[ <sup>w</sup> ia]	[ <sup>w</sup> an]
ue							
[ <sup>w</sup> ei]							

**Vowels (Advanced tongue root)**

i	e	a	o	u
[i]	[e]	[æ~ɑ]	[o]	[u]

**Vowels (Retracted tongue root)**

e	ɛ	a	ɔ	o
[ɪ~e]	[ɛ]	[ɑ]	[ɔ]	[ʊ~o]

**Consonants**

b	d	dw	dwi	f	g	gw	gyi
[b]	[d]	[dʒ]	[dʒ <sup>w</sup> i]	[f]	[g]	[g <sup>w</sup> ]	[dʒi~tʃi]
h	hw	hwi	hyi	k	kw	kyi	l
[h]	[h <sup>w</sup> ]	[ç <sup>w</sup> i]	[çi]	[k <sup>h</sup> ]	[k <sup>w</sup> ]	[tç <sup>h</sup> i~cç <sup>h</sup> i]	[l]
m	n	ng	ngi	nw	nu	nyi/nnyi	p
[m]	[n/ŋ/jɪ]	[ŋ:]	[ŋi]	[ŋj <sup>w</sup> ]	[ɲ <sup>w</sup> i]	[ɲi]	[p <sup>h</sup> ]
r	s	t	ti	twi	w	wi	
[r/r̥/ɾ]	[s]	[t <sup>h</sup> ]	[t i]	[tç <sup>w</sup> i]	[w]	[ɥi]	

Source: <https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.omniglot.com%2Fwriting%2Ftwi.htm&psig=AOvVaw13NCrVry2oQ2ENXfMXJks4&ust=1694711482711000&source=images&cd=vfe&opi=89978449&ved=0CA4QjRxqFwoTCNiTsumKqIEDFQAAAAAdAAAAABAk>