

UNIVERSITY OF EDUCATION, WINNEBA

LIFE AND WORKS OF AUGUSTINE BUGASE



2023

UNIVERSITY OF EDUCATION, WINNEBA

LIFE AND WORKS OF AUGUSTINE BUGASE



**A thesis in the Department of Music Education, School of Creative Arts,
submitted to the School of Graduate Studies in partial fulfilment**

**of the requirements for the award of the degree of
Master of Philosophy
(Music)
in the University of Education, Winneba**

MAY, 2023

DECLARATION

STUDENT'S DECLARATION

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

Signature:

Date:

SUPERVISORS' DECLARATION

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

Prof Joshua Alfred Amuah, (Principal Supervisor) University of Ghana, Legon.

Signature:

Date:

Dr John Francis Annan (Co-Supervisor)

Signature:

Date:

DEDICATION

To my children



ACKNOWLEDGEMENTS

According to a Greek proverb, even a hen, after drinking water, raises its head to the heavens to thank God. This adage teaches us to always remember to thank the Almighty God for whatever we do. Similarly, the Kasena people of Northern Ghana also have it that gratitude is God's firstborn. Therefore, first and foremost, my heartfelt gratitude goes to the Almighty God for providing me with the wisdom and strength to complete my thesis.

I would like to thank Professor Joshua Alfred Amuah, my principal supervisor, and Mr John Francis Annan, co-supervisor, for their excellent supervisory roles. Their useful comments, corrections, and patience have all contributed significantly to the successful completion of this work. In the same vein, I would like to express my gratitude and appreciation to the Head of the Department and the lecturers of the Department of Music Education - UEW for their unwavering commitment to duty. Thank you very much.

I cannot forget to thank the chosen composer, Augustine Bugase, for his time, patience, and suggestions. He made himself available for the interviews and also provided all the necessary documents and musical scores for the study. I would also like to express my gratitude to Very Rev. Fr David Azambawu, rector of the Navrongo Basilica parish, for allowing me to do the research in the parish and for providing me with access to the parish records. God bless you abundantly.

Finally, I want to thank my wife and kids for creating a calm environment for me to study, as well as the entire Apuri family for their prayers and well wishes.

God bless you abundantly.

TABLE OF CONTENTS

Content	Page
DECLARATION	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF MUSICAL EXAMPLES	x
GLOSSARY AND ABBREVIATIONS	xv
ABSTRACT	xvi
CHAPTER ONE: INTRODUCTION	1
1.1 Background of the Study	1
1.2 Statement of the Problem	3
1.3 Purpose of the Study	4
1.4 Objectives	5
1.5 Research Questions	5
1.6 Significance of the Study	5
1.7 Delimitation	6
1.9 Ethical Issues	6
1.10 Conceptual Framework	6
CHAPTER TWO: REVIEW OF RELATED LITERATURE	9
2.1 A Brief Background History of Art Music Composers in Ghana	9
2.2 Trends in Ghanaian Art Music Composition	18
2.3 The Mass as a Musical Genre	27
2. 4 The Role of Music in the Mass	35
2.5 Approaches to Music Analysis	42

CHAPTER THREE: METHODOLOGY	48
3.1 Overview	48
3.2 Research Philosophy	48
3.3 Research Approach.	49
3.4 Research Design	49
3.5 Profile of the Study Area	50
3.6 Population	51
3.7 Sample and Sampling Technique	51
3.8 Data Collection Instruments	52
3.9 Data sources	53
3.10 Tools for Data Collection.	53
3.11 Data Collection Procedure	53
3.12 Data Analysis.	55
3.13 General Explanation of the Parameters.	55
3.13.1 Form/structure	55
3.13.2 Rhythm	57
3.13.3 Melody	57
3.13.4 Harmony and Chord Progressions	58
CHAPTER FOUR: PRESENTATION OF FINDINGS	62
4.1 Biography of Augustine Akwolaga Bugase.	62
4.1.1 His Childhood	63
4.1.2 Formal Education	64
4.1.3 Musical life	65
4.1.4 Contributions and Achievements	67
4.1.5 Beyond Music	75

4.1.6 Awards and Honours	76
4.1.7 Family Life	76
4.2 The Inspiration Behind Augustine Bugase's Compositions	76
4.3 Compositional Style – The Kyrie	79
4.3.1 Structural Organisation	79
4.3.2 Rhythmic organization	80
4.3.3 Melodic Organisation	81
4.3.4 Harmonic organisation	83
4.3.5 Textual organisation	87
4.4 Compositional Style – The Gloria.	87
4.4.1 Structural Organisation (Form)	87
4.4.2 Rhythmic Organisation	88
4.4.3 Melodic Organisation	89
4.4.4 Harmonic organisation	91
4.4.5 Textual organisation	96
4.5 Compositional Style – The Credo	97
4.5.1 Structural organisation	97
4.5.2 Rhythmic Organisation	98
4.5.3 Melodic organisation	98
4.5.4 Harmonic organisation	100
4.5.5 Textual organisation	105
4.6 Compositional Style – The Sanctus	106
4.6.1 Structural organisation	106
4.6.2 Rhythmic organisation	107
4.6.3 Melodic organisation	107

4.6.4 Harmonic organisation	109
4.6.5 Textual organisation	112
4.7 Compositional Style –The Agnus Dei	112
4.7.1 Structural organisation	112
4.7.2 Rhythmic organisation	113
4.7.3 Melodic organisation	113
4.7.4 Harmonic organisation	114
4.7.5 Textual organisation	115
4.8 Synchronised Analysis	116
4.8.1 Form	116
4.8.2 Rhythm	116
4.8.3 Melody	116
4.8.4 Harmony	117
4.8.5 Texts/Lyrics	118
4.9 Performance Direction	118
4.10 The Relevance of Augustine Bugase’s Compositions.	119



CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	122
5.1 Summary	122
5.2 Conclusions	125
5.3 Recommendations	127
REFERENCES	128

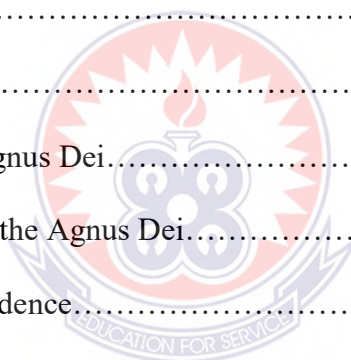
LIST OF MUSICAL EXAMPLES

Transient modulation in the Kyrie.....	80
Coda in the Kyrie.....	80
Excerpts of Kyrie’s rhythmic pattern.....	81
The principal melody of Kyrie.	81
Restatement of the principal melody of the Kyrie.....	81
Rising arpeggiation and stepwise descent.....	82
Ascending sequence in the Kyrie.....	82
Upwards arpeggio and downwards conjunct motion in the Kyrie.....	82
Voice ranges in the Kyrie.....	83
Dissonance chords in the Kyrie.....	83
Unison in the Kyrie.	84
Imperfect Authentic Cadence in the Kyrie.....	84
Half Cadence in the Kyrie.....	85
Perfect Authentic Cadence in the Kyrie	85
Call-and-Response section in the Kyrie.....	86
Mediant to tonic progression in the Kyrie.....	86
Perfect Authentic at the coda in the Kyrie.....	86
Excerpts of Gloria’s rhythmic patterns.....	88
Fermata in the Gloria.....	88
Downwards conjunct movement in the Gloria.....	89
Rising Sequence in the Gloria.....	89
Falling sequence in the Gloria.	89
Scaly motion in sequence in the Gloria	89
Descending scaly motion in the Gloria.....	90

Ascending and descending melodic minor scale in the Gloria.....	90
Crotchet and rest in sequence.....	90
Voice ranges in the Gloria.....	91
Cantor-and-Chorus.....	91
Inverted Imperfect authentic cadence.....	92
Unison in the Gloria.....	92
Modulation to relative minor in the Gloria.....	92
Modulation to relative minor and return to the home key.....	93
Contrary motion between soprano and bass	93
Imitation between the outer parts in the Gloria.....	94
The use of unison in the Gloria.....	94
Call-and-response in the Gloria.....	94
Passing note in the bass	95
Passing note in the soprano.....	95
Two simultaneous passing notes.....	95
Escape note in the bass.....	95
Plagal cadence.	96
Call-and-response starting from the bass.....	97
Upper parts and the lower parts call-and-response.....	98
Excerpts of the Credo’s rhythmic structure	98
Downwards arpeggiation in the Credo	98
Disjunct motion in the Credo.....	98
Downwards scalar passage in the Credo.....	99
Upwards conjunct motion in the Credo	99
Upwards step-wise sequence in the Credo	99

Falling sequence in inter-locking thirds in the credo.....	99
Raised 4 th in the Credo.....	99
Lowered 7 th in the Credo	99
Voice ranges in the Credo	100
ii – V ⁷ – I chord progression.....	100
IV – V ⁷ – I chord progression.	100
IV – II – V ⁷ – I chord progression	101
IV – V – I chord progression.....	101
V ⁷ of V progression.....	101
Duet in the lower parts.....	102
Duet in the inner parts	102
Unison in the Credo.....	102
Cantor-and-Chorus (soprano performing the cantor).	103
Cantor-and-Chorus (bass performing the cantor).....	103
Passing note in the bass.....	104
Lower auxiliary note.....	104
Appoggiatura in the Alto.....	104
Melisma at the bass.....	105
Excerpts of the Sanctus rhythmic pattern.....	107
Ascended arpeggiation.....	107
Upwards and downwards conjunct in the Sanctus.....	107
Downwards conjunct in the Sanctus	108
Alto performing a fragment of the melody.....	108
Circle of 4 th and 5 th in a sequence.....	108
Voice ranges of the Sanctus.....	109

Unison in the Sanctus.....	109
Duet in the inner parts of the Sanctus.....	109
Cantor-and Chorus in the Sanctus.....	110
Perfect Authentic Cadence	110
Imperfect Cadence.....	110
Cantor-and-Chorus in the Sanctus.....	111
Unaccented passing note in the Sanctus	111
Cadential extension in the Sanctus.....	111
Excerpts of Agnus Dei’s rhythmic pattern.....	113
Linear and downward conjunct motions in the Agnus Dei.....	113
Lowered 7 th	114
Raised 4 th	114
Voice ranges in the Agnus Dei.....	114
Cantor-and-Chorus in the Agnus Dei.....	114
Imperfect authentic cadence.....	115



LIST OF FIGURES

Figure	Page
Conceptual framework	7
Portriat of Augustine Bugase	62



GLOSSARY AND ABBREVIATIONS

CH	Catholic Hymnal
EPH	Evangelical Presbyterian Hymnal
GNAT	Ghana National Association of Teachers
Gullu	It is a traditional Kasena instrumental music that is typically linked with royalty. It involves drumming and playing indigenous horns or fifes, but admirers can respond with graceful movement to the music.
Ɔɔɔ	It is a Kasena traditional recreational spot dance. The drummers sit or stand while the dancers perform in front of them in turns.
Kɔɔ	It is a traditional Kasena string instrument used to accompany solo or duet singing. Music from this instrument is called Kɔɔ music.
KJV	King James Version
Lenle	It is Kasena traditional women's music that is mainly performed at night when the moonlight shines brightly. It does not include drums, but rather clapping, dancing, and hitting their buttocks.
MUSIGA	Music Union of Ghana
Nagela	It is a Kasena traditional choreographed dance performed for entertainment purposes. It involves drumming, singing, and the use of notched flutes.
SATB	Soprano Alto Tenor Bass
UE/R	Upper East Region

ABSTRACT

This thesis is a biographical study of Augustine Bugase and a formal musical analysis of one of his works, entitled *The Mass of Saint Maximilian*. It focused on Bugase's biographical details, his sources of inspiration, compositional resources, and the relevance of the compositions. The study employed qualitative and life-history methods, including purposive sampling and semi-structured interview schedules, direct observation, and document analyses. The Mass was analysed using the composer-composition model developed by the researcher. The findings revealed that Bugase trained as a composer in the erstwhile National Academy of Music and spent his entire music career in the North of Ghana composing, teaching and directing choirs. Among the many circumstances that inspired his compositions, the story of the martyrdom of Maximilian Kolbe stimulated the composition of the Mass of Saint Maximilian. His compositional style features the use of indigenous language, call and response, imitations, sequences, and interlocking thirds, which are a synthesis of Western and African compositional techniques. The study recommends that Bugase's biographical information be made available to the Ghanaian and international Catholic communities as a source of motivation for young people, particularly those in the North, to emulate him. Furthermore, budding composers should study Bugase's compositional style and apply it to their compositions.



CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In Ghana, music plays a significant role in the socio-cultural life of the people. It facilitates social integration and serves as a vehicle for showcasing one's cultural heritage. From birth to death, man's life is punctuated by musical activities. Consider the life cycle events and the socio-cultural activities in the absence of music, and you will understand the power of music. Every occasion, both traditional and modern, begins and ends with music. Nketia (1974), explained that there are three types of musical traditions in Ghana: traditional, popular, and art but, the focus of this study is on art music.

Art music, also known as classical music, is music that is associated with the music notation tradition. Agawu (1984) described this type of music as the work of educated composers. It is music aimed at a non-participating audience rather than a participating audience. Sawe (2017) explained it as musical traditions that incorporate sophisticated structural and theoretical ideas into a written musical tradition. Art music is a Western tradition and the church's earliest form of music. Compared to folk music or popular music, art music is a more serious genre that is taught in formal education and is performed under strict guidelines. There are many forms of classical music, such as oratorios, operas, fugues, symphonies, concertos, motets, masses, chorales, hymns, and anthems. However, not all of these forms are accepted in churches; some are for theatres, courts, movies, or concerts. The sacred musical genres, such as the masses, hymns, chorales, chants, and anthems, are used in most churches. The composer under study belongs to this musical tradition.

The practice of this type of music in Ghana can be traced to the 16th century when the Europeans established formal education in the country, (Amuah and Adum-Attah, 2018). Their efforts to train teachers, clerks and catechists for their schools and religious purposes culminated in the introduction of art music theory. According to Konye (1997), this move later produced a lot of art music composers in the country. Onovwerosuoke, (2007) disclosed that a specialised kind of music that combines elements of both Western and African music known as African art music emerged from the early composers. In Ghana, Ephraim Amu is regarded as the father of this kind of music. He was the first to combine Ghanaian musical traditions with Western elements, but he was met with a lot of resistance from the missionaries. When music education in the country began to expand towards the middle of the 20th century, a large number of astute composers were produced. Unfortunately, there is inadequate knowledge of them and their works as compared to the Western world. The few that are found in scholarly documentation are largely from Southern Ghana. Available literature revealed that Ghanaian music scholars focused their research on composers from Southern Ghana at the expense of Northern Ghana. This came to my attention during a music composition lecture when the class was given a list of Ghanaian art music composers to study their works. On the list were Augustine Adu Sarfo, Techie Menson, Alfred Doku, Yaw Alfred Kornu, George Mensah Essilfie, Atta Annan Mensah, Godwin Adjei, Harvey Essilfie, Kenn Kafui, Ekow Ampiah Dadzie, Atta Annan Mensah, Asare Bediako, Newlove Annan, and James Tsemafo Arthur. Reading their biographies, it was clear that they are all from the southern part of Ghana. There was no mention of any Northern art music composer. This caught my attention, and I began to reflect on several issues. "Are there any art music composers in Northern

Ghana?" "Can I get some of them in literature?" "What compositional techniques are characteristic of Northern composers?". These questions motivated me to research a Northern composer, Augustine Bugase, and his works to contribute to the canon of Ghanaian art music literature.

1.2 Statement of the Problem

The study of art music composers and their works has long been addressed by many Ghanaian researchers and scholars. However, they have continuously centred the studies of Southern composers, at the expense of Northern composers. A preliminary study revealed that there is no literature on any Northern art music composer. I found from Amuah et al. (2011) a catalogue of composers and their biographies, contributions, and musical works. However, a closer examination revealed that none of them was from Northern Ghana, except Kakraba Lobi who is a traditional music composer. The list included the following art music composers: Augustus Adu Safo, Jonathan Michael Teye Dosoo, Sam Kwaku Asare-Bediako, Jacob Paulinus Johnson and James Adunli Yankey. These composers undoubtedly hail from the Southern part of Ghana.

Another study by Achire (2014) revealed that George W. K. Dor wrote about Ephraim Amu, Joseph Nketia, and Nicholas Nayo and their works. Alexander Agordoh also studied Ephraim Amu and Nicholas Nayo. Augusta Addo also studied Geoffery Boateng and his works and Joshua Amuah did research on the works of Newlove Annan, George W. K. Dor, and Kofi Badu. The researcher also discovered that Gyima-Aboagye (2014) wrote about James Tsemafo-Arthur. Agbenyega (2015) examined Walter Blege and his works. Obresi (2014) investigated Cosmas W. K. Mereku. Achire (2014) wrote about Ken Kafui, and Acheampong (2020) examined George Mensah Essilfie and his compositions.

None of these composers is from Northern Ghana. Amuah (2012) compiled a large number of Ghanaian art music composers into four generations. Unfortunately, no Northern art music composers were included on the list.

In Ghana, the Southern part unarguably practises art music more than the Northern part. This could be attributed to the fact that the missionaries first settled in the South and did more work there than in the North. Hence, the Southern part has produced many composers and more art music some of whom can be found in academic materials. However, this does not mean that there are no art music composers in the North. Augustine Bugase is a prolific Northern art music composer who composed a wide range of pieces on both sacred and secular themes. His Masses and highlifes are admired by the church and they contribute to the majority of the choral repertory of the Navrongo-Bolgatanga Catholic Diocese. What is more intriguing is how he combines his teaching profession with compositions. Unfortunately, no study has been conducted on his inspiration, compositional style alongside the significance of his works as compared to his Southern counterparts. This situation makes it difficult for young and aspiring choral composers from the North to find mentors or role models who can support and guide them when needed. To address this issue, this study looked into Augustine Bugase's life and works in an attempt to give literature for a Northern art music composer while also contributing to music theory and appreciation.

1.3 Purpose of the Study

The purpose of this study is to document the biographic information and compositional style of a Northern Ghanaian choral music composer, as well as highlight his sources of inspiration for his works and how they have impacted

society. This will serve as a motivation for young people especially those in the North to pursue art music.

1.4 Objectives

This study was guided by the following objectives: To

1. document the life of Augustine Bugase.
2. investigate the inspiration behind his compositions
3. analyse his compositional style.
4. examine the relevance of his works to society.

1.5 Research Questions

The study sought to answer the following research questions:

1. What is the biography of Augustine Bugase?
2. What inspired Augustine Bugase's compositions?
3. What is Bugase's compositional style?
4. How relevant are Bugase's compositions to society?

1.6 Significance of the Study

The study will contribute to the existing body of knowledge about Ghanaian art music composers and their compositional techniques and further give a better understanding and appreciation of the composer and his works.

This research will also document yet another Ghanaian art music composer, particularly from the North, towards broadening the literature on Ghanaian art music composers.

It will also offer an opportunity for other composers, especially the young ones to tap into his style of writing songs to develop their techniques and also choose mentors and role models when and where necessary.

This will also enable the church to appreciate and understand the contributions of church musicians. Additionally, it will serve as reference material for music educators and composers on compositional techniques.

1.7 Delimitation

In this study, the researcher concentrated on Bugase's biography, which included his family background, formal education, musical training, achievements, compositions and arrangements. In addition, one of his Masses, Stain Maximilian, was used to examine his compositional style. Geographically, the study was delimited to the Our Lady of Seven Sorrows Cathedral Basilica.

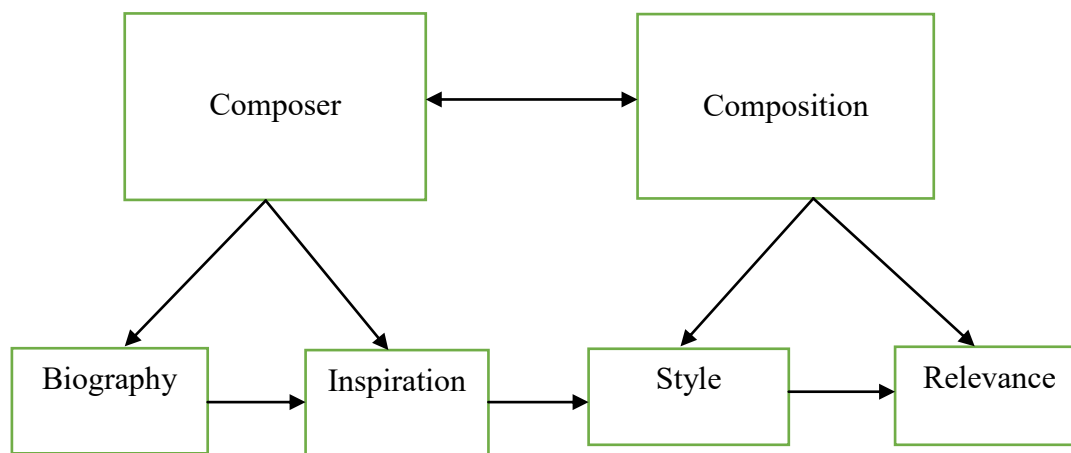
1.9 Ethical Issues

The Music Education Department of the University of Education Winneba gave its approval for this study to be carried out. Also, the Our Lady of Seven Sorrows Catholic Cathedral Basilica, Navrongo parish gave their consent for the study to be conducted there. The composer and the chosen participants both gave their consent. Anonymity and security for the participants were also guaranteed. The research data was recorded in audio and transcribed to text but would be shredded and incinerated after five years.

1.10 Conceptual Framework

The conceptual framework of this study was developed using the research objectives and questions. It emphasised two key components which are interrelated: "composer" and "composition." The "composer" aspect involved examining the individual who authored the music. This required looking into the composer's biographic information as well as the inspiration behind his compositions. The "composition" aspect, on the other hand, is concerned with the style and the value

of the musical compositions. Put otherwise, the compositional techniques and the composition's relevancy. This was put together in a visual format and is shown below:



Pictorial Form of the Conceptual Framework

This conceptual framework combines Jacobson's (2011) stylistic approach to studying art music composers and LaRue's (1981) style-analytic approach to the analysis of art music compositions. According to Jacobson, the composer's significance, historical context, and biography must all be considered in the analysis of an art music composer. LaRue's approach on the other hand focused on a thorough investigation of all musical dimensions and elements, including comprehension of their purposes and interrelationships, as well as a solid foundation for evaluation and comparison. Achire (2014) employed traces of these theories when he analysed a sample of Kenn Kafui's compositions. He examined Kenn Kafui's family and educational background, music career, achievements and contributions to the development of choral music in Ghana. He also went further to analyse the musical elements and compositional techniques. Acheampong (2020) also used elements of these theories when he studied the Intercultural Creativity of

George Mensah Essilfie. He meticulously analysed Essilfie's biographical information and then examined the structural, rhythmic, melodic, harmonic, and textual organisation of his music. This made it easier for him to comprehend the composer and his music. Similarly, my framework followed these theories, assessing Augustine Bugase's biographical information, his inspiration for the composition, the musical elements, and the relevance of the music to society.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter examined authors and other authorities who have produced a substantial amount of written material about African art music and its composers. It was done under five major topics that encompass the whole study. The following are the subheadings:

- A brief background history of Art Music Composers in Ghana
- Trends in Ghanaian Art Music Compositions
- The Mass as a musical genre
- The Role of Music in the Mass
- Approaches to Music Analysis

2.1 A Brief Background History of Art Music Composers in Ghana

In traditional Ghanaian society, there is no formal institution for the training of composers. Rather, there is the belief that each person is born with particular gifts, and music is one of them. They believe that everyone has innate knowledge that they should be able to develop on their own without necessarily needing to go to a special place to learn. According to Adjei (n.d), the Akans have a proverb that says, "Obi nkyere Otomfo ba atono" (No one teaches the blacksmith's son the trade). This could be taken to mean that exposure to musical situations combined with active participation can produce a composer. Adjei further explained that certain qualities had to be demonstrated before one was permitted to take part in musical performances. A person should have a pleasant, strong voice that can carry an audience when singing. Another quality was having a good ear and a strong sense of concentration to pick up songs quickly. Early evidence of instrumental

proficiency was another factor to consider. Therefore, youngsters who demonstrated these traits and others like them were permitted to take part in community musical performances. That was how musicians or composers were trained in traditional society. Similarly, Amuah & Adum-Attah (2018) explained that music education was provided to minors in pre-colonial times through well-organised strategies such as storytelling, festivals, naming ceremonies, weddings, and funerals.

Musical knowledge and skills were passed down orally and through apprenticeship, however, the establishment of formal education in the country marked the beginning of formal music training.

According to Ampadu and Mohammed (2006), the arrival of European traders in the 16th century brought about formal education in the country. The purpose of the Europeans on the Gold Coast was for trade but they later opened schools for three principal reasons. Firstly, it was to offer the European type of education to the children they begot with Ghanaian women (mulattoes). Secondly, it was to train clerks, interpreters, and trade representatives for their trading activities. Finally, it was to spread the Christian faith and also colonise the local people. They, therefore, brought in missionaries to take full charge of the schools to achieve their intentions. Just as Ampadu and Mohammed put it, the Basel missionaries founded a boys' school at Akropong in 1843, followed by a girls' school in 1847 and then a Teacher Training College and a catechists' seminary in 1848. Most of the Basel schools were founded in the hinterland - Eastern, Central and Ashanti Regions. The Wesleyan missionaries also opened schools in Fanteland and extended to Mankesim, Anomabu, Dixcove, Accra, and Kumasi. The Bremen Missionaries also started educational activities in 1853 in the Volta Region- Peki, Ho, Hohoe, and

Keta. The Catholic Missionaries reappeared in the country in 1880 after they had been driven away by the Dutch in 1637. This time Fathers Auguste Moreau and Eugene Murat started their first school in Elmina and later opened more schools in such places as Agona, Komenda, Shama, and Cape Coast. They also spread to Amissano, Ho, and Keta. Another batch of Catholic Missionaries called the White Fathers also entered the country through the North and established their first school in Navrongo in 1907. It can be said that, before the end of the 19th century, the whole country was dotted with missionary schools and activities. Amuah and Adum-Attah (2018) revealed that the establishment of this system of education marked the beginning of art music education in the country. The majority of the teachers brought from Europe were catechists and choirmasters, so they taught the songs and hymns they brought with them as co-curricular activities rather than as classroom subjects. It was a common practice for the religious denomination that founded the school to teach the hymns of that religious denomination. This is not far from the truth, as it is still a common practice in all of Ghana's mission schools today.

In consonance with Ampadu and Mohammed (2006), there was no central government in the country before the signing of the Bond of 1844 to run the schools in an organised system. As a result, the schools were in the hands of the communities, merchants, and the missionaries themselves. However, the signing of the Bond of 1844 resulted in the establishment of the Gold Coast Colony, and thus a central government was established in the country. The government then began to make efforts to manage the schools in a more unified manner. As a result, Governor Stephen Hill issued the first Educational Ordinance in 1852. Unfortunately, there was no music. Another one was passed in 1882, and two more

were passed in 1887 and 1909. Music was still not included. According to Flolu and Amuah (2003), Governor Guggisberg's Educational Ordinance in 1925 included music in the curriculum, but it did not extend beyond the secondary school level. There was no music conservatory or higher education in the country to produce music professionals. Kongo (2007) stated that the early musicians and scholars from West African English-speaking areas, primarily Nigeria and Ghana, were trained in music through church and private initiatives. A close examination of the biography of the early Ghanaian art composers from the Asempa Hymn Books Committee (2016) reveals that they got their music training either overseas, through correspondence, or through private studies. Philip Gbeho, for example, studied music in Landon at the Royal School of Music and attained his musical proficiencies. Ephraim Amu studied under Allotey Pappoe for the Royal College of Music examinations and later proceeded to Landon for his ARCM (Associate of the Royal College of Music). Then Alfred Entua-Mensah studied music under J. T. N. Yankah and E. F. Godwill and subsequently passed the Royal Academy of Music. Also, Kwesi Baiden studied music by correspondence with the US School of Music, Chicago, and later did a full-time course. Asampa Hymnal Book Committee also revealed that Isaac Riverson and Herbert Sam studied music privately and earned their FVCM (Fellow of the Victoria College of Music).

According to Mereku & Ohene-Okantah (2007), Kwame Nkrumah recommended Ephraim Amu start a music school in Achimota in 1947. This school was relocated to Kumasi College of Technology in 1951 and later joined the Specialist Training College in Winneba in 1958. In 1970, the music programme in the Specialist Training College became a separate campus at Winneba and was established as the National Academy of Music (NAM); the first of its kind in the country. When the

University of Education Winneba (UEW) was established in 1992, NAM was absorbed into it and renamed the Department of Music Education. The curriculum has not changed much since its outset. It has always included both theoretical and applied aspects of Western and African music. Music Technology and teaching methods are also included. Since its inception, this school has produced a large number of outstanding musicians for the country. It can be said that Ghana started to produce her composers in the 1950s.

I also discovered from Kongo (2007) that a music programme was founded in 1962 at the University of Ghana, Legon when J. H. Nketia was the director of African Studies. Ghanaian scholars like Atta Annan Mensah were already available to start teaching, but enrollment was low due to the poor nature of the secondary school music programme. As a result, a preparatory certificate program was introduced to kick-start the New School of Music. Those candidates who were already advanced in music, such as Fiagbedzi Nissio and Zinzendorf Nayo, went straight to the Diploma in African Music. Later, in 1967, the music programme, which was initially called the Institute of Music and Drama, was renamed the School of Performing Arts, and bachelor's and master's programs were introduced in 1976. The school currently has three academic departments: the Department of Theatre Arts, the Department of Dance Studies, and the Department of Music. The music department offers diploma, bachelor's, and post-graduate degree programmes in which art composers are produced. The curriculum generally is designed to provide students with a technical understanding of music as both an art and a science. It is also intended to teach students how to compose and perform good music. Likewise, to develop commendable skills in the performance of Western and African musical instruments of their choice, as well as the ability to appreciate music from various

cultures. To supplement the supply of art musicians in the country the University of Cape Coast established a Music and Dance Department in 1975 (UCC, 2022). The effort was to train undergraduate students in Music and Dance and related humanities courses to meet Ghana's and Africa's artistic and cultural needs. The Department has since undergone numerous reviews, but its current curriculum is designed to prepare students for studies in art, popular, religious, and traditional music. Students are required to take theory courses as well as practical lessons in piano, voice, guitar, and the study of African instruments. Graduates receive either a Bachelor of Music (Music only) or a Bachelor of Arts (Music) degree, which combines Music with other subjects offered by the Faculty of Arts. A great number of art composers also graduated from this institution. Aside from these public institutions, Adum-Attah et al. (2019) mentioned that there are other private institutions located in the country that also train musicians. These are National Film and Television Training, Valley View University, and Methodist University College. Insider (2022) compiled a comprehensive list of all private music schools in Ghana. These schools include Faith Works School of Music, Gloryworld Music School, KFM Music School, Emmanuel Dampsey Music Academy, Music Solutions School, Maxine Music School, and Piano School of Music International. Higher education in music is now more widely available in Ghana than it was before independence. The result is that every day, more composers are produced. Amuah (2012) categorised Ghanaian composers into four groups namely first-generation composers, second-generation composers, third-generation composers and fourth-generation composers.

The First Generation

The first generation of choral music composers consists of Ephraim Amu, Gaddiel R. Acquah, Isaac Daniel Riverson, Emmanuel Pappoe Thompson, Otto Boateng, Samuel M.H.B Yarney, Oman Ghan Blankson,

Percy Mensah, Charles Graves, Alfred Entsua Mensah, Philip Gheho, William Bessa Simons, Ernest C. Bilson Snr, etc.

The Second Generation

The second generation comprises J.H. Kwabena Nketia, Nicholas Z Nayo, Michael K. Amissah, Aldophus Ato Turkson, Augustine Adu Sarfo, Walter Blege, Captain Techie Menson, Alfred Doku, Yaw Alfred Kornu, Daniel F. Nzeh, George Ernest Akrofi, Atta Annan Mensah, J. T. Essuman, Felix Owona Sarfo, Robert Ndo, Ben Annin, George Hector Amonoo, Kwesi Baiden, Charles Ocansey S. G Boateng, R.O. Danso W.E, Offei Augustine Adu Sarfo, Ernest. C, Bilson Jnr., G.R.A Butler, Joseph S. Maison, Charles Bernard Wilson, Gustav Oware Twerefoo, Seth Dor, Anthony Otsiwa Quansah, James Yankey, C.K. Kudjodzie, Richard Naduna, Kofi Nyaku, Doe Williams, Alfred Konu, T. W. Kwami, etc...

The Third Generation

The third generation includes Kenn Kafui, George W.K. Dor, George.W. Addo, Cosmas W.K Mereku, Michael Ohene Okantah, Kweku Acquah Harrison, J. De-Graft Simpson, Nicodemus K. Badu, Kweku Dwira Yeboa, Victor Agbenu, Alexander A. Agordoh, Godwin Adjei, Harvey Essilfie, S.K. Gyapong, Ekow Ampiah Dadzie, Clement K Adom, E.A. Quaye, Henry A.N. Quaye, Kow Arthur, etc...

The Fourth Generation

The fourth generation has Samuel Asare Bediako, Newlove Annan, James Tsemafo Arthur, Kras Arthur, Yaw Sekyi Baidoo, George Mensah Essilfie, Bright Amankwah, George Osei Tutu, Seth S. Yeboah, Willis K.M Ampiw, Daniel Ocran, Joshua A. Amuah, Samuel Kojo Enniful, Kingsford Yaw Mensah, Divine K. Gbagbo, James V. Armaah, Ohene Adu Nti, Ato Goode, Joseph E.Nelson, Isaac Acquaye, Kwadwo Adusei, Benjamin Amakye Boateng, Mawuyram Quessie Adjahoe, Emmanuel Obed Acquah, John Anderson, Kwamena Arkorful, Richmond Yeboah-Norteye, Louis Eyiah, Emmanuel Esson, Mozart H. Adzoetse, Shine K. Nuworti, Martin Amlor, T. K. Ansah, Hilarius Wuaku, Charles Datsa, Ben Nixon Akroma, Ben Y. Tsey. (p. 207)

Amuah pointed out that he created the groupings using age, historical context, and the connection between the composers and their students. However, I think the grouping should be improved by including the date or year of birth to determine a year range for each generation. Therefore, I've listed the birth year of eight composers from each generation. This will allow each generation to be assigned an approximate year range, allowing other composers to be added.

First Generation composers;

Composer	Year of Birth
Acquaah Gaddiel Robert	1884
Charles Graves	1884
Yarney Samuel Mensah Herbert	1894
Ephraim Amu.	1899
Riverson Isaac Daniel	1901
Entua-Mensah Alfred	1906
Bilson E. C., senior	1907
Otto Boateng	1908

Second Generation composers;

Composer	Year of Birth
Joseph Hanson Kwabena Nketia	1921
Nicholas Zinzindorf Nayo	1922
Jonathan Michael Teye Dosoo	1922
Michael Kofi Amissah	1924
Atta Annan Mensah	1925
Robert Ndo	1926
Techie Menson	1928
Augustine Adu Sarfo	1934

Third Generation

Composer	Year of Birth
Alexander Akorlie Agordoh	1945
Victor Agbenu	1945

Kow Arthur	1949
James Tsemafo-Arthur	1950
Kenneth Kafui	1951
George Worlasi Kwasi Dor	1954
Nicodemus Kofi Badu	1955
Cosmas Mereku	1956

Fourth Generation

Composer	Year of Birth
Harvey Essilfie	1961
Samuel Asare Bediako	1962
George Mensah Essilfie	1967
Kingsford Yaw Mensah	1968
Shine K. Nuworti	1970
Newlove Annan	1973
Ohene Adu Nti	1977
James V. Armaah	1984



From this, it can be extrapolated that the first-generation composers are those whose birthdates fall between 1880 and 1920. The second-generation composers are those whose birthdates are between 1921 and 1940. The third-generation composers' dates of birth are between 1941 and 1960, followed by the fourth-generation, whose birth years are between 1961 and 1980. With this, I'd like to propose the fifth generation, which would include composers born between 1981 and 2001. This can be used as a guide to add more composers whose dates of birth are known.

Higher education in music theory and harmony has undoubtedly given rise to many composers, but Mereku (1993) contended that the ability to compose is hereditary and that the academic setting is merely a guide. Without an innate talent for composition, no amount of academic study in music will make a man a composer. A close examination of the biographies of a few Ghanaian composers reveals that musical aptitude runs in their families. For instance, Nicholas Nayo's father was a teacher and musician. Alfred Entuah-Mensah's father was an organist. Attah Annan Mensah's father was a fellow of the Victoria College of Music in London and its representative in West Africa. (Amuah, Adum-Attah & Arthur, 2011). I also discovered that Michael Amissah came from a musical family. At the age of nine, his father and elder brother, who were both organists, started teaching him how to play the harmonium. Furthermore, Yaw Sekyi Baidoo and Walter Blege are outstanding composers who have not received formal music training. It is possible therefore to believe that they inherited musical traits from their families. Although I have come to accept Mereku's claim that compositional ability can be inherited, I still think that formal music training is essential for producing a composer.

2.2 Trends in Ghanaian Art Music Composition

Etymologically, the term composition is from two Latin words, "com" and "ponere," where "com" stands for "together" and "ponere" for "put." Jointly, the two words form the word "componere," which means "put together." (Just a Movement..., n.d.). In a literary sense, this could be interpreted as the act of creating something, but in the context of music, a composer is a person who writes or arranges music in any genre, including vocal, instrumental, electronic or hybrid. According to Mereku (1993), this "putting together" in musical composition has different dimensions.

“putting-together” of notes in succession – Melody
“putting-together” of melodies horizontally – counterpoint
“putting together” of notes simultaneously – harmony
“putting-together” of phrases into sentences,
up to themes, to sections, to movements – form
“putting-together” of timbers – orchestration or instrumentation.
(p. 1)

The sum of these aspects is the composer's craftsmanship, technique, or design. Mereku went on to say that the composer's mind is a unique mind that produces musical ideas. From the moment he is born, his mind begins to save every musical experience that comes his way. His mind becomes a vast reference library of musical ideas that he may only be vaguely aware of. Similarly, Kennedy (2019) contended that the main elements composers use are sound, timbre, rhythm, and form. When composing, it is crucial to carefully consider these elements and how they can help in producing the desired effect. Kennedy claimed that there are various types of sound, including loud, soft, long, and short as well as consonant and dissonant sounds. However, the composer has to choose these and arrange them so that they are a true reflection of the composition as a whole. Although not all sounds are appropriate for composition, the purpose of the composition can suggest some sounds. Timbre is concerned with the sound's quality. It may be muted, brilliant, shaded, tinted, blended or any other variation of reality. Its relevance comes from the fact that it aids in establishing the proper unity and mood or energy of the composition. Kennedy went on to say that rhythm which refers to long and short sound durations can be grouped symmetrically or asymmetrically to unfold the music. Every region or vernacular has a unique rhythm that contributes to the definition of the musical style and structure. Music comes in many forms including strophic, rondo, sonata, binary, and ternary structures. A musical form helps to communicate the intention of the compositions and also to rationalize the musical concepts. My understanding of Kennedy's argument is that music

composition entails a conscious aesthetic arrangement of sound following a particular culture and intention. But Gould (2021) claimed that musical inspiration can take many different forms. It is possible that while driving, a rhythm will strike you. You might hear a melody while going to the laundromat or come across a chord or progression that you like and want to expand on. Any of these can serve as the foundation for a highly developed musical composition.

Music composition is an ancient discipline that dates back to antiquity. Studies have shown that the ancient Greek, Egyptian, and Roman societies composed music long before music notation began. However, their music could not be preserved, only the text survived. It was during the 9th and 10th centuries that the Gregorian chant notation appeared. Therefore, the compositional trend at the time followed the Gregorian chants tradition, (Just a Moment. . ., n.d.). According to Forney and Machlis (2007), these compositions were usually in unison, with no chords, and no meter, but contain big phrases and slow tempos. The melodies were modal with smaller intervals between notes. Forney and Machlis further proved that the compositional trend changed a bit during the Renaissance period. Composers started adding harmony in perfect octaves, perfect fifths and perfect fourths and sometimes thirds near cadence but there was no complete triad. Meter was introduced which also developed syncopation. Composers also wrote for instruments to accompany melodies. The most common musical form was the Mass alongside hymns, motets and madrigals. During the Common Practice (Baroque, Classical and Romantic) era compositions became more intricate, utilising a wider range of harmonic nuance and sophisticated rhythms. The contemporary period saw even more challenging compositions, both sacred and secular.

According to Flolu and Amuah (2003), when art music arrived in Ghana via missionaries in the 18th century, the early Ghanaian art music composers composed in the religious trend. This was caused by the missionaries' indoctrination to write canticles, hymns, masses, motets, and chorales while ignoring the local music of Ghana. An examination of a few First-Generation composers revealed that the majority of their works were hymn tunes. Here are some of them with the hymns they wrote.

Composer	Hymn tune	meter
Alfred Entua Mensah	Fitz	76.86
	Bekoe	64.64.664
	Bethel	10 10
	Bentuma	66.86.86
	Gaddiel	10 10.10 10
Oman Ghan Blankson	Alpha et Omega	64.64
	Frank	87.87.9 10
	Thomas	66.66.88
	Duker	77.73
	Kowabowie	77.77.77
Charles Graves	Mills	10 10
	onno Nyame ye	10 10.8 11. C
	Ride on	LMC
	Cardiff	88.88.88

Along the way, Ephraim Amu started writing choral anthems using native musical elements, which slightly changed the compositional trend. According to News Ghana (2012), Amu composed music that included elements of Asafo, highlife, and

pop to reflect indigenous cultures. According to Haffar & Haffar (2018), the Basil missionaries regarded this act as fetishism and prohibited the use of such compositions in churches and schools. They described the use of native songs and drums as "heathen" and "pagan". Amu was warned to stop, yet he continued to inspire the congregation with his style of art music, but when he mounted the pulpit in an African dress, it was the last straw that broke the camel's back.

In the second half of the 20th century, Catholic church music transformed. According to Atacador (2020), Pope John XXIII convened the Second Vatican Council from 1962 to 1965 to establish new trends for the Roman Catholic Church in response to the changes brought about by World War II.

Following World War Two, however, Pope John XXIII thought it necessary to reflect on the cultural changes that followed and reconsider church practices in accordance. The meeting brought together over 4,000 bishops and thousands of observers, auditors, sisters, laymen and laywomen to 4 sessions at St. Peter's Basilica between 1962 – 1965. The meetings entailed settling several matters concerning Church practices and policies, with over 9000 proposals on the council's agenda. After reviewing them, the council decided on many dramatic changes to the church's traditions, including how the church ceremonies were practised, as well as the use of different languages for the Mass. They also did smaller changes that were less visible but still vital, such as how the church saw itself and its relationship with other faiths. These meetings were a productive success with a total of 16 documents resulting from it, laying out the foundations for what we recognise as the church today.
(para. 2)

The new changes permitted the translation of the liturgy into vernacular languages to promote massive participation in worship and to make the sacraments more meaningful to the laity. The council stated that the church would never change from the sacred treasure of truth that had been handed down for generations but would operate within the contemporary realm. By this, Catholics were allowed to pray with other Christian denominations, encouraged to keep friendships with other

non-Christian faith, and opened the door for language besides Latin to be used during Holy Mass. The use of other denominations' hymns was also allowed in the church. This development according to Ratzinger (1985) made African catholic art music composers develop a new trend in music composition. Composers such as Pius Agyeman, Anthony Yeboah, Michael Amissah, and others began writing Masses, hymns, anthems, and chorales in their native languages. The use of indigenous musical elements was permitted, making the church more Africanized. This move eventually influenced a lot of composers in Ghana. Amu's dream was realised even though some of his techniques were modified. His simple duple time with triplet was modified to compound duple time and sometimes compound quadruple time (Turkson, 2018). However, I read from Amuah and Adum-Attah (2018), that African music uses compound duple rhythms, call-and-response, cantor and chorus, interlocking thirds, pentatonic and heptatonic scales, and hocket style. Analysis of some of the Second-generation composers' compositions revealed these elements. A few of them are mentioned below.

Composer	Choral Anthem
Kwabena Nketia	Nkyirimma Nyɛ bi Monkamfo no Adanse Kronkron
Nicholas Z. Nayo	Dzɔdzɔe tɔ nenyɔ Hadzidzi Nu Gae Asey Nedi Kple Dzidzo
Michael Amissah	Afrenhyia-pa Fafri No

oman Beye Yiye

Omojola (1995) claims that these composers composed in Amu's style, employing African musical elements such as polyrhythmic and contrapuntal features, hemiola and call-and-response patterns. The Third-Generation composers also followed the same trend but a majority of them introduced choral highlife in addition. Here are a few of them with their work:

Composer	Choral Highlife
Kenneth Kafui	Mida Akpe na mawu Dzidzom
Cosmas Mereku	Ampa wawo Christ Ye ma Hom Afehyia Pa Egbe nye dzidzo gbe
James Tsemafo-Arthur	Pentecost ogya Jesus gye ndzebonyefo

Choral highlife music is divided into two types: traditional highlife and blues or slow rock. The difference is the metrical patterns. While traditional highlife uses simple duple or simple quadruple time, the blues or slow rock uses compound duple or quadruple time. In general, syncopations, non-harmonic tones, and chromaticism characterise highlife music, making it more vibrant.

In trying to follow the compositional trend in Ghana, I discovered that the choral style has dominated the other forms and the church is a common place for their dissemination. From Amuah (2014), I realised that Nketia divided the choral forms into five categories: choral/anthem, traditional, Yaa Amponsa/highlife, later highlife, and institutional. Misonu, on the other hand, evaluated his models and re-established a three-dimensional model written as a Choral/anthem, Traditional

model, and Highlife model. Ando's typology included the choral or anthem model, the traditional model, the highlife/Yaa Amponsa model, the later highlife model, the institutional model, and the picnic model. Amuah evaluated all of these typologies and proposed two broad categories for choral music in Ghana, known as the African model and the Art Choral model. The African model focuses on traditional choral styles that existed before the introduction of art music in Ghana, whereas the art choral model focuses on those that have Western musical influences. These arguments have provided me with a solid framework for analysing Ghana's art music compositional trend. However, the rise of Pentecostal and gospel music among the youth in churches developed another creativity that the Fourth-Generation composers embraced. I realised much of their compositions are arrangements of gospel and Pentecostal songs. This style utilised a variety of musical genres, including popular music. Even though they do not usually score for percussion, the music heavily utilises them. Mensah Essilfie, Bright Amankwah, James Verrick. Armaah, Ohene Adu Nti, and Newlove Annan are perfect examples of this style of creativity. Listed here are a few of them, alongside some of their arrangements

Composer	Arrangements
James Verrick Armaah	Darling Jesus
	Jehovah God
	I am under the Rock
	Unto the Lord
	Go High
	Love of the Lord
	We will Celebrate our God

Ohene Adu-Nti

Blow your Trumpet
I will lift up your name
I have Joy in my Heart,
Send your Power,
Kept by the Power of God,
When I Remember
etc.

Newlove Annan

He never fails
He is able
Running Over
We wanna thank you
There is Harmony in my Heart
Etc.



According to recent studies, musical compositions are not created in a vacuum but rather serve a cultural purpose in society. Music is created by composers for a wide range of purposes, such as entertainment, social ritual, religious enlightenment, academic study, accompaniment to plays, and emotional and physical healing (Composition, Musical|Encyclopedia.com, n.d.). The researcher's opinion is that, the general musical needs of a society at a given time determine the compositional trend or style. That is to say, composers write music for what society wants. The conclusion is that Ghanaian art music compositions progressed from hymns to choral anthems to choral highlife and now Pentecostal choral highlife.

2.3 The Mass as a Musical Genre

In the Roman Catholic Church, a mass refers to the public re-enactment of Christ's sacrifice. It is the central service of the Roman Catholic church which was instituted by Christ himself (The Lord's Supper). Forney and Machlis (2007) indicated that the collection of prayers that make up the mass which is known as the liturgy falls into two categories: The Proper and the Ordinary. The Proper refers to the texts that vary from day to day throughout the church year, depending on the season or the feast being celebrated while the Ordinary deals with the texts that remain the same in every mass throughout the year. Similarly, Kennedy and Kennedy (2007) explained that the invariable portion of the Mass is called the Ordinary while the variable portion is known as the Proper. The Ordinary comprises Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. A piece of music that is set to the words of these invariable portions is called mass. According to Kerman and Tomlinson (2008) this form of music developed during the Renaissance Era. The Proper is divided into Introit, Gradual, Alleluia (Tract), Offertory, and Communion was not written to any special music. Church composers concentrated their musical settings on the Ordinary than the Proper. This practice survived throughout the Baroque Period to contemporary times in the Catholic Church. It is exceptionally used for the celebration of the Lord's Supper (Holy Mass) which is found also in the Anglican and Lutheranism churches. But during the Common Practice Era, many composers wrote masses purposely for concerts. Such masses were usually long and elaborate characterised by concert elements. Famous composers of such masses are Bach, Mozart, Beethoven, Schubert, Berlioz, Verdi, and many more.

Forney and Machlis (2007) presented a summary of the order of the Mass with its Proper and Ordinary movements in tabular form.

Ordinary (fixed portion)	Proper (variable portion)
	1. Introit
2. Kyrie	
3. Gloria	
	4. Gradual
	5. Alleluia (Tract)
6. Credo	
	7. Offertory
8. Sanctus	
9. Agnus Dei	
	10. Communion

(Forney & Machlis 2007, p. 102)

The Kyrie Eleison (Lord have mercy) is the first section of the Ordinary of the mass. According to General Instruction of the Roman Missal (n.d.) the Kyrie is a simple prayer in which the people praise the Lord and implore His mercy. As a penitential song, it should be brief and simple, with music that expresses sorrow and asks for mercy. The Kyrie is usually sung by everyone, with the choir or cantor setting the pace. Each phrase is typically pronounced twice, implying a binary form, though this can vary depending on the nature of the language or the artistry of the music. Weber (n.d.) explained that composers must desist from writing very long and elaborate Kyries which sway the attention of the congregants to the music than worship. Its Biblical reference can be found in Matthew 15:22, when the Canaanite woman begs Jesus, "Have mercy on me, O Lord, Son of David." Also in Matthew 17:15, "Lord, have mercy." In Matthew 20:30f, two unnamed blind men

cry out to Jesus, "Lord, have mercy on us, son of David." In Luke 18:9-14, the despised tax collector cries out, "Lord, have mercy on me, a sinner!"

The Kyrie is immediately followed by the Gloria (Glory), a joyful hymn of praise meant to establish the awareness of the gathering to praise and worship God. It starts with Luke 2:14, the words that the angels sang to the shepherds when they announced the birth of Christ. Other Biblical references include Revelations 4:11 and 5:11-14. The General Instruction of the Roman Missal (n.d.) indicated that the Gloria should be intoned by the priest, a cantor, or the choir. It is to be sung by everyone together, or by the choir alone, or by the choir and the people together, but if not sung, it is to be recited by everyone, including the choir. Except for Advent and Lent, the Gloria is sung or said on Sundays and major feast days.

The third movement is the Credo (I believe), which is the longest of the Mass texts and is a recital of the Christian's list of beliefs. According to the Bishops Conference, the Credo is a response to God's word as proclaimed in the readings from sacred scriptures and explained in the homily, as well as a reminder of each person's profession of faith at baptism. It is to be sung or recited by the priest and the entire congregation on Sundays and solemnities. The Credo is cited in John 11:27, as well as in John 14:1 and 1 John 5:10. The Sanctus (Holy, Holy, Holy) is the fourth movement of the Ordinary Mass. It is a song of praise that is part of the Eucharistic prayer. Hence, it should be sung by the people to show their solidarity with the saints and angels in proclaiming God's greatness. The choir's role is to sing alongside the audience rather than overpower them. Exegesis of the Sanctus can be found in Isaiah 6:3 and Revelation 4:8. Also see Mark 11:9, Matthew 21:9, Luke 19:38, and Mark 11:10.

The Agnus Dei (Lamb of God), the fifth and final part of the Ordinary, is another simple prayer acknowledging God's grace in the Lamb. It usually goes along with the breaking of the bread, so it doesn't have to be too long or elaborate. The choir may sing this song, but the response should include the people as per the Bishop's Conference. John 1:29 contains passages from the Agnus Dei. Staff (2011) claims that Jesus and his disciples spoke Aramaic, a language related to Hebrew, but the Gospels were written in Greek. However, in the fourth century, Christians in Rome adopted Latin, and it became the language of the church. Until Vatican II permitted the use of vernacular languages, the Ordinary of the Mass was in Latin. In addition, the Vatican II influences caused the pontifical universities in Rome, where many church leaders were educated, to discontinue teaching Latin. This trend eventually reduced the number of priests who spoke Latin. Even though Latin was not intended to be completely abandoned, most local churches quickly abandoned it. However, the Catholic Hymnal (2014) contains the Latin texts of the Mass. Below is the texts and its English translation.

Kyrie:

Latin Text

Kyrie eleison
Christe eleison
Kyrie eleison
(p. 424)

English Translation

Lord have mercy
Christ have mercy
Lord have mercy

Gloria

Latin Text

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
Adoramus te;
glorificamus te
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,

English Translation

Glory be to God in the highest.
And in earth peace
to men of goodwill.
we praise Thee, we bless Thee
We worship Thee;
we glorify Thee
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
Lord, the only begotten son Jesus

Christe
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis
peccata mundi,
miserere nobis
Qui tollis
peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad
dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.
(p. 426)

Jesus Christ
Lord God, Lamb of God,
Son of the Father.
Thou takest away
the sins of the world
have mercy upon us
Thou takest away
the sins of the world
Receive our prayer.
thou that sittest
at the right hand of the Father
Have mercy upon us
For thou only art holy,
thou only art the Lord,
thou only art highest
Jesus Christ
Together with the Holy Ghost
in the glory of God the Father.
Amen

Credo

Latin Text

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Credo in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante
omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem
Patri:
per quem omnia
facta sunt.
Qui propter nos homines,
et propter nostram salute
descendit de coelis.
Et incarnatus est
De Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,

English Translation

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible
and invisible.
And in one Lord
Jesus Christ,
the only begotten Son of God,
begotten of the Father
before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance
with the Father,
by whom all things
were made.
Who for us men
and for our salvation
descended from heaven
and was incarnate
by the Holy Ghost,
of the Virgin Mary
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,

passus et sepultus est.
Et resurrexit
tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram
Patris.
Et iterum venturus
est cum gloria,
judicare vivos
et mortuos:
cujus regni
non erit finis
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filoque procedit
Qui cum Patre
et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Credo in unam sanctum
catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem
Mortuorum
et vitam
venturi sæculi.
Amen.
(p. 428)

and was buried.
He rose
on the third day
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand
of the Father;
and He shall come
again with glory
to judge the living
and the dead;
and His kingdom
shall have no end
I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from
the Father and the Son,
who with the Father
and the Son together
is worshipped and glorified;
As it was told by the Prophets
I believe in one Holy
catholic and
apostolic Church.
I acknowledge one baptism
for the remission of sins.
and I await the resurrection
of the dead
and the life
of the world to come.
Amen

Sanctus

Latin Text

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Hosanna in excelsis
Pleni sunt coeli
Et terra gloria tua.
Hsanna in Excelsis.
(p. 429)

English Translation

Holy, Holy, Holy
Lord God of host
Hosanna in the Highest
Heaven and earth
Are full of your glory
Hosanna in the highest

Agnus Dei

Latin Text

Agnus Dei
qui tollis
peccata mundi,
miserere nobis.
Agnus Dei.

English Translation

Lamb of God
Who takest
the sins of the world
Have mercy on us
Lamb of Goad

Dona nobis pacem.
(p.432)

Grant us peace.

In agreement with Pope Pius X, as explained by Ratzinger and Richard (1985), the Ordinary of the Mass must be composed as a unit containing all five movements. This implies that the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei must maintain the unity of composition that is appropriate to their texts. So, it is unlawful to separate them up into independent pieces that may each be a standalone composition, be able to be separated from the others, and be replaced by another. Musicians must be careful not to compose them so that they detach from one another. This means they cannot be performed independently. Ratzinger and Richard continued, that the Ordinary of the Mass has its theology, and it should not be replaced by songs with similar lyrics. Therefore, to compose the Ordinary of the Mass in the vernacular, composers must use the official translation of the Roman Missal. Kyibeletu et al. (2018) provided a Kasem translation of the Ordinary of the Mass for the indigenes in the Our Lady of Seven Sorrows Cathedral Basilica parish, Navrongo to make the Divine worship more meaningful to them.

Kyrie

Teiru duri de ηwaja, Teiru duri de ηwaja
Wε bu duri de ηwaja, Wε bu duri de ηwaja
Teiru duri de ηwaja, Teiru duri de ηwaja
(p. 45)

Gloria

Wε taa yi teem telao ne,
se tega baηa ne balo wo na lamma to, ta jege yeizura:
De tei Nmo,
de zuli Nmo,
de jɔɔne Nmo,
de dage Nmo,
de ke Nmo lei, se Nmo dwoη dwoη tera.
Teiru Wε telao Pε,
Wε Kwo dam maama tu
Teiru Yeizu Kirisita Bu doa ka yerane,
Teiru Wε, Wε pipeila, Wε tete Bu,
Nmo na duusi logo baηa weleera to,

duri debam ηwaja.
Se Nmo yerane mo lamma,
Nmo yerane ye Teiru. Yeizu Kirisita
Nmo yerane mo Teiru Yeizu Kirisita,
Nmo yerane mo dwoi wuu,
Nmo gwaare de Siu-Lao
N di Nmo Kwo paare. Amiina
(p. 44)

Credo

Am boŋe Wε dedwe yerane.
Dam maama tu de logo keiru;
wonno maama de yia na nae to
de telo maama de yia na ba nae to.
Teiru am boŋe Yeizu Kirisita,
debam Teiru dedoa O yerane,
Wε budoa ba loge-O O yerane;
Wε Kwo tete mo loge-O, ye logo ta wo bobo.
O ye Wε mo, O nuŋi Wε wone,
pwooni mo na nuŋi pwoone tete wone,
Wε chekke na nuŋi Wε chekke wone to.
O loge-O mo se'O ke O,
O de Wε Kow ye bedwe mo,
O pe wonnu maama da wonto jeŋa mo te wora.
O nuŋi te-lao O tu logo baŋa debam nabiina ηwaaane
Se O vere debam, Wε Siu-Lao dam ηwaaane,
O kwei nabiinu yera Mary Kalaa wone, ye o ji noono.
Ba page O garem baŋa debam ηwaaane;
O yaare Ponseon Paleite wε ne
ye ba suli. Da yato de ne
O jwoori O bi O tete;
ne ko na popone ton-laaro wone tei to;
ye O di telaao, O jei Wε Kwo jazem ne,
O wo jwoori O ba de dam foro,
Se O bore na-ηwena de chira bora;
ye O paare ba ti biri biri
ye amo boŋe Wε Siu-Lao na pae ηwem to'
O nuŋi Wε Kwo de Wε bu wone;
O ye se ba taa joone ye ba dage-O,
ko maŋe de ba na joone ye ba dage Wε Kwo Bu tei to.
Wonto mo pe se sampwori pworisi O boboŋa.
Amo boŋe Tigisim Katwoliki Lao dedoa yerane.
Amo ke boboŋa ni seem dedwe yerane na wae weleera de duusi to
ye a jei a poe twa biim de jwa ηwem na ba ti to.
Amiina
(p. 46)

Sanctus

Nmo ye lam tu, N jwoori ye lam tu.
lam maama tu, Kwo-foro tu, Kwo foro Wε

Nmo tia veele telaao
Ya su tega maama, de zaane-M
Wolo na beene We yere ɲwaane to,
Taa yi swolim kamunu, de zaane-M
(p. 54)

Agnus Dei

We pipeila, Nmo na duusi logo baɲa weleera to,
Ta-N duri de ɲwaɲa
We pipeila, Nmo na duusi logo baɲa weleera to,
Ta-N duri de ɲwaɲa
We pipeila, Nmo na duusi logo baɲa weleera to,
Ta-N pae debam yeizura.
(p. 55)

2. 4 The Role of Music in the Mass

Before the introduction of Christianity in Ghana, music served sociocultural and political purposes. Music was used to grace festivals, enstoolment/enskinment and celebrate life cycle events. The ancient man used music for both spiritual and religious purposes as well as to record his history and heroics. According to Koopman (1999), singing is a long-standing and widespread tradition that is essential to the functioning of any human society. Ghana has its musical traditions and history as a distinct social group. Amuah (2014) claimed that the people of Ghana already had their own musical forms that they utilised for a variety of purposes before the conception of churches and art music. But when Ghanaians accepted the foreign culture, they integrated their musical tradition into it even though the church initially opposed it. The attempt eventually led to the use of folk songs and African art music in church. In the present era, Ghanaian churches use a variety of musical genres for worship, including folk songs, Pentecostal songs, and Western and African art music, all of which are equally important.

According to Weber (2015), to fully comprehend the place of music in the catholic liturgy, identifying the different kinds of singing during Mass is necessary.

Acclamations, processional songs, responsorial Psalms, chants, and supplementary songs are the main kinds of singing during Mass: Acclamations are joyful shouts made by the entire congregation in which the people declare their belief in God's word and deed as manifested in the liturgy. These acclamations ought to be joyful, simple, and rhythmically and melodically pleasing. The songs should ideally be sung by everyone without the aid of a book. The Alleluia, Sanctus, Memorial Acclamation, Great Amen, and Doxology of the Lord's Prayer are among the five acclamations that are used during Mass. Weber also explained that the processional songs are intended to assist the people in realising that they are a community that has gathered to worship God and that through the Eucharist, they have been united with the Lord and one another. There are two main processions at Mass; at the entrance when the priest and ministers enter, and during communion, when the congregation moves forward to receive the body and blood of Christ. Wagner (2020) called these processions antiphons (entrance antiphon and communion antiphon respectively). Their purpose is to serve as a reminder of the significance of our role as disciples. Hence, everyone should participate in singing them so that the spirit of unity will be felt. The responsorial psalm which is a response to the first reading ideally should also be sung by the congregation to encourage a reflection on God's Word. Wagner goes on to say that since the responsorial psalm proclaims the word of God itself, it should always be sung from the ambo where the other readings take place. Weber also stated that the Kyrie, Gloria, Lord's Prayer, Agnus Dei, and credo are among the five chants in the Mass that everyone is required to sing. Regarding the supplementary songs, he claimed that they are simpler to omit during the liturgy than other songs because they lack predetermined lyrics. They are therefore optional. These songs include the recessional song, the

post-communion song, and the offertory songs. Wagner (2020) also identified dialogue as an important kind of singing in the Mass. This is the exchange of words in the recitation of prayers or greetings between the priest and the congregation.

Examples of dialogue in the Mass:

Priest: The Lord be with you.	Congregation: And with your spirit.
Priest: The Word of the Lord.	Congregation: Thanks be to God.
Priest: The Gospel of the Lord.	Congregation: Praise to you, Lord Jesus Christ.

(para. 5)

Wagner explained that when we sing these dialogues it reflects the character of who God is to us. God is always reaching out to us out of love, and we are always responding. The United States Conference of Catholic Bishops [USCCB] (2007) asserted that God wants us to sing praises to Him. God is Him maker of all music, and He has given the ability to sing to His people. Every time his people sing his praises, God—the source of music—is there. Faithward.org (2020), asserts that music has a biblically mandated place in worship. My search for proof led me to the Bible, where I discovered numerous references that support it.

¹⁹ Now therefore write ye this song for you, and teach it the children of Israel: put it in their mouths, that this song may be a witness for me against the children of Israel.

²⁰ For when I shall have brought them into the land which I swear unto their fathers, that floweth with milk and honey; and they shall have eaten and filled themselves, and waxen fat; then will they turn unto other gods, and serve them, and provoke me, and break my covenant.

²¹ And it shall come to pass, when many evils and troubles are befallen them, that this song shall testify against them as a witness; for it shall not be forgotten out of the mouths of their seed: for I know their imagination which they go about, even now, before I have brought them into the land which I swear.

(Deuteronomy 31: 19 – 21, KJV)

Further research from the Bible shows that Moses wrote three songs. One was sung following the crossing of the Red Sea (Exodus 15), another was mentioned in Psalm 90, and the third one was stated in Deuteronomy 32, during Moses' last days. According to 2nd Samuel 6:5, David and all of Israel were rejoicing in front of the

Lord with all their might while playing the castanets, harps, lyres, timbrels, sistrums, and cymbals.

⁵ And David and all the house of Israel played before the LORD on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.
(2 Samuel 6:5, KJV)

I read in the New Testament that Jesus and his disciples sang a song as they left the "Last Supper" and made their way to Gethsemane.

³⁰ And when they had sung a hymn, they went out into the mount of Olives. (Mathew 26:30, KJV)

In Ephesians 5:19, Saint Paul also exhorts the Ephesians to sing psalms, hymns, and spiritual songs together and to make music to the Lord in their hearts. Although Paul makes no specific mention of any particular genre, he intends for all music to be used in order to allow the word of Christ to dwell fully within us. In Colossians 3:16, Saint Paul further urged believers to sing a variety of spiritual songs regardless of the genre with the spirit of thanksgiving rather than focusing on ourselves or our own desires. We should use these songs to allow the word of Christ to dwell fully within us. Based on these biblical references, I want to argue that Christianity was born in song and that God gave humanity the gift of music. Therefore, it is only right that we recognise our obligation to return to God what He has given us with humility and gratitude while also serving others. Moreover, Faithward.org (2020) asserted that the creation narrative includes God's gift of music which is meant to edify His people and bring glory to Him. The emotional power of music is a vital and moving aid to worship when used correctly. Therefore, the emotional power of music in worship must be evocative rather than manipulative, honest rather than manufactured, and congregational singing allows for the full range of emotions in worship. Sample (2019) also explained that the

Psalms, which are a part of sacred scripture, were written to be sung as sacred music. This makes music sacred and therefore inextricably tied to the church's liturgy. Therefore, sacred music forms an essential component of worship rather than an adjunct or something extraneous. We must remember that the purpose of sacred music is to assist us in singing and praying the readings of the Mass and not to embellish it. Good music brings the liturgical prayers of the Christian community to life, allowing everyone to worship and implore the triune God more passionately, intently, and effectively. The glory of God and the sanctification of the faithful are the two main goals of sacred music. Mother Church therefore greatly desires that all believers be led to full, conscious, and active participation in liturgical celebrations, which is required by the liturgy's very essence.

According to the Canadian Conference of Catholic Bishops [CCCCB] (2015), the primary purpose of every sacred song is to express gratitude and worship to God. The singing of liturgical texts elevates the dignity of our prayers. When religious prayers are set to music, we are carried to a new level of spiritual encounter. Singing enables us to pray aloud, aiding others in prayer and strengthening our bonds with God and one another. It also allows those who are unable to pray orally to communicate with God through other means. Through sacred singing, many miracles, wonders, healing, and prophetic guidance are unleashed. Another old custom is that whoever sings well is rewarded with twice the number of prayers. Congregational singing connects us not only with our words and voices but also with our hearts and minds. The hymn texts provide us with a common language with which to express our thankfulness to God. If the words are chosen from hymnals that have been correctly crafted to accompany the ritual, they will communicate our beliefs. The scriptures will also impact our understanding of

God's lavish love, Christ's redemptive act, and the Spirit-filled community of disciples. The faith of the liturgical assembly is nurtured by scripture-inspired hymn texts that lead its members to a more dedicated existence as followers of the Lord.

CCCB (2015) purported that music can be employed as a means of dialogue in the Mass. During the celebration of Holy Mass, the presiding priest and the assembly engage in a dialogue in the preface. The goal of this dialogue is to engage the entire congregation in giving thanks and praise to God. The ideal approach to do so is to sing these texts, as spoken repetition of these texts on a weekly or daily basis can get monotonous. The unification of voices symbolises the unity that exists among the members of Christ's body, the Church. National Association of Pastoral Musicians [NAPM] (2008) contented that the Liturgy of the Roman Catholic Church is sung. And per the nature of our Baptism, every member of the liturgical assembly is required to do so. Singing is one of the primary ways in which the faithful assembly actively participates in the Liturgy. But not everything needs to be sung. The Latin Church has adopted a doctrine known as "progressive solemnity," which regulates not only the type and style of the music but also how many and which parts of the rite are to be sung. It continued by saying that factors like the local congregation's aptitude, the availability of trained choirmasters, and the liturgical season or solemnity of the feast being observed be taken into account. Participation in the liturgy should progress from simple to complex. Learn the dialogues and acclamations first, then the antiphons and psalms refrains/choruses, and hymns. More complex musical forms and a wider variety of instruments can be introduced once these fundamental components are in place.

Aidoo (2010) asserted that music has great potential for proclamation, edification, worship, evangelization, and discipleship. The proclamation refers to bringing forth or speaking out in public about the realities of life and the words of God. Edification is the process of empowering individuals through motivation and emotional support, which ultimately results in transformation. Giving God what He alone deserves in the forms of adoration, adulation, honour, and praise is what worship is about. This entails lifting up to the Lord, who is the only source of our life's sustenance and to whom we owe our commitment, devotion, and love. Bringing the Good News of Jesus into every situation involves evangelization, which aims to change people and entire societies through the divine power of the Gospel itself. And the act of shaping someone into Christ's likeness is known as discipleship.

Aidoo (2010) provided additional examples of how music enhances the local church.

Music brings in people and retains them in the church.

Music gives ordinary members of the church opportunity to serve Christ in the church, without which they would not have had the opportunity to contribute to the church.

The musicians are thrown into the limelight in the church and rise to leadership roles quite quickly.

Music enhances the prayer ministry in the church, helping it to become a vibrant church with God's presence and miraculous acts being demonstrated or revealed all the time.

Music enables people to have testimonies to give all the time, and this brings people in to experience God's miraculous power in their lives.

Music plants God's word in the hearts and minds of the people. For example, children's ministers would testify to the fact that about three-quarters of the means of teaching the children is through the various forms of music.

Music releases members of the church to give their resources, whatever it may be, to God freely. Jesus said, freely you have received, freely give. People give money in the form of offering, tithes, donations, pledges, etc. because the songs they hear move them to do so, and because the words of the song remind them of the admonishing from God's word to do so.

Music brings comfort, hope and encouragement to people who are bereaved, disappointed and troubled.

Music releases healing into the physical, emotional and spiritual lives of the hearers.
(p. 56)

Singing has the potential to emotionally connect us, according to recent research ("Why do we Sing?" 2018). Singing elicits a variety of feelings; while songs of joy might make us want to dance, songs of sorrow can make us cry. Singing can penetrate our hearts and induce deep concentration, which alters our attitudes towards God and the church. Another study indicated that the reasons we sing at Mass are the same as the reasons we sing at special occasions like anniversaries, school events, and birthdays. The liturgy too is a celebration but a celebration of faith (The Role of Music in Liturgy, 1999). There are many ways that music benefits the liturgy and the people gathered to celebrate. We can better embrace the spirit of the various liturgical seasons with the help of music. Consider how you might create the ambience of Christmas, Good Friday, or Easter without music. Music plays an important role in establishing the mood of the liturgical seasons. The study also found that similar to how a team song unites spectators of all ages and socioeconomic backgrounds during a football game, singing together at Mass also draws us into a single worshipping community. Singing is the medium through which we are united. Further, it enables the liturgical assembly to express their faith. An ancient proverb states that the person who sings prays twice. The psalms, hymns, and spiritual songs we sing at Mass help us to maintain our faith and bring us back to God when it begins to waver. These songs also have the power to convert souls and improve our spiritual lives ("Why do we Sing?" 2018).

2.5 Approaches to Music Analysis

All music composers use the same materials, but each uses them uniquely. These variations can be noticed through music analysis which consequently allows us to

comprehend why a composition works the way it does. Music analysis is, thus, a crucial exercise for all musicians, whether they are composers, performers, or teachers. But how should it be done?

I have not found a document that discusses a particular method for analysing art music. Instead, I have read some ideas put forth by different music scholars that, in my opinion, can be relevant here. According to the Musical Analysis Writing Guide (2012), music analysis should involve the examination of the following elements: duration, dynamic, harmony, melody, form, texture, and timbre. In addition, compositional techniques such as imitation, repetition, call-and-response, ostinato, sequence, augmentation, inversion, similar motion, opposite motion, polyrhythms, and hemiola should also be investigated. It also stated that listening is an important part of music analysis apart from reading the score. This helps to identify the links between musical elements and compositional techniques and to express opinions about how these connections relate to the context, genre, or style of the composition. Hose (2019) indicated that analysing a musical score is similar to analysing a piece of literature. To determine the value of a score, various aspects such as structure and key, instrumentation, and the lyrical subject must be considered. The goal of score analysis is to determine the effectiveness of the composer's ability to demonstrate knowledge of modal theory, as well as the range and abilities of the instruments he used, including whether the composition was well structured and how that captured the intended emotions. Similarly, Instructables (2017) proposed that when analysing any genre of tonal music, one must understand major and minor scales, and chord structure, identify chords from the music, study how the chords are used, and analyse each segment of the music. Tabuena (2018) also suggested that before analysing music, one should become

familiar with its various elements, such as its melody, rhythm, harmony, dynamics, form, timbre, and texture. These musical elements assist in recognising the parts, styles, and content of the music as well as different aspects of music composition.

These scholars, in my opinion, are limiting music analysis to a thorough knowledge of music theory, which is insufficient. One factor that must be considered is the composer's musical and cultural background, as these significantly influence the compositions. That is why I agree with Jacobson (2011) when he said music analysis should include studying the composer, his significance, historical context, and biography. But I believe the motivation and purpose behind the composition should equally be added to the process. It is also vital to evaluate the composition's significance and the reactions of the intended audience. This is consistent with what Keller (1984) discussed. He argued that when analysing music, several non-musical factors must be taken into consideration. In addition, modern analysis frequently needs to build its foundations on subjects unrelated to music to track how music interacts with other facets of human behaviour. Furthermore, Sadoh (2004) discussed the cultural analysis method, which states that music analysis should concentrate on three main characteristics of indigenous African music, namely, elements of musical communication, elements of dance, and elements of musical conception. Other sources, however, stated that to study a musical score, you must first understand the composer and his/her world, as well as the purpose of the music. The piece should then be subjected to a motivic/thematic analysis, followed by a thorough harmonic analysis. Look at the phrase structure, form, and compositional devices as well. (How to Interpret Classical Music, 2022)

After doing more research, I discovered that different music scholars and theories have used various parameters to analyse compositions. Amuah & Acquah (2013)

used parameters such as; scale, melody, vocal ranges, harmony, rhythm, texture, form, compositional techniques, dynamics, and text including the composer's biography, to analyse Mɔ̀bɔ̀ Dawur. Similarly, Obresi (2014) used melodic structure, songtext, voice separation, rhythm, tempo, texture, and form as the analytical parameters to investigate the compositional stylistic traits of C.W.K. Mereku. In the same way, Gyima-Aboagye (2014) analysed selected works of James Tsemafo-Arthur using melody, harmony, rhythm and meter, formal structure, translation of songtext, interpretation of songtext, cadential points, text and tune relationship, performance direction (dynamics & tempo markings) and texture as the parameters. He also included the composer's biography involving his birth, formal education, career, music training, and other positions and achievements. I've discovered that there is no standard approach to music analysis. Scholars conduct their analysis according to the intent or purpose of their study. Nevertheless, I have concluded that, regardless of the composer's intentions, no accurate analysis of music can be carried out without first examining the efficient use of musical elements and the composer himself. In addition to this, it is important to consider the originality and craftsmanship displayed in the composition. With originality, one must figure out if the work was developed from an existing concept or is entirely new. Then craftsmanship deals with the skill of connecting the elements to give overall completeness. Whether or not the composition has a clear beginning, middle, and end is another important factor in analysing craftsmanship. Also, examining the elaborateness of the composition is crucial. This entails considering the composition's complexity and performance challenges. It is necessary to look into any rules that are broken in the pursuit of elaborateness. A good composition should have a good balance between technical

knowledge and personal style. Finally, the analysis must clearly show whether or not the composition conveys the theme.

An in-depth examination of some Ghanaian art compositions revealed syncretism and bi-musicality. As stated in Amuah and Arthur (2014), George Essilfie Mensah demonstrated the integration of traditional Ghanaian and Western musical elements in his composition "Yedze Wo Keseye Maw" (We ascribe to your greatness). As a result, many Ghanaian choral lovers and performers hold the work in high regard.

Again, his creative abilities saw him create a perfect blend of African and Western compositional techniques. One such area is the call and response device that Essilfie uses to demonstrate bi-musicality, a syncretism of Ghanaian and Western musical styles which makes his audience and contemporaries appreciate his works. (p. 13)

According to Amuah (2014), George W. K. Dor, a Ghanaian composer, also used traditional musical elements as raw material to blend with Western musical principles. Amuah's conclusion was based on analyses of Dor's three compositions, namely Gbɔgbɔmenuwo (spiritual things), Agbemav minyammieɛ (we are aiming for eternity), and Dokuibɔbnyo (we are aiming for eternity) (it pays to be humble). Dor, according to Amuah, has a unique approach to the technique of blending indigenous and Western musical elements. Similarly, Amuah (2012) investigated some of Nicodemus Badu and Newlove Annan's compositions and discovered a fusion of indigenous and Western musical elements. To establish a framework for determining which compositions are truly original works of African art music, Bateye (2007) highlighted a list of traditional musical elements. They consist of melody, vocal and instrumental polyphony, descending melodic lines, pentatonic and non-pentatonic scales, speech-inflected melodies, melisma and embellishment, a preference for thirds, form, a lack of modulations, and texture. The study concludes that native African music has the potential to transform from a

functionally practical art form into an abstract one if the elements are used correctly and for the purposes for which they were designed. Adjei (2015) also argued that the use of only traditional songs and dances does not adequately convey the African style. The composition will sound African—Akan, Ewe, Hausa, and Yoruba-when the crucial components of the source materials appear in the composition's body.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter describes the framework and methods used to carry out the research. It involved the research philosophy, the research approach, the research design, and the study area. It also includes the data collection instruments, the target population, the sampling technique, the sample size, the data collection procedure, and the data analysis.

3.2 Research Philosophy

This research follows the interpretivism philosophy in which an effort is made to comprehend a composer and his music. According to PHILO-notes (2020), interpretivism believes that reality and knowledge are socially constructed by human beings. That is to say, knowledge relies on the interpretations of the meaning that humans attach to their actions. Knowledge acquisition exceeds empirical and objective data but involves introspective analysis of the phenomenon at hand. In this sense, knowledge is arbitrary, multifaceted, and socially created. Interpretivism follows constructivism and idealism but denies positivism which says there is objective knowledge out there that can be discovered by the human and only those objects that can be experienced directly should be the object of scientific inquiry. The ontological perspective of interpretivism is relativism. Relativists argue that reality can only be known through socially constructed meaning and that there is no single common reality. According to research from ADictionary (2015), relativism holds the belief that conceptions of truth and moral values are not absolute but are relative to the persons or groups holding them. This implies relativism rejects objectivity within a particular phenomenon but supports

that knowledge is constructed within the human mind according to how they experience it (subjectivity). This philosophy serves as the basis for this study.

3.3 Research Approach.

This research which seeks to describe a music composer through the analysis of his compositions requires speaking directly to the composer and other personalities that are familiar with him and his music. It also requires an in-depth reading of the music scores. This kind of information is non-numeric and does not require calculation. According to Bhandari (2020), the collection and analysis of such data describe the qualitative approach. For Arora and Stoner (2009), the goal of qualitative research methodology is to gather more detailed information and get a more comprehensive picture of issues, cases, or events. Denzin and Lincoln (2000) also explained that the qualitative approach focuses on how social experience is created and given meaning.

Given this knowledge, the qualitative methodology was adopted to better understand the topic at hand through first-hand experience, accurate reporting, and quotations from real conversations.

3.4 Research Design

The research design combines phenomenology and biographical elements. Lester (1999) explained that phenomenological techniques are based on a paradigm of personal knowledge and subjectivity. Phenomenology typically investigates a problem using inductive qualitative methods such as interviews, conversations, document analysis, participant observations, and expressing it from the researcher's perspective and interpretation. On the other hand, biographical research is any study done on the lives and works of specific people using interviews, autobiographical writings, or other sources, and presenting the results in different

ways (Roberts, 2002). In light of this, the researcher obtained direct recordings of actual conversations with the composer and people with first-hand knowledge of him and his works. This made the researcher understand the composer better. The paradigm of subjective perspective and interpretation was then applied to the construction of my findings.

3.5 Profile of the Study Area

The chosen area of study was the Navrongo Basilica Parish in the Navrongo-Bolgatanga Catholic Diocese. This parish is located in the Western part of the Upper East Region of Ghana and Navrongo is its capital. From the North to the East, the parish shares boundaries with Paga. Then, on the West and South, respectively, it shares a border with Sandema and Walewale. Documents from the parish's office reveal that as of December 31, 2022, there were 28,319 Catholics living in the area. Nayagenia, Pungu, Doba, Vunania, Kolgo, Sabaoro-Namola, and Tono are a few of the communities in the parish. The two main languages spoken in the area are Kasem and Nankam, while Nagela and Jɔŋɔ are the dominant musical styles.

The Navrongo Basilica Parish is the oldest catholic parish in Northern Ghana. It was established in 1906 by the Catholic Missionaries called the White Fathers as part of the Vicariate of Ouagadougou. But it became independent of Ouagadougou and re-established as an apostolic prefecture and later an apostolic vicariate in 1926 and 1934 respectively with the See at Navrongo. It then opened mission stations in Jirapa, Kaleo, Nandom, Bolgatanga, Bawku, Binduri and other major towns in the Northern territory. From a cathedral status in 1934, it developed progressively and became a Minor Basilica in 2006 under the authority of the Holy Father Pope Benedict XVI. The Navrongo Basilica Parish has existed for a long time and it is

counted as one of the oldest catholic parishes in Ghana. It serves as a landmark in the development of the Catholic Church in Northern Ghana. This location was chosen because it is both the birthplace of art music in the North and the hometown of the composer. In addition, the researcher lives and works in that area so, data collection was simple and cost-effective.

3.6 Population

Satishprakash (2020) explained that population is the set or group of all the units to which the research findings will be applied. To put it another way, a population is a collection of all the units that share the variable qualities under investigation and for which research findings can be extrapolated. In research, the population is separated into two groups: the target and accessible populations. With this, the target population was made up of all the worshippers of the Navrongo Basilica Parish including the choirs. This will add up to give a huge number. However, the accessible population was the choirs in the Minor Basilica. These choirs include the Archangels, Saint Joseph, Latin and Saint Paul. This adds up to about 150 choristers including the composer. Using this population will greatly improve the outcome of the study; however, this is often most unworkable due to the research instruments I chose. Therefore, sampling became the only effective means for conducting the study.

3.7 Sample and Sampling Technique

Satishprakash (2020) described a sample as a subset of a population that represents the entire population in a study, while sampling is the process of selecting a portion from a population, and sampling technique is the strategy used in the selection process. In qualitative research, there are a variety of sampling techniques, but the study used the purposive sampling technique to obtain the sample. According to

Crossman (2020), purposive sampling is a non-probability sample chosen depending on the characteristics of a population and the study's goal. This sampling technique was selected because, according to Moustakas (1994), phenomenology approaches typically involve people who have first-hand knowledge of an event, situation, or experience. Although different books recommend different sample sizes, Ellis (2016) asserted that a sample size of between 6 and 20 people is sufficient for phenomenology. Given this, I chose two (2) choristers from each of the three (3) choirs that sing art music in the Parish, as well as the composer, for a total sample size of seven (7) people: Archangels Choir, Saint Joseph Choir, and Latin Choir. The choristers were chosen based on their knowledge, experience, or encounter with the composer and the compositions.

3.8 Data Collection Instruments

Two data collection instruments were used namely interviews and document analysis. Frankel and Wallen (1996) explained that interviews are used to learn things from people that cannot be observed or noticed directly. I understand that things like feelings, thoughts, opinions or experiences cannot be observed openly but must be obtained via questioning and examination. Having understood this, I realised that the composer's biography, the composition's historical background, and its relevance in the parish are not visible. Therefore, I used interviews, specifically unstructured, with open-ended questions in the form of a casual conversation to obtain such information.

On the other hand, document analysis examines a piece of textual evidence and responds to specific research questions using an organised methodology ("Document Analysis," 2018). Similarly, Globio (2020), said document analysis is a type of qualitative research tool in which a researcher examines documentary

materials to give voice and meaning to an evaluation issue. In this case, the documentary materials were the musical scores obtained from the Parish archives and the composer himself. The selected work for the analysis was then subjected to score analysis. According to Price (2019), score analysis is the study of the components of a musical piece and how they contribute to the composition's inner life and external structure. The purpose of score analysis is to figure out the composer's intention and creativity. According to Price, score analysis aids in identifying the elements and understanding the work's design, proportion, and meaning, allowing for a performance that brings these shapes and sensations to life.

3.9 Data sources

Both Primary and secondary data sources were used for the study. The primary data sources were interviews with the selected choristers and the composer, while the literature reviews and the documentary materials mentioned earlier served as secondary data sources.

3.10 Tools for Data Collection.

- Smartphone; Infinix Note 11 pro.
- Laptop computer; with Finale 2012 Software
- Pen drive
- Notebook and pens

3.11 Data Collection Procedure

The composer was interviewed to provide his profile and other pertinent information, which assisted me in compiling the necessary data about him. In addition, the selected choristers were also interviewed to triangulate the information. What I did was that I create an interview guide to cover the

composer's biography, the motivation behind the composition, and their relevance to society. The guide also included the feelings, thoughts, opinions or experiences about the composer and his works. I then visited the composer and each of the six (6) selected choristers to obtain their consent and to schedule a convenient time and date for the interviews. The table below shows the dates and times I met the composer and the choristers.

Date	Time	Respondent
4 th April 2022	1:00 pm	Composer
11 th April 2022	2:00 pm	Composer
18 th April 2022	5:30 pm	Chorister 1
20 th April 2022	5:30 pm	Chorister 2
22 nd April 2022	5:00 pm	Chorister 3
25 th April 2022	5:30 pm	Chorister 4
27 th April 2022	5:30 pm	Chorister 5
29 th April 2022	5:30 pm	Chorister 6



The interviews were conducted one-on-one and each lasted approximately 45 minutes. All of the interviews were conducted in a semi-structured manner, with open-ended questions in the form of casual conversations. The questions were simple, allowing for easy comprehension and precise answers. The interviews were conducted after work hours and were recorded on an Infinix Note 11 Pro smartphone before being transcribed into text for easy analysis. The researcher also had the opportunity to attend Sunday Mass at the Parish on three occasions to record the direct singing of the Mass from the various choirs.

Furthermore, the researcher conducted an archival review at the parish office, the parish museum, and the composer himself where a lot of musical scores including the Mass were obtained. However, most of them were handwritten on loose sheets of paper. As a result, Finale 2012 computer software was used to copy and print some of them to make them clearer for reading. Also, a reviewed of published works on African art composers and other relevant literature was done to find written evidence to support the primary data.

3.12 Data Analysis.

According to Moody (2002), qualitative data analysis is more individualised and heavily depends on the researcher's skill and knowledge to find patterns, glean themes, and draw conclusions. Based on this, the researcher used Braun & Clarke, (2006) thematic analysis procedure to analyse the interview transcripts. The musical scores of the Mass were analysed using the following parameters:

- Form/Structural organisation
- Rhythmic organisation,
- Melodic organisation,
- Harmonic organisation
- Lyrical organisation.

The researcher also listened to direct recordings of the Mass while reviewing the musical scores to evaluate the execution of the compositional techniques.

3.13 General Explanation of the Parameters.

3.13.1 Form/structure

Form or structure is the sequential arrangement of the various sections of a piece of music. In other words, it is how a piece of music's different sections are linked

together to become whole. Form is created by the use of repetition, contrast, and variation. Repetition produces a feeling of unity, allowing the tune to be remembered even better. Contrast adds variety, conflict, and a shift in mood. Contrast can be created by the combination of loud and soft, male and female voices, quick and slow, and major and minor. In a variation, some musical components are changed while others remain the same. To add variety, the melody could be maintained the same but the rhythmic pattern is altered. Alternatively, the melody may be restated with a new accompaniment.

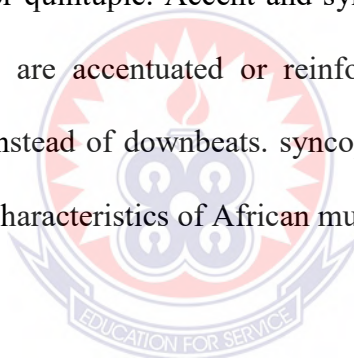
There are many kinds of musical forms in Western music, but binary and ternary are the most commonly mentioned. A binary form is a composition that is separated into two parts known as statement and counterstatement. Ternary form, on the other hand, is a three-part form that gives a statement, contrast and restatement. Other Western musical forms include the rondo, minuet, and trio, as well as strophic, through-composed, and sonata.

In African music, the most prevalent musical forms are call-and-response and cantor-and-chorus. The “call” part of a call-and-response song is a fragment of the song that is later finished by the chorus. The cantor-and-chorus, on the other hand, features a soloist who sings the full song before the chorus joins in. Form in most Ghanaian art compositions is derived from the texts and setting. According to Nketia (1963), the shape of African songs is determined partly by the setting in which they are utilised and in part by the verbal texts on which the melody is built. In line with this, I believe most Ghanaian art songs do not comprise just one musical form, but a combination of two or more to produce the intended impact.

3.13.2 Rhythm

Rhythm is the arrangement of long and short notes in music over a consistent beat. Beat, meter, accent, syncopation, and tempo are all linked characteristics of rhythm. The beat is the pulsation that splits music into equal time units on a regular and repeated basis. You respond to the beat of the music by clapping your hands or tapping your foot. It might be strong (accented) or weak (unaccented). The beat is organised into regular groupings known as bars, which feature a repetitive pattern of strong beats plus one or more weak beats as a vital part of the rhythm. Tempo refers to the rate at which the beat appears in the music.

Meters can be written in simple or compound time and can be duple, triple, quadruple, sextuple, or quintuple. Accent and syncopation are terms that describe how individual notes are accentuated or reinforced. Syncopation occurs when upbeats are stressed instead of downbeats. syncopations, compound meters, and a fast tempo are major characteristics of African music.



3.13.3 Melody

Melody is frequently the first thing we remember after hearing a piece of music. In melody, different pitches appear one after the other in a logical order. A melody has a sense of direction, shape, and continuity. It has a melodic curve or line because of its up-and-down movement.

A melody might move in smaller intervals known as steps or larger intervals known as leaps. A step is a distance between two adjacent tones, and any distance greater than a step is referred to as a leap. Legato is the term for when a melody is played or performed smoothly and continuously. Staccato, on the other hand, is when it is performed quickly and detachedly. Spiccato is a string instrument style

that involves playing very tiny notes. The range of a melody refers to the distance between the lowest and highest tones. Although music composed for instruments tends to have broader ranges and leaps than those written for vocals, the range could be wide or narrow. The climax of a melody is frequently the highest tone. A melody usually has a theme that can be broken further into motifs. Melodies in African music are composed to follow the rise and fall of speech patterns. They are generally written in pentatonic and heptatonic scales, and they are known for their short phrases. Other characteristics of African melodies include the hocket style and interlocking thirds.

3.13.4 Harmony and Chord Progressions

The sound of two or more notes heard at the same time is referred to as harmony. Harmony is the study of how chords are built and how they interact with one another. A chord is made up of three or more tones played at the same time. Some chords are relaxing and steady, while others are tense and unstable. Consonance refers to those who are steady, whereas dissonance refers to those who are unstable. A dissonance should always resolve to a consonance, but when it does not, it creates a sense of drama, tension, or surprise in the listener. A composer can do this on purpose to play with the listener's expectations. Dissonance chords are harsh and are appropriate for music that depicts sorrow, sadness, or conflict.

Harmony in Western music adheres to stringent standards about chord construction and progression. According to Williams (2017), the number one bad practice in harmony is consecutive, which must be avoided. There should be no consecutive fifths, octaves, or hidden consecutive. In root position chords, the rules for doubling notes stipulate that the root or fifth should be doubled. In the first inversion, you can double any note, but in the second inversion, it is ideal to double

the fifth but the third should be doubled with care. It is safe to double the third in diminished chords. In first inversion chords, you can double the third except if it is a leading note, but never in second inversion chords. Also, unless it's a minor, never double the third in the root position. In any root position chord, the fifth can be doubled. Except in diminished chords, the fifth can be doubled in the first inversion; nevertheless, the fifth must always be doubled in the second inversion chords. Never leave out the third or root, and never overlap parts in harmony. The basic rules of voice leading state that leaps off a seventh are undesirable. Diminished/augmented melodic intervals are not recommended in any major key. The use of augmented 2nd and 4th is not permitted. In dominant chords, leading notes always resolve to the tonic of the tonic chord. It is worth noting that some of these rules can be violated to achieve a unique effect.

In Western harmony, chord progression is a fundamental technique composer must learn. One way to create a good chord progression is the use of a circle of fifths and fourths technique. Forney and Machlis (2007) revealed that triads or chords did not exist during the Renaissance period. The harmony was sometimes modal in perfect octaves, fifths, or fourths. The creation of chord progression, on the other hand, occurred during the Baroque period. The chord progression ii – V – I was created and became popular among composers. The equal temperament tuning system also gave rise to chromatic. Harmony became tonal during the classical era, and the progression IV – V – I replaced the Baroque ii – V – I progression. The Romantic period began to defy the rules. Composers were unconcerned about chord functions; if they like a chord, they use it. In this period, all 7ths, 9ths, 11ths, 13ths, and Neapolitan chords were used. The transition from tonal to atonal harmony occurred in the modern age. Chromaticism increased in combination with the

introduction of poly triads and polytonality, as well as a host of new significant innovations. Li (2022) notes that although the I-V-vi-IV progression is common in art music, a chord progression can have many different movements. The ii-V-I is also widely used in jazz, however, the 7th is usually added to make it jazzier (ii7 – V7 – I7). In functional harmony, the pillar chords are chord I, chord IV, and chord V. They create a joyful mood when played together. However, minor progressions like vi-IV-I-V and vi-iii-V-IV generate a sorrowful feeling, but the IV-V-vi-I progression provides an exuberant and cheerful attitude. In minor chord progression, the movement from vi – iii, ii – I – V, and IV – V – vi is more suitable than others.

In harmony, most of the chord progressions usually end with cadences. A cadence is a musical term for a resting place at the end of a phrase. In music theory, it is a two-chord progression at the end of a phrase. A phrase can be viewed as the fundamental unit of thought formed by rhythmic and melodic patterns, with the cadence marking the closure of that musical concept. A phrase in classical music consists of a question and an answer, with the question serving as the antecedent and the answer serving as the consequent. An authentic cadence is created when a musical line sounds complete and has a sense of finality. In theory, it moves from the dominant (V) to the tonic (I).

There are two types of authentic cadences: perfect and imperfect. Perfect authentic cadence describes a circumstance in which the final chord's highest voice (soprano) is the chord's root. When the last chord's highest voice is the third or fifth, this is referred to as an imperfect authentic cadence. A half cadence is a musical phrase that sounds incomplete and raises expectations. When the dominant chord (V) is employed as the phrase's last chord, this cadence occurs. Any chord that progresses

to the dominant produces a half cadence. This cadence is commonly employed in the first half of a chorus or verse since it is regarded as weak and calls for continuation. As a result, it is rarely used to close a composition. The plagal cadence progresses from subdominant (IV) to tonic (I), whereas the deceptive cadence progresses from dominant (V) to submediant (VI) of any note other than the tonic (I).



CHAPTER FOUR

PRESENTATION OF FINDINGS

Preamble

This chapter contains an analysis and presentation of the study's findings. It was conducted in two stages. The first stage, based on the interviews, focused on the composer's biography, the historical context of the Mass, and its relevance to the church. The second stage focused on the score analysis of the Mass. However, the results were presented in the order in which the objectives were stated.

4.1 Biography of Augustine Akwolaga Bugase.



Portrait of Augustine Bugase

This section contains information about Augustine Bugase's childhood, formal education, musical life, achievements and contributions, family life, awards and honours. His compositions, like those of other Ghanaian composers, demonstrated bimusicality. Mantle Hood (1960) invented the term "bimusicality" to describe a

musician's ability to perform in a variety of musical styles. That is the ability to comprehend and apply two or more musical traditions. In Bugase's case, his proficiency in the Kasena language was translated into the art music culture, resulting in his being a bimusical.

4.1.1 His Childhood

Augustine Bugase Akwolaga was born on the 3rd of December 1953 at Kayoro in the Kasena Nankana West District of the Upper East Region to Dedontia Akwolagah and Songojage Kayanike both of blessed memory. His father was a traditional music composer and an instrumentalist. His maternal grandfather was also a traditional music composer. Unfortunately, his father passed away suddenly when he was very young, preventing him from learning much from him. But he had seen his father perform, and as a child, he used to imitate him with improvised drums. Therefore, it is assumed that Bugase was born with musical genes. Growing up in the village, Bugase's childhood was characterised by farming, hunting, fishing and shepherding. Traditional music such as Nagela, Jɔŋɔ, lenɛ, Gullu, and Kɔnɔ were the only source of entertainment. Occasions like traditional weddings, funerals, and festivals also offered additional entertainment grounds. This was the environment in which Bugase was raised. In contrast to other composers like Michael Amissah, who had exposure to art music from childhood, as noted by Amuah, Adum-Attah & Arthur, Bugase never did.

Michael Amissah was introduced to music when he was at a very tender age. He became a member of the Aboso Roman Catholic choir at the age of nine. He was taught to play the harmonium by his father and his senior brother who later became the Catholic Archbishop of Cape Coast.
(p. 111)

4.1.2 Formal Education

When Bugase was growing up, it was generally said that if you could reach across your head and touch your ear on the opposite side, you could start schooling. Unfortunately, Bugase's hand remained in the middle of his head, but because his father wanted him to leave the house early, he insisted they take him to school as an observer. He finally enrolled in Kayoro Primary School formally in 1959 and was initially placed in Primary one, but was later promoted to Primary three within the same academic year. When he got to primary five, he was allowed to join his seniors in primary six to move to middle school. Thus, Bugase entered Chiana Middle Boarding School in 1963 and completed it in 1967 with a Middle School Leaving Certificate (M.S.L.C).

After Middle School, his uncle took him to Tamale to spend some time before continuing his education. While in Tamale, his uncle, a Presbyterian, took him to church regularly. It was in that church that Bugase witnessed a live organ performance and was inspired. He was perplexed as to how someone could place a book in front of him, and while his eyes were fixated on the book, his fingers were on keys, and wonderful music was generated. It was "magic," he said. He, therefore, questioned whether he too would be able to perform this "magic," and the organist responded in the affirmative. From there, Bugase started to think about learning music.

In 1970, he was enrolled at Wa Teacher Training College, now Wa Senior Secondary School, where he received his Teacher Certificate 'A' after four years of study. In the Training College, Music and Dance was a subject and Bugase's performance in it was remarkable. The Music and Dance tutor, Maxwell T. K. Dzunu, therefore recommended he pursue music as a career after college. In

contrast, his English tutor, Martin Awiah advised him to pursue English Language because of his great skill in creative writing. After college, he taught for a while before considering what to pursue for further studies. Bugase wavered between English Language and Music after realising his aptitude for both subjects, which was noted by his former tutors. Finally, he decided on music because he wanted to perform the “magic” he saw at the Presbyterian Church in Tamale. Even though he had no art music background he was determined to achieve his ambition. He contacted the music tutor at the Saint John Bosco Training College in Navrongo, who helped him prepare for the National Academy of Music (NAM) entrance examination in Winneba. In 1980, he passed the examination and was admitted to pursue a four-year Diploma in Music Education. He graduated with Second Class Upper in 1984. It is worth noting that when Bugase entered NAM, he couldn't play anything meaningful on the organ but after four years of rigorous study, he became a composer and a pianist/organist. This act has left an indelible mark in the history of NAM. Some of his schoolmates, such as Augusta Arko-Mensah and Cosmas Mereku, who are now lecturers at the Music Education Department at UEW can confirm this. In 1998, Bugase returned to the University of Education in Winneba to pursue a Bachelor of Education (Music Education) degree and completed it successfully.

4.1.3 Musical life

In 1984, Bugase began working as a music teacher at Saint John Bosco's Training College. He taught Music and Dance and also established the College choir and popularised it through musical performances. As a professional teacher in Saint John Bosco's Training College, he rose through the ranks from Housemaster to Head of Department, Senior House Master, and Vice-principal. In 1985, while still

at Bosco, he was appointed Choirmaster/Organist of the Navrongo Cathedral Parish, now Navrongo Basilica Parish. This position offered him the opportunity to demonstrate his musical prowess and also polish his skills. He revised and upgraded the Cathedral Choir's repertoire from that point on. He expanded the use of solfa notation in the choir and transcribed a lot of songs from staff notation to solfa notation. The teaching and learning of songs became considerably easier because many of the choristers could read solfa notation.

Being the only music teacher in the district education directorate at that time, he was like a peripatetic teacher. He moved from school to school to teach and organise musical activities. He was a part-time music tutor at Notre Dame Minor Seminary Secondary School in Navrongo. He also taught the Presentation Brothers in Navrongo and Kongo rudiments and the theory of music. In the church, he travelled throughout the Navrongo-Bolgatanga Diocese, composing, teaching, performing, and organising choirs and choir directors' workshops. He organised one of the best and most well-remembered workshops in 1990. He caused the formation of the Diocesan Choirs Association, but it did not survive until it was recently reviewed. He spent the greater part of his musical career at Saint John Bosco's College of Education and the Navrongo Basilica Parish.

As a music scholar at Bosco, he served as a subject Panelist for Music in the 1986 Educational Reforms. In 1988, he wrote a book titled "The Ethnic Approach to Music Making as a Strategy for Teaching Music," however it was not published due to some circumstances bordering on finances. From 1990 through 2008, Bugase worked as an examiner, team leader, and chief team leader for the Music and Dance Examination for the Teacher Training Colleges. He also worked as an adjudicator for several local and national music competitions. Bugase took part in

numerous music workshops and conferences, further honing his dexterity. He regularly attended the Ghana Music Teachers Association Conference and on one occasion got a certificate from Ken Kafui. In 2000, he also attended the National Association of Catholic Choirs Workshop in Kumasi. In 1992, he had the opportunity to attend the 4th World Congress of Catholic Choirmasters in Rome. At that congress, they were taught the catholic liturgy and how to compose music for the catholic church. This experience aided him in his sacred compositions. After he retired from active service, he helped build the Saint Andrews choir in the outstation where he worships and serves as an adult animator.

4.1.4 Contributions and Achievements

Bugase's musical abilities were put to good use at the Navrongo Basilica Parish, where he built a prestigious reputation. In 1985 when he became the principal organist and choirmaster of the parish, he improved the cathedral choir and modelled it like the Holy Spirit cathedral choir in Accra. After realising the youth have many musical talents, he initiated the formation of youth choirs in the parish. Reverend Father Lucas Abadanloora, the cathedral administrator at the time, supported the idea, and the first junior choir was formed in 1993. However, it later transformed into the Archangels Choir. He taught them how to sing in four parts (SATB), and this concept attracted a lot of young people to church. A large number of people in the church admired his professionalism in managing the two choirs (the Senior choir and Junior choir) at that time. This developed the passion for choral music in the parish which eventually necessitated the formation of the Saint Joseph Choir. He advocated for Christian Mothers to lead the congregation in singing traditional songs in church. The idea was adopted, and the parish now

follows it as a practice. These initiatives encouraged neighbouring parishes to begin organising youth choirs and folk choirs as well.

Bugase was the one who first introduced the festival of nine lessons and carols in the parish. This programme attracted people of all ages to its social and spiritual benefits, including the religious, laity, and non-Catholics. Usually, the local parish choirs as well as a few choirs from nearby parishes and other denominations were invited to perform. This fostered harmony and beauty in the run-up to Christmas. It is important to note that this programme has Catholicized a lot of people with its lovely Christmas songs. Due to Bugase's excellent display of his talent, the late Honourable Joseph Kofi Adda, a former member of parliament for Navrongo Central, agreed to sponsor the recording of several Kasena songs in Accra. This made it possible for the Cathedral choir to occasionally be heard on the radio.

It is crucial to note that Bugase has become very well-known in the North due to his compositions and work as an organist, choirmaster, and teacher. His first composition was *The Red Crown* which was part of the requirements for graduation from the conservatory (NAM). When he entered Saint John Bosco's Training College as a tutor in 1984, he composed the college anthem. The other compositions that followed covered both sacred and secular themes for the consumption of the church and the general public. Except for *The Red Crown*, all his compositions are vocal and I have classified them into two categories: Religious and Patriotic. The religious category includes choral highlife, anthems, masses and elegies. These compositions were designed to be performed during Holy Mass and the Divine Offices. They may also be used as a complement to other forms of religious worship, depending on the theme. The patriotic genre includes school and philosophical anthems that were intended to be performed on

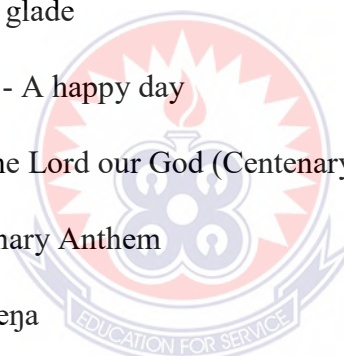
national holidays, school gatherings, cultural festivals, and other significant occasions. The classification appears below.

Sacred – Masses

- Saint Maximilian
- Saint Joseph
- Saint Oscar
- Kasem Mass IV.

Church Anthems

- A mama de ke na Wε lei – Let us all give thanks
- Rejoice and be glade
- Wopwolwo de - A happy day
- Thanks be to the Lord our God (Centenary anthem)
- Basilica Centenary Anthem
- Yeizu ja amo jeɲa



Church Highlife

- Missa kanem de n'ti – the Mass is ended
- Vergo Maria – Virgin Mary
- Bε mo am wo ja ba – What shall I offer?
- Debam tu wε de ke mo lei – Almighty God, we thank you.
- Ko maɲ se de ke na Wε lei – it is right to give thanks to God
- Wε ye de kwo – God is our Father
- Tei na Wε - Praise the Lord
- Obi, de Teiro bi – He's risen, our Lord is risen
- Pεera – offerings

- Zañ na se de na Wε lei – Arise! Let us give thanks to God
- Yag’ mama npa Wε - Give everything to God
- Wε sin-lao tu nba – Holy Spirit, come down.
- N’na jege woŋo kolo mama, ja nba – Bring whatever offering you have

Elegies

- Never again shall there be pain
- Vei lanyerani – Go in peace.
- Jwoŋ de Kwo – Receive our father

Philosophical Anthems

- Nyaare mo se nlaŋ’ yε doa – You have to suffer to get a tasty soup.
- Kwe Ghana – Build Ghana
- Ghana to yaaba te ŋa – Ghana our motherland

School Anthems:

- Saint John Bosco’s College Anthem in 1985
- Notre Dame Seminary/Secondary School Anthem in 2000
- Chiana Senior High School Anthem in 2004
- Bawku Technical School Anthem in 2006
- Saint Max School Complex (Zebila) Anthem in 2007

As was already mentioned, Bugase wrote the majority of his music for liturgical use in the Catholic Church. He continued this tradition into his old age, writing a substantial body of music for local church choirs to perform. I discovered that his compositions are much more than what has been collected. According to him, computer software for writing music was not common at their time so they wrote

their compositions on manuscripts. As a result, a lot of his compositions and manuscripts have been lost; some were ruined by water and others were shredded by insects. He also revealed to me that he arranged and harmonised a good number of responsorial Psalms and hymns for liturgical celebrations, but due to his frequent change of accommodation, most of them could not be retrieved. Also, he composed and taught short compositions without scoring them; these works have since been lost, but some of his old choristers, such as Rebecca Daliba, Thomas Apuri, Andraina Sumbuh, and Ernestina Pwadura, can still remember and sing them perfectly. The best place to find most of his compositions is the church choirs' libraries.

In the Navrongo-Bolgatanga Catholic Diocese, Bugase mentored several art musicians both directly and indirectly, some of whom are now composers, organists, and choir directors. Among them are Philip Logonia (deceased), Ernestina Pwadurah, Mary Ann Apwah, Michael Ayuraboya, Boniface Apuri, Daniel Amuriyaga, Aaron Apuri, Bernard Logonia, Bertrand Kwotogo, and Eustace Bugase. Today, all these musicians play significant musical roles in the church.

According to Amuah, Adum-Attah, and Arthur (2011), Michael Amissah improved Catholic church music in Ghana.

He has made the musical life of the catholic church of Ghana. When the Catholic Church thought of revamping her liturgical requirements, he was appointed to fulfil this very important assignment. (p. 112)

Similarly, to Michael Amissah, Bugase promoted Catholic music in Northern Ghana. He was the impetus behind the parish's singing of classical music. It is important to acknowledge Bugase's role in the growth of catholic music in Northern Ghana. His anthems, danceable (Agbadza and highlife tunes), and hymn

tunes are some examples of his compositions that are primarily used by the church. Many choirs have developed extensive repertoires from his compositions for their performances. Not only is Bugase renowned for his original compositions but also the arrangements, translation and transcription of songs. He reworked folk and hymn tunes, giving them fresh forms and flavours that the general public finds appealing.

Bugase's excellent linguistic background enabled him to translate several songs from Ewe, Twi, and English to Kasem so that his people may glorify God in their local dialect. For several of the translations, he composed new text in the same metre in the indigenous language for them. If you look closely at the translations, you'll notice that the words adequately reflect the rhythmic and melodic contour of the original text. A couple of them are listed below.

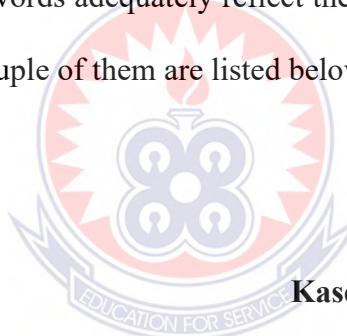
Twi songs

O Biara Nte Sɛ Wo

By Sekyi Baido

M'Agya'O nyamei

Obiara nntese wo, etc



Kasem words by Bugase

De Teiro Wɛ

mo ye won kenkale, etc

Me wo Yesu

By Bright Amankwa

Minya wiase ndzemba nyinara,

Na ma hwere Yesua mehwere adze nyina

Kasem words by Bugase

Logo wonu mama ye kafe

Yezu yerane mo ye de Teiro,

Anuonyam nka Nyankopɔn

by Oppong Kyei

Anuonyam nka Nyankopɔn

Me nyew' nam a mensuro, etc

Kasem words by Bugase

Teiro Wɛ debam tu Wɛ Yeizu

Yeizu a tɔge 'mo fom tera

Afe ako aprɔw

by Herbert B. Sam

Afe ako aprɔw

Abɔ to hɛn so bio, etc

Kasem words by Bugase

Zem ye wopolo dɛ

Pa na de ke Wɛ lei,

Tsie, tsie, tsie

by Herbert B. Sam

Tsie, tsie, tsie

abɔfo ndze, etc

Kasem words by Bugase

De zaa nem

Yeizu Wɛ Bu

Ewe Songs:

Mida akpe na mawu

by Kenn Kafui

Mida akpe na mawu

Mia me gbɛ tɔ wo kplɛ nuwo kata, etc

Kasem words by Bugase

De ke na Wɛ lei dɛdɛ

On to mo ye de mama Teiro

O Yesu, nye dzudzɔ vav.

From EPH 294

O Yesu, nye dzudzɔ vav. ,

Nye xɔla, O va nɔyram dzro

Kasem words by Bugase

O Yeizu, O Yeizu Krista,

Ni de Keira ye de lwora

English Songs/Hymns.

O Lord my God,

From CH 403

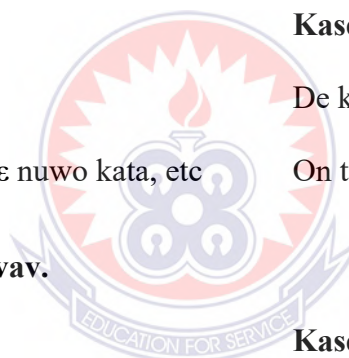
O Lord my God,

when I in awesome wonder, etc

Kasem words by Bugase

De bam Teiro

De zen ke mo lei dɛdɛ



Hymn tune: Richmond

From CH 324

Kasem words by Bugase

We all have gathered here in joy

Debam tu Wε

To pray with our two friends, etc

Gyong' de kaanem

When peace like a river attendeth my way.

Tune: Ville du Havre

Kasem words by Bugase

When peace like a river attendeth my way

De wo zu de kwo sɔ

when sorrows like sea billows roll, etc

ηɔ de wopolo

Hymn Tune: Wilton

From CH 333

Kasem words by Bugase

Now that the daylight fills the sky

Yezu wε bu debam verno

We lift our hearts to God on high

Zem de tu se de lore mo

Tune: Luckington

from CH 401

Kasem words by Bugase

Let all the world in every corner sing

Logo mama, di mama jei mama

My God and King! etc

Lei na-a sem We

According to Bugase, the inspiration to compose comes to him in a variety of ways. It can happen in the form of a dream or as a result of hearing someone else's music. Being commissioned to compose adds another source of inspiration. As a result, he developed the habit of always carrying a manuscript and a pencil with him. Though he primarily composed in Kasem, he is capable of writing in any language. I have identified a few compositions in Buli and Gurune. According to Bugase, his mentors in the field of composition were Anthony K. Yaboah, Augustus Adu Safor, and Kenneth Kafui.

When Bugase took over as music director from Philip Agamba in 1985, the choir was already well-versed in the use of solfege. This was influenced by the musical activities the missionaries imparted in the parish. Bugase then took it from there and taught many hymns using solfa notation. The Westminster Hymnal, which was the orthodox hymnal for Catholics at the time, was used. However, some of the harmonies were too difficult for the local choir to sing. As a result, he transcribed, reharmonised, and compiled a large number of them into booklets for easy learning, handling, reference, and storage. Those that were only melodies, he provided the harmony. My research was able to find the following booklets by him.

- Worship the King (WTK)
- Wε Lei Tɔɔnɔ (Christian faith songs) (WLT)
- Rest in Peace. (RIP)
- Refrains and Choruses (R&C)

4.1.5 Beyond Music

In the same way that Tsemafo Arthur did not confine himself to the music industry, as Gyima-Aboagye (2014) pointed out, Bugase worked outside of the music industry too. According to my research, he became the Zonal Secretary of GNAT, Bosco's Local, in 1991. He was also the Returning Officer for the bye-elections in the Navrongo Constituency in 1996, and the Deputy Returning Officer for the Chiana/Paga Constituency general elections in 2000. He worked as a supervisor in the population and housing census in the year 2000. Bugase also served as MUSIGA's Regional Representative (UE/R) from 2001 to 2004. He was also the secretary of the Board of Governors of St. John Bosco's College of Education in 2007. He then served as the Co-Ordinator of the UEW Distance Education Study Center in Navrongo for the 2007/2008 academic year. In 2008, he was appointed

District Director of Education for Kasena Nankana West, Paga, and he retired in 2013.

4.1.6 Awards and Honours

As a music scholar, Augustine Bugase received several accolades and honours. He was awarded the Training College Division's regional best teacher (UE/R) in 1995. He was awarded the National Best Teacher for the Training College Division again in 2001. In 2006, the Tamale Ecclesiastical Province of the Catholic Church honoured him for his contributions to church music with a certificate. He was also awarded a certificate by the Navrongo-Bolgatanga Catholic Diocese in 2021 for his commitment to the diocese's musical growth.

4.1.7 Family Life

Augustine Bugase is a father of six children, four sons and two daughters. He lives peacefully in Tono, a suburb of Navrongo, with his wife Vida Lamisi Aliwo and a few extended family members, and they all pray at Saint Andrew's Outstation in the Navrongo Basilica Parish. His children are all choristers and one of them is an organist for the Sanit Joseph Choir in the parish. Bugase loves to see plants grow, so he keeps a garden behind his house, which brings him joy, solace and company. He is a skilled card player who also enjoys playing traditional indoor games. Volleyball and athletics are two sports he enjoys as a sportsman.

4.2 The Inspiration Behind Augustine Bugase's Compositions

According to Bugase, the inspirations to compose come in different ways hence every song has its unique inspiration. There are moments when it happens in a dream, and upon waking, he can recall the music and notate it for further development. Other times, it arises as a result of hearing other composers' music.

Also, being commissioned to compose was yet another source of inspiration. During anniversaries, feast days, funerals or thanksgiving services he gets motivated intrinsically to compose something for the occasion. The Biblical stories from both the Old and New Testaments gave him an additional source of inspiration.

The Mass of Saint Maximilian which the researcher used to examine his compositional style has an interesting historical background. The story dates back to Bugase's time at the music academy (NAM). He explained that while he was in NAM, he visited a friend who was a member of the Missionaries of Africa in Accra. There, he found a booklet containing saints and their biographies. Although he read a few of them, the story of Saint Maximilian particularly moved him. The martyrdom of Maximilian Kolbe and the zeal that characterised his life were what inspired him. He narrated the story which the researcher later read from the parish religious books.

According to the story, Maximilian Kolbe was born Ramond Kolbe in a destitute village in 1894. His name was changed to Maximilian after he was accepted into the novitiate in 1910. At the age of ten, Kolbe had a vision of the Virgin Mary in which she offered him two crowns – a white one representing a life of purity and a red one signifying martyrdom. This vision deeply affected him gravely during his youth. He contracted tuberculosis after his priestly ordination in 1918 and had to work with only one lung. Nevertheless, he established the world's largest monastery and produced magazines for the youth.

When the Nazis under Adolf Hitler invaded Poland in 1939, Kolbe and several of the friars were arrested for their media evangelization activities but were released after several months. In February of 1941, the Nazis arrested Kolbe again and

ordered him to the concentration camp at Auschwitz. While in prison he continued to work as a priest and offer solace to fellow inmates despite the horrific circumstances. He did his best to console his fellow prisoners by sharing his meagre ration with them, including hearing confessions and holding masses with smuggled bread, for which he was beaten by the guards. Then one day, an inmate escaped from their block. The commander Colonel Fritsch ordered that if the escapee was not found within 24 hours, ten out of the six hundred prisoners would be selected at random and executed. All of the prisoners were ordered to stand in the sun all day. Some of them collapsed and were piled in a heap. At 6:00 pm the culprit was not found, so the ten prisoners were randomly selected to starve to death as punishment. One of the ten, Polish Sergeant Francis Gajowniczek, sobbed in agony over the fate of his family without a father. To the surprise of the prisoners and captors, Kolbe rose from the ranks and approached the Commandant. When the commandant inquired, Father Kolbe said he would take Francis Gajowniczek's place so that he could take care of his wife and children since he is a Catholic priest and has no one depending on him. Rather surprised, the commandant remained silent for a moment before he accepted Kolbe in place of Gajowniczek. Then Kolbe and the nine other men went into the starvation chamber. He spent the last two weeks of his life praying and singing hymns with his nine companions in the block 13 starvation bunker. Maximilian was one of four prisoners who were still alive on the day of the Assumption Vigil, August 14, 1941. He was later given a carbolic acid injection and cremated on the same day as the Blessed Virgin's Assumption.

Thirty years later in 1971, Kolbe was beatified by Pope Paul VI at Saint Peter's Basilica, Rome. Thousands of pilgrims worldwide, including Francis Gajowniczek

and his family, attended the ceremony. Gajowniczek and his family wept as the Pope proclaimed Maximillian Kolbe blessed in the communion of saints. In 1982 Pope John Paul II canonized him, proclaiming that he was to be venerated as a martyr.

According to Augustine Bugase, this man's display of love for an unknown neighbour—to the point of offering to be executed in his place—was so poignant that he wished to inscribe a musical composition in honour of him. To accomplish this, he wrote an oratorio based on the story and titled it "The Red Crown." The entire composition was divided into three sections. Part one unfolds the birth of Saint Maximillian and ends with the Mass. Part two recounts his imprisonment, suffering, and death while part three narrates the canonization and glorification processes. According to Bugase, the full musical setting of the Mass in Part One of the Oratorio was written specifically for the cathedral choir of the Navrongo Basilica Parish, who had hoped to benefit from his studies at NAM. Bugase was a member of the cathedral choir throughout his schooling at NAM and understood their desire to benefit from him after his graduation. As a result, he chose to compose this mass as part of the oratorio and used the Kasem language so that his people could benefit from it. For many years, this Mass has become part of the repertoire of the parish choirs and is used for the celebration of all kinds of Masses including requiem and pontifical Masses.

4.3 Compositional Style – The Kyrie

4.3.1 Structural Organisation

The Kyrie is divided into two parts. The first section runs from measure 1 to 14, however, it ended with a transient modulation in measure 13 to indicate the break.

13 14

de ηwa ηa

Transient modulation in the Kyrie

Measure 15 to 28 is a repeat of the preceding section but with different text. The other section continues from measure 29 to 35 with a different melodic and harmonic organisation. This form is known as Binary (AB form) however, there is a coda from measure 36 to 39.

36 37 38 39

Tei ro We duri de ηwa ηa

Coda in the Kyrie

4.3.2 Rhythmic organization

Considering the length of the sound and syllabus in the text, Bugase used the quarter note (crochet) to represent the fundamental beat in the rhythmic organisation. He used the quadruple metrical pattern (4_4) but used anacrusis to begin starting on the fourth unaccented beat. Because of this choice of notation, the song contains a lot of crochets and minims with few quavers. The rhythms follow the speech patterns of the Kasem language and the tempo hovers around 90 beats per minute (BPM)



Excerpts of the Kyrie's rhythmic pattern.

4.3.3 Melodic Organisation

There are numerous methods for writing melodies, and each composer has a unique style. Bugase chose to write the melody in the diatonic scale in C major. It could also be seen that the principal melody was established in unison from bars 1 to 4. He wrote it using upwards disjunct and downwards conjunct motions.



The principal melody of Kyrie

The second phrase from measures 5 to 8 is a restatement of the principal melody in the Soprano line, hence it has the same description as the first phrase.



Restatement of the principal melody of the Kyrie.

In the third phrase from bars 8 to 14, the composer broke the principal melody into motifs and used them to craft a new melody. He wrote it from the fourth upbeat

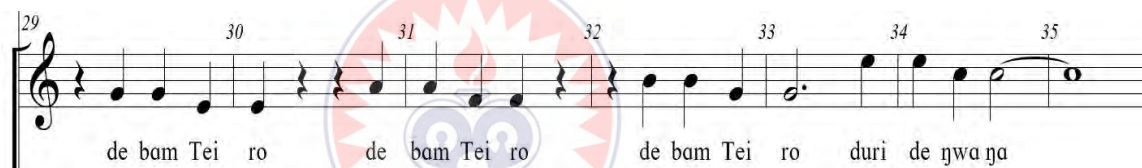
using a rising arpeggiation to a long note on E5 followed by a stepwise gradual descent to a cadence point in bar 14



Rising arpeggiation and stepwise descent

Phrases 4, 5, and 6 are respectively a repetition of phrases 1, 2, and 3 but contain different lyrics.

The entirety of section “B” formed the phrase 7. In this section, the melody is again recrafted and presented in an ascending sequence of interlocking thirds.



Ascending sequence in the Kyrie.

The coda, from measure 36 to 39 used an upwards arpeggio and a downward conjunct movement to bring the music to a close.



Upwards arpeggio and downwards conjunct motion in the Kyrie

The melody is suitable for most singers because it falls comfortably within the vocal range. The climax, which occurs in bar 37, is located on G5, which is the highest note, and the lowest note is E4 in bars 8, 22, and 30. The distance between the tenor and alto and the distance between the alto and soprano is not greater than

an octave. However, the distance between the tenor and bass occasionally exceeds an octave, as in bars 7, 13, and 21. Below is the graphic presentation of the vocal ranges.



4.3.4 Harmonic organisation

The harmony is made up of primary and secondary chords and occasionally seventh chords. The combination of these chords displayed a smooth interaction of dissonance and consonance harmonies in the music. In measure 9, the C major7 (I^7) can be located followed by E minor 7 flat 5 (III^m7b5) second inversion. Bugase introduced the Italian 6th in measure 10 and instead of resolving it to the dominant (G) or second inversion of the tonic (Ic), he chose to resolve it to E minor second inversion (iii^m), which made the music sound very weak at that point. By doing so, he flouted the rules on the use of augmented sixth chords in classical music.

ro de Tei ro We

Dissonance chords in the Kyrie

These dissonance chords changed the mood of the music a bit in the third phrase of the music. Each of the phrases identified in the music has different harmonies, progressions and cadences.

The first phrase which established the theme moved in unison and ended on the median. This produced a less conclusive cadence.

Unison in the Kyrie.

The second phase, which contains harmony, concluded with a progression from the dominant seventh (V^7) to the tonic (I). This musical line sounds complete and creates a sense of finality, which can be referred to as authentic cadence. However, a closer look at this cadence reveals that the final chord's highest voice (soprano) is not the root of the chord, but the third hence it is best described as an imperfect authentic cadence (IAC).

Imperfect Authentic Cadence in the Kyrie

He ended the phrase with V^7 of V progression but omitted the 5th and doubled the root, resulting in an imperfect cadence (IC). Bugase chose this cadence because he intended to repeat Section "A."

Imperfect Cadence in the Kyrie

The second time through section "A" ended on a perfect authentic cadence with Alto introducing a passing note in measure 27. With this cadence, section "A" is finally over, making room for section "B" to begin.

Perfect Authentic Cadence in the Kyrie

From measure 28 to 32 there is a conversation between the bass and the other three parts which gives a polyphonic harmonic structure. The base makes a "call" and is "answered" by the soprano, alto and tenor in homophony but towards the end, all parts come in tutti.

28 29 30 31 32 33

Tei ro de bam Tei ro de bam Tei ro de bam Tei ro de bam Tei ro

The call-and-response section in the Kyrie

This section concluded with a perfect authentic cadence in measures 33 to 34. But this cadence has special attention. Instead of the regular dominant tonic progression, the composer used mediant to tonic progression. The melodic phrase there ends on mediant-to-tonic which calls for the first inversion of the mediant chord (iii^b). In this case, the iii^b is taken as a substitute for the dominant chord (V^a).

33 34 35

ro duri de ηwa ηa

Mediant to tonic progression in the Kyrie

The coda ended on a perfect authentic with a V⁷ - I chord progression.

38 39

de ηwa ηa

Perfect Authentic at the coda in the Kyrie.

4.3.5 Textual organisation

The text is taken from the English version of the "Kyrie eleison," which is translated and paraphrased in Kasem as " Teiro Wε duri debam ηwaηa." It is a brief and simple penitential text expressing sorrow and pleading for compassion.

The entire content is provided below.

Kasem words	English words
Teiro, Teiro Wε duri debam ηwaηa	Lord, Lord God have mercy on us
Teiro, Teiro, Wε duri debam ηwaηa	Lord, Lord have mercy on us
Teiro, de Teiro Wε debam tu Wε	Lord, our Lord, the Almighty God
Duri de ηwaηa	Have mercy on us
Yeizu, Yeizu Krista duri de ηwaηa	Jesus, Jesus Christ have mercy on us
Yiezu, Yeizu Wε bu duri de ηwaηa	Jesus, Jesus God's son have mercy on us
Yeizu, Krista Wε bu, debam tu Wε	Jesus, Christ the son of God
Duri de ηwaηa	Have mercy on us
Teiro, debam Teiro, duri de ηwaηa	Lord, our Lord, have mercy on us
Teiro Wε duri de ηwaηa	Lord God, have mercy on us.

4.4 Compositional Style – The Gloria.

4.4.1 Structural Organisation (Form)

Having examined Gloria in Excelsis, it is apparent that the music is continuous and non-repetitive. Chase (2022) described this type of music as a through-composed in terms of form or structure. Though through-composed, the music can further be divided into five rehearsal sections labelled "A", "B", "C", "D" and "E". Rehearsal section "A" occupies measures 1 to 16. Rehearsal section "B" continues from measures 17 to 30. Measures 31 to 41 come in with rehearsal section "C" while

measures 42 to 49 form rehearsal section “D”. Measures 50 to 58 become rehearsal section “E”.

4.4.2 Rhythmic Organisation

Bugase composed the Gloria in the gospel highlife style, making it a danceable piece. Although he did not score for drum percussion, it is usually improvised during performances. The rhythmic notation follows the same principles as the Kyrie. The crochet still served as the basic beat hence a lot of minims and crochets characterised the notation. It also used the simple quadruple metre ($\frac{4}{4}$) however it is not anacrusis like the Kyrie. The tempo is approximately 100 BPM and the rhythm follows the Kasem language speech patterns.



Excerpts of the Gloria's rhythmic patterns

The simple quadruple rhythmic pattern depicts the danceable Ghanaian highlife style. Dor (1992) believes that there are no tempo changes in traditional African music. However, Bugase used fermata in measure 41 which breaks the follow of the tempo. This can be attributed to his association with Western music.



Fermata in the Gloria

4.4.3 Melodic Organisation

The melody is written in C major and can be broken into 10 phrases of varying lengths and cadences. In contrast to the Kyrie, which started on the dominant, Bugase began the melody on the tonic from C5. Similar to the Kyrie the phrases contain a lot of downward conjunct motions and sequences. A few of them are identified below.

Musical notation for phrase 7-10. The melody is written in treble clef on a single staff. The notes are: 7 (G4), 8 (F4), 9 (E4), 10 (D4), 11 (C4), 12 (B3), 13 (A3), 14 (G3), 15 (F3), 16 (E3), 17 (D3), 18 (C3). The lyrics are: Tei ro — We de tu de — ke mo lei.

Downwards conjunct movement in the Gloria

Musical notation for phrase 19-23. The melody is written in treble clef on a single staff. The notes are: 19 (G4), 20 (A4), 21 (B4), 22 (C5), 23 (D5), 24 (E5), 25 (F5), 26 (G5), 27 (A5), 28 (B5), 29 (C6). The lyrics are: kwo bu — Yei zu Kris ta We pi — pei.

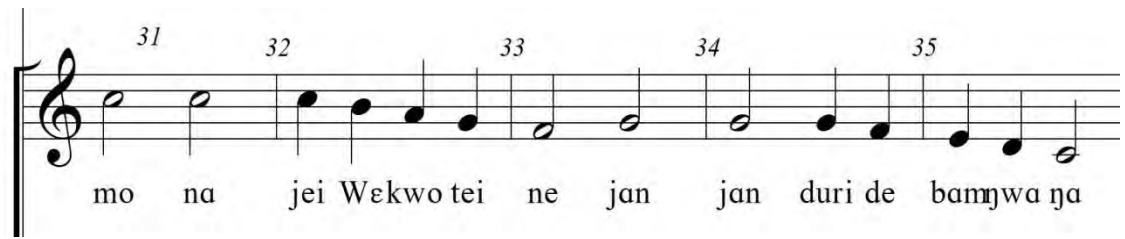
Rising Sequence in the Gloria

Musical notation for phrase 42-49. The melody is written in treble clef on a single staff. The notes are: 42 (G4), 43 (F4), 44 (E4), 45 (D4), 46 (C4), 47 (B3), 48 (A3), 49 (G3). The lyrics are: Yei zu mo de sin la o gwa re de — We kwo a di We kwopaa re.

Falling sequence in the Gloria.

Musical notation for phrase 50-55. The melody is written in treble clef on a single staff. The notes are: 50 (G4), 51 (F4), 52 (E4), 53 (D4), 54 (C4), 55 (B3). The lyrics are: A — mi — na A — mi — na A — mi — na.

Scaly motion in sequence in the Gloria



Descending scaly motion in the Gloria

According to Kafui (2019), as cited by Acheampong (2020), the melodic organisation of traditional African music frequently uses descending motions. They typically start on higher notes, like the dominant or the tonic octave, and then descend. The examples provided above showed that Bugase utilized this tactic.

The use of ascending and descending melodic minor appears clearly from measures 27 to 30, generating a temporal modulation to the relative minor.



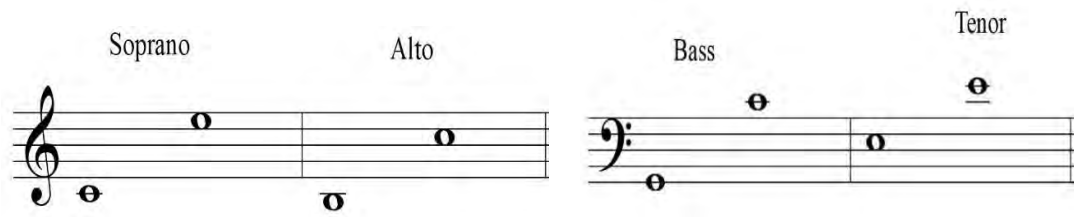
Ascending and descending melodic minor scale.

The use of crotchet and rest in succession at measures 36 and 38 creates a staccato feel even though it wasn't done on purpose.



Crochet and rest in sequence.

The voice ranges are appropriate for choral singing. Below is a graphic presentation of the voice ranges.



Voice ranges in the Gloria.

4.4.4 Harmonic organisation

The fundamental harmonic structure of this piece follows tonal or functional harmony just as the Kyrie. Primary and secondary chords are used with a few seventh chords. Even though the music is composed for SATB, the composer occasionally uses duets and unison to design it. The harmony began with a dialogue between the upper parts and the lower parts using the cantor-and-chorus technique before breaking into full four-part harmony in bar 3. The intervallic structures are characterised by thirds, sixths and fourths.



Cantor-and-chorus.

The second phrase, which has a homophony texture, concluded with an inverted imperfect authentic cadence in bar 16 followed by an escape note in bar 15. That is the Second inversion of the B half-diminished chord progressed to the first inversion of the tonic chord (VIIIm⁷(b5) to Ib).



Inverted Imperfect authentic cadence

The composer used unison to introduce the third phrase from measure 17 and eventually modulates the music to the relative minor in measure 24. He used the V⁷ of VI chord to execute the modulation.



Unison in the Gloria



Modulation to relative minor in the Gloria

From measure 24, he maintained the music in "A" minor by utilising the ascending melodic minor scale however, in measure 29, he changed to the descending melodic minor scale, which brought the music back to the original key and concluded on an imperfect authentic cadence.

25 26 27 28 29 30

mo na du si de we lle ra duri de ŋwa ŋa

Modulation to relative minor and return to the home key.

The interval of thirds and sixths dominate the harmony. According to Dor (1992), the intervals of thirds and sixths constitute the best harmonic consonance linked with specific African traditions, such as Akan and Northern Ghana. As a Northern composer, Bugase exemplified this in his composition.

I also detected the use of contrary motion in measure 32 in the outer parts (soprano and bass) which are Western elements.

32 33

jei Wε kwo tei ne

Contrary motion between soprano and bass

From measures 42 through 49, the composer used the canon technique in the outer parts which is another Western technique. In this instance, the bass performed an exact imitation of the soprano on the third beat of bar 42.

Musical score for measures 42-49 of the Gloria. The score is written for two staves, Treble and Bass. The lyrics are: "Yei zu mo de sin la o gwa re de We kwo a di We kwo paa re". The melody in the Treble staff is imitated by the Bass staff in a staggered fashion, creating a call-and-response effect.

Imitation between the outer parts in the Gloria

Another imitation again occurred in measure 19 where the bass is imitated by the soprano.

Measures 16 to 18 also demonstrated the use of unison as a harmonic tool.

Musical score for measures 16-18 of the Gloria. The score is written for two staves, Treble and Bass. The lyrics are: "Te la O Pe We". The melody in the Treble staff is imitated by the Bass staff in a staggered fashion, creating a call-and-response effect.

The use of unison.

In the final bars of the Gloria, from bar 50 to bar 55, Augustine Bugase employed the "call and response" technique.

Musical score for measures 50-55 of the Gloria. The score is written for two staves, Treble and Bass. The lyrics are: "A mi na mi na A mi na A mi na A mi na". The melody in the Treble staff is imitated by the Bass staff in a staggered fashion, creating a call-and-response effect.

Call-and-respond in the Gloria

To embellish the harmony, the composer used a lot of non-harmonic tones in the music. For example, in measure 4, there is an unaccented passing note in the base where "F" stands between "E" and "G," which are harmony notes of distinct chords.

In measure 41, there is an accented passing note in the soprano.

The image shows two musical staves. The left staff is for measure 40, with a soprano line containing two chords (dyads) labeled 'ye' and 'zu', and a bass line. The right staff is for measure 41, with a soprano line containing a note labeled 'Kris' with an accent mark and a slur, followed by a note labeled 'ta', and a bass line.

Passing note in the Bass

Passing note in the soprano

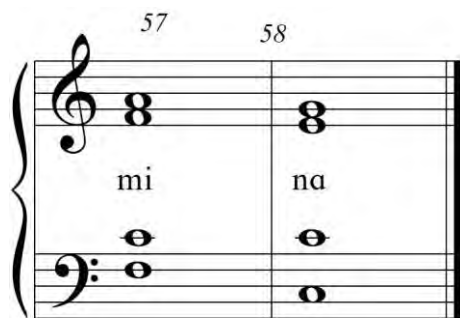
There are also sections in the music where two passing notes are used simultaneously in parallel 3rds and 6ths. Measure 39 for example shows two passing notes producing an unessential 3rd. But measure 15 shows an escape note used in the bass.

The image shows two musical staves. The left staff is for measure 39, with a soprano line containing two chords labeled 'la' and 'ma' and a bass line. The right staff shows measures 15 and 16, with a soprano line containing notes labeled 'doe' and 'wuu' and a bass line.

Two simultaneous passing notes

Escape note in the bass

Bugase ended the Gloria with a plagal cadence, similar to how most hymns end with the "Amen" cadence. This cadence gives a lovely, pleasing, and gentle closure.



Plagal cadence.

4.4.5 Textual organisation

The text is drawn from the English version of "Gloria in excelsis Deo," which is translated and paraphrased in Kasem as " We taa yi teem telao ne." It is a little long, but it contains a joyous and uplifting message. The complete text is given below.

Kasem

We taa yi teem telao ne
 se noon' njwina ta jege yezura
 Teiro, Teiro We de tu de ke mo lei
 Teiro de jonne Nmo
 se mo doe wuu
 Tao pe, We kwo bu
 Yeizu Krista
 We pipeila, mo na dusi de wellera
 Duri de njwaja
 Mo na jei We kwo tei ne
 Jan, jan duri de bam njwaja
 Se mo yerane mo, mo lamma Yeizu Krista

English

Glory to God in the highest
 And peace to people of goodwill
 Lord God, we give you thanks
 Lord we adore you
 for you are the Most High
 Heavenly King, Son of the Father
 Jesus Christ
 Lamb of God, who take away our sins
 Have mercy on us
 You are seated with the Father
 Kindly have mercy on us
 For you alone are Holy, Jesus Christ

Yeiru mo de sin-lao	Jesus with the Holy Spirit
Gware de Wε Kwo	Unite with the Father
A di Wε pare	In celebrating God's kingdom.
Amina	Amen

4.5 Compositional Style – The Credo

4.5.1 Structural organisation

The musical structure of the credo is through-composed, but it combines African structures such as call-and-response. Despite being through-composed, the music can be divided into four rehearsal sections: "A," "B," "C," and "D." Rehearsal section "A" occupies measures 1 to 26. Rehearsal section "B" continues from measures 27 to 51. Measures 52 to 75 come in with rehearsal section "C" while measures 76 to 86 form rehearsal section "D".

The call-and-response structure appears frequently throughout the song. Beginning with the fourth upbeat in measure 9, the bass makes a call, to which the other parts respond on the third beat in measure 11. In measure 19, the upper parts make the call and the lower parts respond. See the examples below.

The image shows a musical score snippet for piano accompaniment, measures 9 through 13. The score is written on a grand staff with a treble clef on the right and a bass clef on the left. Measure 9 shows a bass line starting with a call. Measure 11 shows the other parts responding. The lyrics are: 'bu' (measure 9), 'Wε ke' (measure 11), 'lo go de wo nu' (measure 12), and 'ma ma' (measure 13). The bass line continues with 'O to ye re ηwa ne' (measures 10-13).

Call-and-response starting from the bass

19 20 21 22 23

ηα Wε sin_ lao ma_ tu

O zo Vir go Ma ry Ka lao

Upper parts and lower parts call-and-response

4.5.2 Rhythmic Organisation

The credo was written in the same rhythmic notation style as the Kyrie and Gloria. Although it began with an anacrusis like the Kyrie, it also used the simple quadruple metre (4_4). The rhythm follows the speech patterns used in the Kasem language, and the tempo is about 100 BPM.

4/4

O ke te lao de te ga ban ηα

Excerpts of the Credo's rhythmic structure.

4.5.3 Melodic organisation

The melodic structure of the credo is dominated by scalar passages, conjunct and disjunct motions, sequences with interlocking structures, arpeggiations, and occasional repetitions. A few instances are provided below.

56 57

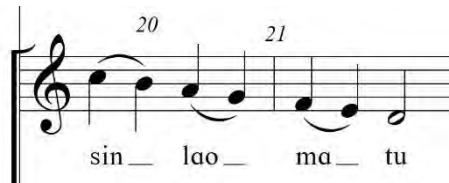
Wε Bu wo ne

Downwards arpeggiation

1 2

O ke te lao de

Disjunct motion



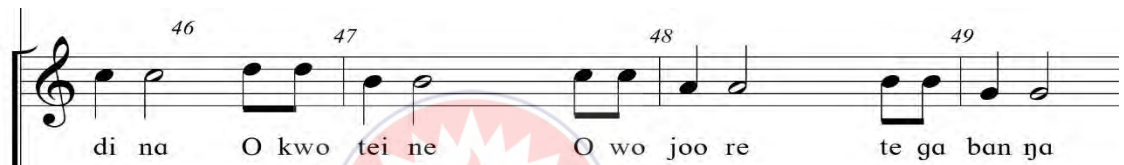
Downwards scalar passage



Upwards conjunct



Upwards step-wise sequence



Falling sequence in inter-locking third

Nketiah (1963) explained that the raised fourth and lowered seventh notes are used sporadically in Ghanaian traditional melody writing. But when they are used, it is best to think of them as variations or preferred notes rather than as chromatic scale notes. Bugase used these notes occasionally to articulate the words of the melodic line.



Raised 4th



Lowered 7th

Having analysed the voice ranges, I've considered them excellent choices because they are suitable for all choral groups and represent the best option for both male and female voices.



Voice ranges in the Credo

4.5.4 Harmonic organisation

The harmony used both consonance and dissonance chords, as in Kyrie and Gloria, but the consonance chords dominated. The most frequent chords used are I, V, II, V^7 , V^7 of V, V^7 of VI, V^{09} of II, VI and IV but they appeared in different inversions. The common chord progressions in the harmony are $ii - V^7 - I$, $IV - V^7 - I$ and $IV - II - V^7 - I$. In measure 25 for example, the progression $ii - V^7 - I$ occurred. This chord progression was developed in the Baroque era. It is a very common progression in jazz. However, jazz musicians usually add the seventh ($ii^7 - V^7 - I^7$) to make it jazzier. However, the progression of $IV - V^7 - I$ that appeared in measures 18 to 19 is a classical era progression.

$ii - V^7 - I$ $IV - V^7 - I$

The many chord progressions in the music produce varied cadences at different points. The perfect authentic cadence (PAC) is used in measures 12 to 13, and the imperfect authentic cadence (IAC) appears in measures 18 to 19. In measure 8/9 the progression V^7 of V resulted in an imperfect cadence sometimes called half cadence.

18 19
ga ban na
IV – II – V^7 – I (PAC)

12 13
lo go de wo nu ma ma
IV – V – I (IAC)

8 9
te te bu
 V^7 of V (IC)

Even though it was written for SATB, the composer used duets and unison to design the harmony. From measure 27 to 31, a duet occurred in the lower parts, but the harmony is in sixths and thirds. Another duet occurred in the inner parts from measures 38 to 41 which moved in a sixth-note interval. Then, beginning from measure 4, all parts sing in unison before changing to SATB in measure 9.

27 28 29 30 31

De bam we lle ra ḡwa ne ba ya re O de de

Duet in the lower parts

38 39 40 41

ya to de ne O ma bi O te te

Duet in the inner parts.

4 5 6 7 8 9

ḡa De boḡ Ye zu Kris ta We te te bu

Unison

The analysis also revealed the use of cantor-and-chorus from measures 45 to 50. This differs slightly from the “call-and-response” technique. According to Mereku and Ohene-Okantah (2007), the difference is that in the “call-and-response” technique, the "call" part and the "response" part are made up of different materials. However, in a cantor-and-chorus style, the singing for the "call" part and the "response" part are the same. That is the entire phrase performed by the lead singer is repeated by the chorus. In this case, the soprano performed the “cantor” while the other parts performed the “chorus”.

Cantor-and-chorus (soprano performing the cantor)

The same concept is used from measures 60 to 63, but this time the bass performed the “cantor” while the soprano, alto and tenor performed the “chorus”.

Cantor-and-chorus (bass performing the cantor)

The composer also used non-harmonic tones to enhance the harmony in the credo. In measure 17, a passing tone can be heard in the bass. In measure 24, a neighbour tone, also called an auxiliary note, is also found in the alto, where the dissonant "E" in the bar is stepwise lower than the previous note but moves in the opposite direction back to the starting note. Since the step is lower than the surrounding notes, it is called a lower auxiliary note.



Passing note in the bass



Lower auxiliary note

Another non-harmonic tone known as appoggiatura can also be located in measure 25 in the Alto. In this situation, the discordant "F" leaps from the previous note and is resolved by a step in the next measure.



Appoggiatura in the Alto

In bar 86, Bugase used the melismatic technique in the bass to end the music on a plagal cadence. Using this technique, you sing one syllable of the text while moving along several notes in succession. This melismatic approach is a Medieval-Era compositional technique which was used for the singing of Gregorian Chants.

84 85 86

A mi na

A mi na

Melisma at the bass

4.5.5 Textual organisation

The text is from the English translation of "Credo in unum Deum," which is written as " O ke te lao de tega banṅa " in Kasem. It is the longest of the Mass texts and narrates the Christian's list of beliefs. The complete text can be read below.

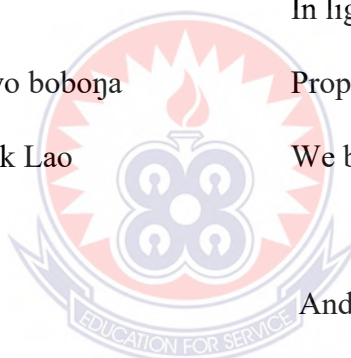
Kasem Text

O ke te lao de tega banṅa
 De boṅ Yeizu Krista, Wε tete bu
 O'o to yere ṅwaane
 Wε ke logo de wono maama
 Ye debam ṅwaane
 O noṅ telao O tu tega banṅa
 Wε sin-lao ma tu
 O zo Virgo Mary kalao
 Wε bu jege nṅṅno
 Debam wellera ṅwaane ba yare O dede
 Pontius Plato paare wene

English Text

Creator of Heaven and earth
 We believe in Jesus Christ, God's son
 In His name
 God created the world and all things
 And for us
 He descended from Heaven
 Then the Holy Spirit descended
 Moved into Virgin Mary
 God's son became human
 For our sins, He suffered greatly
 Under the reign of Pontius Pilate

Ba gu O garem banja ne	They executed Him on the cross
Da yatɔ dene O ma bi O tete	On the third day, He rose
Ne ko na poone ton-laaro tem wone	According to scripture
O dina O kwo teine	He ascended into heaven
O wo jwore tega banja	He will come back on earth
De dam fɔrɔ	With great power
De boŋ Wɛ sin-lao	We believe in the Holy Spirit
Na noŋ Wɛ Kwo	From the Father
De Wɛ bu wone	And with the Son
Ba mama ta yi teim	Be adored and glorified as one
Sin-lao dam ŋwaane	In light of the Holy Spirit
Sampwore tag Wɛ Kwo bobɔŋa	Prophets foretold God's message
De boŋ Tiksem Katolik Lao church.	We believe in the Holy Catholic
De sɛm dede yera ne	And one baptism
Na dusi de wɛllera	For the remission of sins
De boŋ nɔɔn laro wolem	We believe in the saints
Tua bim	The resurrection of the dead
ŋwia na ba ti to	Life everlasting
Amina	Amen.



4.6 Compositional Style – The Sanctus

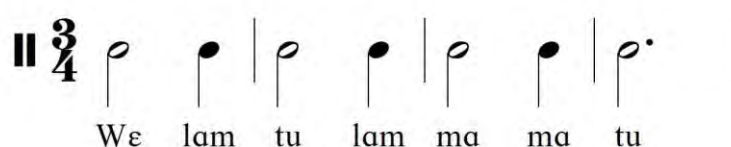
4.6.1 Structural organisation

The Sanctus is divided into two sections, "A" and "B." Section "A" runs from measure 1 to measure 34. Section "B" continues from measure 35 to the end of

measure 48. But there is no modulation to indicate the separation. Section “A” is sung once, but Section “B” is sung twice. This structure can be described as binary.

4.6.2 Rhythmic organisation

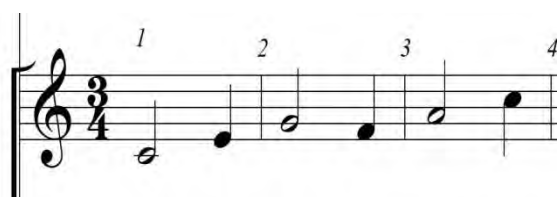
Since the same language is used throughout the mass, the rhythmic pattern and speech patterns follow similar trends as the Kyrie, Gloria and Credo. The basic beat is still crocheted, but the metre here is simple triple ($\frac{3}{4}$) and the tempo is around 100 BPM.



Excerpts of the Sanctus rhythmic pattern

4.6.3 Melodic organisation

The melodic organisation was done on the diatonic scale in the key of C major. It began with the tonic on C4 (middle C) and ascended in arpeggiation. I realized that this melody is dominated by a lot of downward and upward conjunct motions.



Ascended arpeggiation



Upwards and downwards conjunct



Similar to the other compositions, the melodic organisation was influenced by the tonal inflexion of the language. Although the soprano is generally responsible for the melody, the alto took part in it from measure 27 to 30.



From measure 34 towards the end, Bugase crafted the melody using the circle of 4th and 5th techniques starting from the dominant on G4 to the tonic in C5 moving up in sequence up to the subdominant on F5.



The voice ranges are in the middle and low registers, which are appropriate for the majority of singers. High tessitura was not used in the music. Below is graphic representation of the voice ranges in the Sanctus.

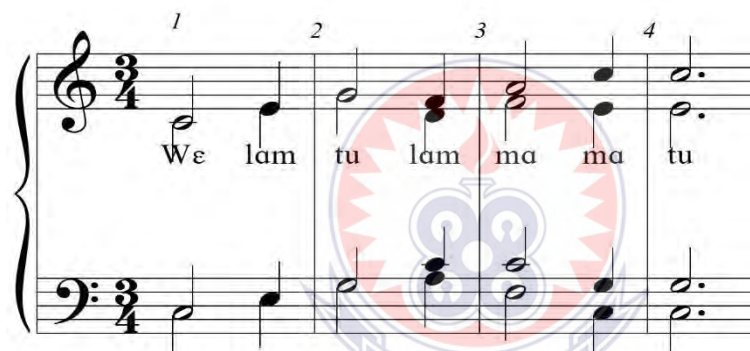


Voice ranges in the Sanctus

4.6.4 Harmonic organisation

The C major tonal centre serves as the foundation for this piece's harmonic structure. With a few seventh chords, it combines primary and secondary chords.

Although unison and duets are used, the harmony is primarily in SATB.



Unison in the beginning of the Sanctus



Duets in the inner parts (alto and tenor)

From bar 10 to bar 18, the “cantor-and-chorus” technique was used between the upper parts and lower parts.

Musical score for Cantor and chorus in the Sanctus, measures 10-18. The score is written for voice and piano. The lyrics are: Te ga ba ŋa de Te la O. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Cantor-and-chorus in the Sanctus

There are also a few identified cadences with their progressions. The first phrase has a plagal cadence due to the progression from IV – I. However, the progression $IV^7 - V - V^7 - I$ from bar 7 to bar 9 provides a perfect authentic cadence. An imperfect cadence is realised in bar 26 with VI – V^7 of V – V progression.

Musical score showing two cadences. The first cadence (measures 7-9) is a perfect authentic cadence with the lyrics 'de dam ma ma tu'. The second cadence (measures 25-26) is an imperfect cadence with the lyrics 'ba ŋa ne'. The piano accompaniment is shown in both staves.

Perfect authentic cadence

Imperfect cadence

The section “B” of the Sanctus contains a polyphonic texture. The soprano and alto performed the homophonically, while the tenor and bass sang different rhythmic patterns resulting in a polyphony.

Musical score for the Sanctus, measures 34 to 40. The score is written for a grand staff (treble and bass clefs). The lyrics are: ma Ho san na Ho san na Ho san na Ho san na Ho. The melody is primarily chordal, with some passing notes in the alto voice.

Polyphonic structure in the Sanctus.

Here the composer did not use many non-chord tones. Only one passing note was identified in the alto in bar 21

Musical score for the Sanctus, measures 21 and 22. The score is written for a grand staff. The lyrics are: mo teim. The melody is primarily chordal, with one unaccented passing note in the alto voice in measure 21.

Unaccented passing note

The Sanctus ended with a cadential extension from bar 45 to bar 48.

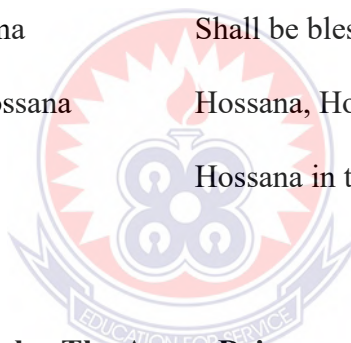
Musical score for the Sanctus, measures 43 to 48. The score is written for a grand staff. The lyrics are: ba ŋa ne Ho ne Wε ba ŋa ne. The score ends with a cadential extension from bar 45 to bar 48.

Cadential extension.

4.6.5 Textual organisation

The text is taken from the English version of the "Sanctus," which is translated and paraphrased in Kasem as "Wε lam tu lam maama tu". It is a joyous text of gratitude and praise to God. The entire content is provided below.

Kasem Text	English Text
Wε lam tu lam maama tu	Holy, Holy Lord God of host
Wε mo ye lam de dam maama tu	God is Holy all holiness belongs to him
Tega baņa de telao su de mo teim	Heaven and earth are full of your glory
Hossana Wε baņa ne	Hossana in the highest
Wol' na beene Wε yere ηwane	The one who comes in God's name
O wo yi swolem maama	Shall be blessed
Hossana, Hossana, Hossana	Hossana, Hossana, Hossana
Hossana Wε baņa ne	Hossana in the highest



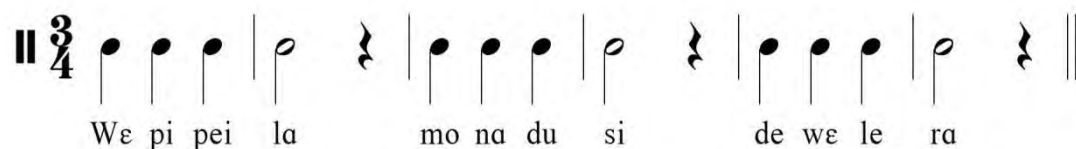
4.7 Compositional Style –The Agnus Dei

4.7.1 Structural organisation

The Agnus Dei is the shortest portion of the mass. Although the entire song is sung three times, it is divided into just two sections. The first section is sung twice from measures 1 to 10, whereas the second section is only performed once from measures 11 to 22. This organisation was chosen to correspond with how the Agnus Dei is recited at mass. Although there is no modulation to distinguish the two sections, the fact that it consists of just two makes it a binary form.

4.7.2 Rhythmic organisation

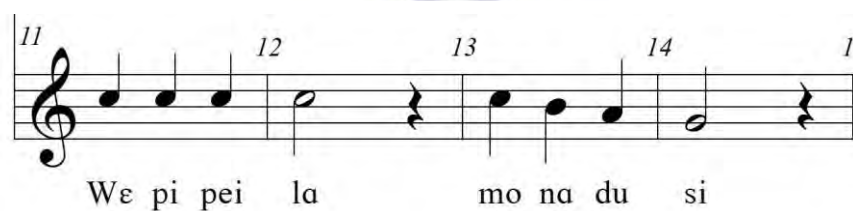
The rhythmic structure of the Agnus Dei shares the same traits as the other parts examined previously. It is written in a simple triple time signature ($\frac{3}{4}$) with the crocheted still serving as the basic beat and also followed the linguistic speech patterns. Similar to the Gloria, it does not, however, begin with an anacrusis.



Excerpts of Agnus Dei's rhythmic pattern

4.7.3 Melodic organisation

The melody is written in the diatonic scale in the key of C major. It is characterised by short phrases with upward, downward, and linear motions. These motions use major and minor thirds as well as major and minor seconds.



Linear and downward conjunct motions.

There is no modulation but there is a raised 4th and a lowered 7th in measures 5 and 15 respectively which are characteristic of traditional Ghanaian melodic construction as Nketiah (1963) indicated.

5 6
de we lle ra
Lowered 7th

15 16 17
de we lle ra
Raised 4th

The voice ranges of the Agnus Dei do not have any high tessitura. A graphic representation is given below.

Soprano Alto Bass Tenor

Voice ranges.

4.7.4 Harmonic organisation

Similar to the other compositions, the harmony is characterised by primary and secondary chords, which are Western traditions. The whole composition is crafted using the “cantor-and-chorus” technique. Soprano performed the “cantor” as alto, tenor and bass performed the “chorus”. An excerpt of it is shown below.

11
We pi pei la mo na du si de we lle ra
We pi pei la mo na du si de we lle ra

Cantor-and-chorus in the Agnus Dei

The only identified cadence in the harmony is the imperfect authentic cadence which is described by IV – V – I. It appeared at the end of the first section in bar 10 and again in bar 22 at the end of the music.

Imperfect Authentic Cadence

4.7.5 Textual organisation

The text is from the English version of "Agnus Dei," which is translated and paraphrased as "We pipeila" in Kasem. It is another brief and simple text that acknowledges God's grace in the Lamb.

Kasem words

Wε pipeila, Nmo na duusi

De weleera

Teiro duri debam ηwaja

Wε pipeila, Nmo na duusi

De weleera

Pae debam yeizura

English words

Lamb of God who takes away

Our sins

Lord, have mercy on us

Lamb of God who takes away

Our sins

Grant us peace

4.8 Synchronised Analysis

4.8.1 Form

When considering the entire composition, two musical forms were used: binary and through-composed. The Kyrie, Sanctus, and Agnus Dei are binary, whereas the Gloria and Credo are through-composed.

4.8.2 Rhythm

In a holistic sense, Augustine Bugase, constructed his rhythms to adhere to the Kasena people's speech patterns. The rhythms are largely constructed using crochets and minims with a tempo that hovers around 90 to 100 BPM. Although there are different time signatures in the compositions, the crochet served as the basic beat. The Sanctus is in simple triple time ($\frac{3}{4}$), while the Kyrie, Gloria, Credo, and Agnus Dei are in simple quadruple time ($\frac{4}{4}$). Those in the quadruple time were written using the highlife technique making them danceable pieces.

4.8.3 Melody

Bugase took great care to follow the tonal inflexions of the Kasena language by carefully selecting his pitches and intervals, as well as his phrasing. He used the diatonic scale, but also occasionally used the raised fourth and lowered seventh. When the rising fourth is used, he resolves it upward, and when the lowered seventh is used, he resolves it downward. These raised fourth and lowered seventh usually give a momentary modulation.

The use of the diatonic scale is similar to the heptatonic scale used in the traditional music of the Akan-speaking people, which is also used by the Northern Ewes and Kasena of Northern Ghana. The intervallic structure of the melodies consists of conjunct and disjunct motions. The conjunct motions in most cases

form scalar motions. The melodies are also seen to have step-wise and interlocking sequences and a few arpeggiations.

It was also observed that he occasionally shared the melody with the other parts to create variety. All his leading notes are resolved upwards to the tonic. In all the compositions, the vocal range for the soprano did not fall below C4 and did not go beyond F5. The alto remained from B3 to C5 while the tenor stayed within C3 and E4. The bass did not fall below F2 and didn't also go beyond D4.

4.8.4 Harmony

The Mass is primarily written in SATB but integrated with a few duets and unisons in certain parts. This makes it easy to identify homophonic and polyphonic textures in the mass. The composition, like any other classical composition, is dominated by both primary and secondary chords. However, the composer occasionally used a few dissonance chords such as dominant seventh, diminished seventh, and augmented sixth chords to enrich the harmony. Take a look at Example 10. In all the compositions, the harmony stayed in one key throughout except the Gloria which modulated to the relative minor and returned to the home key.

The use of non-harmonic tones such as accented and unaccented passing notes, auxiliary notes, escape notes, and appoggiatura all appeared in the harmony. Examine example 40,67, 42,68 and 83.

By closely examining the cadences in all of the compositions, one can conclude that perfect and imperfect cadences predominated. On two occasions the plagal cadence was used as a final cadence; that is the Gloria and Credo. The other final cadences are all perfect authentic cadences.

4.8.5 Texts/Lyrics

The text in all the compositions is in Kasem, the local language of the Kasena Nankana people of the Upper East Region. Kasem belongs to the Gur language family, which is spoken in Northern Ghana. This language is widely used in Upper East and is one of Ghana's written and spoken languages. The composer is a native of this language and thus has command of it. Therefore, he was able to translate and paraphrase the Ordinary of the Mass into Kasem for the composition.

4.9 Performance Direction

In the Mass, Bugase did not give detailed performance directions. He only attached tempo indications at the beginning of the compositions but did not add dynamics. He said that his goal was to give the choirs some freedom to express themselves according to how they understood the text and the mood of the music. In this case, the performer is tasked with interpreting the dynamics and conveying to the audience the message it contains. This implies that the performer's understanding of the musical text is confronted with a challenge.

In the Kyrie, he indicated "Grazioso" which means gracefully. But for the Gloria which is a hymn of praise, he indicated "Allegro" for the music to be performed cheerfully with a fairly quick tempo. Similarly, he indicated "Vivace" at the start of the Credo, implying that the music should be performed or sung at a quick, lively pace. For the Sanctus, he indicated "Andante" for the music to be sung at a moderately slow tempo (one that is faster than adagio). However, he instructed the Agnus Dei to be sung lowly by indicating "Adagio" on the score.

4.10 The Relevance of Augustine Bugase's Compositions.

According to my informants, when the Navrongo catholic mission was opened in 1906, the singing at that time during Holy Mass was in the form of plainchant commonly called Gregorian Chants. The celebration of the Eucharist and all the responses were done in Latin; hence the early converts were taught a little Latin to be able to participate. There was no choir or any organised singing group. However, the first choir was formed around 1934 by Father Latino and Brother Aiden using students at Saint Paul's Primary. It was around that time that Navrongo separated from Ouagadougou and was established as the Apostolic Vicariate of Navrongo. The repertoire of the choir was the Gregorian chants hence each student was given the plainchant. Later on, the organ was brought to accompany the chants. Joseph Apuri and Rudolf Akanlu were the first indigenous organist of the Navrongo Catholic Church. Later, Rudolf Akanlu became Bishop of the Catholic Church. The singing of the Plainchants for the ordinary of the Mass continued until the inception of the Second Vatican Council in 1965 which approved the translation of the liturgy into vernacular languages. This move brought about the introduction of indigenous music into the liturgy coupled with the translation of selected hymns from the Westminster Hymnal into the Kasem language.

The researcher discovered that the singing of serious music was not well established in the parish until Bugase arrived in 1985 as a choirmaster and organist. His compositions especially the Mass of Saint Maximilian brought a new beginning in the history of the parish as far as liturgical music is concerned. His compositions exposed both choristers and parishioners to the singing of serious music. Choristers got the opportunity to experience and understand better the four-

part singing; Soprano, Alto, Tenor, and Bass. One of the early choristers acknowledged in an interview that his first encounter with a classical SATB choir was the singing of the Mass of Saint Maximilian. The Mass truly made the people understand choral music better which increased their interest in choir activities. The learning and singing of other art-composed Masses also followed and it gradually became a practice of the people to sing Masses. A lot of people joined the choir during that time because of Bugase's beautiful compositions.

The singing of the Ordinary of the Mass forms an integral part of the Catholic liturgy, hence Bugase's sacred compositions remain relevant in the Eucharistic celebration. They served as a powerful vehicle for the enhancement of the liturgy. Their simplicity and beauty made the teaching and learning of them fast and easy and with no time the congregation learned and sang along with the choir as one united family of God. Choristers and the congregation could sing some the songs without looking at the score. This Mass has the power to bind all those present in the worship together. The zeal and emotions in them can make people move unconsciously when singing them. Some of the compositions intrigue the congregants to become physically involved in the celebration. This reminds us of the call of Vatican II for active participation in the liturgy. The joy and beauty in a sacred celebration are when the whole congregation expresses its faith and devotion in song. The active participation of the whole people in the Holy Mass which is paramount in Catholicism should be shown in singing. All these things are fulfilled by the Augustine Bugase's Saint Maximilian Mass. The Gloria, Sanctus, and Credo are for example danceable with the Ghanaian Highlife instrumentation hence singing them and dancing is inseparable. However, the

Kyrie and Agnus Die have different emotional influences. When singing them, they turn to put the congregation in a meditative, solemn and serious moment.

The church highlifes and the Masses communicates effectively with the people. Music has a strong affinity for language, and we all know how important verbal communication is in both inter-and intra-communication. As a result, the Kasem language used for the highlifes and Masses enabled the locals to understand what they sing instead of the Latin and English they did not understand. The translation of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei and other hymns into Kasem helped the locals understand it better and stimulated them to express it in song.

It was also discovered that Bugase's compositions were the first art composed works in the Kasem language. There were other compositions in usage in the parish but they were not art composed. The Kasem Mass I, II and III are examples. The Bugase's compositions opened the way for the emergence of many other art-composed songs in the Kasem language in the Parish. Kasem Mass IV by the same composer came later and now we have Mass of Saint Thomas by Boniface Apuri. Bugase's compositions are so important because they satisfy the liturgical requirements of the church. Based on this they are sung more frequently in the parish, outstations, and even neighbouring parishes. During pontifical celebrations, his Masses are usually preferred over other Masses.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The aim of this research was to examine Augustine Bugase and look into his sources of inspiration and compositional techniques for the Mass of Saint Maximilian. It is composed of five chapters each of them dealing with different aspects of the study. Chapter One provided an overview of the study and further pointed out the problem of a lack of academic research on Augustine Bugase, a talented art music composer from Northern Ghana. This served as the foundation for the construction of four coherent study objectives and questions. Geographically, the study focused on the Navrongo Basilica Catholic Parish and its content on the musical make-up of the Mass. The conceptual framework was constructed on the concepts of "composer" and "composition".

In chapter two, a literature review was done to survey scholarly articles, books, and other sources relevant to art music composers and music analysis. It focused on the following broad themes and their corresponding relevant sources: the training of art music composers in Ghana, trends in Ghanaian art music composition, the mass as a musical genre, the role of music in the mass, and the approaches to music analysis. The literature review made it clear that the early art composers received their training through church and private initiatives. While others had the opportunity to study abroad, some took courses via correspondence. Today, many universities and colleges provide training for art musicians for the country and beyond. It was also evident that, despite some innovations, Ghanaian art composers still follow Amus's syncretism and bimusicality. The Mass as a musical

genre is a type of sacred musical composition that puts the fixed parts of the Christian Eucharistic liturgy into song. This kind of musical genre is typically found in the Catholic Church, the Anglican Communion, and Lutheranism. The literature also made it clear that when analysing any piece of music, it is crucial to carefully research the composer's musical background and the aesthetic use of the various musical elements.

Chapter three came in to clarify the best research methodology for the study. It explained that the phenomenological and biographical approaches of the qualitative methodology best suit the study since it does not deal with measurements or statistics but involves interactions and musical scores. Semi-structured interviews were conducted with the composer and the selected choristers from the Our Lady of Seven Sorrows Cathedral Basilica Parish. Documentary analysis of the musical scores was also done and the findings were presented in chapter four.

The findings in chapter four were presented in line with the objectives of the study. From the interviews, it became clear that Bugase is a Kasena by birth and is from the village of Kayoro in the Upper East of Ghana. He is a professional art music composer, an educationist, and a liturgist. He acquired his musical prowess through formal training at the erstwhile National Academy of Music (NAM). Apart from his original compositions, he is also skilful in music translation, arrangements, conducting, transcription and playing the keyboard. He also has a skill in putting text to music and music to text. His compositions can be broadly divided into religious and patriotic categories. Ninety per cent of all of his compositions are religious, with ten per cent being patriotic songs. The religious compositions are further divided into four classes: Masses, church anthems, church

highlife, and elegies. The study focused on one of the Masses called Saint Maximilian. It was revealed that Bugase was inspired to compose this Mass by Maximilian Kolbe's martyrdom; as a result, he gave it the name Saint Maximilian. Thankfully, the church approved of it, and the choirs began to include it in their repertoire.

The parameters considered in the analysis were form, rhythm, melody, harmony, and text. The Kasem language is tonal in nature, and the composer demonstrated a close relationship between text and tune that affected both the rhythmic and melodic constructions of songs. The musical analysis showed that Bugase used functional harmony and integrated both Western and African compositional devices. He used interlocking thirds, sequences, arpeggiations, and stepwise motions in his melodies. He also used the raised 4th and the lowered 7th which is an African feature. Again, the frequent use of descending motions and interlocking sequences are also African techniques prevalent in the composition. The harmony is an integration of unison, duets, and SATB that creates a variety of textures. Although Bugase wrote the mass using elementary harmony, there were a few infrequent appearances of more complex chords like dominant seventh, diminished seventh, and augmented sixth chords. Bugase prefers close harmonic intervals or leaps to wide harmonic intervals or leaps. His composition frequently used the harmonic intervals of thirds and sixths, which is typical of African music. He prefers the bass part to move more than an octave with the tenor rather than the inner parts moving more than an octave against each other. He included a lot of non-harmonic tones and used cadential extension in some parts of the music to improve the harmony. A few polyphonic harmonic structures can also be noticed in certain sections of the music. Along with these, compositional techniques like call-

and-response, cantor-and-chorus, cadential extension, contrary motion, and circle of the fourth and fifth are also prevalent in the music. He chose simple metres for the composition which makes it fairly simple to read. He enjoys combining homophonic and polyphonic harmonies, as well as using call-and-response, descending scaly movements, and sequences.

5.2 Conclusions

The research sought to describe Augustine Bugase and analyse his Mass of Saint Maximilian in an effort to ameliorate the lack of literature on Northern art music composers and further contribute to the development of music theory and appreciation. It was made clear that choral music is thriving and alive in Northern Ghana. Bugase wrote more than a hundred choral compositions including Masses, chants, hymns, prayers, elegies, highlifes, and patriotic songs for both church and school choirs. In addition, he taught many people how to read music and lead choirs. He spent the majority of his musical career in the North, making him more popular there than in the South. His compositions can also be found more easily in the North than in the South. I have referred to him as a Catholic liturgist because most of his compositions are liturgical. This makes him "Michael Amisshah" of the North in the South.

According to Nketiah (1974), many academics do not think musicians need to receive formal training. They believe that exposure to and involvement in musical situations is sufficient to train musicians. Social interaction, genetic predisposition, and personal interest are the only factors involved in music training. But the circumstance surrounding Bugase's success story is contrary to this. Bugase mastered every skill he acquired at the music academy through passion,

perseverance and commitment. He never had the opportunity to learn anything at home because his family and acquaintances didn't know art music. Even though his family had musical proclivities, his upbringing did not support him. Given these facts, I have concluded that formal music education is the most effective way to produce brilliant musicians, even when natural talent is present. What is required is discipline, commitment, and hard work. Therefore, those who graduate from music school with nothing to show are either indolent or uninterested.

The historical context of the Mass also drew my attention to the fact that no musical composition is done in a vacuum. I've come to believe that every composition has a story behind it, which must be discovered to properly understand and benefit from it. Musical concepts can be drawn from any circumstance, whether joyful or sorrowful. Bugase wrote the Mass at a time when the Catholic liturgy needed to be Africanised to allow for massive participation in the sacred action. Due to this, he wrote it in Kasem using simple meters, rhythms and harmony to make it easy for the choristers and congregants. All of these components combine to make the Mass appropriate in terms of music, theology, and liturgy. These elements, in my opinion, are what allowed the Mass to be fully embraced by the Catholic Church. It is one of the best art-composed Masses in the indigenous language of the people. I have described it as the Mass that meets the liturgical requirements of the church. This tells me that when writing music, composers must consider both the audience and the performers to make sure the music suits their preferences and level of proficiency.

By carefully evaluating the aesthetic use of the musical elements and compositional devices, I have concluded that Bugase is extremely rich in music theory. This has informed me that a composer's level of knowledge in music

theory describes what he composes. Therefore, to analyse any piece of music, the composer's musical background must first be investigated before the music itself. Based on this I have developed an approach known as "Composer-Composition" analysis, which purports that the best way to understand a piece of music is to analyse both the composer and the composition.

5.3 Recommendations

Bugase's compositions provide a forum for people to learn about his contributions to church music and obtain some of his works. Additionally, it will present Bugase as an inspiration for young people, particularly those in the North, to follow in his footsteps.

The Catholic Church, as well as other denominations, should take inspiration from Bugase's compositions and urge young people to study liturgy and compose similar pieces to promote solemnity and beauty of the liturgical prayers. Furthermore, upcoming composers should learn Bugase's compositional style and incorporate it into their works. Again, music teachers should apply his compositional techniques in their lessons to help propagate Northern art music composers. Finally, Augustine Bugase should be included in the third-generation composers considering his date of birth and schoolmates.

REFERENCES

- Acheampong, K. J. E. K. (2020). A study of the intercultural creativity of George Mensah Essilfie. (Unpublished MPhil Thesis). University of Ghana, Legon.
- Achire, E. T. (2014). *Analyses of selected works of Kenn Kafui*. (MPhil Thesis, University of Cape Coast).
- ADictionary. (2015, April 25). *Relativism Meaning* (Video). YouTube. Retrieved from: https://youtu.be/nhn_cVyM0N4
- Adjei, G. K. (2015). *Creative transformation in african art music: A case study contemporary journal of african studies*. Retrieved from: <https://www.ajol.info/index.php/contjas/article/view/115687>
- Adjei, G. K. (n.d.). *Teach yourself Music and Dance for students*. (Unpublished book)
- Adum-Attah, K., Otchere, E. D., Dordzro, J., & Darkwa A, A. (2019). *Performing arts and society*. CODE Publications.
- Agawu, K. (1984). The impact of language on musical composition in Ghana: an introduction to the musical style of Ephraim Amu. *Ethnomusicology*, 28(1), 30-38.
- Agbenyega, P. D. K (2015). An analytical study of five selected works of Walter KoMla Blege. (MPhil Thesis, University of Education, Winneba). <http://ir.uew.edu.gh>
- Aidoo, M. A. (2010). *Music making and industry*. Kumasi-Ghana, West Africa: Sir Toni Company Ltd.
- Ampadu, F. O., & Mohammed, R. (2006). *Trends in education and school management*. Teacher Education Division, GES
- Amuah & Adum-Attah (2016). *Music & Dance for basic school teachers*.: Hampton Press.
- Amuah J. A. (2014). Music education in Ghana. *Music in Africa*. Retrieved from: <https://www.musicinafrica.net/magazine/music-education-ghana>.
- Amuah, I. R., & Adum-Attah, K. (2018). *Music and Dance for colleges of education*, (13th ed.). KRAMAD Publishers Limited.
- Amuah, I. R., Adum-Attah, K., & Arthur, K. (2011). *Music and Dance for colleges of education*, (5th ed.). KRAMAD Publishers Limited.

- Amuah, J. A. (2012). The use of traditional musical elements in contemporary Ghanaian choral music: Perspectives from selected works of G. W. Dor, N. K. Badu and Newlove Annan. (Unpublished Ph.D. Dissertation). University of Ghana, Legon.
- Amuah, J. A. (2014). Biography and Adventures of George Worlasi Kwasi Dor in the Discovery of Traditional (Musical) Elements in Choral Music Compositions. *International Journal of Humanities and Social Science*, 4(4), 227–235. Retrieved from: http://www.ijhssnet.com/journals/Vol_4_No_4_Special_Issue_February_2014/26.pdf
- Amuah, J. A., & Acquah, E. O. (2013). Music analytical presentation of Annan 's M4b4 Dawur-Choral Composition –*International Journal of Asian Social Science*, 4(1), 100-111
- Amuah, J. A., & Arthur, K. K. (2014). Appreciating Ghanaian choral music: George Mensah Essilfie's 'Yɛdze Wo Kɛseyɛ Maw' (We ascribe to your greatness) In Perspective. *Global Journal of human-social science: A Arts & Humanities - Psychology*, 14(3), 7–14.
- Amuah, J.A. (2014) Typology of Ghanaian choral music: Current perspectives. *The International Journal of Humanities and Social Studies*, 2(2), 85-89. Retrieved from: <http://www.internationaljournalcorner.com/index.php/theijhss/article/view/138265>
- Arora, R., & Stoner, C. H. (2009). A mixed method approach to understanding brand personality. *Journal of Product & Brand Management*, 18(4), 272-283.
- Asempa Hymn Books Committee. (2016). *Ghana praise: Tunes from Ghana, Africa and the world*. Asempa Publishers.
- Atacador, J. (2020). *What is Vatican II?* Vatican tours. Retrieved from: <https://www.vaticancitytours.it/blog/what-is-vatican-ii/>
- Attia, S. (2018). *Study Conceptual Framework* (video). YouTube. Retrieved from: <https://www.youtube.com/watch?v=UufeuPxqBHQ>
- Bateye, O. O. (2007). Defining African traditional musical traits: Resource material for African art music composition. *Nigerian Music Review*. 6(1). <https://doi.org/10.4314/nmr.v6i1.35374>
- Bhandari, P. (2020). An introduction to qualitative research. Retrieved from: <https://www.scribbr.com/methodology/qualitative-research>.

- Canadian Conference of Catholic Bishops. (2015). *Guidelines for liturgical music (Revised)*. Retrieved from: https://www.scsba.ca/wpcontent/uploads/2016/09/guidelines_liturgical_music.pdf
- Composition, musical| Encyclopedia.com. (n.d.) Retrieved from: <https://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-release/composition-musical>
- Crossman, A. (2020). *Understanding purposive sampling*. Thought Co. Retrieved from: <https://www.thoughtco.com/purposive-sampling-3026727>
- Denzin, N.K. & Lincoln, Y.S. (2000). *Handbook of qualitative research, (2nd ed.)*. Sage Publications.
- Document Analysis. (2018). *The SAGE Encyclopedia of Educational Research, Measurement..* Retrieved from: <https://doi.org/10.4135/9781506326139.n209>
- Dor, G. W. K. (1992). Trends and stylistic traits in the art composition of Ephraim Amu, N. Z. Nayo, and J.H.K Nketia: A theoretical perspective (Unpublished master's thesis). University of Ghana, Legon.
- Ellis, P. (2016). The language of research (part 8): phenomenological research. Wounds UK, Vol 12, No 1. Retrieved from: <https://www.wounds-uk.com/download/resource/931>.
- Faithward.org. (2020, February 29). *The theology and place of music in worship*. Retrieved from: <https://www.faithward.org/the-theology-and-place-of-music-in-worship/>
- Flolu, J. & Amuah I. (2003). *An introduction to music education in Ghana*. Black Mask Limited.
- Forney, K. & Machlis, J. (2007). *The enjoyment of music*. W. W. Norton.
- Frankel, J.K. & Wallen, N.E. (1996). *How to design research in education, (3rd ed.)*. Mcgraw-Hill Inc.
- International Committee on English in the Liturgy. (2003). *General Instruction of the Roman Missal (Vol. 2)*. USCCB Publishing.
- Globio, E. (2020). *What is document analysis: A qualitative research method (Vidoe)*. YouTube. Retrieved from: <https://www.youtube.com/watch?v=0oKnQH18BdY>
- Gould, E. (2021). *Music composition techniques and resources* –. Berklee Online Take Note. Retrieved from: <https://online.berklee.edu/takenote/music-composition-techniques-and-resources>.

- Gyima-Aboagye, E. K. K. (2014). An analytical study of the choral compositions of James Tsemafo Arthur (MPhil Thesis, University of Ghana, Legon) Repository. Retrieved from: <http://ugspace.ug.edu.gh/bitstream/handle/123456789...>
- Haffar, A., & Haffar, V. A. P. B. A. (2018, April 10). *How Ephraim Amu rebelled against the Europeanisation of Christianity*. WordPress.Com. Retrieved from: <https://anishaffar.org/2018/04/10/how-ephraim-amu-rebelled-against-the-europeanisation-of-christianity>.
- Hood, M. (1960). The challenge of “Bi-Musicality.” *Ethnomusicology*, 4(2), 55–59. Retrieved from: <https://doi.org/10.2307/924263>
- Hose, C. (2019). *Step-by-step music score analysis*. Our Pastimes. <https://ourpastimes.com/step-by-step-music-score-analysis-12256922.html>
- How to interpret classical music*. (2022). Robert Kelley, Ph.D. Retrieved from <https://robertkelleyphd.com/hom/teaching/keyboard/musical-interpretation-strategies/>
- Insider, G. (2022, January 29). *Music schools in ghana. complete list.* ». Ghana Insider. Retrieved from: <https://ghanainsider.com/music-schools-in-ghana>.
- Instructables. (2017, September 27). *How to analyze tonal music*. Retrieved from: <https://www.instructables.com/How-to-Analyze-Tonal-Music>
- Jacobson, M. R. T. (2011). The stylistic development in the choral music of Rebecca Clarke. (Unpublished Ph. D Dissertation). University of Iowa. Retrieved on 29th May, 2014. Retrieved from: <http://ir.uiowa.edu/etd>
- Keller, M. S. (1984). Musical analysis in concept and practice: Some remarks of a pedagogical and ethnomusicological nature. *Bulletin of the Council for Research in Music Education*, 79(3), 33-43.
- Kennedy, K. (2019, June 7). *4 elements of music composition*. Mad Composer Lab. Retrieved from: <https://madcomposerlab.com/compositionrealness/2019/5/20/4-elements-of-music-composition>
- Kennedy, M., & Kennedy, J. B. (2007). *Music: The concise oxford dictionary of music* (5th ed.). p 475. Oxford University Press.
- Kerman, J., & Tomlinson, G. (2008). *Listen*, (6th ed.). Sage Publications.
- Kongo, P. Z. (2007). Reflections on selected tertiary music programmes in Francophone and English-speaking Africa: A report. *Journal of Musical Arts in Africa*, 4(1), 89–97. <https://doi.org/10.2989/jmaa.2007.4.1.9.406>

- Konye, P. (1997). Twentieth-century Nigeria art music: Social political and cultural factors involved in its evolution and practice (Unpublished doctoral dissertation). University of Kentucky, Lexington.
- Koopman, J. (1999). A brief history of singing. Retrieved from: <https://www2.lawrence.edu/fast/KOOPMAJO/antiquity.html>
- Kyibeletu, C., Damalnira, J., Ayiwah, L., Abura, J., & Nabare. (Eds.). (2018). *Kasem Warem, Misa de Lei Tɔnɔ*. Unpublished. (Original work published 1976)
- LaRue, J. (1981). The quadrant framework for style analysis in music. *College Music Symposium*, 21(1), 40–47.
- Lester, S. (1999). *An introduction to phenomenological research*. Stan Lester Developments, Taunton. Retrieved from: <https://www.rgs.org/CMSPages/GetFile.aspx?nodeguid=7ad9b8d4-6a93-4269-94d2-585983364b51&lang=en-GB>
- Li, C. (2022). *All about piano chord progressions*. Learn Piano Blog (The Note) Pianote. Retrieved from: <https://www.pianote.com/blog/piano-chord-progressions/>
- Mereku, C. K., Okantah, M. O. (2007). *Music and dance for the basic school teacher*. institute for Educational Development Extension, University of Education, Winneba.
- Mereku, C. W. K. (1993). *The composer's constant companion*. (unpublished Pamphlet).
- Moody, D. (2002). *Empirical research methods. Research methods class*. Monash University
- Moustakas, C. (1994). *Phenomenological research methods*. Sage.
- Musical Analysis Writing Guide (2012). mic.org.au. Retrieved from: <http://mic.org.au/wp-content/uploads/2012/01/Musical-Analysis-Writing-Guide-2012-edition2.pdf>
- National Association of Pastoral Musicians. (2008). *Sing to the Lord: Guidelines for Sung Worship*. Retrieved from: <https://npm.org/wp-content/uploads/2017/07/Apr-May-08-insert.pdf>
- News Ghana. (2012). Dr. Ephraim Amu. *News Ghana*. Retrieved from: <https://newsghana.com.gh/dr-ephraim-amu/>
- Nketia, J. H. (1963). *African music in Ghana*. Northwestern University Press.
- Nketia, J. H. (1978). *The typology of contemporary Ghanaian choral music*. Ghana: Art Council of Ghana.

- Nketiah, J. H. (1963). *Folk Songs of Ghana*. University of Ghana.
- Nketiah, J. H. (1974). *The music of Africa*. Norton Publications.
- Obresi I. H. (2014). An analytical study of selected choral works of Cosmas Worlanyo Kofi Mereku (MPhil Thesis, University of Education, Winneba) <http://ir.uew.edu.gh>
- Omojola, B. (1995). 8. Art music in Ghana: An introduction. *Nigerian Art Music*, 149–164. Retrieved from: <https://doi.org/10.4000/books.ifra.615>
- Onovwerosuoke, W. H. (2007). African art music for flute: a study of selected works by African composers. Louisiana (PhD Dissertation): Louisiana State University and Agricultural and Mechanical College.
- PHILO-notes. (2020). *What is interpretivism?* [Video]. YouTube. Retrieved from: <https://www.youtube.com/watch?v=FybkUMplAI>
- Price, G. D. (2019). *Approaches to score study and interpretation*. SmartMusic. Retrieved from: <https://www.smartmusic.com/blog/approaches-to-score-studyandinterpretation/#:%7E:text=Essentially%2C%20the%20purpose%20of%20score,outward%20shape%20of%20the%20composition.>
- Ratzinger, J., & Richard, R. (1985). Liturgy and church music. *Sacred Music*, 112(4), 13-22.
- Roberts, B. (2002). *Biographical research*. Milton Keynes: Open University Press.
- Sadoh, G. (2004). Intercultural creativity in Joshua Uzoigwe’s music. *Africa: Journal of the International African Institute*, 74(4), 633–661. Retrieved from: <https://doi.org/10.2307/3556844>
- Sample, K. A. (2019). *Pastoral letter on sacred music in divine worship*. “Sing to the LORD a New Song”. Archbishop of Portland in Oregon.
- Satishprakash, S. (2020). *Concept of population and sample*. Retrieved from: <https://www.researchgate.net/publication/346426707>
- Sawe, B. E. (2017). *What is art music?* Retrieved from: <https://www.worldatlas.com/articles/what-is-the-art-music-genre.html>
- Staff, R. (2011). *Facts on Latin in the Roman Catholic Church*. U.S. Retrieved from: <https://www.reuters.com/article/us-pope-latin-facts-idUSTRE74C2C220110513>
- Tabuena, A. C. (2018). *Musical analysis of music composition*. 10.13140/RG.2.2.19596.74889.

- The Bishops' Conference (2011). *The general instruction of the Roman Missal*. Liturgy Office, England & Wales. Retrieved from: <https://www.liturgyoffice.org.uk/Resources/GIRM/Documents/GIRM.pdf>
- The Role of Music in Liturgy. (1999). Liturgy Brisbane. Retrieved from: <https://www.liturgybrisbane.net.au/resources/liturgy-lines/the-role-of-music-in-liturgy/>
- The Text of the Ordinary of the Mass. (n.d.). 2001, Catherine Bowles Brazelton. Retrieved from: http://www.kitbraz.com/tchr/hist/med/mass_ordinary_text.html
- Turkson A. R. (1987). A voice in the African Process of Crossing from the Traditional to Modernity: The Music of Ephraim Amu. *Ultimate Reality and Meaning* 10(1):39-53.
- United States Conference of Catholic Bishops. (2007). *Sing to the Lord: Music in Divine Worship*. Retrieved from: <https://www.yakimadiocese.org/pdf/SingToTheLord.pdf>
- University of Cape Coast. (2022). Music & dance department. Retrieved from: <https://ucc.edu.gh/about-colleges/music-and-dance-department>
- Wagner, N. (2020). *The purpose of the parts of the mass*. Liturgical Music. Retrieved from: <https://liturgy.life/2020/07/the-purpose-of-the-parts-of-the-mass-we-sing/>
- Weber M. (2015). *The proper of the mass for Sundays and solemnities*. Ignatius Press. Retrieved from: <https://catholicpunditwannabe.blogspot.com/2016/02/fr-samuel-webers-proper-of-mass.html?m=1>
- Why Do We Sing? (2018). *Journal of Engineering Education*, 107(3), 353. Retrieved from: <https://doi.org/10.1002/jee.20224>
- Williams, C. (2007). Research methods. *Journal of Business & Economics Research (JBER)*, 5(3). Retrieved from: <https://doi.org/10.19030/jber.v5i3.2532>
- Williams, V. (2017, May 6). *The rules of harmony*. Mymusictheory.Com. Retrieved from: <https://www.mymusictheory.com/learn-music-theory/for-students/grade-6/28-grade-6-online-course/175-the-rules-of-harmony>

APPENDIX I

THE MUSICAL SCORES

MASS OF SAINT MAXIMILIAN



AUGUSTINE BUGASE

1984

Kyrie

Augustine Bugase

Mass of St. Max

1984

Grazioso

1 2 3 4 5 6

Tei ro Tei ro We duri de bam ŋwa ŋa Tei ro Tei ro We duri

7 8 9 10 11 12 13

de bam ŋwa ŋa Tei ro de Tei ro We de bam tu We duri de ŋwa

14 15 16 17 18 19

ŋa Ye zu Ye zu We bu duri de ŋwa ŋa Ye zu Ye

20 21 22 23 24 25 26

zu We bu duri de ŋwa ŋa Ye zu Kris ta We bu, de bam tu We duri

27 28 29 30 31 32

de ŋwa ŋa de bam Tei ro de bam Tei ro de bam Tei ro

33 34 35 36 37 38 39

ro duri de ŋwa ŋa Tei ro We duri de ŋwa ŋa

rit.

Gloria

Mass of St. Max

Augustine Bugase

1984

Allegro

1 2 3 4 5

se noon' ηwi na se noon' ηwi ta na ta je ge ye zu ra

Musical notation for measures 1-5, featuring a treble and bass clef with lyrics: se noon' ηwi na se noon' ηwi ta na ta je ge ye zu ra.

6 7 8 9 10

Tei ro Tei ro We de tu de ke mo lei

Musical notation for measures 6-10, featuring a treble and bass clef with lyrics: Tei ro Tei ro We de tu de ke mo lei.

11 12 13 14 15

Tei ro, de joo ne mo se mo doe wuu

Musical notation for measures 11-15, featuring a treble and bass clef with lyrics: Tei ro, de joo ne mo se mo doe wuu.

16 17 18 19 20

Te la O Pe We kwo bu Yei zu

Musical notation for measures 16-20, featuring a treble and bass clef with lyrics: Te la O Pe We kwo bu Yei zu.

2

Mass of St. Max

21 Kris ta We pi pei la mo na

22

23

24

25

26 du si de we lle ra duri de ŋwa ŋa

27

28

29

30

31 mo na jei We kwo tei ne jan jan duri de bam ŋwa ŋa

32

33

34

35

36 se mo ye ra ne mo mo la ma Yei zu

37

38

39

40

41 Kris ta Yei zu mo de sin la o gwa re de

42

43

44

45

Mass of St. Max

3

46 We kwo a di We kwo paa re A mi na

47 de We kwo a di We kwo paa re A mi na

48

49

50

51

52 A mi na A mi na

53

54

55

56 A mi na

57

58

Credo

Mass of St. Max

Augustine Bugase

1984

Vivace

1 2 3 4

O ke te lao de te ga ban nga De

5 6 7 8 9

boj Ye zu Kris ta We te te bu

O

10 11 12 13 14

We ke lo go de wo nu ma ma

to ye re nga ne

Ye de bam nga

15 16 17 18 19

O noη te lao O tu te ga ban nga We

ne

2

Mass of St. Max

Musical score for measures 20-24. The score is written for piano and voice. The piano part consists of chords in the right hand and single notes in the left hand. The voice part has two lines of lyrics. Measure 20: sin_ lao_ ma_ tu. Measure 21: (no lyrics). Measure 22: (no lyrics). Measure 23: (no lyrics). Measure 24: We bu je. Below the piano part, the lyrics are: O zo Vir go Ma ry Ka lao We bu

Musical score for measures 25-29. The piano part continues with chords and notes. The voice part has two lines of lyrics. Measure 25: ge noo no. Measure 26: (no lyrics). Measure 27: (no lyrics). Measure 28: (no lyrics). Measure 29: (no lyrics). Below the piano part, the lyrics are: jeg' noo no De bam we lle ra nwa ne ba

Musical score for measures 30-34. The piano part continues. The voice part has two lines of lyrics. Measure 30: (no lyrics). Measure 31: (no lyrics). Measure 32: Pon tius Pla to paa re we ne ba. Measure 33: Pon tius Pla to. Measure 34: (no lyrics). Below the piano part, the lyrics are: ya re O de de

Musical score for measures 35-39. The piano part continues. The voice part has two lines of lyrics. Measure 35: gu O ga rem ban na ne Da ya to de ne O. Measure 36: ba gu ga rem ban na ne. Measure 37: (no lyrics). Measure 38: (no lyrics). Measure 39: (no lyrics). Below the piano part, the lyrics are: ba gu ga rem ban na ne

4

Mass of St. Max

59 60 61 62 63

teim Sin la O dam ŋwa ne sam pwo re tag We

Sin la o dam ŋwa ne sam pwo re tag'We Kwo

64 65 1. 66 2. 67 68

kwo bo bo ŋa De ŋa de boŋ tik sem ka to lik

bo bo ŋa de boŋ

69 70 71 72 73

lao de sem de de ye ra ne na du si

na du si

74 75 76 77 78

de We le ra de boŋ de boŋ de boŋ

de boŋ nɔɔ lao ro

Mass of St. Max

5

79 80 81 82 83

lao ro wo lem tua bim ŋwia na ba ti to

84 85 86

A mi na

A mi na

Sanctus

Mass of St. Max

Augustine Bugase
1984

Andante

1 2 3 4 5 6 7 8 9

We lam tu lam ma ma tu We mo ye lam de dam ma ma tu

10 11 12 13 14 15 16 17 18 19

Te ga ba ŋa de Te la O su
Te ga ba ŋa de te la O

20 21 22 23 24 25 26 27 28

de mo teim Ho san na We ba ŋa ne wol' na be ne We

29 30 31 32 33 34 35 36

ye re ŋwa ne O wo yi so lem ma ma Ho san Ho na san na Ho

2

Sanctus

37 38 39 40 41 42 43 44 1.

san Ho na san na Ho san Ho na san na Ho san na We ba ŋa ne Ho

2. 45 46 47 48

ne We ba ŋa ne

Agnus Dei

Mass of St. Max

Augustine Bugase
1984

Adagio

We pi pei la Mo na du si de we lle ra Tei ro
We pi pei la mo na du si de we lle ra

8
duri de bam nwa na We pi pei la mo na du si de we lle
We pi pei la mo na du si

16
ra de we lle ra Pa de bam ma ma ye zu ra

APPENDIX II

INTERVIEW GUIDE

The following guiding themes were used during the interview with the composer.

1. Could you please tell me your full name, birthdate, and where you come from?
2. Could you please tell me a little about your family and educational background?
3. How did you become interested in music?
4. Can you give a brief overview of your musical career?
5. How long have you been composing?
6. What usually inspires you to compose songs?
7. Can you provide the total list of your compositions?
8. Which language do you prefer composing with, and why?
9. Which other instruments do you play besides the organ?
10. Which genre or style have you composed more, and why?
11. Have you ever been commissioned to compose something?
12. Who did you look up to as your mentor in the field of composition?
13. Do your early and late works differ in any way?
14. Could you briefly explain the inspiration behind the Saint Maximilian Mass?
15. How did you contribute to the growth of art music in Northern Ghana?
16. Some contend that you are the first professional art musician in the Navrongo Basilica parish/diocese. How much do you concur with this statement?

17. What distinguishes you from other composers of art music, in your opinion?
18. Please, what do you enjoy doing for fun?
19. What honours and awards have you received in your career?
20. In your capacity as an educator, would you kindly describe any other tasks or assignments you undertook outside of music?
21. Have you ever regretted pursuing music?
22. Have any of your children followed in your musical footsteps?
23. Will you recommend music to the youth and what should they expect?
24. What do you think about the present and future of art music in Northern Ghana?
25. What, in your opinion, can be done to advance African art music in Northern Ghana?

The interview with the choristers was conducted using the parameters listed below.

1. Which choir do you belong to?
2. For how long have you been a chorister?
3. What made you join the choir?
4. How many choirs are in the parish?
5. How do you read music—Solfege or staff?
6. Which songs, as a chorister, are some of your favourites?
7. Do you know the composers of some of these songs?
8. How do you know Augustine Bugase?
9. How many of his songs can you mention as a chorister?
10. When Bugase took over as director, were you a member of the choir?
11. How was the singing before Bugase became the director?

12. Have you sung the mass of saint Maximilian before?
13. If yes, who taught you and how was the learning process?
14. What is your assessment of it?
15. How frequently do you sing it in church?
16. Could you briefly describe how you feel when you sing it?
17. How does the congregation react when you sing it in church?
18. Which other mass(es) of Bugase can you name?
19. Can you mention some of Bugase's achievements?
20. What honours or awards has Bugase received, and what are they?



APPENDIX III
FIELD PICTURES



NAM - 1984



Accompanying singing on the Keyboard



Accompanying singing on the Keyboard



Conducting the Church Choir

APPENDIX IV CITATIONS AND AWARDS



Receiving an award from church

