



UNIVERSITY OF EDUCATION, WINNEBA

**A PORTFOLIO OF NEOCLASSIC BIG-BAND HIGHLIFE MUSIC BASED ON
INDIGENOUS GHANAIAN CHILDREN'S RHYME AND GAME RESOURCES**

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Arts, submitted to the School of Graduate Studies in partial fulfilment
of the requirements for the award of the degree of
Doctor of Philosophy
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DECLARATION

Candidate's Declaration

I, **Mark Millas Coffie**, declare that this thesis, except for quotations and references contained in published works, which have all been identified and duly acknowledged, is entirely my original work and has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

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Supervisors' Declaration

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

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DEDICATION

In memory of my mother:

Agnes Naa Maatsoo Narh



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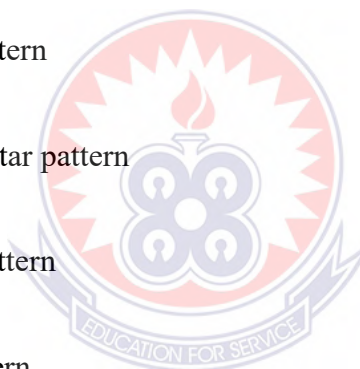


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ABSTRACT

A vast world of art music-based creative ethnomusicological study could be found in Ghana and Africa in general. However, popular music-based creative ethnomusicological study is still a desideratum in Ghanaian music scholarship. Hence, this study draws on *Sankofa*, indigenous knowledge and expression, interculturalism, transculturation and social reconstructionism theories to create neoclassic big-band highlife works based on indigenous Ghanaian children's rhyme and game resources. It also provides annotations for creating similar global appeal and consumption works. To this end, creative ethnomusicology, practice-based, bibliographic and discographic research designs were employed. Data were collected using interview and document analysis. In all, 20 indigenous children's rhyme and game resources were collected from two linguistic traditions in Ghana (Akan and Ga), of which ten were sampled and explored for songwriting. Furthermore, four were sampled for the neoclassic big-band highlife works. Findings show a practical approach to how popular music composers can draw on indigenous children's rhyme and game resources to generate innovative methods for composing, arranging and recording neoclassic big-band highlife music with global appeal. Aside from the cultural values embedded in the indigenous rhyme and game resources, it is concluded that they are also a good source of creative elements for songwriting. In addition, the novelty can be considered a contemporary music interculturalism and musical transculturation, which shows a ratio of a return to sources and modernisation of a musical genre. In recommendation, Ghanaian composers should also consider composing children-friendly songs for their consumption. Also, "Music Theory & Composition" professors should adopt this novelty as a blueprint to begin a course on "Highlife Music Composition & Performance Workshop" to enhance and entrench popular music studies in music institutions in Ghana.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

Highlife is Ghana's most important homegrown popular music and one of Africa's oldest popular music forms. It synthesises African traditional music with Western influences. It also presents various styles that employ musical ensembles such as adaha, konkoma, palmwine, guitar and dance bands. Highlife appears to be the generic name for any popular musical form in Ghana; thus, the terms include gospel, burger, reggae, and funky highlife (Collins, 2018). Highlife's developmental stages also included exploring folktales, folk songs, myths, and legends as creative resources. In addition, prominent musicians and bands such as Tempos, Black Beats, Ramblers, Broadway, Uhuru, Osibisa, E.K. Nyame's, Kwabena Onyina's, Kwaa Mensah's and Kakaiku's guitar bands projected Ghana on the "world music" map with the exploration of indigenous resources in their compositions in the 1950s to 1970s (Coffie, 2012).

Recently, there appears to be an over-reliance on Western musical cultures and the recycling of existing musical compositions among popular musicians in Ghana. As a result, the Ghanaian music industry has been plagued with so-called "copycats" who have the habit of just sampling and borrowing existing compositions from within and outside Ghana. For instance, popular hit songs, such as Daddy Lumba's *Amansan*, Soul Winners' *No Jesus, No Life*, Osuani Afrifa's *Aka M'akoma*, Joe

Beechem's *Asem Bi*, Joyce Blessing's *Onyankopon*, Kuami Eugene's *Confusion* and *Biibi Be Si*, Kidi's *Enjoyment*, Mr Drew's *Eat*, and Adina's *Hallelujah* employed existing melodies outside Ghana.

Despite Ghana's cultural diversity, popular musicians have recently underutilised indigenous resources as creative elements. Collins (2001) attributed the underutilisation of indigenous resources by Ghanaian popular musicians to the lack of local role model musicians who would help and encourage Ghanaian youth to employ indigenous resources in their music. I want to emphasise that despite the attempts by highlife composers to explore indigenous resources, children's rhymes and games are the least explored by highlife music composers.

Notwithstanding, prominent highlife musicians such as Ebo Taylor, A.B. Crentsil, Eddie Quansah, Gyedu-Blay Ambolley, and Ben Brako have also attempted to explore indigenous children's rhyme and game resources in their compositions. It is worth stating that the musicians mentioned above set the rhythmic speeches of the children's rhymes and games directly to an instrumental accompaniment without an underlying melody. Also, portions of the rhymes and games are sometimes employed in the compositions as "hooks" to get a listener's attention. As much as the above trend may sound creative, it also suggests "musical poverty" (deficiency of musical creativity). Moreover, setting a rhythmic speech over an instrumental accompaniment without an underlying melody is relatively easy and requires no "serious" creative thinking and ability.

Globally, the more rootsy African popular music sounds of Senegal's Youssou N'Dour, Mali's Salif Keita and Ali Farka Toure, Benin's Angelique Kidjo, Nigeria's Fela Kuti and Congo's Papa Wemba and Kanda Bongo Man are preferred by African music lovers in Europe, America and other parts of the world. The musicians mentioned above utilise or modernise traditional African musical resources driven by a milieu of live bands and live performances (Collins, 2001).

I recount one of my experiences as a composer, music educator, performer, and bandleader at a Global Music Conference in Ghana at the University of Cape Coast. On Thursday evening, April 7, 2011, I composed and arranged a song in a modern big-band (dance band) highlife style based on *kyekyekule*, one of Ghana's most popular indigenous children's rhythmic game resources. I performed beautifully with my band at the conference. It started as a rehearsed performance, but the infectious "groove" of the music invited other musicians to join, and it soon became a "jam session". The audience received the music, and it was not surprising that after the conference, Lena Gregersen, a professor from the Royal Academy of Music, Aarhus in Denmark, commended me for such an excellent composition and performance. However, she asked, "Is the song a traditional children's or yours?" At this point, I realised that indigenous Ghanaian children's rhymes and games could be explored more as creative resources for highlife music for global appeal and consumption.

Highlife is trans-ethnic and transnational music. Therefore, as Ghanaian popular musicians struggle for identity to attain global recognition, indigenous resources such as children's rhymes and games could be explored to compose songs for children and recontextualise for global consumption.

1.1 Statement of the Problem

Modern-day Ghanaian children rarely play “moonlight” and “daylight” games, where indigenous rhyme and game resources are usually employed due to technological advancement (Vordzorgbe, 2009). Moreover, a preliminary investigation revealed that Western children's rhymes and games in Ghanaian Basic Schools have proliferated while relegating indigenous children's rhymes and games to the background. I contend that indigenous children's rhymes and games are cultural heritage and embedded with cultural values, which help shape a child's identity. Hence, declining their usage in Ghanaian Basic Schools is quite worrying. That notwithstanding, there have been attempts by scholars such as Arko-Mensah (2018), Asare-Aboagye (2019), Defor (2011), Mereku (2013) and Opoku (2019) to ameliorate the above situation; however, more work is needed in this regard. Thus, there is a need to collect more indigenous children's rhyme and game resources to enhance their usage in kindergarten and lower primary levels.

Nana Kobina Nketsia V, Chief of Esikado Traditional Area, lamented in his keynote speech at a conference in Cape Coast in 2009 on “The Future of Highlife”. He lamented the influx of foreign music cultures in Ghana. As a result, some

highlife musicians are just copying from Western musicians, ultimately neglecting the rich compositional forms that emanate from their tradition. Gyedu-Blay Ambolley, a veteran highlife musician, as quoted in Coffie (2020a, p. 23), similarly claimed that “we are losing the cultural elements in our music that identify our sound as African is negatively affecting the country’s youth”. Ambolley’s claim is understandable because modern-day recorded highlife songs rarely employ cultural materials.

Interestingly, Okyeame Quophi of Ghana’s hiplife duo, Akyeame, as captured by *GhanaWeb* on June 19, 2023, expressed his disappointment with the current crop of popular musicians who cannot compose evergreen highlife songs. He further asserted that modern-day Ghanaian popular musicians lack the requisite knowledge, skill and intricacies of composing highlife music. Consequently, they gravitate towards more trending genres, resulting in music with short lifespans.

Considering the views of Nana Kobina Nketsia V and Gyedu-Blay Ambolley, there seems to be a general perception that the influx of Western cultures has made Ghanaian highlife music quite unpopular in recent times. It is worth stating that the influx of Western musical cultures has been with Africans since the 19th century (Collins, 2005). I, however, agree with Okyeame Quophi in that the challenge of the present Ghanaian popular musicians concerning the development of highlife music is not necessarily the influx of Western musical cultures but rather the lack of knowledge about the creative resources and the skill to fuse the two different

cultures. Hence, the popular music composer must explore indigenous children's rhymes and games as creative resources.

It is worth noting that popular music song texts sometimes employ indecent words, which may not be child-friendly. Sadly, in this time and technological age, composers dedicated to composing solely for children's consumption to enhance the existing children's songs are almost nonexistent in Ghana. More so, children's play or game songs are anonymous. Meanwhile, children's rhymes have been explored in other jurisdictions, such as Europe and America, where the rhymes have underlying melodies. Children's rhymes, such as "Baa Baa Black Sheep, Twinkle Twinkle Little Star, Rain Rain Go Away, and I See the Moon", are a few examples of children's rhymes with melodies. This development, however, has enhanced children's musical culture in Europe and America.

The compositional characteristics of nursery rhymes have been underscored by Villodrea (2014), who averred that nursery rhymes develop intercultural values and ensure that children understand their culture; more so, children recognise their cultural elements in other cultures. Similarly, Dzansi (2002, 2004) observed that the customs and practices that underlie children's game songs are rich sources of cultural significance, exposing students and teachers to the cultural diversity in Ghanaian communities. Thus, the need to use indigenous rhyme and game resources to compose songs to enhance Ghanaian children's musical culture is germane.

Recording large ensembles live, especially big-bands in Ghana, is challenging due to the lack of larger studio spaces. The few studios with adequate space to accommodate and record big-bands are also expensive. As a result, modern Ghanaian popular artistes and bands prefer studio programming to live studio recordings, which are less costly and easy to record. This situation, however, has declined big-band highlife music in recent times.

It is instructive to note that compositions programmed at the studio usually sound highly computerised, which Collins (2001) called *canned* (cheap) music and leaves creativity at the mercy of the programming engineer. The temptation of programming engineers to replicate the same “musical idea” for different compositions of different artistes has been underscored by Coffie (2020a), as this phenomenon has compromised creativity in Ghana’s recording industry, making modern-day recorded songs sound similar and, in some cases, the same. Therefore, considering the lack of larger studio spaces, a recording approach that will aid in producing big-band recordings is in the right direction.

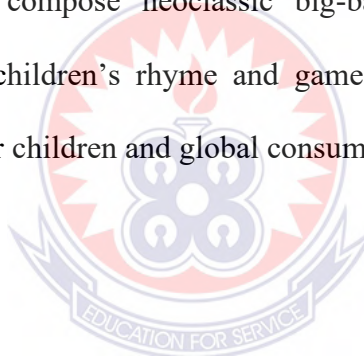
As an undergraduate students’ original composition supervisor at the Department of Music Education, University of Education, Winneba, I have observed how student-composers grapple with highlife composition and arranging. These student-composers often try to recycle existing highlife compositions or sample notable themes in existing highlife compositions. This, somehow, suggests the lack of

knowledge about the availability of creative resources for exploration and conceptual framework by these student-composers.

Given the above, exploring indigenous Ghanaian children's rhyme and game resources through creative ethnomusicological study and interactive composition as a framework for composing big-band highlife music for global appeal and consumption is a sine qua non in Ghana's music scholarship and industry.

1.2 Purpose of the Study

The study aimed to compose neoclassic big-band highlife music based on indigenous Ghanaian children's rhyme and game resources with annotations to create similar works for children and global consumption.



1.3 Objectives

The following objectives were set for the study.

- i. To collect existing indigenous children's rhyme and game resources.
- ii. To explore songwriting elements from the indigenous Ghanaian children's rhyme and game resources.
- iii. To create novel works using the indigenous Ghanaian children's rhyme and game resources.
- iv. To produce audio recordings of the novel works using analogue and digital devices.
- v. To write a definitive analysis of the creative works.

1.4 Research Questions

The following broad research questions guided the study.

- i. What are some indigenous Ghanaian children's rhyme and game resources?
- ii. What songwriting elements can be derived from the indigenous children's rhyme and game resources?
- iii. What novel works can be created from the indigenous children's rhyme and game resources?
- iv. What recording procedures can produce audio recordings of the novel works?
- v. What is the definitive analysis of the works created?

1.5 Significance of the Study

The relevance of this study is five-fold. The findings will revitalise the cultural identity among Ghanaian popular musicians and expose Ghana's cultural heritage for global consumption. In addition, it will provide an understanding and direction to Ghanaian popular musicians interested in appropriating indigenous resources such as children's rhyme and game resources into their works. Also, it will enhance the existing Ghanaian kindergarten and lower primary school songs and contribute to the body of knowledge of children's musical culture. Furthermore, it will add to the current literature and theories in Ghanaian and African popular music to entrench their studies in Ghanaian academic institutions. Finally, the study's findings will serve as a resource for music researchers, practitioners and students interested in big-band highlife music.

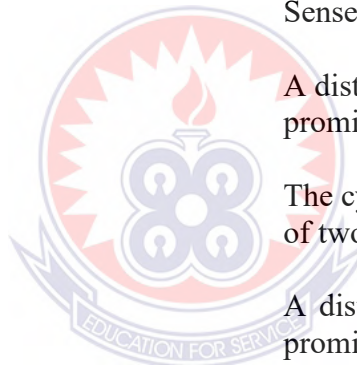
1.6 Delimitation

This study focused on composing big-band highlife music using indigenous children's rhyme and game resources from two linguistic traditions of Ghana (Akan and Ga). It is worth noting that the focus of this study is compositional and not ethnomusicological in content. Hence, comprehensive ethnological and ethnographical content is not required.

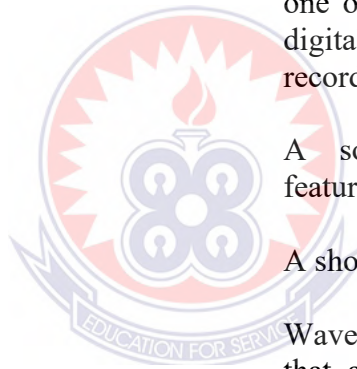


1.7 Definition of Terms

<i>Akan</i>	The largest ethnic group in Ghana
<i>Audio Recording:</i>	Capturing sound information onto a storage medium
<i>Children's Rhyme and Game</i>	Rhythmic speeches or rhyming words or onomatopoeic words, and sometimes with body movements, which children recite for fun or as a game
<i>Digital Audio Workstation (DAW):</i>	Software for recording, editing and production of audio
<i>Ga</i>	One of the ethnic groups in Ghana
<i>Groove:</i>	Sense of rhythmic feel
<i>Guitar Band Highlife:</i>	A distinct style of highlife with a prominent guitar works
<i>Harmonic Oscillation:</i>	The cyclical repetition of patterns of two or more harmonies
<i>Highlife Big-band:</i>	A distinct style of highlife with a prominent horns section
<i>Indigenous:</i>	Originating or peculiar to a group of people
<i>International Standard Recording Code:</i>	The international system for the identification of recorded music and music videos
<i>Interactive Composition:</i>	Commercially driven music composition
<i>Jam Session:</i>	An unplanned or unrehearsed performance in which musicians play together
<i>Keyboard Chops:</i>	Highlife keyboard playing technique



<i>Mastering:</i>	Enhancing the overall sound of a recorded sound before distribution
<i>Mixing:</i>	Balancing and blending of separate tracks in a session to achieve the desired sound
<i>Multitrack Recording:</i>	Recording each musical instrument or vocal on a separate track
<i>Musical Poverty:</i>	Lack of musical ideas
<i>Overdubbing:</i>	A technique used in audio recordings in which pre-recorded audio tracks are played back and monitored while recording new, doubled, or augmented tracks onto one or more available tracks of a digital audio workstation or tape recorder
<i>Plugin:</i>	A software that extends the features of an existing application
<i>Riff:</i>	A short recurring melodic pattern
<i>Signal Wave:</i>	Waves created by sound sources that are perceived by the human ear as sound
<i>Song Hook:</i>	A short musical idea (lyrical, melodic phrase or rhythmic pattern) usually found in the chorus of a song) that quickly catches the attention of the listener
<i>Sound Engineer:</i>	Someone responsible for the technicalities of audio recording or live performance
<i>Substitution Bass:</i>	Highlife bass line with predominant syncopated rhythms
<i>Track:</i>	A single stream of recorded sound with no location in a sound field



<i>Vamp:</i>	A repeated chord progression that supports a vocalist or an instrumental improvisation
<i>Walking Bass:</i>	A fundamental bass line with predominant quarter-note rhythms
<i>Yaa Amponsah:</i>	Indigenous highlife guitar pattern

1.8 General Layout of the Study

This study comprises seven chapters. Chapter One begins with the study's introduction, including the background of the study, statement of the problem, the purpose of the study, objectives, research questions, significance of the study and delimitation. Chapter Two presents the review of related literature, including the study's theoretical underpinnings and conceptual framework. Chapter Three is the methodology, including the creative and recording procedures of the creative works. Chapter Four presents the data and description of the corpus collected for the creative works, while Chapter Five is the creative works, including the music score. Chapter Six offers an analysis of the creative works, while Chapter Seven summarises the study's significant findings, including the conclusions, recommendations and suggestions for further research. Following Chapter Seven are references and appendices.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter provides theories underpinning this research. It offers definitions of various concepts and issues that run through the research while presenting the parameters in which they are used in this work. In addition, this chapter reviews literature on the theories and concepts related to children's musical culture. Also, it presents a characterisation of the diverse trends of highlife music, Ghana's first and foremost acculturated popular music, as a conceptual framework for creating neoclassic big-band highlife compositions. A vast world of art music-based creative ethnomusicological study could be found in Ghana and Africa in general. However, popular music-based creative ethnomusicological study is still a desideratum in Ghanaian music scholarship. The organisation of the themes of the review of related literature are as follows:

- Theoretical Frameworks
- Children's Musical Culture
- Creative Ethnomusicology in Africa
- Creative Ethnomusicology in Ghana
- Ghanaian Popular Music Scholarship
- Perspectives on Highlife Music
- Changing Trends in Ghanaian Highlife Music (1950s – 2000s)

2.1 Theoretical Frameworks

This study proceeds from interculturalism, transculturation and social reconstructionism. In addition, the creative parameters of the compositions are inextricably inspired by *Sankofa* (go back and retrieve), indigenous knowledge and expression.

2.1.1 Interculturalism

The concept of interculturalism has increased in focus in the past decades and has been used in diverse disciplines such as the social and political sciences (Loobuyck, 2016; Bouchard, 2011; Cattle, 2012; Meer & Modood, 2012). However, many scholars define interculturalism based on the goals they hope to achieve. Consequently, there is no generally accepted definition of interculturalism. Previous studies (Barrett, 2013; Meer et al., 2016; Wood et al., 2006; Rattansi, 2011; Taylor, 2012; Goodhart, 2013) have attempted to define interculturalism as a cross-cultural interaction by its inherent assimilation qualities. Nonetheless, this definition usually emphasises other aspects of culture with less or no attention to music. It is instructive to note that I am not attempting to contribute to any more ambitious generalised definition of interculturalism. However, I will deduce what other scholars have defined as interculturalism concerning interaction, identity flexibility and unity across cultural differences.

Appropriating interculturalism to music, Kimberlin and Euba (1995) outlined three

categories of intercultural activity: *thematic, acquired and performance*. In the thematic intercultural activity, the composer belongs to one of the hybrid music cultures. Unlike the thematic, in the acquired intercultural activity, the composer borrows or uses idioms from cultures other than their own. Finally, in the intercultural performance activity, the performer and the music are from two cultures.

Several Ghanaian scholar-composers have recently employed interculturalism and other musical composition theories to create novel works. One is tempted to mention Acquah (2018), Addaquay (2020), Adzei (2008), Agbodza-Gbekle (2019), Amoah (2020), Ansah (2009), Dodoo (2016), Ferguson (2013), Oduro (2015), Sackey (2017) and Twumasi (2013). The scholar-composers mentioned above usually explore the rhythms in traditional drum music, tonal practices of indigenous vocal music, and folksongs, which they superimposed with their Western-acquired compositional techniques. Moreover, these scholarly compositions are either orchestral or choral art music, which confirms (Acquah, 2019) assertion on the limitation of interculturalism as a model for composition. Unsurprisingly, some scholars attribute music interculturalism to art music (Sadoh, 2004; Lwanga, 2013; Boamah, 2007, 2012). However, this view has been contested by (Strazzullo, 2003; Squinobal, 2018; Coffie, 2019) in that popular musical genres, such as Highlife, Jazz, Rumba, Juju, Kwela, Pachanga, and Mbalax, are intercultural music.

Interestingly, Euba (1993, p. 6) argued that contemporary interculturalism in Africa

is part of an overall twentieth-century African experience and is not limited to neo-African art music. It embraces practically all aspects of African musical life, such as traditional, Christian, Islamic, and popular music. Euba outlines four categories of neo-African Art music in support of his argument:

- i. Composers whose works are predominantly Western in idiom with little or no reference to African elements.
- ii. Composers whose works are Western in idiom and instrumentation but borrow thematic materials from African sources.
- iii. Composers whose works are equally African and Western in elements and idiom.
- iv. Composers whose works are predominantly African in idiom with little or no reference to Western elements.

Appropriating Akin Euba's concept of categorising neo-African art music into African popular music, it is evident that highlife music is also a twentieth-century African experience (Coffie, 2012). Therefore, I employed the second category – in that the compositions used thematic materials from African sources, such as indigenous children's rhyme and game resources, indigenous drum *donno* (hourglass drum) and imagination of indigenous dance music rhythmic patterns (Bima, Bawa, Gome, Osibi, Sikyi). However, Western instruments such as drum set, guitar bass, keyboard synthesiser, trumpet, flugelhorn, trombone and saxophone were predominantly used in the compositions.

2.1.2 Transculturation

Transculturation, a cross-cultural phenomenon, has been widely explored in the social and political sciences to explain peoples' cross-cultural experiences. It was pioneered by Cuban anthropologist Fernando Ortiz in 1940 in opposition to the term acculturation by USA anthropologists in 1936 to identify the transformative process where a new phenomenon brings out cultures converging and merging (Ortiz, 1995). Fernando Ortiz views acculturation as a radical dominance of a major culture over a minor one. In contrast, transculturation encourages the coexistence of cultures. Over the years, several scholars have attempted to modify Fernando Ortiz's concept of transculturation. For instance, Hallowell (1972) defined transculturation as:

The process whereby individuals under a variety of circumstances are temporarily or permanently detached from one group, enter the web of social relations that constitute another society and come under the influence of its customs, ideas, and values to a greater or lesser degree (Hallowell, 1972, p. 206).

This concept has been reechoed in scholarly works by Taylor (1991) and Allatson (2007). Interestingly, Hollowell's concept of transculturation implies a possibility of permanently losing one's native culture in the process of interaction with other cultures. Quite different from Hallowell's concept of transculturation, Huffman (2008, p. 147) viewed transculturation as "the process by which an individual can enter and interact in another culture's milieu without losing the person's native cultural identity and ways".

As creative ethnomusicological research focusing on cultural interactions, I draw on Huffman's concept of transculturation. I referred cultures to the various Ghanaian highlife traditions, such as classic big-bands and guitar bands, burger highlife and modern-era highlife bands. As an individual, I was enculturated in the burger and modern-era highlife bands. But, more so, I was exposed to the classic big-band and guitar bands through my encounter with highlife greats, such as Ebo Taylor, Stan Plange, Kwadwo Donkoh, Bob Pinodo, C.K. Mann, Ralph Karikari, A.B. Crentsil, Paapa Yankson, Jewel Ackah, Gyedu-Blay Ambolley and Pat Thomas. To this end, I selectively borrowed from these highlife music traditions to create neoclassic big-band highlife compositions.

2.1.3 Social Reconstructionism

Social Reconstructionism theory, founded by Theodore Brameld, an American educator, has received widespread attention in educational scholarship (Brameld, 1956; Cohen, 1999; Curtis, 2010; Haindel, 2018; Hill, 2006; Kneller, 1964). It is a philosophical stance that views education as an agent of social change. It is usually focused on addressing societal issues regarding what is wrong and attempting to see how it can be improved. Also, it may be referred to as a remedy for a society that seeks to build a more objective social order. As an educational philosophy, educators also emphasise a curriculum that encourages social reforms as its aim.

Emielu (2011), in his seminal work, “Some Theoretical Perspectives on African Popular Music”, employed the social reconstructionism theory to establish the stylistic diversity of highlife music and African popular music in general. In this regard, Emielu explained the cyclical and progressive nature of social reconstructionism, which proceeds other processes, such as social construction and deconstruction. Referring to highlife music, Emielu postulated that the reconstruction stage combines the new and old stylistic musical features in proportions that represent new musical and social meanings into the product, as there is an attempt to redefine the social construct in new stylistic and social terms (Emielu, 2011).

Similarly, Fiagbedzi (2019) employed the social reconstructionism theory to assess the development and sustainability of *bɔbɔbɔ*, a neotraditional dance music from the Volta Region of Ghana. Considering Emielu (2011) and Fiagbedzi (2019), their interest was to unravel and explain musical genre trends but not to create a musical product using the social reconstructionism theory.

In adopting this theory for my study, I viewed highlife music as a society and attempted to reconstruct the declining stylistic trends, such as classic big-band and guitar band, burger highlife, and modern-era highlife band music. To this end, I selectively assembled the old and *new* trends of highlife in proportions as Emielu (2011) postulated to create new music products with global appeal.

2.1.4 Sankofa

Sankofa is an indigenous knowledge and expression in *Akan* parlance in Ghana, meaning go back and retrieve. In other words, traditional practices and resources of value, suppressed and abandoned during colonial times, must be revitalised and recontextualised. As Blanton blatantly put it (2015, P. 17), “It is a Ghanaian symbol that reflects the motivation to re-connect with the cultural past of Africa as a way to move forward”.

The *Sankofa* concept was exemplified by Ephraim Amu, a Ghanaian art music composer and Koo Nimo, a Ghanaian folkloric guitarist. According to Ephraim Amu’s daughter, Misonu Amu, her father once argued that “There is no harm in embracing good things of other cultures that have universal value, but by all means, we should keep the best in our own” (Amu, 1988, p. x). Therefore, Ephraim Amu exemplified this concept in his composition *Tete wo bi ka, tete wo bi kyere* (heritage has lots to say, heritage has lots to teach), where he used Western-styled harmony over rhythms in African cultures. Expressing a similar view on highlife music, Koo Nimo averred that “we should move but be guided by what we have” (Collins, 1994, p. 127). Hence, he fused the indigenous highlife guitar rhythms with Spanish and Latin American music (Afro-Spanish) style with arpeggios.

In this study, the indigenous children’s rhymes and games are the cultural resources of value and have been relegated to the background due to technological advancement, which I have retrieved for revitalisation and recontextualisation.

2.2 Children's Musical Culture

The exploration of children's rhymes, games, and play songs in musicological and ethnomusicological studies has received a considerable level of attention worldwide over the years (Addo, 1996; Ahire, 2021; Dinçel, 2017; Dzansi, 2002; Green, 2010; Pourkalhor & Tavakoli, 2017; Ward, 2003). Minks (2002) supported this statement in that scholars are still exploring children's musical practices and experiences across cultural contexts, and most scholarly literature on play focuses on children's play.

Dzansi (2002) contended that children are part of a larger culture, and so are their rhymes, games, and play songs, which serve as a lens to what goes on in society regarding beliefs, values, identity, and meaning. She further noted that despite the nonsense syllables or meaningless songs of children, the texts of their game songs reflect everyday living and the experiences of society. Stressing the essence of children's rhymes, games and play songs, Minks (2002) echoed Dzansi's view that the scholarly study of children's musical culture has been vital to theories about nature, culture, reproduction, transformation, coherence and eclecticism over the past century.

More recently, many scholars have also discussed the importance of children's rhymes, games and play songs to children's physical, cognitive, language, social, musical, and emotional development (Addo, 2022; Ayodele, 2018; Bolduc & Lefebvre, 2012; Dunst et al., 2011; Gonzalez, 2016; Harrop-Allin, 2017; Mensah, 2016; Mullen, 2017; Prosic-Santovac, 2015). However, this development has

triggered more global studies into children's musical culture. Furthermore, the approaches and pedagogical techniques associated with these children's rhymes, games and play songs have been explored recently (Addo, 2022; Ahire, 2021; Ara, 2010; Arko-Mensah, 2018; Kalinde, 2016; Marsh, 2008). It is interesting to note the sophistication of these children's rhymes, games and play songs, which is also evidence of children's creative potential. Therefore, it is not surprising that this creative potential of children has caught the attention of several scholars advocating for incorporating children's playground activities into the classroom to facilitate their development (Addo, 1996; Asare-Aboagye, 2019; Dzansi, 2002, 2004; Kalinde, 2016; Marsh, 2008; Minks, 2002; Opoku, 2019). Surprisingly, composers have done little to explore children's rhyme and game resources in creative ethnomusicological studies despite the evidence of creative potential found in children's playground activities. Hence, there is a need to explore the creative possibilities in children's rhyme and game resources to expand the frontiers of children's musical culture.

Studies on children's folk games and songs in Ghana have recently increased, contributing significantly to children's musical culture. Over the years, these studies have focused on collecting and incorporating these games and songs in children's classrooms for entertainment and learning purposes (Acquah, 2018; Addo, 1996; Arko-Mensah 2018; Asare-Aboagye, 2019; Dzansi, 2002; Mensah, 2016; Mereku, 2013; Opoku, 2019).

To make resources available to kindergarten teachers in Ghanaian basic schools (Arko-Mensah, 2018; Asare-Aboagye, 2019; Mereku, 2013; Opoku, 2019) compiled and created an archive of children's play songs and games as teaching and learning materials with methodological approaches to guide teachers in Ghanaian Basic Schools. These compilations are remarkable and will help preserve such valuable indigenous resources. However, it is instructive to note that these compilations also revealed some textual discrepancies, which are inconsistent with the meaning and view of the culture bearers of the resources. For instance, the text of *nyɔntserɛ ni ɛjɛ* (the moon has risen), a popular Ga children's play song, was misrepresented by Mereku (2013) and Arko-Mensah (2018). In line two of the song text, the authors, instead of *wɔbaa shwɛ, wɔbaajo* (we will play and dance), transcribed *wɔbaa shwɛ, wɔbaagbo* (we will play and die). As documented by the authors, this interpretation begs the question, who plays and dies? Or who would want to play and die? As much as this textual discrepancy may appear inconsequential, it also suggests that the authors did not use diverse data sources but instead relied on their childhood experiences or a single data source. Meanwhile, Marsh (2009) indicates that insiders' accounts should be balanced with observation when addressing the issues of whose meanings are represented in the documentation of children's rhyme and game resources in ethnography.

There has been a recent clarion call by several scholars to preserve and popularise indigenous children's rhymes and games and play songs (Arko-Mensah, 2018; Asare-Aboagye, 2019; Opoku, 2019). This call has become necessary because of

the near extinction of these indigenous resources. In underscoring the relevance of indigenous children's games in the primary school curriculum, Opoku (2019) highlighted their educational and health importance and recommended their revival and popularisation. The call for the revival and popularisation of indigenous games is in the right direction. However, the scholars were silent on suggesting pragmatic ways to revive and popularise the game resources. Hence, the recontextualisation of indigenous children's rhyme and game resources through interactive composition will help their revival and popularisation, which my study sought to achieve.

2.3 Creative Ethnomusicology in Africa

African art and traditional music have received considerable attention in African music scholarship (Coffie, 2019). Using art and traditional musical idioms in teaching composition, musical forms and analyses in African music institutions give credence to Coffie's assertion. Likewise, creative ethnomusicologists in Africa lean towards art and traditional music. The works of Africa's great composers such as Amu & Nketia (Ghana), Uzoigwe & Euba (Nigeria), Gamal Abdel-Rahim & Halim El-Dabh (Egypt), David Fanshaw (South Africa), Solomon Mbabi-Katana (Uganda), among others, exemplify creative ethnomusicologists leaning towards art and traditional music. Similarly, contemporary Ghanaian composers, such as N.Z. Nayo, Gyimah Labi, C.W.K. Mereku, George Dor and Kenn Kafui have followed the composers above in leaning towards art and traditional music.

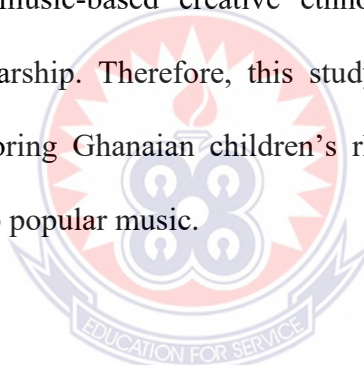
According to Lwanga (2013), appropriating field data for musical compositions is common among many African art music composers. This is because African art music composers constantly experiment with indigenous and Western resources to compose transnational music. This, somehow, makes the African art music composers sensitive to their cultural identity. However, appropriating field data into African popular music, particularly highlife music, is still a desideratum in academia. As mentioned earlier, the above lacuna gives popular musicians little room to experiment with indigenous resources, resulting in over-reliance on Western musical idioms and recycling existing musical compositions. Hence, popular music creative ethnomusicological approach to composition to fill the above lacuna is justified.

2.4 Creative Ethnomusicology in Ghana

Creative ethnomusicology, one of the ethnomusicological fields, has been widely explored in Ghanaian music scholarship. Presently, this field appears to be the preserve of art music composers in that when the term creative ethnomusicology is used, what comes to mind is contemporary African art music. One is tempted to support the above statement with the works of Amuah (2012, 2013), Boamah (2007, 2012), Dor (2005), Lwanga (2013), Mereku (1997) and Nketia (1994), where the interest has been to investigate the use of traditional African resources in contemporary African art music. Squinobal (2018) expressed similar concerns, stating that most compositions and literature about African pianism have been in

the Western classical music style. Consequently, he posited that African pianism exists in other forms of music, of which he made particular reference to jazz.

Postgraduate students' composition projects in Ghana based on creative ethnomusicological study always focus on art music, probably because the composers are art music-oriented. For instance, Creative ethnomusicological studies, such as (Acquah, 2018; Addaquay, 2020; Adzei, 2008; Agbodza-Gbekte, 2019; Amoah, 2020; Dawson, 2023; Ferguson, 2013; Mensah, 2012; Nantwi, 2014; Oduro, 2015; Wuaku, 2004) exemplify the above statement. Given the above, it is evident that popular music-based creative ethnomusicology is nonexistent in Ghanaian music scholarship. Therefore, this study finds justification to fill the above lacuna by exploring Ghanaian children's rhyme and game resources and appropriating them into popular music.

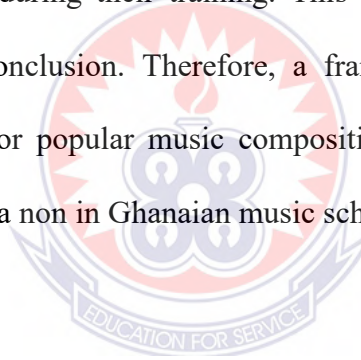


2.5 Ghanaian Popular Music Scholarship

Studying art and traditional music dominates Ghanaian music scholarship (Coffie, 2019). Konu et al. (2022) reviewed the place of popular music in the undergraduate music programmes of three public universities' music departments in Ghana. They contended that the study of popular music is skewed towards historical and sociocultural perspectives. According to them, this situation ignores the structural and theoretical dimensions that guide compositional and performance trajectory as treasured and seen in art and traditional music instruction in the three public universities. They concluded that the limited number of progressive and systematic

popular music courses in the three music departments compared to art music tends to treat popular music as complementary and supplementary to academic study rather than integral. Surprisingly, popular music study is still nascent despite its introduction in Ghanaian universities nearly three decades ago.

Interestingly, the current music curriculum for senior high schools in Ghana has appreciably included popular music. However, it is limited to history and not actual practice regarding composition and performance. More so, music-teacher trainees at the University of Education, Winneba (UEW) do not currently study popular music-related courses during their training. This development gives credence to Konu et al. (2022) conclusion. Therefore, a framework for the structural and theoretical trajectory for popular music composition and performance to fill the above lacuna is sine qua non in Ghanaian music scholarship.



2.6 Perspectives on Highlife Music

Highlife music has greatly interested scholars over the years (Adum-Attah, 1997; Bender, 1991; Collins, 1986; Coplan, 1978). While it is generally agreed that much has been accomplished in the joint effort to describe the various parameters of the music (Coffie, 2020a), there is currently no consensus on what constitutes a particular style. Each author tries to explain the different highlife styles from their background knowledge as either composers or performers.

Also, studies on highlife music tend to lump the different types together despite their distinctiveness and specificities (Adinkrah, 2008; Coester, 2008; Collins, 2005; Emielu, 2011). Highlife presents various styles employing various musical ensembles and playing to different audiences. The differentiation of highlife into distinct styles operating within distinct social spheres, according to Collins (1976), is a result of the division of labour and specialisation of the music as it has evolved and spread. Due to its several offshoots, the term highlife has generally been used as a generic name for popular music forms in Ghana recently. Recent debates on highlife music, as observed by Coffie (2020a), suggest that most people are familiar with the music; however, the stylistic integrity of the diverse trends is still a quagmire to many practitioners, patrons and scholars.

Highlife is one of the oldest African popular music forms that originated from the Anglophone West African countries such as Ghana, Nigeria, Sierra Leone, and Liberia as a result of the acculturation of African, Western and Afro-Cuban music (Collins, 1994, 2005, 2018; Coplan, 1978; Dosunmu, 2010; Manuel, 1988; Matczynski, 2011). However, this description of highlife as just acculturated music has been contested by Emielu (2009, 2010) as amorphous and symptomatic of African popular music. Emielu argued that combining African and Western musical resources is not exclusively for highlife. More so, other Nigerian popular music forms, such as *Juju*, *Afrobeat*, *Fuji*, *Contemporary Hip Hop* and *Gospel*, derive from a fusion of African and Western musical resources. Surprisingly, Emielu was silent in proposing a definitive framework to describe highlife, which is quite

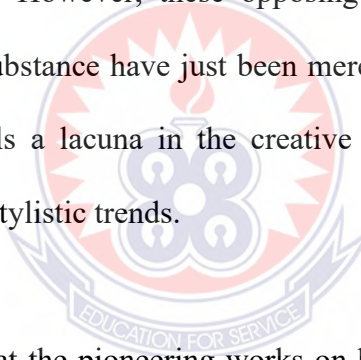
understandable due to highlife's stylistic diversity. In as much as highlife's scholarship is multi-disciplinary, a greater emphasis has been placed on its historical and sociological aspects, with less focus on the musical dimension.

In his seminal work on *Redefining Ghanaian Highlife Music in Modern Times*, Coffie (2020a) contested not only the acculturation description of highlife but also the *sikyi* and *gome* timelines (indigenous rhythmic patterns), which practitioners and scholars use as the distinguishing feature of the music. Coffie contended that the cross-cultural description of highlife in modern times is convoluting and deceptive. Moreover, popular music forms, such as Congolese *Soukous* and *Rumba*, Ivorian *Mapouka*, Cameroonian *Makossa*, Malian *Mandingo*, Kenyan *Benga Beat*, Senegalese *Mbalax*, Nigerian *Juju* and *Afrobeat*, South African *Kwela* and *Mbaqanga*, Cuban *Rumba* and *Salsa*, Trinidadian *Calypso* and *Soca*, Brazilian *Samba* and *Bossa Nova*, Barbadian *Spouge*, Surinamese *Kaseko* and American *Jazz* music are as a result of cross-cultural fertilisation. Furthermore, he postulated that highlife had recently taken a nose-dive, and its distinctiveness is reduced to only the timelines (ostinato rhythmic pattern) and drum patterns. However, these ostinato rhythmic and drum patterns are common in popular music genres such as *Soukous*, *Salsa*, *Rumba*, *Makossa* and *Kaseko*. Coffie, therefore, concurred with Yamson (2016) in giving prominence to the indigenous guitar styles as the distinguishing feature of highlife.

The ongoing debate on which style of highlife is considered authentic by practitioners, patrons, and scholars has raised issues of concern regarding highlife's description and future directions. The attempt to resolve the subject of authenticity in highlife music scholarship has led to several studies on the historical and sociological dimensions of highlife music in general (Ampomah, 2013; Bender, 1991; Collins, 1994, 2005, 2016, 2018; Coplan, 1978; Emielu, 2009, 2010, 2011). In this regard, they viewed highlife as a social construct in that every generation decides what it is.

According to Emielu (2011), the issue of what constitutes the original highlife and its definitive stylistic framework in contemporary times has been uncertain among practitioners and patrons across generational groups and regions. Emielu's assertion is corroborated by Ampomah (2013) that highlife music has developed to an unrecognisable bit from its original inspiration. Furthermore, he concluded that the golden age of highlife is gone, and its future is uncertain. As Austin Emielu puts it, "This generational conflict is basically ideological, as each generation grapples with the question of what is 'original' or 'authentic' and what is 'fake' or 'bastardisation' of the 'original'; what is the 'core' and what represents the 'periphery'" (Emielu, 2011, p. 375). While I agree to a large extent with Austin Emielu, I wish to contend further that the lack of a definitive compositional framework for highlife music for practitioners may have contributed to its stylistic uncertainties over the years.

According to Coffie (2020a), the recent confusion and discourse surrounding the Vodafone Ghana Music Awards' highlife categories have exposed the inadequacies of viewing highlife as a social construct. This view suggests that any music could be presented as highlife based on a generation's perception. Hacking (1999, p. 19), as quoted in Emielu (2009, p. 35), a social construct as *the contingent upshot of social processes and historical events*. Interestingly, recent studies on highlife, such as Aidoo (2014), Coffie (2012, 2020a, 2020b), Marfo (2016), Owusu-Poku (2021) and Yamson (2016) have strongly advocated for highlife to be viewed beyond its social construct and look at its material essence, which is the stylistic integrity and physical manifestation. However, these opposing views of highlife as a social construct or material substance have just been mere *pep-talk* without any practical direction, which reveals a lacuna in the creative process of highlife music that transcends the diverse stylistic trends.



I want to emphasise that the pioneering works on highlife music by scholars such as John Collins, David Coplan, Peter Manuel, and Austin Emielu, among others, are valuable references. However, various research and publications on highlife music reflect their historical and sociological background. The analytical study of highlife's compositional and stylistic structure is still embryonic; hence, studies so far by Acquah et al. (2021), Aidoo (2014), Coffie (2012, 2018, 2019; 2020b), and Marfo (2016) are commendable but inadequate. In Ghana, highlife music is still struggling for theoretical and compositional relevance in the academic programmes of schools, colleges and universities. Therefore, the need to develop a definitive

stylistic framework for highlife transcending diverse traditions is justified and significant for academia and industry.

2.6.1 Stylistic Trends in Ghanaian Highlife Music (1950s – 2000s)

Collins (2005, 2018) traced the social history of Ghanaian popular music from the 1880s up to the 2000s. He discussed the various stylistic trends of highlife and highlighted notable Ghanaian popular musicians and their contributions to developing the different styles of highlife music. It is worth commenting that this work has contributed to the periodisation of the changing trends of highlife and the sociological factors that accounted for them. However, the author glossed over the definitive stylistic framework of the musical trends, that is, the creation of the music. It is common knowledge that highlife has become a generic name for popular music forms in Ghana; however, the term *highlife* gravitates more towards the big-band highlife tradition. This phenomenon is probably because the term *highlife* coinage could be traced to the symphonic dance orchestras of the 1900s (Bender, 1991; Coester, 2008; Coffie, 2012; Collins, 1994; 2016; Emielu, 2009).

In the following paragraphs, I aim to provide the reader with a comprehensive overview of the developmental stylistic trends of highlife music. I emphasise the distinctive features of the various highlife styles of the 1950s–2000s rather than a detailed discussion of individual treatises. For this reason, I will not discuss a comprehensive sociological background of the different highlife styles since scholars such as Bender (1991), Coffie (2020a), Collins (1994, 2005, 2016, 2018),

Coplan (1978), Emielu (2009), Manuel (1988) and Sunu Doe (2013) have done extensive work on that. It is worth noting that pundits in the field might view the terms dance band and big-band as the same. Therefore, throughout this study, I used the term big-band for consistency and the breadth of its terminological umbrella. I used the term big-band deliberately instead of dance band because highlife is generally a dance-oriented music; hence, referring to one style as a dance band may suggest that the other styles are not dance-oriented. Finally, I referred to modern highlife bands as highlife bands between the 1990s and now.

2.6.2 Big-Band Highlife Music

While it is plausible that highlife has recently become a generic name for other forms of popular music in Ghana, the name can be attributed to the big-band tradition which E.T. Mensah and the Tempos Band of Ghana pioneered. The big-band tradition is generally regarded as the core of the highlife genre because of its wide geographical spread and popularity (Emielu, 2009). The highlife big-bands evolved from dance orchestras (Coffie, 2012; Collins, 2016). They were primarily a product of war when the Allied British and American troops introduced the swing variety of jazz music to Ghana. Allied army musicians stationed in Accra, the capital city of Ghana during the Second World War, made swing music popular in Ghana. In 1940, Jack Leopard, a Scottish Sergeant in the British Army, formed an interracial band called Black & White Spots to entertain the soldiers (Collins, 2018). The Black & White Spots performed swing and ballroom music mainly at British and American Army Camps. It is instructive to note that swing music

became the first significant influence on the big-bands of the 1950s. The band's interracial nature helped Ghanaian musicians develop their musicianship in the context of Western music. E.T. Mensah, highlife big-band pioneer, then a member of the Black & White Spots, narrated: "It was Sergeant Leopard who taught us the correct methods of intonation, vibrato, tonguing and breath control, which contributed to placing us above the average standard in town" (Collins, 2016, p. 47). Around the 1940s, another band emerged similar to the Black & White Spots called Tempos, of which E.T. Mensah later became the leader. It is worth noting that the Black & White Spots and the Tempos Bands were smaller than the pre-war dance orchestras, patterned as they were after the ballroom and swing-era *big-bands*. The horns section was predominant in swing music; hence, highlife big-bands adopted this feature, which became the most prominent characteristic trait. The 1950s big-bands usually comprised three horns (trumpet, trombone, sax), guitar, upright bass, trap set and vocals.

The 1960s highlife big-bands, in contrast to the 1950s, had a more extensive horns section with sophisticated arrangements. The horns section used advanced harmonies due to bands prioritising musicians with solid music theory backgrounds (Coffie, 2012). For instance, some of the prominent Highlife big-band composers and arrangers of the 1960s, such as Ebo Taylor, Stan Plange and Joe Mensah, were trained abroad. While Ebo Taylor studied music at Eric Gilder School of Music in the UK, Stan Plange and Joe Mensah studied music at Berklee College of Music and Julliard School of Music (USA), respectively, crediting the above assertion.

The 1960s is usually considered the classic era of the highlife big-band tradition among practitioners and patrons. More so, it is instructive to note that it was in the 1960s that the term ‘big-band’ became relevant in that the combo-size bands of the 1950s gave way to bigger bands. For instance, while the 1950s bands used three horns, the 1960s bands used six or more horns, further entrenching the horns section’s prominence.

2.6.3 Guitar Band Highlife Music

The guitar band, one of the highlife stylistic trends, has less Western influence and evolved from Akan musical types, such as *Osoode*, *Asiko*, *Osibi*, *Ɔdɔnsɔn*, and *Sikyi*. The highlife guitar band transitioned from palmwine music, which employed acoustic instruments, such as guitar, claves, castanet, *prempresiwa* (lamellophone or thumb piano), and *tamalin* (wooden-framed drum). The guitar band style emerged when E.K. Nyame, a guitar band highlife great, merged the palmwine and concert party (Ghanaian comic opera) traditions. Before that, E.K. Nyame introduced congas and bongos (Afro-Cuban percussions), jazz drums and upright bass, which were influences from the big-bands into his band (Akan Trio) in 1951 (Collins, 2018). This innovation by E.K. Nyame marks the first developmental phase of the highlife guitar band tradition. As a result, E.K. Nyame’s band became a prototype for bands such as Appiah Adjekum’s, Kwaa Mensah’s, Kakaiku’s and Kobina Onyina’s guitar bands.

It is worth stating that the guitar bands before the 1970s did not employ horns and keyboards, and one significant difference between the highlife guitar band and the big-band is the prominence of the guitar in the guitar bands and the horns in the big-bands. However, around the 1970s, horns and keyboards were introduced to highlife guitar bands. This addition was credited to Dr. K. Gyasi and his Noble Kings Band (Collins, 1994). As a result, it became a model for highlife guitar bands, such as Akwasi Ampofo Adjei's Kumapim Royals, Nana Ampadu's African Brothers International, Kofi Sammy's Okukuseku and K. Frimpong's Cubano Fiester. In contrast to the 1960s highlife big-band classism, the 1970s can be considered the classic highlife guitar band era. In this era, the guitar bands assumed the instrumental resources of the big-bands; however, they had fewer horns than the big-bands. It is instructive to note that the horns' introduction into the guitar bands sometimes blurs the distinctive features of the two musical traditions. Nevertheless, as stated earlier, the big-bands horn section arrangements were more sophisticated, with advanced harmonies. Also, the complexity of the guitar, bass and drum patterns of the guitar bands in this era cannot be overemphasised.

2.6.4 Afro-fusion Band Highlife Music (The Era of Experimentation)

Around the late 1960s to 1980s, Ghanaian popular musicians and bands began fusing highlife with other popular music forms, such as African-American *Soul*, *Rock*, *Funk* and *Disco* music. Thus, different forms of highlife music emerged in this era, such as *Afro-rock*, *Afro-jazz*, *Funky Highlife* and *Burger highlife*. Similarly, bands like *Osibisa*, *Sweet Beans*, *Sweet Talks*, *Pelikans*, *Boombaya*,

Brukutu, *Sawaaba Sounds*, and *Bus Stop Bands* were formed during this era (Collins, 1996; 2005; 2018). The distinctive feature of this era is that the music became funky, which was evident in the drums and bass patterns. Burger highlife, for instance, became more synthesised due to technological advancement; hence, live instruments were usually compromised to sound synthetic and, sometimes, substituted with synthesisers. Notwithstanding, the sikyi timeline and indigenous guitar patterns were ever-present. It is worth stating that bass players employed melodic-rhythmic templates for their bass lines before this era, which does not require 'serious creative thinking'. But in this era, bass players personalised their bass lines, which became a distinguishing feature in recognising specific highlife songs.

Around this same period, the neotraditional highlife style emerged due to the *Ga* cultural revival, with the *Wulomei* group pioneering this style. Subsequently, other ensembles, such as the *Blemabii*, *Dzadzɛɛɛ*, *Abladei*, *Kudɔɔɔ* and *Hedzɔɔɔ* modelled on this style (Webb, 2011). The neotraditional highlife style leans towards the guitar band tradition; indigenous drums like *gome* (wooden-framed drum) and *tsɔɔɔ* (palm drum) were used instead of the jazz drum set. It is worth emphasising that the emergence of these new highlife forms in this era does not mean the classic big-bands and guitar bands of previous periods are nonexistent. It is just that these new forms became the dominant trend while the big-band and guitar band traditions declined.

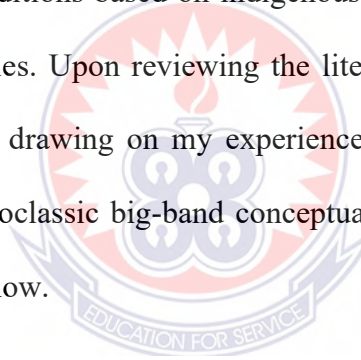
2.6.5 Modern Band Highlife Music

It is worth emphasising that the classic big-band and guitar band highlife traditions declined around the late 1970s due to political instability in Ghana, which emerged the *burger* highlife style in the 1980s. As mentioned in the preceding paragraph, this highlife style is highly computerised compared to the classic big-band and guitar band due to technological advancement (Coffie, 2020a; Collins, 2018). As a result, live instruments such as drums, guitars, bass and horns were usually substituted with synthesisers, as stated earlier. Following the burger highlife era was the modern highlife band music in Ghana around the 1990s. Bands such as *Western Diamonds, Gold Nuggets, NAKOREX, Marriots, Megastar and Ozimzim* were the architects of the modern band highlife music as an attempt to revive and continue the legacy of the classic big-bands. However, economic reasons and the lack of big-band arrangers were a challenge to these bands in reviving the big-band highlife tradition. Hence, modern band highlife music of the 1990s–2000s blended the big-band and guitar band traditions of the 1950s and 1960s.

The instrumental structure of modern Ghanaian highlife bands is no different from the classic big-band and guitar bands. It is just that modern highlife bands rarely employ more than three horns in the instrumental structure. In addition, it is worth noting that the modern band highlife music uses fewer or no synthesisers than ‘burger highlife’. For instance, *Evergreen, Oguaaman International, Super Oppong Stars, West Coast Ebusua, Hi Skul, and Adaha*, among other bands, sustained this modern band’s highlife style. But, interestingly, bands such as *Local Dimenson, Bigshots, Weku Kronkron, Native Afrik* and *Santrofi* are recently becoming more

Afrocentric in their sound by including indigenous African instruments, such as *gyil* (xylophone), *atumpan* (talking drums), *donno* (hourglass drum), *seperewa* (harp-lute), *atenteben* (bamboo flute) and mbira (lamellophone) in their instrumental resources. In contrast, other bands, like *Nkyinkyin*, *Groove Agent*, *Dark Suburb* and *FRA*, are becoming more synthetic sonically by employing synthesisers, such as Sampling Pad Demo (SPD drum pad), sequencers and loops in their instrumental resources as a modern trend.

The main thrust of this chapter was to develop a stylistic framework that transcends the diverse highlife traditions based on indigenous and Western musical resources and modern technologies. Upon reviewing the literature on theories and concepts related to highlife and drawing on my experiences as a highlife practitioner and music educator, the neoclassic big-band conceptual framework was developed, as shown in the Figure below.



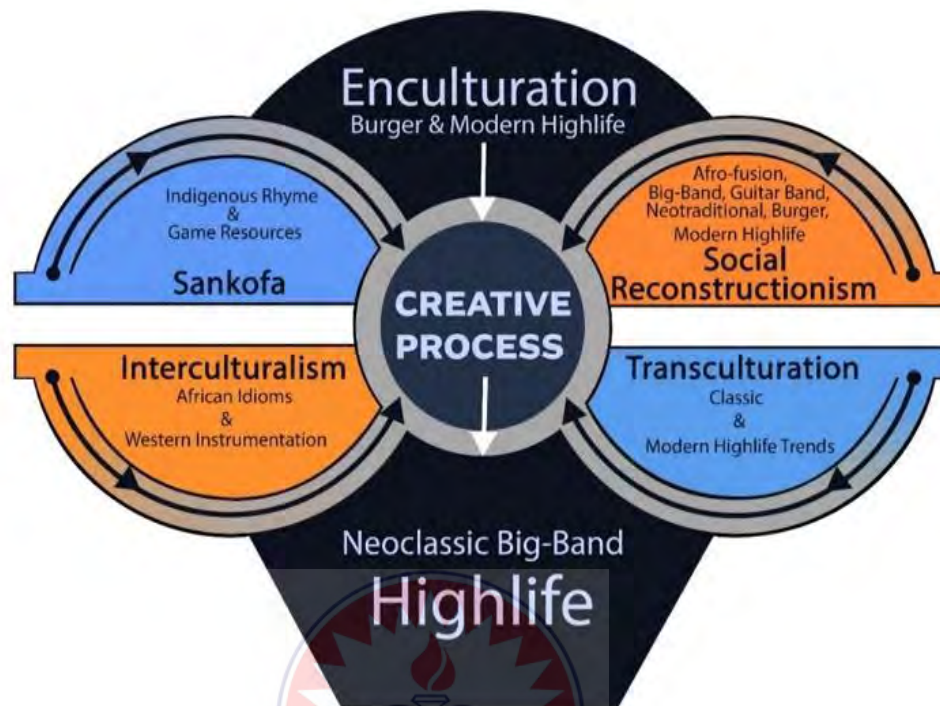


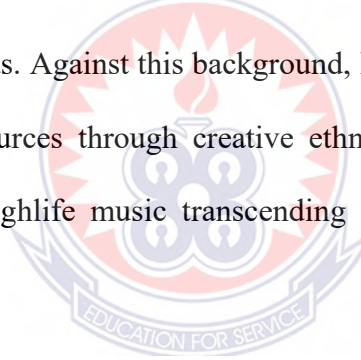
Figure 1: Neoclassic Big-Band Highlife Music Conceptual Framework

M.M. Coffie (2023)

The above conceptual framework is the lens through which the composer selects creative resources, idioms, and musical instruments from African and Western sources to create neoclassic big-band highlife music. Therefore, the “neoclassic big-band highlife compositions” are structured within this conceptual framework. I refer to neoclassic big-band highlife music as a return to source and modernisation of a musical genre.

2.7 Chapter Summary

Considering the reviewed related literature above, one can infer that despite attempts by Ghanaian scholars to collect and preserve indigenous children's rhyme, games and play songs for educational purposes, these attempts are just a 'drop in the ocean'. Interestingly, Ghanaian creative ethnomusicologists have explored indigenous resources of interest to them, such as indigenous drum music, folksongs, and folktales. Nevertheless, the exploration of indigenous children's rhymes and games as creative resources for composition has not received attention from Ghanaian creative ethnomusicologists. Ghana's highlife music is at a crossroads, where its distinctiveness has been blurred due to generational taste and the many stylistic trends. Against this background, I explored indigenous children's rhyme and game resources through creative ethnomusicological study to create neoclassic big-band highlife music transcending diverse styles and generational tastes.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter presents the process and the research tools employed in gathering the field data and other creative resources for the creative works. It includes the research design, population, sample and sampling techniques, data collection instruments, data collection procedure, ethical considerations, and method of data analysis. In addition, it presents detailed step-by-step procedures for creating and recording the novelty.

3.1 Research Paradigm

The research paradigm is the philosophical underpinning of the research. Willis (2007, p. 8) defined a research paradigm as “a comprehensive belief system, worldview or framework guiding research and practice.” Therefore, a researcher’s actions are guided by their beliefs and thoughts about any phenomenon under investigation. The study employed qualitative research paradigm and approached it from the creative ethnomusicological view.

According to Euba (1989), creative ethnomusicology appropriates field data in creative work. In other words, it is a process whereby a researcher collects data from the field, analyses it, and uses the findings for creative purposes. This approach has been widely used by African art music composers in general and

Ghanaian art music composers in particular (Agawu, 1996; Brukman, 2017; Euba, 2000; Kafui, 2002; Mereku, 1997; Nketia, 1994; Uzoigwe, 1992). For instance, postgraduate composition projects in Ghana, such as Addaquay (2020), Agbeve (2021), Amakye-Boateng (2006), Ansah (2009), Dodoo (2016), Ferguson (2013), Laing (2009), Oduro (2015), Sackey (2017), Taylor (2021) and Twumasi (2013) have explored indigenous drum and vocal music, such as *Apatampa*, *Kpanlogo*, *Kpashimo*, *Adowa*, *Ebibindwom*, *Agbadza* among others as creative resources for their compositions.

To this end, this study employed creative ethnomusicological approach because the researcher collected and explored indigenous children's rhyme and game resources to create musical works.

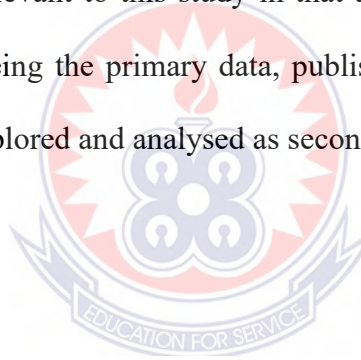
3.2 Research Design

The research design is the overall plan within which research is carried out. It represents the strategies for collecting, measuring, and analysing data. Also, it is an inquiry that provides specific direction for research procedures (Creswell, 2014). Hence, practice-based, bibliographic, and discographic research designs served as the principal methodologies for this study.

Candy (2006) defined practice-based research as an original investigation to gain new knowledge partly using practice and the outcomes. Candy further explained that originality and contribution to knowledge claims might be demonstrated

through creative outcomes in designs, music, digital media, performances, and exhibitions. While the significance and context of the claims are described in words, a complete understanding can only be obtained with direct reference to the outcomes. This design was appropriate for this study since the outcome produced musical works with explanations, eventually contributing to knowledge in that practice.

Bibliographic and discographic research designs, according to Acquah (2022), explore sheet music, songbooks, and sound recordings for onward creative works. These designs were relevant to this study in that apart from the children's rhyme and game resources being the primary data, published music works and recorded highlife songs were explored and analysed as secondary data to develop patterns for the musical works.



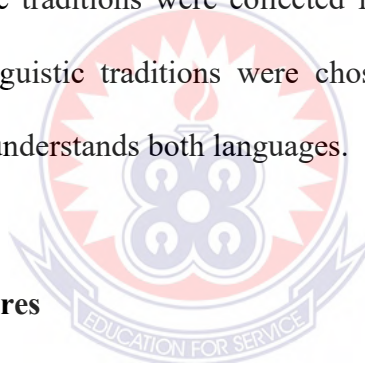
3.3 Population

Population shows the total number of all units of the phenomenon to be investigated or all elements (individuals, objects, and events) that meet the sample criteria for inclusion in a study (Kumekpor, 2002). Therefore, the population for the study comprised the indigenes of the Akan and Ga linguistic traditions.

3.4 Sample

It is impossible to study everyone, everything, and everywhere, which makes sampling a critical requirement for researchers (Miles & Huberman, 1994). Also,

collecting and gaining data from all available sources makes it impossible to solve research problems and find solutions. Consequently, sampling techniques provide methods to collect the needed data by considering data from a sub-group rather than from possible cases, events, or elements (Saunders et al., 2007). In sampling the population, Winneba was selected for the study; this is because the University of Education, Winneba (UEW's) location in Winneba served as a cultural confluence where the two linguistic traditions (Akan and Ga) are represented for the collection of the indigenous children's rhyme and game resources and also for proximity. To this end, 20 children's rhyme and game resources representing the Akan and Ga linguistic traditions were collected from respondents for the study. The Akan and Ga linguistic traditions were chosen for this study because the researcher speaks and understands both languages.



3.5 Sampling Procedures

Purposive Sampling

I used the purposive sampling technique to select respondents to collect the indigenous rhyme and game resources. Padgett (2017) referred to the purposive sampling method as a deliberate selection of specific individuals, events, or settings because of the crucial information they can provide that cannot be obtained through other channels. This method became necessary because children rarely play moonlight and daylight games, where these rhyme and game resources are usually employed due to technological advancement (Vordzorgbe, 2009). Furthermore, a preliminary investigation revealed that Western children's rhymes and games in Ghanaian Basic Schools have proliferated while relegating indigenous children's

rhymes and games to the background. Because of the above developments, there was no definitive source to collect the indigenous children's rhyme and game resources. Hence, the reason for employing the purposive sampling technique. To this end, I purposively selected four respondents, two *Akans* and two *Gas*, who were 40 years old and above and were more likely to recall their childhood rhymes and games experience. The Table below shows the number of rhyme and game resources collected from the respondents.

Table 1: Titles of rhyme and game resources from the field

S/N	Respondent 1 (Akan)	Respondent 2 (Akan)	Respondent 3 (Ga)	Respondent 4 (Ga)	Personal Childhood Experiences
1.	Me pɛ kwan akɔ (Game)	Aso (Game)	Aduŋ bibio (Game)	Wuɔbibii enyɔ (Game)	Koli (Rhyme)
2.	Adwengo (Rhyme)	Kofi Akyer (Rhyme)	Kwaa kwaa lobite (Rhyme)	Beebi kaafɔ (Rhyme)	Ijwemɔ hoo ɲsɛɛ (Rhyme)
3.	Skelenkye (Rhyme)	Asebu Amenfi (Rhyme)	Dɔkɔ-dɔkɔ loo ɲɔɔ tsɔ (Rhyme)	Alɔnte hɔ bu (Rhyme)	Nwaba (Rhyme)
4.	Meba nsa tesɛ nipa nsa (Rhyme)	Dabodabo wo kɔ he (Rhyme)	Yoo ko hishi (Rhyme)	Gbekɛ bibio sɔ hunu nɔ (Game) (Rhyme)	Saman nketenkete (Game)

Source: Field data (2022)

Of the 20 collected rhyme and game resources, seven Akan rhymes and three games are included. Similarly, seven Ga rhymes and three games are included.

Systematic Sampling

From an operational standpoint, systematic sampling is more convenient than random sampling. In addition, it guarantees that every unit has the same chance of being included in the sample. According to Zhang (2008), this sampling approach selects the initial unit using random numbers, and the subsequent units are chosen automatically based on a predefined pattern. To select 10 out of the 20 collected rhyme and game resources for the creative works, systematic sampling procedure was appropriate to give each rhyme and game a chance to be selected for the creative works. To do so, I grouped the rhymes and games under their respective linguistic traditions and segregated the rhymes from the games. I numbered each rhyme and game resource and then selected the odd numbers in each of the linguistic and resource groupings for the creative works.

3.6 Sources of Data

The study employed two types of data: primary and secondary data sources. Primary data is information collected for the first time. Secondary data (library, archival, bibliographic, discographic sources), or *data mining*, is information already gathered and analysed by someone else. It is conducted by collecting information from different document sources or electronically stored information.

The secondary data were collected through document reviews, including books, journal articles, dissertations, and audio and audio-visual recordings.

3.7 Data Collection Instruments

The instruments for collecting data for this study were interview and document analysis, including digital and printed materials and audio and audio-visual recordings. These methods aided the systematic gathering and analysis of verbal and nonverbal actions in various situations.

3.8 Interview

The interview aimed to collect the indigenous children's rhyme and game resources from the respondents. Therefore, a structured face-to-face interview format was used, which treated the interviewee as an expert on the subject. This format was used because I posed the same questions to the respondents, giving them room to recall and recite the children's rhymes and games.

3.10 Document Analysis

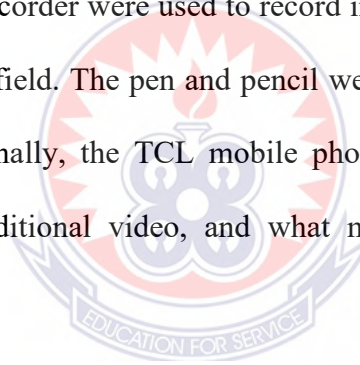
Document analysis is a systematic review or evaluation of printed and electronic documents (Fischer, 2006). This instrument became appropriate to detail some indigenous idioms embedded in already created works from books and audio and audio-visual recordings. It sought to analyse changing trends in big-band highlife compositions and arrangements for their sound synergy, rhythms, melodies, and modes, which were significant in creating the work. This instrument was important

in investigating the stylistic trends of the various epochs of highlife music. It also laid the conceptual framework of highlife music in various contexts and its application in the compositions.

3.11 Data Collection Tools

- Audio and video recorder
- Field notebook
- TCL mobile phone
- Pen and pencil.

The audio and video recorder were used to record interviews and observations with the respondents in the field. The pen and pencil were used to write observations in the field notebook. Finally, the TCL mobile phone assisted in recording audio, capturing pictures, additional video, and what might have escaped me during observations.



3.12 Data Collection Procedures

To achieve my purpose, I designed the study in three phases. The first phase explored children's rhyme and game resources, relevant literature (written and oral), and audio recordings. The second phase involved creating novel neoclassic big-band highlife music at the recording studio, while the third phase involved annotating the musical works.

When I began discussing indigenous children's rhyme and game resources with colleagues and family, it became apparent that fieldwork would be necessary. These conversations showed me how these indigenous children's rhyme and game resources are gradually becoming extinct. To begin with, I drew from my childhood rhymes and game experiences. I also explored what others have published in books to avoid reinventing the wheel. As stated earlier, children rarely play moonlight and daylight games, where these rhyme and game resources are usually employed due to technological advancements in recent times (Vordzorgbe, 2009). Also, the frequent use of English rhymes in Ghanaian Basic Schools has caused the decline of indigenous children's rhymes and games. Hence, I relied on information from adults 40 years and above who recalled rhymes and games they experienced as children. Then, through interviews, I recorded the indigenous children's rhyme and game resources from the two linguistic traditions (Akan and Ga). I interviewed two lecturers from the University of Education, Winneba, who are Akan language speakers, and two fisher-folks, who are Ga language speakers, all in Winneba. I interviewed the Akan respondents on the 1st and 2nd November 2021. I interviewed the Ga respondents on the 3rd and 4th of November, respectively. I met with the respondents once, and each interview session lasted approximately two hours.

Furthermore, scholarly documents on the study's themes were explored. These include children's musical culture, highlife music, creative ethnomusicology, interculturalism, transculturation, and social reconstructionism. This exploration

was achieved through the library, archival studies, books, journal articles, and dissertations that comprise the documentary material, which provided second-hand information to complement the primary sources and support the primary evidence. Also, I reviewed a corpus of big-band highlife and big-band swing music to draw inspiration for big-band arranging.

3.13 Method of Data Analysis

Data Analysis unlocks the information hidden in its raw state and transforms it into something valuable and meaningful (Denscombe, 2000). It is the meaning a researcher attributes to data collected for research and its ramifications to the subject under investigation. Therefore, the recorded indigenous rhyme and game resources were observed and interpreted many times by different cultural insiders; this was aimed to ensure descriptive and analytic depth. I employed multiple observations, conversations, and interpretations of the same rhyme and game by different respondents to avoid problems with a single representation of the rhyme and game resources. In addressing whose meanings are represented in portraying children's rhyme and game resources in ethnography, "insider accounts need to be balanced by observation as a major component of research" (Marsh, 2009, p. 97).

My primary data, the indigenous children's rhyme and game resources, became my creative works' foundation. First, the audio-recorded rhyme and game resources were transcribed and translated into English from the Akan and Ga languages. However, some words and phrases were left in the Akan and Ga languages due to a

lack of appropriate translations in English. The transcription and translation were for analysis and interpretation and, conversely, to make the information accessible to the English readership. The rhyme and game resources were further explored for songwriting elements. Next, the selected rhyme and game resources were subjected to critical listening and analysis (rhythmically and textually). The analysis was to observe and be responsive to the cultural practices concerning text-tone relationships. In addition, the aim was to find rhythmic and melodic patterns in the rhyme and game resources that would be explored as songwriting tools. However, this became the foundation for four children's rhyme and game resources for the novel neoclassic big-band highlife music. Also, my insider position as a highlife music practitioner (composer-performer) and ethnomusicological background helped define and support the methodology, analytical, and theoretical goals. Data analysis and writing reflect a synthesis of ideas and all materials gathered. Therefore, data collection and interpretive measures were undertaken to achieve such balance.

Finally, audio recordings and transcriptions of the four neoclassic big-band highlife compositions were produced. To do so, I programmed the compositions using a Digital Audio Workstation (DAW), which served as a rehearsal guide for the musicians for the live recordings. From January 10 to 11, 2022, the musicians for the recording had a pre-recording rehearsal and recorded the compositions from January 12 to January 15, 2022, at the Department of Music Education, UEW recording studio. To secure a fundament for annotation, I converted the audio

materials to midi files (re-programmed), and then through music transcription software, I transcribed the files into full musical scores. These scores and the audio then became a starting point for a thorough annotation to get an insight into the creative processes of the works. It is instructive to note that personal impulses and nuances can hardly be transcribed to notation on paper; hence, the transcription of some instrumental and vocal patterns is approximate.

3.14 Ethical Considerations

There were a few ethical issues with respondents of the research activity. The first ethical issue that arose involved collecting information from respondents. The request for information put pressure and created anxiety on the respondents. I informed them of the type of information I wanted, why I was looking for it, and how it would be used. I told them I was researching indigenous children's rhyme and game resources and would need them as respondents. Therefore, I sought their willingness and consent as respondents to the study. I was also very mindful of the possibility of causing harm to the respondents by discomfort, invasion of privacy, or harassment, and I tried as much as possible to avoid such situations during the research. In addition, I maintained confidentiality about the information I collected from the respondents. Bias, a deliberate attempt to hide findings in a study, and incorrect reporting were unethical. Therefore, I tried as humanly as possible to avoid bias, inaccurate reporting, and inappropriate use of information collected during the research.

3.15 Creative Procedures

This section presents a detailed step-by-step procedure for creating and recording the compositions. Resources for the creative works were drawn primarily from the field data, my experiences, and teaching music in the formal and informal sectors for 15 years. These experiences were complemented by first-hand knowledge gathered from over two decades of being a practising popular musician in Ghana.

3.15.1 Instrumental Resources

The instrumental resources employed in the compositions are shown in the table below.

Table 2: Instrumental resources

Instrumental Section	Type of Instrument
Vocals	Lead Vocal and (4) Backing Vocals
Horns/Brass	(2) Trumpets, (1) Flugel Horn, (2) Trombones, (2) Alto and (2) Tenor Saxophones
Keyboard Synthesisers	(2) Electronic Pianos
Strings	(2) Electric Guitars and (1) Electric Bass
Percussions	Drum-set, Congas, <i>Donno</i> (Hourglass drum), <i>noŋo</i> (single bell), Shakashaka (Rattle)

3.15.2 Songwriting Procedure

The creation of the neoclassic big-band highlife compositions started with the vocal melody, which explored the rhythmic patterns and tonal inflexions of indigenous Ghanaian children's rhyme and game resources. Next, the texts were analysed to

find rhythmic and melodic patterns in exploring the selected rhyme and game resources as tools for songwriting. To this end, the text's tonal inflexion was graphically represented, which served as a guide to assign pitches to the rhythmic patterns. Notwithstanding, assigning pitches to the rhythms and their intervallic structure was at the songwriter's discretion and preference. Notably, the rhythms underlying the rhyme and game resources were not compromised to maintain the inherent rhythmic games. For instance, the figure below shows the graphical representation of *Aduŋ Bibio* (little monkey). It is instructive to note that *Aduŋ Bibio* was used as a songwriting template for other rhyme and game resources.

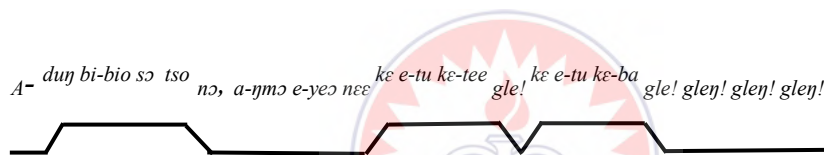


Figure 2: Graphical representation of Aduŋ Bibio text-tone

The vocal melody is text and rhythm-driven; in other words, the text and the rhythm dictate the melodic movement and contour. The song text is minimal, telegraphic and throbbing. The relationship between the spoken language and the melodic curve is flexible due to the need for conformity to the background chords provided by the keyboards. This flexibility also allows for occasionally and reasonably compromising the text-tone relationship to achieve a particular melodic fluency and taste. The vocal melody, with its background chord progression, constitutes the generative materials for the entire form of the composition. See the example below, *Aduŋ Bibio*.

Bass

A duŋ bi bio so tso no a ŋmɔ cyɔ nɛɛ kɛ c tu ke tɛɛ glɛŋ glɛŋ glɛŋ glɛŋ

Piano

Example 1: Vocal melody with Piano accompaniment

Now that the vocal melody and background chord progression are set, the various big-band highlife arranging styles were used to establish how the different instrumental sections relate to the voice.

3.16 Recording Procedures

3.16.1 Pre-recording

Achieving a live performance sound in a recording studio was my goal, even though it can be quite challenging considering the size of the band, which was a 22-member band. However, this goal was achieved using convenient and appropriate recording techniques. To this end, the following step-by-step procedures were followed.

3.16.2 Choosing the Right Space

The first step in achieving a live performance sound in the studio is to find an appropriate space. Ideally, I wanted a large studio to accommodate all the musical instruments and musicians and create isolation for some instruments, but not so large that it becomes difficult to control the sound. I also considered the studio's

acoustics in consultation with the recording and sound engineers and technicians, as this would affect the sound output of the recordings. Hence, I used the Department of Music Education, University of Education, Winneba (UEW) recording studio. The nature of the studio acoustics came with minimal echo or reverb, so it was suitable for the recording. It is instructive to note that the recording and sound engineers and technicians formed the technical team and advisor for the recording processes. See the figures below.



Figure 3: Studio space



Figure 4: Studio space

3.16.3 Setting up the Musical Instruments and Gear

Once an appropriate space was found, the following action was to set up the musical instruments and gear. The technical team positioned the musicians in a way that allowed for good communication and eye contact, just like on a live performance stage. The drummer was placed at the back of the studio or adjacent to the studio door, with the other musicians arranged in a semi-circle with the drummer as a reference. See Figures 2 and 3 above.

3.16.4 Microphone Placement

Microphone placement is critical to achieving a live performance sound in the studio. A combination of *close* and *room* mics was used to capture the sound of the musical instruments and the room. The close mics were positioned as close to the musical instruments as possible without getting in the way of the musicians, for example, the drum set, horns, and vocals. The room mics were positioned a bit further back from the instruments to capture the room's sound. See the figures below.



Figure 5: Microphone placement for Drum set



Figure 6: Microphone placement for Congas



Figure 7: Microphone placement for Horns (a cross-section of horns section)



Figure 8: Microphone placement for Guitars

Drum set: For the drum set, a combination of close and ‘overhead’ microphones (mics) were used to capture the full range of the drums. The close mics were positioned near each drum and cymbal, with the snare, bass drum (kick drum), and hi-hat receiving particular attention. The overhead mics were also positioned above the drum set to capture the overall sound of the kit. Furthermore, two room mics were used to capture the sound of the drums in the room.

Horns: For the horns, close mics were used to capture the full range of the horns. The close mics were positioned near each horn player, with the mics angled slightly away from the instrument’s bell to avoid excessive wind noise; however, no room mic position was involved. See Figure 6 above.

Vocals: Regarding the vocals, close mics positioned near the singers’ mouths were used to capture the full range of their voices. See the figure below.



Figure 9: Microphone placement for Background Vocalists

It is essential to experiment with different mic placements to find the ‘sweet spot’ for each musical instrument and balance the levels between them. Generally, the levels on the close mics for each musical instrument were brought up, and then the room mics were used to add depth and space to the overall mix.

Panning was done to separate the musical instruments spatially, with the bass and snare drum usually panned to the centre, toms panned to the sides, overheads widely panned to the sides, the horns panned to the sides, and the vocals centred or slightly off-centre. It is worth noting that mic placement depends on the specific performance space and the sound the producer hopes to achieve. Hence, it is worth experimenting with different mic placements until a desired sound for the recording is achieved. Also, the correct position of the musical instruments is critical, with drums and bass in the centre, guitars panned to the sides, and the vocals centred or slightly off-centre.

Monitor Mix: In a live performance, musicians rely on their monitor mix to hear themselves and others. In the studio, headphones or in-ear monitors create a similar

environment by allowing the musicians to listen to themselves and one another. See the figure below.



Figure 10: Keyboardists using an in-ear monitor

3.16.5 Recording Procedure

After going through the above procedures, it was time to record the compositions. A multitrack recording approach was used to capture individual musical instruments using the Midas M32 mixing console as the sound card and Cubase 12 as the Digital Audio Workstation to record the signals or waves. The multitrack recording approach was used to record all the instruments and vocals at the same time, just like it is done during a live performance. Multitrack recording is recording each musical instrument or vocal on a separate track, allowing for greater control over the mix and the ability to change each element after recording. This procedure, however, captures the energy and dynamics of the band's performance during the recording process. The band did five different takes of each composition

during the recording, a usual recording practice. This multiple recording allows the technical team to select the best-recorded take for post-recording mixing and mastering. See the figure below.



Figure 11: The control room

It is worth stating that the recording studio has no isolation booths, which was also a recipe for some of the instruments bleeding or leaking into each other's microphones. For instance, after selecting the best recorded takes for each composition, it was observed that the drum set bled or leaked into the horns, which could negatively affect the overall sound output of the recordings. It is generally believed that a clean recording aids the mixing process. Therefore, the technical team used what had been recorded as a guide track to overdub the horns and vocals separately to achieve a clean recording.

3.16.6 Overdubbing Procedure

Overdubbing is a technique used in audio recordings in which pre-recorded audio tracks are played back and monitored while recording new, doubled, or augmented tracks onto one or more available tracks of a digital audio workstation or tape recorder. Overdubbing is a valuable technique for recording horns or brass sections and vocals, allowing multiple-layer performances to create a desired sound. It is commonly employed when aiming for a larger ensemble sound with limited resources or when seeking to add more depth and complexity to the arrangement. Here are a few considered tips:

Monitoring: The technical team ensured good monitoring capabilities, such as headphones and studio monitors, to accurately hear the existing tracks while recording new layers. This monitoring helps maintain cohesion and tightness between the overdubs. See the figures below.



Figure 12: Isolation booths



Figure 13: The use of headphones for monitoring vocals



Figure 14: The use of headphones for monitoring horns

Consistency: Attention was paid to tone, timing, and articulation to ensure consistency between the different overdubs. The aim was to match the dynamics and playing style of the original performance as closely as possible, thus maintaining a natural and cohesive sound.

Timing and phrasing: The technical team was mindful of the timing and phrasing of each overdubbed part. It is crucial to precisely align the notes and musical phrases with the existing tracks. A metronome or click track was used to maintain a steady tempo throughout the overdubbing process. See the figure below.



Figure 15: Overdubbing the Donno (hourglass drum)

Layering techniques: Consider experimenting with different layering techniques to add variety and texture to the horns or brass section. Multiple passes of the entire section were recorded, doubling specific parts and also creating harmonies by recording additional parts.

3.16.7 Reviewing the Tracks

At this stage, the recorded sounds were reviewed and edited track by track. The sound levels were also balanced to reflect the composer's intent. It is instructive to note that for the composer's goal to be met, it is critical that the composer actively engages the musicians and the technical team throughout the entire recording process concerning the overall output of the compositions sonically. See the figures below.



Figure 16: The composer and the engineer reviewing the recordings



Figure 17: The composer and engineer editing and balancing the sounds

3.17 Post-Recording Stage

3.17.1 Mixing Stage

Mixing involves combining individual tracks or elements of a recording to create a balanced, cohesive, and sonically pleasing final mix. Moreover, the specific steps and techniques may vary depending on personal preference and the nature of the project. Below is a general outline of the mixing process.

3.17.2 Organisation and Session Setup

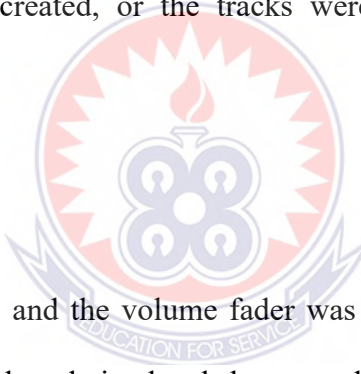
The audio tracks were imported into the *Digital Audio Workstation* (DAW) while a session template was created, or the tracks were organised logically for easy navigation.

3.17.3 Level balancing

Each track was soloed, and the volume fader was adjusted to achieve a balanced mix. The focus was on the relative levels between different tracks to ensure nothing was too overpowering or quiet.

3.17.4 Panning

The pan controls were used to position individual tracks in the stereo field while creating a sense of width, depth, and separation by placing instruments and vocals at different positions.



3.17.5 Equalisation (EQ)

Frequency imbalances were addressed, and the tonal balance of each track was shaped. Also, EQ plugins or tools were then used to boost or cut specific frequency ranges to enhance clarity and separation.

3.17.6 Dynamics Processing

Dynamics processing, such as compression, limiting, and expansion, was applied to control the dynamic range and smooth out inconsistencies. Techniques like sidechain compression created space for essential elements or emphasised certain parts.

3.17.7 Effects and Time-based Processing

Effects such as reverb, delay, chorus, and modulation were added to create depth, ambience, and movement while experimenting with different settings and effects to enhance the desired mood and atmosphere.

3.17.8 Automation

Automation was used to create dynamic changes in volume, panning, and effect parameters over time, which added movement, energy, and emphasis to the mix.

3.17.9 Stereo Bus Processing

Processing was applied on the stereo bus or master fader to shape the mix. Plugins like EQ, compression, stereo enhancement, and limiting were also used to enhance the overall tonal balance and dynamics.



Figure 18: Compressor

Compressor, a popular audio plugin for music production and audio engineering, was used to group the drums, as shown in the above figure. The reasons for using the Compressor are below.

- **High-Quality Compression:** The Compressor offers precise and transparent compression algorithms that allow audio engineers to control the dynamics of a sound source effectively. It evens out a track's levels, reduces peaks, and enhances the overall sound quality without introducing unwanted artefacts or colouration.
- **Flexibility and Control:** The plugin provides various parameters and controls, allowing the engineer to fine-tune the compression settings to suit

specific needs. This level of control enables the audio engineers to shape the dynamics of individual tracks and the entire mix with precision.

- **Sidechain Capabilities:** The Compressor offers advanced sidechain functionality, which allows engineers to apply compression based on the level of a separate audio source. This feature is commonly used in electronic dance music (EDM) and dance music, where the pumping effect is desired. It can also be used creatively to create rhythmic effects or to make certain elements stand out in a mix.



Figure 19: Channel Strip

As shown in the figure above, the *Channel Strip* is an efficient audio production and mixing tool within the Digital Audio Workstation (DAW). It was used for the drum overheads for the reasons below.

- **Comprehensive Processing:** The Channel Strip combines multiple essential processing modules into a single plugin. It typically includes a

preamp section, equaliser (EQ), dynamics (compressor/limiter), and sometimes additional modules like a gate or de-esser. This comprehensive set of tools allows audio engineers to effectively shape the sound of individual tracks or an entire mix.

- **Streamlined Workflow:** The Channel Strip enhances workflow efficiency by consolidating multiple processing modules into a single interface. Instead of using separate plugins for each processing task, audio engineers can access all the necessary tools within one plugin window, reducing the need for excessive plugin instances and cluttered mixer views.
- **Consistent Sound:** Using the Channel Strip across multiple tracks or the entire mix helps maintain a consistent sound character. The plugin's preamp emulation, EQ, and dynamics modules are designed to work well together, ensuring a cohesive and coherent sonic signature throughout the mix. This consistency contributes to a professional and polished result.
- **Simplicity and Speed:** The Channel Strip offers a user-friendly interface with intuitive controls, making it accessible to beginners and experienced professionals. The plugin's layout and design prioritise ease of use, enabling quick adjustments and streamlined workflows. This simplicity allows audio engineers to focus on the creative aspects of mixing rather than getting lost in complex signal processing chains.



Figure 20: Slate Trigger

The *Slate Trigger* is a drum replacement and enhancement plugin used in music production to enhance the sound of kick (bass drum) and snare drums. It was used for the reasons below.

- **Drum Replacement:** Slate Trigger allows the engineer to replace the original kick and snare drum sounds with high-quality samples or virtual instruments. This plugin is useful when the recorded drums lack the desired tone, punch, or consistency. Triggering samples or virtual instruments achieved a more polished and professional sound.
- **Sound Enhancement:** Slate Trigger offers various sound enhancement features besides drum replacement. Its built-in EQ, compression, transient shaping, and other processing options were used to shape the kick and snare sounds' tone, dynamics, and character. This flexibility allowed the engineer to customise and improve the drum sound to suit the composer's specific needs and preferences.

- **Consistency and Precision:** Slate Trigger provides precise drum hit detection and triggering, ensuring that the replacement samples or virtual instruments are triggered accurately at the desired drum hits. This level of precision helps achieve consistent drum sounds throughout a performance or mix, eliminating variations in performance or recording quality.
- **Time-Saving and Workflow Efficiency:** Slate Trigger’s user-friendly interface and intuitive controls make it a time-saving tool in drum processing. Instead of manually editing and aligning individual drum hits, which can be time-consuming, Slate Trigger automates the triggering and replacement tasks, speeding up the workflow and allowing the engineer to focus more on the creative aspects of mixing and production.



Figure 21: Equaliser (EQP-1A)

The figure above is the *EQP-1A* plugin used for mixing for the reasons below.

- **Vintage Analogue Sound:** The EQP-1A is a renowned hardware equaliser known for its warm, musical, and vintage sound. The plugin emulates the

characteristics of the original hardware, providing a faithful representation of its sonic qualities. The Pultec EQP-1A plugin imparted a desirable analogue colouration and vintage vibe.

- **Broad and Musical Equalisation:** The Pultec EQP-1A offers a unique EQ design with wide overlapping frequency bands and the ability to boost and attenuate simultaneously at the same frequency. This characteristic allows for gentle and musical equalisation, making it particularly effective for shaping the tonal balance of individual instruments or the overall mix, adding warmth, presence, and character to vocals, guitars, drums, and other elements.
- **Unique Low-End Boost and Attenuation:** One of the standout features of the Pultec EQP-1A is its low-frequency boost and attenuation capabilities. The plugin offers a “Low Boost” control, which enhances the low end of the mix in a way that adds weight and depth without muddiness. Also, the “Low Cut” knob allows for gentle attenuation of excessive low frequencies, helping clean up the mix and tighten the low end.

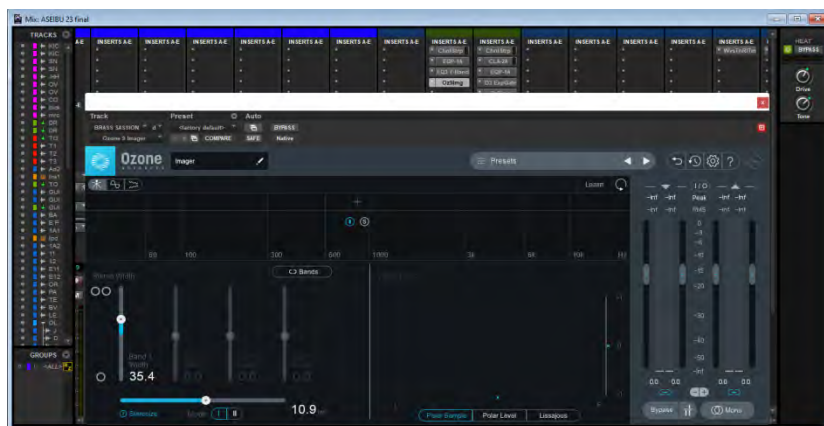


Figure 22: Imager

As shown in the figure above, the *Imager plugin* was used for the horns in the mix for the reasons below.

- **Stereo Imaging Control:** The Imager plugin offers precise control over the stereo width of your audio. It is helpful for horns, allowing the engineer to create a spacious, immersive stereo image; by widening the horns' stereo field, you can give them a sense of presence and enhance their impact in the mix.
- **Focus and Placement:** The Imager plugin enabled the engineer to adjust the placement of the horns within the stereo field. It was used to position the horns precisely concerning other instruments, creating a balanced and cohesive mix. This control is beneficial when one wants the horns to be in front and centre or push them back in the mix for a more subtle presence.
- **Frequency Balancing:** The Imager plugin also offers fundamental frequency balancing controls. The width of specific frequency bands within the horns was adjusted, allowing the engineer to sculpt their tonal balance in the stereo field. It can help tame any frequency imbalances or resonances that might be present in the recorded horns, resulting in a more pleasing and polished sound.
- **Mid-Side Processing:** The Imager plugin provides mid-side processing capabilities, which allow the engineer to manipulate the centre (mid) and side (stereo) information separately. It is valuable for horns, as the engineer can focus the processing on the centre channel to retain the mono

compatibility and maintain the core of the horn sound while applying stereo enhancements to the side information for added width and spaciousness.

- **Visual Feedback:** The Imager plugin provides visual feedback through a stereo-spectrum analyser, allowing the engineer to visualise the stereo image and identify potential issues, such as phase cancellation or excessive stereo widening. The visual feedback helped the engineer make informed decisions while working on the horns, ensuring a well-balanced and coherent stereo image.



Figure 23: R-Verb 2

The figure above shows the *R-Verb 2*, which was used for the effect of the drums for the reasons below.

- **Realistic and Natural Ambience:** R-Verb 2 is known for its high-quality reverb algorithms that accurately emulate the characteristics of different acoustic spaces. Applying R-Verb 2 to the drum kit provided a natural and realistic sense of space, simulating the ambience of various room sizes or adding depth to the drums. This plugin enhanced the drum mix's perceived depth and dimension, making it sound more immersive and 'live-like'.

- **Tailoring Drum Sound:** R-Verb 2 offers a range of controls and parameters that allow the engineer to shape the reverb effect to suit the drum sound preferences. The engineer adjusted the decay time to control how long the reverb lingers, the pre-delay to create separation between the initial drum hit and the reverb tail, and other parameters to tweak the virtual space's size, diffusion, and early reflections. This level of control enabled the engineer to tailor the reverb to complement the specific characteristics of the drum kit and the style of music being worked on.

3.17.10 Vocals and Horns Effect Treatment



Figure 24: D-Verb

As shown in the figure above, the *D-Verb* plugin was used for the horns and vocals mix for the reasons below.

- **Simplicity and Efficiency:** D-Verb is a user-friendly reverb plugin; its simple interface and intuitive controls allow for a quick and efficient setup, making it ideal for adding reverb to horns and vocals without getting bogged down in complex parameters.
- **Natural and Transparent Reverb:** D-Verb is known for its natural and transparent reverb sound. It is designed to emulate the characteristics of natural acoustic spaces, providing a sense of depth and spaciousness without colouring or altering the original sound excessively. This transparency allows horns and vocals' inherent tonal qualities and nuances to shine, enhancing their natural characteristics.
- **Size and Decay Controls:** While D-Verb may not offer an extensive range of parameters, it does provide essential controls for adjusting the reverb size and decay time. However, it allows the engineer to tailor the length and spaciousness of the reverb to suit the specific needs of the horns and vocals. The reverb was shortened for a more intimate sound and longer for a more ambient and spacious vibe.
- **Blend and Depth Enhancement:** Applying D-Verb to horns and vocals added depth and dimension to elements in the mix. The reverb creates a virtual space around the horns and vocals, giving them a more immersive and spacious quality, which enhances the overall sonic experience.



Figure 25: EQ3 Band 7

As shown in the figure above, the EQ3 Band 7 plugin was used to mix the horns and vocals for the reasons below.

- **Precise Frequency Control:** The EQ3 Band 7 plugin provided the engineer with seven individual frequency bands that were adjusted and shaped to target specific areas of the horns and vocals. This precision allowed the engineer to address problematic frequencies or enhance desired characteristics in a focused manner. The engineer cut and boosted specific frequencies to improve the horns' and vocals' clarity, presence, and tonal balance.
- **Versatility:** The EQ3 Band 7 plugin offered a wide range of control over the frequency bands, allowing the engineer to shape the sound of the horns and vocals to suit the specific needs of the mix. Parameters, such as gain, bandwidth (Q), and frequency, were adjusted to sculpt the tonal balance, remove unwanted resonances, tame harsh frequencies, or highlight specific characteristics. The plugin's versatility enabled the engineer to enhance the

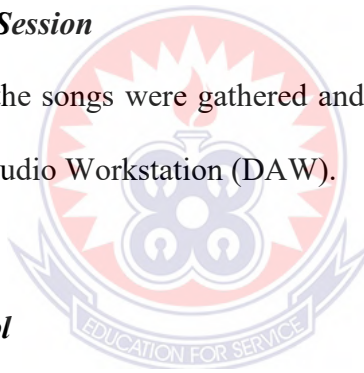
horns and vocals to fit within the mix and achieve a polished and professional sound.

3.17.11 Mastering Stage

Mastering is the final stage in audio production, where the final mix is prepared for distribution. It ensures that the recorded work sounds polished, cohesive, and consistent across different playback systems. Below is the general outline of the mastering process.

3.17.12 Preparing the Session

All the final mixes of the songs were gathered and imported into a new mastering session in the Digital Audio Workstation (DAW).



3.17.13 Quality Control

Each mix was critically reviewed to identify potential issues or inconsistencies while addressing noticeable problems such as excessive noise, clicks, pops, or unwanted artefacts.

3.17.14 Equalisation (EQ)

EQ was used to shape the songs' tonal balance while addressing frequency imbalances or resonances to achieve clarity and balance. Also, subtle adjustments were made to enhance the overall tonal character of the mix.

3.17.15 Dynamics Processing

Dynamics processing such as multiband compression, stereo imaging, and limiting were applied to control the dynamic range and balance levels and ensure a consistent volume across tracks. Furthermore, subtle compression or limiting enhanced the mix's punch, impact, and loudness.

3.17.16 Stereo Enhancement

Stereo imaging techniques enhanced the mix's width, depth, and stereo perception. The stereo field was also adjusted to create a pleasing and immersive listening experience. At the same time, the engineer was mindful of mono compatibility to ensure the mix translates well on all systems.

3.17.17 Loudness Optimisation

It was ensured that the mastered tracks were loud and competitive with other commercial releases. Careful limiting or loudness-maximising techniques were used to achieve a balanced and controlled loudness level. At the same time, other professionally mastered tracks were referenced to ensure the songs matched the desired loudness standards and geographic area specifics.

3.17.18 Editing and Clean-up

Fade-ins, fade-outs, or gaps between songs were cleaned up, while unwanted noises, clicks, or pops were removed to ensure each track's accurate start and endpoints.

3.17.19 Metadata and Encoding

Appropriate metadata, such as song titles, artist names, album information, and the International Standard Recording Code (ISRC), were added. The desired file format and sample rate for the final mastered tracks were set to export the mastered songs as high-quality audio files, for instance, (WAV, FLAC, or DDP) for distribution.

3.17.20 Quality Assurance and Delivery

The mastered tracks were thoroughly listened to on various systems to ensure the desired result.



Figure 26: Multimaximizer

The *Multimaximizer* plugin, shown in the figure above, was used for mastering the recorded works for the reasons below.

- **Transparent Loudness Maximization:** The Multimaximizer is designed to increase the loudness of your mastered tracks while maintaining transparency and preserving the mix's integrity. It employs advanced

algorithms and techniques to maximise the perceived loudness without introducing excessive distortion or artefacts. This plugin allows the mastered tracks to compete with commercial releases in volume, making them stand out in various playback environments.

- **Multiple Band Control:** The Multimaximizer features multiple bands of compression and limiting, which allows the engineer to target specific frequency ranges in the mix. It also enables precise control over the tracks' dynamics and tonal balance during mastering. The compression and limiting were shaped for different frequency ranges, ensuring that each part of the audio spectrum was optimally controlled and balanced.
- **Peak Limiter:** This plugin is crucial for preventing clipping and oversaturation. The peak limiter helps control sudden transients and ensures that the output signal does not exceed the maximum allowed peak. This feature is essential for maintaining a clean and distortion-free master.
- **Dithering Options:** The Multimaximizer provides various dithering options that reduce quantisation noise when converting our mastered tracks from higher to lower bit depths. Dithering helps maintain the audio quality and prevent unwanted artefacts during the final conversion process. The plugin offered different dither types and noise shaping options, allowing the engineer to choose the most suitable dithering settings for specific requirements.

- **Metering and Visualisation:** The Multimaximizer includes comprehensive metering and visualisation tools that aid in monitoring and adjusting the mastering process. It provided precise level metering, displaying peak, RMS (Root Mean Square), and gain reduction values for each frequency band. The plugin also offered a graphical display of the gain reduction curve, allowing the engineer to visualise the compression and limiting applied to our tracks. These metering and visualisation features assist in making informed decisions and achieving the desired loudness and dynamics for the master. It is important to note that mastering is a delicate process, and using the Multimaximizer should be approached with care and consideration. While it offers powerful loudness maximisation capabilities, balancing loudness with preserving your tracks' dynamic range and overall sonic quality is crucial. It is recommended that the master is monitored and critically listened to while using the Multimaximizer to ensure that the desired loudness is achieved without sacrificing the musicality and fidelity of the original mix.

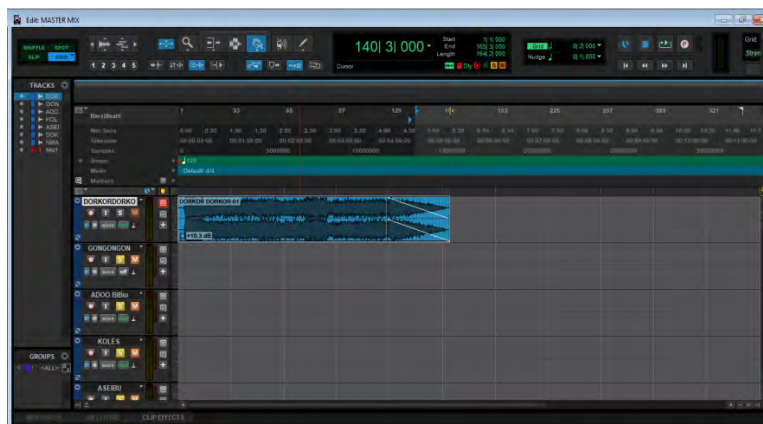


Figure 27: Fader Tracks

The figure above is the *fader tracks* used for mastering for the reasons below.

- **Precise Level Control:** Fader tracks allow for precise control over the volume levels of individual tracks or groups of tracks. This plugin is crucial in mastering because it helps achieve the desired balance between different elements of the mix. By adjusting the fader positions, the engineer fine-tunes the overall loudness and ensures that no part of the mix is too quiet or loud.
- **Automation:** *Fader tracks* support automation, which means we created dynamic changes in volume throughout the mastering process. Automation helps create smooth fades, adjust levels for specific sections, and add creative volume effects. It provided more significant control over the mix and allowed the engineer to shape the dynamics of the music to enhance its impact.
- **Grouping and Bussing:** Fader tracks enabled the engineer to group and bus multiple tracks together, which is advantageous in mastering when you need to process multiple tracks collectively or apply adjustments to a specific section of the mix. Grouping tracks simplify the workflow, as we control the group's overall level using a single fader, making it easier to make cohesive changes.
- **Visual Feedback and Metering:** The meter provides visual feedback on fader positions and metering, allowing the engineer to monitor the levels accurately. The fader positions are displayed graphically, making

identifying the exact level adjustments easier. The meters help ensure the levels are within the desired range, avoiding clipping or excessive compression.



Figure 28: Batch Fade

As shown in the figure above, the Batch Fade was used for mastering for the following reasons.

- **Consistency:** *Batch Fade* allows the engineer to simultaneously apply consistent fade-in and fade-out settings to multiple regions or clips. This plugin is essential in mastering, where maintaining consistency across the entire album or project is crucial. By applying batch fades, we ensure that all transitions between tracks or sections have a consistent and smooth decay, creating a cohesive listening experience.
- **Time Efficiency:** Mastering often involves working with numerous audio files or regions. Manually adding fades to each clip can be time-consuming

and tedious. Batch Fade streamlines the process by automating the fade-in and fade-out application, saving the engineer considerable time and effort. It also allows the engineer to focus more on other critical aspects of the mastering process.

- **Customisation and Control:** Batch Fade provides a range of customisable options for fades. The length, shape, curve, and crossfade parameters were adjusted to suit each track's preferences and specific requirements. This level of control allowed the engineer to fine-tune the fades and tailor them to complement the characteristics of each song, ensuring optimal transitions and smooth volume adjustments.
- **Visual Representation:** The bar meter displays the batch fades graphically, allowing the engineer to visualise the applied fade curves and make necessary adjustments. This visual representation helps ensure the fades align with the desired artistic intentions and maintain a seamless flow between tracks. Also, the engineer can easily identify and modify irregular or abrupt fades to achieve a more polished and professional result.
- **Non-Destructive Editing:** Batch Fade operates non-destructively, meaning the original audio files remain intact. The fades are applied as metadata or automation, preserving the original audio quality and allowing for easy modifications or revisions later in mastering.

3.18 Chapter Summary

In summary, this section discussed the methodological procedures and tools used in gathering the data and other resources for the creative works, including the research design, population, sample and sampling techniques, data collection instruments, data collection procedure, ethical considerations, and method of data analysis. This chapter finally ends by discussing the novelty's creative, recording, mixing, and mastering procedures.



CHAPTER FOUR

PRESENTATION AND DESCRIPTION OF CORPUS

4.0 Overview

This chapter presents the data collected from the field, including the indigenous children's rhyme and game resources. It also presents the highlife instrumental structure and arranging styles employed in the compositions. The data were collected through interviews and bibliographic and discographic sources.

4.1 Field Discovery

Twenty indigenous children's rhyme and game resources from the Akan and Ga linguistic traditions were collected. Sixteen (16) of the rhyme and game resources were collected from four respondents, while the remaining four were drawn from my childhood experiences. However, ten resources were selected for the compositions, including three Akan rhymes, two games, three Ga rhymes and two games. The table below shows the selected indigenous children's rhyme and game resources for songwriting exploration from the two linguistic traditions.

Table 3: Selected rhymes and games for songwriting

S/N	Title	Style	Linguistic Tradition
1.	Me pɛ kwan akɔ	Game	Akan
2.	Adwengo	Game	Akan
3.	Asɔ	Game	Akan
4.	Asebu Amenfi	Rhyme	Akan
5.	Nwaba	Rhyme	Akan
6.	Aduŋ Bibio	Game	Ga
7.	Dɔkɔ-dɔkɔ loo ŋɔɔ tsɔ	Rhyme	Ga
8.	Wuɔbibii enyɔ	Rhyme	Ga
9.	Alɔnte hɔ bu mli	Rhyme	Ga
10.	Koli	Rhyme	Ga

Source: Field data (2022)

For the neoclassic big-band highlife portfolio, one rhyme and game each from Akan and Ga were selected based on their melodic appeal after they were explored for songwriting. The table below shows the selected rhyme and game resources for the big-band highlife compositions.

Table 4: Selected rhymes and games for the big-band highlife compositions

S/N	Title
1.	Aduɔ Bibio
2.	Koli
3.	Asɔ
4.	Asebu Amenfi

4.2 Transcription and English Translation of Selected Rhyme and Game Resources

The text of the rhyme and game resources selected from each linguistic tradition was transcribed and translated into English.

4.2.1 Text and English Translation of Akan Children's Rhyme and Game Resources

Asebu Amenfi (Rhyme)

*Asebu Amenfi, ɔye nyimpa
kakaben*

*ɔye nyimpa kɛse bia abrofo frɛ no
giant*

ɔno na mbir bi, ofi pum ba Asebu

*Sɛ oyi nitir a, wɔde ye sundze kɛse
kro*

English Translation

Asebu Amenfi is a giant

He is a huge person whom Westerners refer to as a giant

Some time ago, he emerged from the ocean to *Asebu* (the name of a town)

His shaved hair is used for a big pillow

*Sɛ oyi n' abɔdwe nso a, wɔde ye
bell kɛ se kro*

His shaved beard is used for a big bell

*Ne trimu dwuu, ɔye de nantwi a
w'adɔ angwa*

A lie in his hair is as fat as a cow

Nwaba (Rhyme)

Call

Response

English Translation

Call

Response

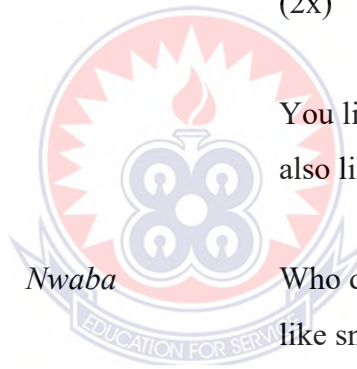
*Hwana na
ɔmpɛ nwaba?
(2x)*

Nwaba!

Who does not
like snails?
(2x)

Snail!

*Awo pɛ meso
me pɛ*



You like it; I
also like it

*Hwana ana
ɔmpɛ nwaba*

Nwaba

Who does not
like snails?

Snail!

*Sɛ ɔda dɔkon
do a, ɔye
enyigyɛ dɛɛ*

It is exciting to
have the snail
with kenkey

*Sɛ da nkwan
mu a, ɔno
hwehɛ atir*

Look for a
ladle when the
snail is in a
soup

*Sɛ nnya ne tir
a, ɔno asem*

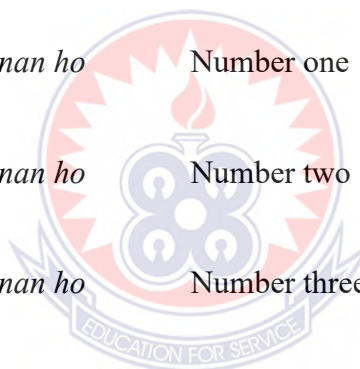
It is good news
when you find

<i>paa</i>			the head of the snail
<i>Awo pɛ me so</i>			You like it; I
<i>me pɛ</i>			also like it
<i>Hwana ana</i>	Nwaba		Who does not
<i>ɔmpɛ nwaba</i>			like snails? Snail!

Awengo (Game)

English Translation

Call	Response	Call	Response
<i>Adwengo (2x)</i>	<i>Sɔ me nan ho</i>	Palm kernel oil (2x)	Drop on my foot
<i>Number one</i>	<i>Sɔme nan ho</i>	Number one	Drop on my foot
<i>Number two</i>	<i>Sɔme nan ho</i>	Number two	Drop on my foot
<i>Number three</i>	<i>Sɔme nan ho</i>	Number three	Drop on my foot
<i>Number four</i>	<i>Sɔme nan ho</i>	Number four	Drop on my foot
<i>Number five</i>	<i>Sɔme nan ho</i>	Number five	Drop on my foot



Me Pɛ Kwan Akɔ (Game)

English Translation

Call	Response	Call	Response
<i>Me pɛ kwan</i>	<i>Wonya!</i>	I need a way of escape	No way!
<i>akɔ (2x)</i>		(2x)	
<i>ɛhenfa</i>	<i>Tamale kwan</i>	Where does this road	It leads to <i>Tamale</i>

<i>kwan nie?</i>		lead?	(the name of a town)
<i>ehenfa kwan nie?</i>	<i>Konongo kwan</i>	Where does this road lead?	It leads to <i>Konongo</i> (the name of a town)
<i>ehenfa kwan nie?</i>	<i>Sekondi kwan</i>	Where does this road lead?	It leads to <i>Sekondi</i> (the name of a town)
<i>ehenfa kwan nie?</i>	<i>Aflao kwan</i>	Where does this road lead?	It leads to <i>Aflao</i> (the name of a town)
<i>Me pe kwang akɔ</i>	<i>Wonya!</i>	I need a way to escape	No way!



Asɔ (Game)		English Translation	
Call	Response	Call	Response
<i>Asɔ sika daama</i>	<i>Gong gong gong gong gong gong</i>	Asɔ, my last money	Gong gong gong gong gong gong
<i>Me de akɔ ma no sɛ</i>	<i>Gong gong gong gong gong gong</i>	I gave my last money to her	Gong gong gong gong gong gong
<i>ɔnfa nkɔtɔ dɔkono</i>	<i>Gong gong gong gong gong gong</i>	She should buy me kenkey	Gong gong gong gong gong gong
<i>ɔde akɔtɔ</i>	<i>Gong gong gong</i>	She used the money for	Gong gong gong

<i>dondo</i>	<i>gong gong gong</i>	an hourglass drum	<i>gong gong gong</i>
<i>endee Asɔ</i>	<i>Gong gong gong</i>	Asɔ has finished me	<i>Gong gong gong</i>
<i>ekume</i>	<i>gong gong gong</i>		<i>gong gong gong</i>

4.2.2 Text and English Translation of Ga Children's Rhyme and Game Resources

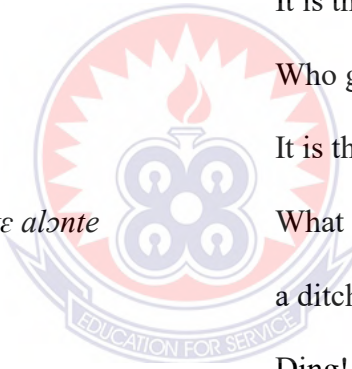
Koli (Rhyme)		English Translation	
Call	Response	Call	Response
<i>Tsio! Tsio! Tsio!</i>	<i>Koli!</i>	Tsio! Tsio! Tsio!	Koli!
<i>Mi sɔ tso ko nɔ</i>	<i>Koli!</i>	I am perching on a tree	Koli!
<i>Okɛɛ maba here bo</i>	<i>Koli</i>	You called me for help	Koli!
<i>Miba nbahere bo</i>	<i>Koli!</i>	I came to your rescue	Koli!
<i>Miiya! Miiya! Miiya!</i>		While I was leaving	
<i>Owo tɛ miyisɛɛ gbaa!</i>		You hit my occiput with a stone	
<i>Mihu now tso, ohijme gblu</i>		I also prick your eye with a stick	
<i>Oofo, yaafo bɛ mli huu</i>		You want to cry, but you are unable	
<i>Ooɣmɔ, ɣmlɔ bɛ mli huu</i>		You want to laugh, but you are unable	
<i>Oola, lala bɛ mli huu</i>		You want to sing, but you are unable	
<i>Ooyo, joo bɛ mli huu</i>		You want to dance, but you are unable	
Wuɔ Bibii Enyɔ (Rhyme)		English Translation	
<i>Wuɔ bibii enyɔ, amɛ yɛ tsu kome mli</i>		Two little chicks are in a coop	

<i>Onukpa kɛɛ tsikeya</i>	The older chick tells the younger one to shift
<i>Gbekɛ kɛɛ tsikeya</i>	The younger chick also tells the older one to shift
<i>Tsikeya tsikeya, ona akɛ oke bee mba</i>	Shift, shift, you are indeed fomenting trouble

Alɔnte Hɔ Bu Mli (Rhyme)

English Translation

<i>Ding! Dong! Bell!</i>	Ding! Dong! Bell!
<i>Alɔnte hɔ bu mli</i>	There is a cat in a ditch
<i>Namɔ kɛ lɛ wo mli?</i>	Who put the cat in the ditch?
<i>Gbekɛ Kwashie Kojo</i>	It is the boy Kwashie Kojo
<i>Namɔ jie lɛ yɛ mli</i>	Who got the cat out of the ditch?
<i>Gbekɛ Kwao Lamptey</i>	It is the boy Kwao Lamptey
<i>Meni gbekɛ fɔŋ nɛ ni eke alɔnte woɔ bu mli?</i>	What a naughty boy who puts a cat in a ditch!
<i>Ding! Dong! Bell!</i>	Ding! Dong! Bell!



Aduŋ Bibio Sɔ Tso Nɔ (Game)

English Translation

<i>Aduŋ bibio sɔ tso nɔ, aŋmɔ eyeɔ nɛɛ</i>	The little monkey is on a tree, swinging
<i>Kɛ etu kɛtee gle! Kɛ etu kɛba gle!</i>	It jumps to the side and jumps back
<i>Gleŋ! Gleŋ! Gleŋ!</i>	Gleŋ! Gleŋ! Gleŋ!

4.3 Rhythmic Presentation of the Indigenous Children's Rhyme and Game Resource

Asebu Amenfi

Voice $\frac{4}{4}$ A se bu'A men fi o ye nyim pa ka ka ben o ye nyim pa ke se bi a bro fo fre no giant

5
V o no na mbir bi o fi pum ba A se bu se'o yi ne tir a wo dze ye sun dze ke se kor

9
V se'o yi n'a bo dwe wo dze ye bell ke se kor ne tir mu dwuu ke se kor w'a o de nan twi'a wa dor'an gwa

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Figure 29: Asebu Amenfi Rhyme

Adwengo

(Palm Kernel Oil)

The musical notation is presented in two systems. The first system shows 'Call 1' and 'Response 2' in 4/4 time. Call 1 consists of three measures: the first two measures contain the lyrics 'A dwe ngo'a dwen go' and the third measure contains 'num ber one'. Response 2 consists of three measures: the first measure is a whole rest, the second and third measures contain the lyrics 'so me nan ho'. The second system shows a sequence of four measures. The first measure is a whole rest, the second measure contains 'num ber one', the third measure contains 'A dwe ngo'a dwen go', and the fourth measure is a whole rest. Below this sequence, the lyrics 'so me nan ho' are written under the first, second, and fourth measures, indicating a call-and-response pattern.

Figure 30: Adwengo Rhyme

Alante Ho Bu Mli

(A Cat in a Ditch)

Voice $\frac{4}{4}$

Ding dong bell a lon te ho bu mli na mo ke le wo mli

4

V

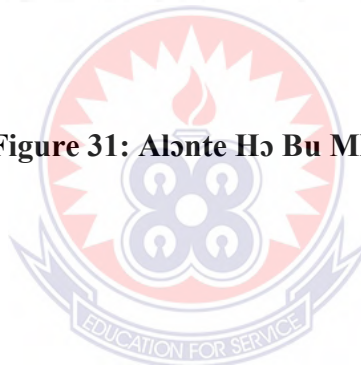
gbe ke Kwa shie Ko jo na mo jie le yi mli gbe ke Kwao Lamp tey

7

V

men gbe ke forj ne ni eke a lon te wo bu mli ding dong bell

Figure 31: Alante Ho Bu Mli Rhyme



Nwaba

(Snail)

Cantor
 Hwa na n'ò mpe nwa ba hwa na n'ò mpe nwa ba a wo pe me so me pe hwa na n'ò mpe

Chorus
 nwa ba nwa ba

8

Cant.
 nwa ba se'ò da ò kon doa se'ò da n kwan mua

Chor.
 nwa ba ò ye nyi gye dee

15

Cant.
 se n - nya ne tir a a wo pe

Chor.
 ò no hwe hwe'a tir ò no a sem pa

22

Cant.
 me so me pe hwa na n'ò mpe nwa ba a wo pe me so me pe hwa na n'ò mpe nwa ba

Chor.
 nwa ba nwa ba

Figure 32: Nwaba Rhyme

Me Pɛ Kwan Akɔ

The musical score is written in 4/4 time and consists of two main parts: Call 1 and Response 2. The lyrics are in Akan and are repeated across several measures.

Call 1: Me pɛ kwan a kɔ

Response 2: Wo nya

4 me pɛ kwan a kɔ Wo nya me pɛ kwan a kɔ Wo nya me pɛ kwan a kɔ Wo nya

4 me pɛ kwan a kɔ ɛ hen fa kwan nnie ɛ hen fa kwan nnie ɛ hen fa kwan nnie

7 Wo nya Ta ma le kwan Ko non go

ɛ hen fa kwan nnie ɛ hen fa kwan nnie Me pɛ kwan a

kwan Sekon di kwan A fla o kwan

10 kɔ me pɛ kwan a kɔ

Wo nya Wo nya

Figure 33: Me Pɛ Kwan Akɔ Game

Asɔ

The musical score for 'Asɔ' is presented in 4/4 time. It consists of a 'Call 1' and a 'Response 2' section, with lyrics and gong accompaniment. A watermark for the University of Education, Winneba is visible in the background.

Call 1
 A sɔ si ka da ma me dea kɔ ma no sɛ

Response 2
 Gong gong gong gong gong gong

4
 on fa'n kɔ tɔ do ko no
 Gong gong gong gong gong gong Gong gong gong gong gong

7
 ɔ dea kɔ tɔ don do ɛ nee A sɔ'e ku me
 gong Gong gong gong gong gong gong

10
 Gong gong gong gong gong gong

Figure 34: Asɔ Game

Koli

Voice $\frac{4}{4}$

Tsio! tsio! tsio! ko li mi so tso ko no ko li o kee'm ba he re bo mi'm ba ba he re bo

5

V. $\frac{4}{4}$

mi'n ya mi'n ya mi'n ya o wo te mi yi see gbaa mi hu n wo tso o hi nme gblu

9

V. $\frac{4}{4}$

oo fo yaa fo be mi hu oo nme nmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

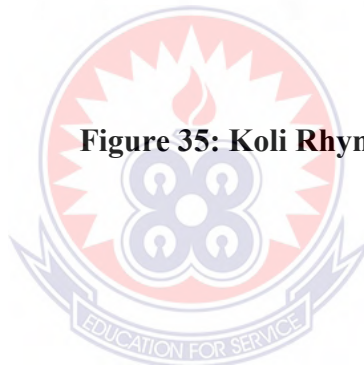


Figure 35: Koli Rhyme

Aduŋ Bibio (Little Monkey)

4
A duŋ bi bio so tso no a ŋmɔ eyeɔ nɛɛ A duŋ bi bio so tso no

7
a ŋmɔ eyeɔ nɛɛ ke e tu ke tee glenj ke e tu ke ba

glenj ke e tu ke tee glenj glenj glenj glenj



Figure 36: Aduŋ Bibio Game

Wuo Bibii Enyo

(Two Chicks)

4

Wuo bi bii e nyo a me ye tsu ko me mli o nu kpa kee tsi ke ya

7

gbe ke kee tsi ke ya tsi ke ya tsi ke ya o n'a ke

o ke bee'm ba o n'a ke o ke bee'm ba

Figure 37: Wuo Bibii Enyo Game

Dakadaka Loo ɲoo Tsɔ

(Tasty Duck Meat)

4

Voice $\frac{4}{4}$

Dɔ kɔ dɔ kɔ loo ɲoo tsɔ e wu lɛ hu fɔ ye he e hwɛ'a blo tsi ni e baa ya a

4

v

man ka ni fu fu'e tsi lɛ gbe nuu mo kɔ ye koo lɛ sɛɛ c ye tu a gbo ke c

7

v

kɔ kɛ ke ta ke e kɔ kɛ kɛ kpo kɛ e kɔ kɛ ke ta ke e kɔ kɛ kɛ kpo oo oo

Figure 38: Dakadaka Loo ɲoo Tsɔ Rhyme

4.4 Description of Corpus

4.4.1 Highlife Instrumental Structure

The instrumental resources of conventional Ghanaian highlife music can be grouped into four main sections, as shown in Table 5 below.

Table 5: Highlife instrumental resources

Percussion	Claves, Bell, Maracas, Castanet, Congas and bongos and Drum Set
Strings	Guitar, Bass (electric or acoustic), <i>Seperewa</i> (Harp-lute)
Keyboards	Electric Piano, Organ, Synthesisers
Winds	Saxophone (alto & tenor), Trumpet and Trombone

Source: Coffie (2020)

4.4.2 Big-Band Instrumental Structure

The big-band highlife instrumental resources are shown in the table below.

Table 6: Big-Band instrumental resources

Percussion	Claves, Bell, Maracas, Castanet, Congas and bongos and Drum Set
Strings	Guitar and Bass
Keyboards	Electric Piano
Horns	Saxophone (alto & tenor), Trumpet and Trombone

The horns section is prominent in the big-band highlife structure.

4.4.3 Guitar Band Instrumental Structure

The guitar band highlife instrumental resources are shown in the table below.

Table 7: Guitar Band instrumental resources

Percussion	Claves, Bell, Maracas, Castanet, Congas and bongos and Drum Set
Strings	Guitars and Bass
Keyboards	Electric Piano
Horns	Trumpet, Saxophone (alto or tenor), Trombone

In contrast to the big-band, the guitar is prominent in the guitar band's instrumental structure, as shown in the figure below.

4.4.4 Modern Band Instrumental Structure

The modern highlife band instrumental resources are shown in the table below.

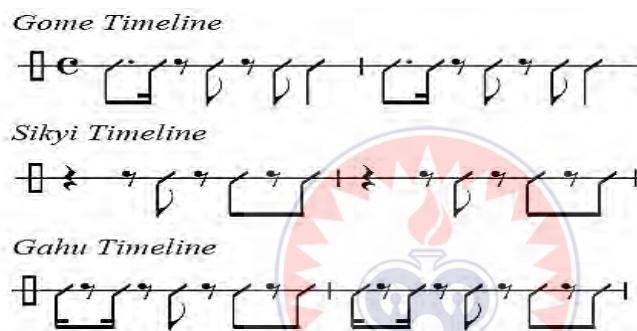
Table 8: Modern Band instrumental resources

Percussion	Claves, Bell, Rattle, Castanet, Congas and bongos, Drum Set, <i>Donno</i> (hourglass drum), <i>Gyil</i> (xylophone)
Strings	Guitars & Bass
Keyboards	Keyboard Synthesisers
Horns	Trumpet, Saxophone (alto or tenor), Trombone, Atenteben
Synthesisers	SPD (drum machine), Synth Bass, Loops

The modern bands usually employ modern technologies and use traditional instruments.

4.4.5 Percussion Patterns

The example below shows the timelines for traditional dance music, played by the bell, claves, and frikiyiwa (castanet). All of the above highlife forms depend on these rhythmic patterns.



Example 2: Timeline rhythms

It is important to note that while Ghana's azonto mania was dominated by the gahu timeline between 2010 and 2013, the gome timeline currently dominates the popular music soundscape. Nowadays, it is common to hear the timeline on the snare drum or the rim. The *palmwine* guitar highlife tradition sometimes expresses the *sikiyi* timeline in a compound duple metre. The congas and *shakashaka* (rattle) usually play a complementary rhythm to the jazz drum set and bell, respectively. See the examples below.

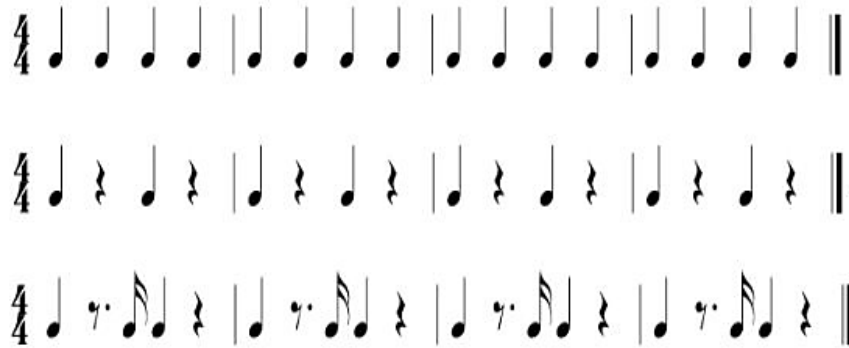
Example 3: Congas rhythmic patterns

Example 4: Shakashaka (Rattle) rhythmic patterns

An example of a full complement of the percussion section is shown below.

Example 5: Full complement of the percussion. Source: Coffie et al. (2020)

The bass drum, one of the most prominent instruments in the percussion section, usually emphasises the downbeats of the music. Some basic bass drum patterns are shown in the example below.



Example 6: Bass drum rhythmic patterns

4.4.6 Guitar Patterns

The guitar patterns, which combine the techniques of playing the *seperewa* (traditional harp-lute) and the distinctive West African two-finger guitar plucking style, are integral to the instrumental structure of highlife music. The Ghanaian coastal musicians were taught the two-finger guitar plucking style by the Liberian Kru sailors (Collins, 2006). There are several highlife guitar patterns; however, the discussion focuses on prominent ones such as *Mainline*, *YaaAmponsah*, *Dagomba*, and *Modal*. It is worth stating that these guitar patterns also come with variations and sub-styles.

4.4.6.1 Mainline Guitar Pattern

Mainline is one of the oldest forms of highlife guitar patterns. It is also one of the fundamental highlife guitar patterns; its influence can be traced to Western hymnody. It is flexible and more progressive than the other guitar patterns

regarding chord progression (for example, I – vii – vi – V – IV – V – I). Mainline usually combines *block chords* and the West African two-finger guitar plucking technique. See the example below.

Example 7: Mainline guitar pattern. Source: Coffie (2020)

4.4.6.2 Yaa Amponsah Guitar Pattern

Yaa Amponsah, as shown in the example below, is also one of the early guitar patterns that evolved from the song *Yaa Amponsah* recorded by the Kumasi Trio (led by Jacob Sam, also known as Kwame Asare, Kow kanta, and Kow Biney) in 1928 (Collins, 2018). *Yaa Amponsah* is a classic highlife guitar style to Ghanaians, just as the twelve-bar blues is to Americans. This guitar style is a melodic-rhythmic pattern, a basic progression every guitarist must master to play most Ghanaian highlife songs. It has also become the lingua franca of highlife music, and almost every guitarist has their own version. It should also be noted that the *Yaa Amponsah* guitar pattern is a *straitjacket*. Any vocal melody that does not have the underlying chord progression (I – IV – V – I or I – I⁷ – ii – V – I or I – vi – ii – V – I) cannot employ this guitar pattern.

Example 8: Yaa Amponsah guitar pattern. Source: Coffie (2020)

4.4.6.3 *Dagomba Guitar Pattern*

Dagomba, as shown in the example below, is one of the earliest guitar patterns (a two-finger cyclical style of playing the guitar). It is quite progressive regarding chord progression compared to the Mainline and Yaa Amponsah patterns. It also combines both broken and block chords with the two-fingerpicking style. The chord progression of the *Dagomba* guitar pattern is (I—IV—V—I).

Example 9: Dagomba guitar pattern. Source: Coffie (2020)

4.6.6.4 *Modal Guitar Pattern*

Modal is a generic name for highlife guitar patterns such as *sikyɛ*, *kwaw*, *ɔdɔnɔn* and *osoode*. These patterns are primarily employed in the guitar and palmwine highlife bands. The modal patterns usually move or shift between tonal centres, which is influenced by Ghanaian traditional vocal music. The modal patterns

employ the following chord progression: (IV – iii) or (ii – iii) or (IV – iii – ii) or (IV – V) or (vi – V). See the example below.

Example 10: Modal guitar pattern. Source: Coffie (2020)

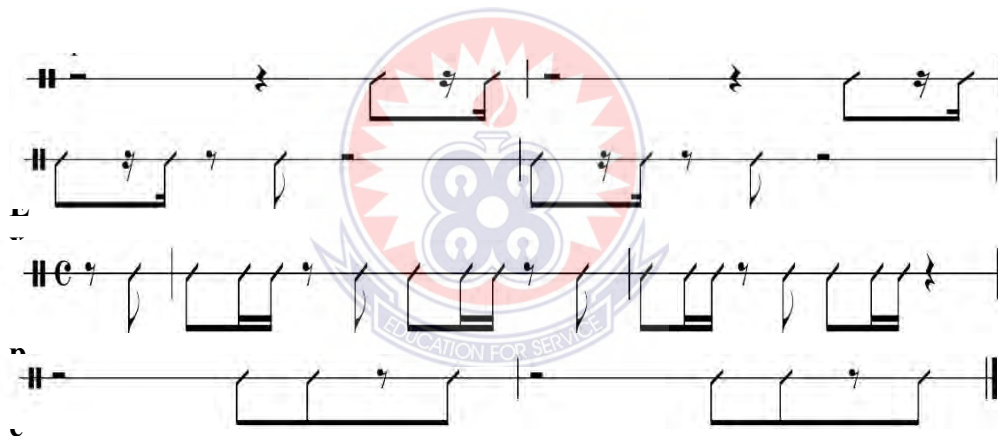
4.4.7 Bass Guitar Pattern

The bass employs the *walking bass* pattern, *funky bass*, and a more syncopated bass pattern, which is termed *substitution bass* in Ghanaian popular music parlance. The walking and funky bass are influenced by swing and funk music, respectively. On the other hand, the substitution bass pattern appropriates the technique of playing the *prepresywa*, a traditional boxlike lamellophone (thumb piano), onto the bass. Ralph Karikari, a virtuoso highlife guitarist and bassist, is usually considered the pioneer of this pattern. The Example below shows basic bass guitar rhythmic patterns.

Example 11: Bass guitar patterns. Source: Coffie (2020)

4.4.8 Keyboard

The keyboard usually employs both *block chords* and *arpeggios*. According to Coffie (2012), although the keyboard was used around the 1950s and 1960s, it was not prominent in most highlife songs. The subsequent development of the keyboard pattern, referred to as *chops*, is highly syncopated and influenced by the *bawa* timeline, traditional recreational dance music from the Upper West Region of Ghana and *ampe*, female folkgame (Acquah et al., 2021). See the example below.



12: Keyboard rhythmic patterns. Source: Acquah et al. (2021)

4.5 Big-Band Highlife Arranging Styles

Corozine (2002) defined arranging as the art of giving an existing song musical variety, which may involve introducing new ideas such as introductions, pre-chorus, chorus, bridge, and coda. Similarly, Coffie (2012) postulated that arrangement is the relationship between the various instrumental sections (horns, percussion, keyboards, guitars) and the voice. In other words, how the different instrumental sections are woven into the body of work concerning the voice or the

lead instrument in a particular work. Coffie further contended that a composition could represent *any music* or a *simple melody*, but the arrangement determines the musical genre. Musical genres, such as highlife, reggae and blues, are identified based on their peculiar arranging qualities. Consequently, Coffie (2012) outlined four types of big-band highlife arrangements, namely:

➤ **Same Theme Brass–Vocal Alternation**

In this arrangement style, the horns section's theme employs either a section or the entire vocal melody in unison or harmony for the introduction, alternating with the vocals. An instrumental improvisation may be introduced, and the horns' theme may be used for the coda or outro. Highlife compositions, such as Tempos Band's *All for you*, Stargazers Band's *Akpeteshi* and Black Beats Band's *Lai momo*, exemplify this arrangement style.

➤ **Single Theme Brass & Vocal Alternation**

In this arrangement style, the horns section's theme differs in melody from the vocals, which alternate with the vocals. An instrumental improvisation may be introduced, and the horns' theme may be used for the coda or outro. Highlife compositions, such as Tempos Band's *Abele*, Ebo Taylor's *Ohye atar gyan*, Ramblers Band's *Ahomka wom*, and Black Beats Band's *Wobe nu wo ho*, exemplify this arrangement style.

➤ **Double Theme Brass & Vocal Alternation**

In this arrangement style, the horns section's theme employs two contrasting melodic themes. The first melodic theme is used for the introduction, while the second is used for the horns interlude, alternating with the vocals and may be used for the coda. Highlife compositions, such as Uhuru Band's *Wobe kume*, Broadway Band's *Beye buu*, Ebo Taylor's *Faw'akoma mame* and *Love & Death* exemplify this arrangement style.

➤ **Brass-Vocal Call & Response**

The horns section is more interactive in this arrangement style and embodies the composition. This interaction occurs within the horns section and also between the vocal section. Highlife compositions like Uhuru Band's *Biribi*, *Wofa wo ho*, and Ramblers Band's *Ewuraba artificial* exemplify this arrangement style.

4.6 Chapter Summary

This chapter discussed the compositions' source materials, such as indigenous rhymes and games, highlife big-band instrumental structure and arranging styles. The big-band highlife structure was used for the novelty with influences from the guitar and modern highlife bands. The instruments selected for the novelty are *donno* (hourglass drum), congas, jazz drum set, *shakashaka* (rattle), *noŋo* (single bell), keyboard synthesisers, guitar, bass, horns (trumpet, flugelhorn, trombone, saxophone) and voice. As stated earlier, these instrumental patterns are used in the

composition/performance of highlife songs. Sometimes, these basic patterns can get more sophisticated depending on the composer or performer. In other words, composers/performers vary these basic instrumental patterns to create an identity and enhance the overall output of highlife songs.



CHAPTER FIVE

MUSICAL SCORE OF THE CREATIVE WORKS

5.0 Overview

This chapter contains the songs' scores from the indigenous children's rhyme and game resources and the neoclassic big-band highlife compositions. Due to the large instrumental resources and for clarity, the neoclassic big-band's scores were printed on A3 paper size and attached to the work.



5.1 Scores of the Songs (Voice with Piano Accompaniment)

Aduŋ Bibio (Little Monkey)

Mark Millas Coffie
2022

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

System 1:
Vocal: A duŋ bi bio so tso no a ŋmɔ eyɛɔ nɛɛ A duŋ bi bio so tso no
Piano: Accompaniment with chords and bass notes.

System 2:
Vocal: a ŋmɔ eyɛɔ nɛɛ ke e tu ke tee gɛŋ ke e tu ke ba gɛŋ ke e tu ke tee
Piano: Accompaniment with chords and bass notes.

System 3:
Vocal: gɛŋ gɛŋ gɛŋ gɛŋ
Piano: Accompaniment with chords and bass notes.

Adwengo

(Palm Kernel Oil)

Mark Millas Coffie
2022

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system includes a Cantor part, a Chorus part, and a Piano part. The Cantor part has lyrics: "A dwe ngo'a dwen go a dwe ngo'a dwen go num ber one". The Chorus part has lyrics: "so me nan ho so me nan ho". The Piano part provides accompaniment with chords and a bass line. The second system includes a Cantor part, a Chorus part, and a Piano part. The Cantor part has lyrics: "num ber two a dwe ngo'a dwen go". The Chorus part has lyrics: "so me nan ho so me nan ho so me nan ho". The Piano part continues the accompaniment. A watermark for the University of Education, Winneba is visible in the center of the page.

Cantor

A dwe ngo'a dwen go a dwe ngo'a dwen go num ber one

Chorus

so me nan ho so me nan ho

Piano

Can

num ber two a dwe ngo'a dwen go

Chor.

so me nan ho so me nan ho so me nan ho

Pno.

Asebu Amenfi

Mark Millas Coffie
2022

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are in English and are written below the vocal line.

System 1:
Vocal: A se bu'A men fi 1. 2.
Lyrics: A se bu'A men fi ɔ ye nyim pa ka ka ben ɔ ye nyim pa ka ka ben ɔ ye

System 2:
Vocal: 4 3
Lyrics: nyim pa ke se bi a bro fo fre no giant A se bu'A men fi

System 3:
Vocal: 7 1.
Lyrics: ɔ ye nyim pa ka ka ben ɔ ye nyim pa ka ka ben ɔ no na mbir bi

The piano accompaniment consists of chords in the right hand and single notes in the left hand. A watermark for the University of Education, Winneba is visible in the background of the score.

2 Asebu Amenfi

System 1 (Measures 10-13):

Vocal: *10* o fi pum ba a se bu A se bu'A men fi *1.* o ye nyim pa ka ka ben *2.* o ye nyim pa ka ka ben

System 2 (Measures 14-16):

Vocal: *14* se'o yi ne tir a wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n soa

System 3 (Measures 17-20):

Vocal: *17* wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa dor'an gwa

Nwaba (Snail)

Mark Millas Coffie
2022

Cantor

Hwa na n'ò mpe nwa ba hwa na n'ò mpe nwa ba a wo pe

Chorus

nwa ba nwa ba

Piano

Cant.

me so me pe hwa na n'ò mpe nwa ba se'ò da dò kon doa

Chor.

nwa ba

Pno.

2 Nwaba

11

Cant. 
se'o da n kwan mua

Chor. 
o ye nyi gye dee o no hwe hwe'a

Pno. 

16

Cant. 
se n - nya ne tir a

Chor. 
tir o no a sem pa

Pno. 

Me Pɛ Kwan Akɔ

(Permit Me To Pass)

Mark Millas Coffie
2022

Cantor

Me pɛ kwan a kɔ me pɛ kwan a kɔ Me pɛ kwan a kɔ

Chorus

Wo nya Wo nya Wo nya

Piano

Cant.

me pɛ kwan a kɔ ɛ hen fa kwan nnie ɛ hen fa kwan nnie

Cho.

Wo nya Ta ma le kwan Ko non go

Pno.

2

Me Pe Kwan Ako

Cant. ⁷
ε hen fa kwan nnie ε hen fa kwan nnie Me pe kwan a

Cho.
kwan Se kon di kwan A fla o kwan

Pno.

Cant. ¹⁰
ko me pe kwan a ko

Cho.
Wo nya Wo nya

Pno.

Asɔ

Mark Millas Coffie
2022

Cantor

A so si ka da ma me dea ko ma no se

Chorus

Gong gong gong gong gong gong

Piano

Cant.

on fa'n ko to do ko no

Cho.

Gong gong gong gong gong gong Gong gong gong gong gong

Pno.

2 Aso

7

Cant. ə dea kə tə dən do ɛ neɛ A sɔ'e ku me

Cho. gong Gong gong gong gong gong

Pno.

10

Cant.

Cho. Gong gong gong gong Gong gong gong gong Gong gong gong gong gong gong

Pno.

The image shows a musical score for a piece titled 'Aso'. It consists of two systems of music. The first system starts at measure 7 and includes three staves: Cant., Cho., and Pno. The Cant. staff has a treble clef and a key signature of one flat. The lyrics are 'ə dea kə tə dən do' followed by a rest, then 'ɛ neɛ A sɔ'e ku me'. The Cho. staff has a treble clef and lyrics 'gong' followed by a rest, then 'Gong gong gong gong gong gong'. The Pno. staff has a grand staff with a treble clef and a bass clef. The second system starts at measure 10 and also includes three staves: Cant., Cho., and Pno. The Cant. staff has a treble clef and is mostly empty with a few notes. The Cho. staff has a treble clef and lyrics 'Gong gong gong gong Gong gong gong gong Gong gong gong gong gong gong'. The Pno. staff has a grand staff with a treble clef and a bass clef. A large watermark is visible in the center of the page, overlapping the musical score.

Wuɔ Bibii Enyɔ

(Two Chicks)

Mark Millas Coffie
2022

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are in Ewe.

System 1:

Vocal: Wuɔ bi bii e nyɔ a me ye tsu ko me mli Wuɔ bi bii e nyɔ a

System 2:

v me ye tsu ko me mli o nu kpa kee tsi ke ya gbe ke kee tsi ke ya

System 3:

v tsi ke ya tsi ke ya o n'a ke o ke bee'm ba

The piano accompaniment features a steady bass line and chords in the right hand. A watermark for the University of Education, Winneba is visible in the center of the page.

Koli

Mark Millas Coffie
2022

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are written in a non-Latin script, likely Akan, and are placed below the vocal line.

System 1:
Voice: Tsio! tsio! tsio! ko li mi so tso ko no ko li
Piano: Accompaniment with chords and a bass line.

System 2:
Vc: ³ o kɛɛ'm ba he re bo mi'm ba ba he re bo mi'n ya mi'n ya mi'n ya o wo te mi yi see gbaa
Pno.: Accompaniment with chords and a bass line.

System 3:
Vc: ⁷ mi hu n wo tso o hi ηmɛ gblu oo fo yaa fo be mi hu oo ηmɔ ηmlɔ be min hu
Pno.: Accompaniment with chords and a bass line.

System 4:
Vc: ¹¹ oo la la la be mi'n hu oo jo joo be mi'n hu
Pno.: Accompaniment with chords and a bass line.

Alonte Hɔ Bu Mli

(A Cat in a Ditch)

Mark Millas Coffie
2022

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a Baritone line and a Piano line. The lyrics are in Ewe. A large watermark for the University of Education, Winneba is visible in the center of the page.

System 1:
Baritone: Ding dong bell a lɔn te hɔ bu mli na mɔ kɛ lɛ wo mli gbe kɛ Kwa shie Ko jo
Piano: Accompanying chords and bass line.

System 2:
B: 5 namɔ jie lɛ yimli gbe kɛ Kwao Lamp tɛy mɛn gbe kɛ fɔŋ nɛ ni eke a lɔn te woɔ bu mli
Pno.: 5 Accompanying chords and bass line.

System 3:
B: 9 ding dong bell mɛn gbe kɛ fɔŋ nɛ ni eke a lɔn te woɔ bu mli ding dong bell
Pno.: 9 Accompanying chords and bass line.

Dakadako Loo ɲoo Tsɔ

(Tasty Duck Meat)

Mark Millas Coffie
2022

Vocal

Piano

4

v

man ka ni fu fu'e tsi le gbe nuu mo ko ye koo le see e ye tu a gbo

7

v

e ye tu a gbo ko ke ke ta ke e ko ke ke kpo ke e ko ke ke ta ke e

11

v

ko ke ke kpo oo oo

Pno.

Pno.

Pno.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems. Each system includes a vocal line (Vocal) and a piano accompaniment (Piano/Pno.). The lyrics are in Ewe. The first system starts with a vocal line and piano accompaniment. The second system begins with a measure rest of 4 measures, followed by the vocal line and piano accompaniment. The third system begins with a measure rest of 7 measures, followed by the vocal line and piano accompaniment. The fourth system begins with a measure rest of 11 measures, followed by the vocal line and piano accompaniment. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

5.2 Front Page of the Neoclassic Big-Band Highlife Compositions

Aduŋ Bibio

(Little Monkey)

Composed & Arranged by:

Mark Millas Coffie

2022

Vivace ♩=100

The musical score is arranged in a standard big band format with the following parts from top to bottom:

- Lead Vocal
- Backing Vocal 1
- Backing Vocal 2
- Backing Vocal 3
- Backing Vocal 4
- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Flugelhorn
- Trombone 1
- Trombone 2
- Electric Guitar 1
- Electric Guitar 2
- Keyboard Synthesizer 1
- Keyboard Synthesizer 2
- Electric Bass
- Aduŋ/Aduŋo (Bell)
- Shakashaka (Rattle)
- Dororo (Hourglass Drum)
- Congas
- Drum Set

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivace' at 100 beats per minute. The music features a complex arrangement with multiple layers of instrumentation, including a prominent electric guitar and bass line, and a variety of traditional and modern percussion instruments.

Asebu Amenfi

Composed & Arranged by:
Mark Millas Coffie
2022

Vivace $\text{♩} = 100$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead Vocal
- Backing Vocal 1 (2 & 3)
- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Flugelhorn
- Trombone 1
- Trombone 2
- Electric Guitar 1
- Electric Guitar 2
- Keyboard 1
- Keyboard 2
- Electric Bass
- Drum Set
- Cowbell
- Rattle
- Conga Drums

The score is written in 4/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *mf* and *f*, and features a large watermark of the University of Education, Winneba logo in the center.

Koli

Composed & Arranged by:
Mark Millas Coffie
2022

Vivace ♩ = 100

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead Vocal (Bass clef)
- Backing Vocal 1 (Bass clef)
- Backing Vocal 2 (Treble clef)
- Backing Vocal 3 (Treble clef)
- Backing Vocal 4 (Treble clef)
- Alto Sax 1 (Treble clef, key signature of two sharps)
- Alto Sax 2 (Treble clef, key signature of two sharps)
- Tenor Sax 1 (Treble clef, key signature of two sharps)
- Tenor Sax 2 (Treble clef, key signature of two sharps)
- Trumpet in B♭ 1 (Treble clef, key signature of two sharps)
- Trumpet in B♭ 2 (Treble clef, key signature of two sharps)
- Flugelhorn (Treble clef, key signature of two sharps)
- Trombone 1 (Bass clef)
- Trombone 2 (Bass clef)
- Electric Guitar 1 (Treble clef)
- Electric Guitar 2 (Treble clef)
- Piano 1 (Grand staff)
- Piano 2 (Grand staff)
- Electric Bass (Bass clef)
- Drum Set (Percussion clef)
- Cowbell (Percussion clef)
- Shakers (Percussion clef)
- Conga Drums (Percussion clef)

The score is in 4/4 time and features a large watermark of the University of Education, Winneba logo in the center, which includes a lamp and the motto "EDUCATION FOR SERVICE".

Aso

Composed & Arranged by:
Mark Millas Coffie
2022

Vivace $\text{♩} = 115$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead Vocal
- Backing Vocal 1
- Backing Vocal 2
- Backing Vocal 3
- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Flugelhorn
- Trombone 1
- Trombone 2
- Electric Guitar 1
- Electric Guitar 2
- Piano 1 (Grand staff)
- Piano 2 (Grand staff)
- Electric Bass
- Drum Set
- Shakers
- Conga Drums
- Talking Drums

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivace' at 115 beats per minute. The music features a complex arrangement with multiple saxophones, trumpets, trombones, and a full drum set. A large watermark for the University of Education, Winneba is visible in the center of the page.

CHAPTER SIX

ANALYSIS OF THE CREATIVE WORKS

6.0 Overview

This chapter analyses the compositions and discusses the compositional techniques. It also outlines the various instrumental structures and arranging styles employed in the compositions to see how they have been woven into the body of works and the musical influences that have shaped them.

6.1 Analytical Paradigm

“Sight and Sound” is the analytical foundation of neoclassic big-band highlife music compositions. According to Waner (2009), most individuals encounter popular music through recorded music. Therefore, popular music studies that only consider notation tend to impose an unrepresentative image of their source material, the recording while ignoring the crucial technological processes that gave rise to the composition.

Cole (1997) acknowledged the challenge of recalling musical passages at first hearing. However, understanding musical notation is necessary to capture sounds more quickly because the eye assists the ear in following a score’s note pattern. However, the structure of the music must be understandable to the ear, according to Cole (1997, p. 2). In examining the listening process, it is clear from the statement above that the “Seeing Eye” and the “Hearing Ear” work in tandem.

Therefore, the musical score and the audio recordings were used as a starting point for evaluating the works.

In the present attempt to discern the stylistic traits of the creative works, the criterion that informed the analysis of the four neoclassic big-band highlife compositions was musical. The musical parameters include melody construction or musical phrasing, harmony or vertical association of pitches, patterns of pacing or rhythmic structures, large units of structure on form and the arrangement of the instrumental templates into dynamic orchestration procedures. It is worth noting that being the composer of the four novel works brings more unity to the compositional techniques; however, the additional diversity results from the arranging procedures of the music. I also used *Aduŋ Bibio* (little monkey) as a compositional template to demystify the compositions' techniques and creative resources. *Aduŋ Bibio* was purposively selected because of its variety of instrumental resources. It also shares similar character traits with the other compositions, as stated earlier, while at the same time serving as a departure. The title and duration of the neoclassic big-band highlife compositions are shown in the table below.

Table 9: Title and duration of the compositions (Audio Recordings)

S/N	Title of Composition	Duration
1.	Aduŋ Bibio (Little Monkey)	06:08
2.	Koli	05:16
3.	Asɔ	05:39
4.	Asebu Amenfi	05:39

6.2 Aduŋ Bibio as a Compositional Mould

General layout of Aduŋ Bibio

The general layout of the composition is shown below.

Form	Call & Response
Key	B minor
Metre	Common Metre
Scale	Heptatonic
Chord Structure	Bm – DM – Bm – Bm – Bm – AM – F#m – Em – F#m – Bm
Groove	Highlife & Afrobeat
Genre	Neoclassic Big-band Highlife
Composer's Style	Fun

6.3 Structural Organisation of Aduŋ Bibio

This composition employs the basic popular music song structure (pre-intro – intro – verse – chorus – interlude – verse – chorus – outro or coda). Therefore, the formal sectioning results from alternating the vocal section and instrumental interludes (horns interlude and trumpet improvisation). In this respect, the formal structure of Aduŋ Bibio is shown in the table below.

Table 10: Structural organisation of Aduŋ Bibio (Audio Recordings)

Section	Time Marking	Description
Pre-intro	00:00 – 00:46	Instrumental warm-up by the percussion, keyboards, guitars, bass and horns sections.
Introduction (intro)	00:47 – 01:03	Introduction by the horns section

Instrumental interlude	01:04 – 01:25	A brief instrumental interlude dominated by the keyboard synthesiser using the gyil (xylophone) tone.
Vocals (solo & chorus)	01:26 – 02:43	The vocals sing in call and response, which is also in unison.
Instrumental improvisation	02:44 – 03:22	Trumpet improvisation is based on the chord progression established by the keyboards.
Instrumental interlude	03:23 – 03:40	Interlude by the horn section.
Vocals (solo & chorus)	03:43 – 05:19	The vocals call and response repeat.
Coda (outro)	05:20 – 06:08	A reverse of the pre-intro and the intro.

6.4 Compositional Devices

The compositional techniques common to all four neoclassic big-band highlife compositions are hocketing, call-and-response, interlocking patterns, melody fragments, repetitions, sequence, vocal extensions, falling tones, counterpoints, spoken text and recurring perfect cadence.

6.5 Form

Using thematic treatment as a criterion or determinant of form, the compositions generally employ call-and-response, a typical musical form in African traditional music. The call-and-response occurs in the various instrumental and vocal sections.

6.6 Melodic Structure

The compositions combine melody fragments, hocketing, repetitions, conclusive and inconclusive statements, and conjunct and disjunct movements. Notice the melody fragments shared among the lead, backing vocals, and the horns as hocketing and call-and-response, as shown in the Examples below. The inconclusive nature of the call-and-response creates suspense in the listener's ear and sustains the listener's interest.

LV
A duŋ bibio sɔ tsonɔ

BV
a ɲu ɔeyɔɔ
a ɲu ɔeyɔ nɛɛ

A. Sx.

Bb Tpt.

Example 13: Melodic structure in Aduŋ Bibio

LV
ke'e tu ke tee
ke'etu ke ba
ke'etu ke tee

BV
glenj
glenj
glenj glenj glenj

A. Sx.

Bb Tpt.

Example 14: Melodic structure in Aduŋ Bibio

6.7 Harmonic Structure

The compositions use unison, hocketing, harmonic parallelism, harmonic oscillation, Two-part harmony, tertian harmony, seventh and polychords. As stated earlier, the vocal melodies are simple; hence, the varying harmonic techniques account for the compositions' sophistication. In reference to Example 15 below, the composer employs the melodic motif, which can be treated as manipulation of chords I6 and ii or polychord in a descending order as broken chords to create hocketing in the horns section's first bar in Example 16 below. Also, notice the chord IVdim7 in the second bar's last beat, which the composer employs for suspense to sustain the listener's interest.



Example 15: Melodic motif in Asebu Amenfi

Example 16: Melodic motif in Asebu Amenfi

It is instructive to note that the composer predominantly employs unison in the compositions, as shown in the example below. This development is quite rare in big-band highlife tradition.

The image displays a musical score for a horn section, labeled 'Example 17: Horns tutti in Asɔ'. The score is written for ten instruments: two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two B♭ Trumpets (B♭ Tpt. 1 and 2), a Flugelhorn (Flghn.), and two Trombones (Tbn. 1 and 2). All instruments play in unison, as indicated by the identical notation on every staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a rest for the first measure, followed by a melodic line starting on the second measure. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the score.

Example 17: Horns tutti in Asɔ

The musical score for Example 21 shows a homophonic texture in the horns section of the piece 'Koli'. It features eight staves for different horn instruments: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Tpt. 1, B. Tpt. 2, Flghn., and Tbn. 1, 2. The music is written in 4/4 time with a key signature of two sharps (D major). The horns play a homophonic texture, with each instrument following a similar melodic line. A large watermark of the University of Education, Winneba logo is overlaid on the score.

Example 21: Homophonic texture in the horns section of Koli

6.10 Instrumental Structure

6.10.1 Keyboard Synthesizers

The composition employs two keyboard synthesizers: the main and the supporting. The main keyboard uses the tone of electric piano (EP), while the supporting keyboard uses the tone of *gyil* (xylophone). The patterns employed by the keyboards are simple in rhythm and fundamental in chords due to their adhesive role of holding the percussion and the horns section together. The main

keyboard (EP) plays in block chords, which provides the *vamp* for the vocal section with the help of the guitar and bass. The supporting keyboard (xylophone) plays a chordal melody as an embellishment to enhance the song's *groove*. See the Example below.

The image displays a musical score for two keyboard instruments in 4/4 time. The top system, labeled 'Keyboard 1 Electric Piano', consists of two staves. The right-hand staff (treble clef) plays a series of block chords, while the left-hand staff (bass clef) plays a similar chordal pattern. The bottom system, labeled 'Keyboard 2 Xylophone', also consists of two staves. The right-hand staff (treble clef) plays a rhythmic pattern of chords, while the left-hand staff (bass clef) is mostly silent, indicated by a long horizontal line.

Example 22: Main and supporting Keyboard patterns

6.10.2 Electric Guitars

Two guitars are used in this composition: the main guitar and the rhythm guitar. This practice is common to the guitar band highlife tradition since the guitar is the dominant instrument. The main guitar plays a *quasi-mainline*, an improvised indigenous highlife guitar pattern that combines West African two-finger guitar plucking technique with block chords. However, the block chords are absent in the main guitar pattern, which is also to avoid a clash with the main keyboard. As the name suggests, the rhythm guitar plays a short melodic rhythm (riff) in the

form of antiphony, which sometimes interacts with the horns and enhances the song's groove. See the example below.

Example 23: Main & Rhythm Guitar patterns

6.10.3 Bass Guitar

The bass is the foundation on which the instrumental and vocal melodies stand. It also complements the percussion section to establish the song's overall groove.

The bass uses motivic repetition and variation, coupled with artistic manipulations of extended chords (Bm7, Bm9 and Em9), which results in an antiphonal effect.

The *walking bass* pattern of the big-band highlife tradition is absent in this composition because the patterns the drum set employs do not support the walking bass pattern. See the example below.

Example 24: Bass Guitar pattern

6.10.4 Horns

The horns section is a prominent feature in this composition. Apart from its introductory and reinforcement role, it frequently interacts with the vocal section in the form of call-and-response, which creates a contrapuntal effect. The horns section employs two main thematic materials for the pre-intro, interlude and coda

(outro); however, it plays a secondary melody to the vocal melody for a contrapuntal effect. The horns section uses conclusive and inconclusive statements, melody fragments, motivic repetition and variation, and manipulation of chords (Bm6, Bm9, Bm11, Em11). See the Example below.

The musical score for Example 25 is written in 4/4 time and G major. It consists of three staves: Vocals, Alto Sax, and Trumpet in B. The vocal line has four measures with the lyrics 'gle' under each note. The Alto Sax and Trumpet in B parts provide a harmonic and rhythmic accompaniment.

Example 25: Vocal & Horns interaction

6.10.5 Percussion

The drum set pattern appropriates *konkoma* drum patterns onto the drum set. Konkoma is an indigenised version of the Western marching band drums (Collins, 2018). The interplay between the bass drum, snare, congas, *donno* (hourglass drum), *nyono* (bell) and *shakashaka* (rattle) creates a polyrhythm. Interestingly, the percussion's regular *sikiyi* and *gome* highlife timeline is absent. The bass drum pattern, in this case, becomes the guiding timeline for all the other instruments since it is the most prominent among the percussion instruments. In this composition, all the percussion instruments are restricted to playing a particular pattern; however, the *donno* is given a free range to improvise to heighten the

song's groove. The ostinato pattern in the first two bars of the percussion section underlies the entire song. See the example below.

Example 26: Percussion Section rhythmic patterns in Aduɔ Bibio

6.11 Arranging Procedures of *Aduɔ Bibio* (Little Monkey)

Like the master drummer in traditional drum ensembles, the donno player checks the tone of the instrument in free rhythm to set the other percussions' (drum set, congas, ɲoɲo, shakashaka) mood to cue in the melodic instruments (guitars, keyboard, bass, horns). Notice that the donno plays an improvisatory role while the other percussion instruments keep a steady rhythmic pattern to avoid conflict with the donno and, at the same time, heighten the song's groove. This display by the percussion and the melodic instruments is an instrumental warm-up, where the various instrumental sections enter at different points. In African music, as observed by Anku (1997), individual musical instruments do not merely coexist;

however, they are positioned strategically with each other to weave a characteristic lilt (composite or kinetic resultant), which becomes a rhythmic mode, serving as foreground, on which a vocal repertoire may be superimposed. From now on, the song's mood is set, and the cadences within the song in the form of harmonic oscillation are three types only: chord (vi – iii), (vi – V) and (iii – vi) as established by the melodic instruments such as the keyboards, guitar and bass. Harmonic oscillation occurs whenever patterns of two or more harmonies repeat cyclically. See the Example below.



Example 27: Harmonic oscillation

Once the background chords are established, the horns section expresses the pre-intro and the intro to cue in the vocals. The introduction has also been worked into the song's main body without breaking or changing the tempo. Notice that the horns' pre-intro and intro thematic materials subsequently alternate with the vocals, which, apart from being used for the pre-intro and intro, also occur in the instrumental interlude and the coda (outro). Hence, this development establishes the first arranging style, which Coffie (2012) refers to as *double theme brass & vocal alternation*. See the examples below.

Alto Sax

Tenor Sax

Trumpet in B

Flugelhorn

Trombone

Example 28: Horns pre-intro

Alto Sax

Tenor Sax

Trumpet in B

Flugelhorn

Trombone

Example 29: Horns intro

The vocal section is predominantly call-and-response, a common feature in traditional African music. It is generally short, simple, and repetitive, which is also child-friendly regarding pitch organisation and text. It employs hocketing,

where the melody is shared among the lead vocal and the backing vocals as a call-and-response. See the example below.

Lead Vocal

Backing Vocal

A duŋ bi bio so tso no ee! k'e tu k tee k'e tu k ba
a ŋmɔ eyeɔ neɛ gle

Example 30: Lead & Backing Vocals call-and-response

The horns section interacts with the vocals, which creates a contrapuntal effect to compensate for the lack of vocal melodic sophistication. To this end, the horns section plays a secondary melody to the lead and backing vocals using hocketing and melody fragments. Also, notice the interaction within the horns in call-and-response. The trumpets, flugelhorn, and trombones call, and the saxophones respond and vice versa. This frequent interaction between the horns and the vocals establishes the song's second arranging style, which Coffie (2012) called *brass-vocal call-and-response*. See the example below.

Lead Vocal

Backing Vocal

Alto Sax

Tenor Sax

Trumpet in B

Flugelhorn

Trombone

Lyrics: A duḡ bibiosa tsona, a ḡmæyeæneæ

Example 31: Brass-Vocal call & response

Notice the horns interlude after the trumpet solo. The horns section was split into two to avoid using the same melodic theme for the horns interlude as the pre-intro and intro. While the brass instruments play the thematic materials of the introduction, the saxophones play the thematic materials of the pre-intro as a secondary melody in the form of response to the brass instruments. This development, however, is quite interesting because it brings some form of variation to the music. See the example below.

Alto Sax

Tenor Sax

Trumpet in B

Flugelhorn

Trombone

Example 32: Horns interlude

To not sound repetitive and predictable for the coda, the horns section's sequence of the pre-intro and the intro thematic materials is reversed.

6.12 Departure from Compositional Mould

The three remaining compositions of the portfolio for analysis are examined in their departure from the compositional mould established for *Aduy Bibio*. Thus, the horns intro of *Asɔ* employs different thematic materials compared to the main body of work. Also, while *Asebu Amenfi* has a short and punchy quasi-hocketing horns introduction, *Koli* employs a quasi-horns tutti. Interestingly, instrumental interlude or improvisation is nonexistent in *Asebu Amenfi* due to the horns' prominence and also to reflect the current trend in Ghana's popular music. Concerning the drum patterns, while *Asebu Amenfi* employs a *funky groove*, which is a characteristic of the 1980s burger highlife era, *Koli* employs a range of

drum patterns, such as the appropriation of *Bima* drum patterns, traditional drum music from the Northern Region of Ghana onto the drum set. It also employs the modern Afrobeats, Afro-pop, and quasi-Congolese soukous drum patterns. *Koli* uses single theme brass & vocal alternation and brass-vocal call & response in the arranging procedure, while *Asɔ* employs a quasi-double theme brass and brass-vocal call & response. In contrast, *Asebu Amenfi* uses brass-vocal call & response as an arranging style. The other instrumental sections now alternate with the vocal melody.

6.13 Chapter Summary

This chapter used *Aduɔ Bibio* as a compositional mould to demystify the compositional techniques and arranging styles of the neoclassic big-band highlife compositions. The compositions proceeded from the indigenous children's rhyme and game resources, where rhythmic patterns and text tones underlying the rhyme and games were explored to compose the songs. However, the text tones were sometimes compromised to achieve a particular melody taste or fluency. The compositional devices common to all four neoclassic big-band highlife compositions are hocketing, call-and-response, interlocking patterns, melody fragments, repetitions, sequence, harmonic oscillation, vocal extensions, falling tones, counterpoints, spoken text, recurring perfect cadence and unisons. Interestingly, the songs' melodies are generally simple, easy to sing along with, and children-friendly. Surprisingly, however, the arranging styles accounted for the compositions' sophistication.

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.0 Overview

This chapter summarises the study's findings, offers recommendations on the conclusions drawn from the data collected, and suggests areas for further research to assist or encourage composers and researchers to expand the frontiers of highlife music composition and children's musical culture.

7.1 Summary

The purpose of the study was to recontextualise indigenous children's rhyme and game resources for global appeal and consumption based on a portfolio of neoclassic big-band highlife music compositions with the composer's annotations and interpretations of the creative works. The study's purpose was necessitated by the fact that indigenous children's rhymes and games are gradually becoming extinct, the scarcity of Ghanaian composers whose works are solely intended for children's consumption, and the low-level attention of popular music in the African creative ethnomusicological studies. In addition, the habit of modern popular musicians employing existing melodies within and outside Ghana and the challenge of recording big-band highlife music is due to the lack of affordable and spacious recording studios in Ghana. To this end, the study, based on creative ethnomusicology, involved three methodological phases: the first phase explored indigenous children's rhyme and game resources, relevant literature (written, oral),

and audio and audio-visual recordings. The second phase was the composition at the recording studio, while the third was the analysis of the creative works.

The study showed that various indigenous children's rhyme and game resources are available outside the classroom. However, 20 rhyme and game resources were collected from Ga and Akan linguistic traditions and transcribed rhythmically and textually as the primary data for the study's aim and scope. The 20 rhyme and game resources included *Me pe kwan akɔ*, *Adwengo*, *Asebu Amenfi*, *Meba nsa tese nipa nsa*, *Skelenkye*, *Kofi Akyer*, *Asɔ*, *Dabodabo wo kɔ he*, *Saman nketenketete*, *Nwaba*, *Aduɲ bibio*, *Kwaa kwaa lɔbite*, *Yoo ko hishi*, *Alɔnte hɔ bu*, *Wuɔbibii enyɔ*, *Gbeke bibio sɔ hunu nɔ*, *Beebi kaafo*, *Koli*, *Dɔkɔ-dɔkɔ loo ɲɔɔ tsɔ* and *Ijwemɔ hoo ɲsɛɛ*.

The study further revealed that rhythm, melody and text are essential elements in songwriting. The study inferred that the rhyme and game resources texts are in call-and-response, reflecting the underlying rhythmic patterns as "rhythmic games". Also, the call-and-response makes the recitation of the rhyme and game resources quite exciting. Hence, the rhythmic patterns underlying the rhyme and game resources could be maintained for the songwriting. It is common knowledge that African languages are tonal; therefore, the tonal inflexion of the text of the rhyme and game resources could be used as a guide for melody writing. In addition, the text-tone relationship of the rhyme and game resources can be maintained for melody writing. However, it could sometimes be compromised to achieve a particular melodic taste and fluency.

Out of the 20 rhyme and game resources from Ga and Akan linguistic traditions, ten were explored for songwriting, while four were arranged in the big-band highlife practice and recorded at the studio. The 10 songs included *Asebu Amenfi*, *Nwaba*, *Asɔ*, *Me pɛ kwan akɔ*, *Adwen ngo*, *Aduɲ bibio*, *Koli*, *Dɔkɔ-dɔkɔ*, *Alɔnte ho bu mli* and *Wuɔ bibii enyɔ*. The above songs were recorded with piano accompaniment to give tonal direction and enhance the voice. The four neoclassic big-band highlife for global consumption included *Aduɲ Bibio*, *Koli*, *Asɔ* and *Asebu Amenfi*.

Recording a 22-member band live in Ghana is quite challenging since few recording studios can record such big bands at a go. More so, recording such big bands can be capital-intensive. Hence, this recording proceeds from what I described as a hybrid in that both “live” and “overdubbing” procedures were employed due to recording space deficit and economic reasons. The background instruments, such as drum set, congas, guitars and keyboards, were positioned in a semi-circle and recorded live to achieve a live performance effect. In contrast, the horns, donno and vocals were overdubbed to achieve the desired sound.

This study has demonstrated a practical approach to how popular composers can draw on indigenous children’s rhyme and game resources to generate innovative methods for composing music, particularly for a neoclassic big-band highlife. It is also worth stating that this novelty borrowed traits from the various highlife epochs. Given that highlife is dance-oriented, the researcher-composer established

a pulsating rhythm with a hypnotic effect in the percussion section to get the audience to move to the groove. To fully grasp the audience's attention, a live horns section interacts with the vocal section using conclusive and inconclusive statements, melody fragments, motivic repetition and variation, chord manipulation, stepwise movement, and sequential patterns. This interaction, which occurs in all the instrumental sections, creates communal music participation, a traditional African drum music concept.

7.2 Conclusion

It is truisitic that Ghanaian indigenous children's rhyme and game resources are enormous and exist in cultural contexts. As a result, researchers have attempted to document them in recent times for various intents and purposes. Based on its goals and scope, this study collected 20 indigenous rhyme and game resources from two Ghanaian linguistic traditions and explored 10 for the creative works. It is instructive to note that this study adds to the ongoing efforts to document indigenous Ghanaian children's rhymes, folkgames and play songs. Interestingly, aside from the cultural values embedded in the indigenous rhyme and game resources, they are a good source of creative elements for songwriting and source materials for creating neoclassic big-band highlife music.

In recording a neoclassic big-band highlife composition live, recording space, acoustics, and the instruments' positioning are critical in achieving a clean and desired sound in that they determine the overall sonic output of the composition. In

the case of recording studio space deficit, the background instruments should be positioned in a semi-circle recorded live, while the foreground instruments are overdubbed. The audio recordings of the neoclassic big-band highlife music created are produced with improvised conventional production procedures and modern technologies.

The texts juxtaposing the melodies of the neoclassic big-band highlife music created are generally simple, easy to sing along at first hearing and child-friendly. However, the arranging procedures account for their complexity. The novelty employs traditional African musical resources, such as *donno*, *shakashaka*, *nyojo*, *rhythmic games*, *call-and-response*, *solo and chorus alternation*, *hocketing*, *unison*, *harmonic parallelism*, *shifting between tonal centres*, *polyrhythm* and *polyphony*. Furthermore, these traditional African musical resources are superimposed with Western idioms and instrumentation to achieve global appeal. Given the above, one can infer that the novelty is contemporary music interculturalism and musical transculturation, which shows a ratio of a return to sources and modernisation of a musical genre.

7.3 Recommendations

Considering the study's findings and conclusions, it is instructive to note that Ghana has many linguistic traditions, suggesting many existing but unknown indigenous children's rhyme and game resources. However, the attempts by Ghanaian researchers to collect and archive the many children's rhymes, folkgames

and play songs are still a “drop in the ocean”. Therefore, more research is recommended to archive them for posterity. In addition, composers should use the indigenous Ghanaian children’s rhyme and game resources for composition to preserve them for posterity.

It is also quite revealing that despite their inherent creative features, indigenous children’s rhyme and game resources have been underexplored by Ghanaian composers over the years. This study’s novelty indicates that composers can harness the creative elements embedded in indigenous Ghanaian children’s rhyme and game resources for other forms of music composition. Also, neoclassic big-band highlife music should be created by composers using indigenous Ghanaian children’s rhyme and game resources.

Notwithstanding the recontextualisation of indigenous children’s rhyme and game resources for global consumption, Ghanaian kindergarten and basic school teachers could use the songs to complement the existing children’s song repertoire at those levels. To this end, Ghanaian composers should also compose children-friendly songs for their consumption.

A few recording studios in Ghana can record large ensemble groups; unfortunately, they are expensive for upcoming musicians without record labels to patronise. Hence, for convenience, most musicians avoid recording big-band music and opt for studio programming and smaller ensemble groups. Therefore, recording

engineers and producers should use improvised conventional production procedures and modern technologies to produce neoclassic big-band highlife music with transonic quality for better preservation, learning, global appeal and consumption. The Ministry of Tourism, Arts & Culture should invest in the music industry by establishing a spacious ultra-modern recording studio that can accommodate large ensemble groups in each of the 16 regions of Ghana. Furthermore, musical instruments and recording equipment should be exempted from import duties to encourage more people to invest in the recording industry and enhance and promote Ghana's music industry for foreign exchange-earners.

Finally, the hegemony of art music over popular music in Ghanaian academic institutions cannot be overemphasised. Ghana's recent lack of big-band highlife composers and arrangers has also contributed to its decline. Therefore, "Music Theory & Composition" professors should adopt this novelty as a blueprint to begin a taught course in "Highlife Music Composition & Performance Workshop" in Ghanaian music institutions to enhance and entrench popular music studies.

7.4 Suggestions for Further Research

As stated earlier, the study's scope was based on Ga and Akan linguistic children's rhyme and game resources; hence, future research should explore other Ghanaian linguistic traditions. Similarly, future research should evaluate audiences' reception of this study's novelty to assess its global appeal.

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APPENDICES

Appendix A

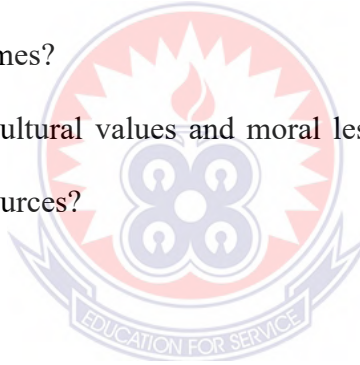
Discography

S/N	Name of Artiste/Band	Title of Song	Label	Date of Release
1.	Tempos	Sunday mirror	Decca	1958
2.	Tempos	All for you	Decca	1958
3.	Tempos	Abele	Decca	1963
4.	Black Beats	Mi kuu mi sɛɛ mi baa dɔŋŋ	Decca	1959
5.	Black Beats	Agoogyi	Decca	1959
6.	Black Beats	Lai Momo	Decca	1960
7.	Stargazers	Akpeteshi	Decca	1960
8.	Broadway	Beyɛ buu	Decca	1963
9.	Uhuru	Wɔfa wɔ hɔ	Decca	1971
10.	Uhuru	Skin pain	Philips	1971
11.	Uhuru	Wobe kume	Philips	1971
12.	Uhuru	Biribi	Agoro Records	1975
13.	Ramblers	Obroni Woewu	Decca	1962
14.	Ramblers	Ewuraba artificial	Decca	1963
15.	Ramblers	Agyanka dabre	Decca	1968
16.	Ramblers	Work and Happiness	Decca	1963
17.	4th Dimension	Yede nam pa aba	Essiebons	1973
18.	African Brothers	Agyanka dabere	Ghana Films	1966
19.	African Brothers	Mmere nyinaa nnse	Ghana Films	1967
20.	K. Gyasi	Owuo tɔn a to bi	Ghana Films	1967
21.	K. Gyasi	Siky Highlife	Essiebons	1974
22.	K. Frimpong	Hwehwe mu na yi won pena	Ofo Bros	1977
23.	Ebo Taylor	ɔhyɛ atar gyan	Essiebons	1977
24.	Ebo Taylor	Love & Death	Gramophone	1976

Appendix B

Sample of Guiding Questions for the Respondents

- Which Ghanaian linguistic tradition do you belong to?
- What children's rhymes and games resources exist in your linguistic tradition?
- What childhood memories do you have of children's rhymes and games resources?
- How many children's rhymes and games can you recite?
- What are the physical actions or body movements associated with the rhymes and games?
- What are the cultural values and moral lessons embedded in the rhymes and games resources?



Appendix C

Pronunciation Chart

The following is a guide to pronouncing the text in the work. Tonal inflexions were generally adhered to in the music set to the texts. However, they occasionally compromised to achieve a particular melodic taste and fluency.

Ga Alphabet

A a B b D d E e Ɛ ɛ F f G g H h I i
 J j K k L l M m N n Ŋ ŋ O o ɔ ɔ P p
 R r S s T t U u V v W w Y y Z z

Ga Pronunciation

Vowels

a	e	ɛ	i	o	ɔ	u
[a]	[e]	[ɛ]	[i]	[o]	[ɔ]	[u]
ã	ẽ	ẽ	ĩ	õ	õ	ũ
[ã]	[ẽ]	[ẽ]	[ĩ]	[õ]	[õ]	[ũ]

Consonants

b	d	f	g	gb	gw	h	hw	j
[b]	[d]	[f]	[g]	[gb]	[gʷ]	[h]	[hʷ]	[ɕ]
jw	k	kp	kw	l	m	n	ny	ŋ
[ɕʷ]	[k]	[kp]	[kʷ]	[l]	[m]	[n]	[ɲ]	[ŋ]
ŋm	ŋw	p	r	s	sh	shw	t	ts
[ŋm]	[ŋʷ]	[p]	[r]	[s]	[ʃ]	[ʃʷ]	[t]	[tʃ]
tsw	v	w	y	z				
[tʃʷ]	[v]	[w]	[j]	[z]				

Source: <https://www.omniglot.com/writing/ga.htm>

Fante Alphabet and Pronunciation

A a	B b	D d	E e	Ɛ ɛ	F f	G g	H h
[a]	[b]	[d]	[e/ɪ]	[ɛ]	[f]	[g]	[h]
I i	K k	L l	M m	N n	O o	Ɔ ɔ	P p
[i]	[k]	[l]	[m]	[n]	[o/ʊ]	[ɔ]	[p]
R r	S s	T t	U u	W w	Y y	Z z	
[r]	[s]	[t]	[u]	[w]	[j]	[z]	

Other letters

ã	bu	du	dz	ẽ	gu	gy	hw
[ã]	[b ^w]	[d ^w]	[ɖ]	[ĩ]	[g ^w]	[ɣ]	[h ^w]
hy	ĩ	kw	ky	no/nu	nw	ny	õ
[ɥ ^w /ɥ ^l]	[ĩ]	[k ^w]	[tɕ]	[n ^w]	[ɲ ^w /ɲ ^l]	[ɲ/ɲj]	[õ]
oa	oe	pu	so	tu	tw	ũ	ua
[^w ia]	[^w e/ ^w ei]	[p ^w]	[s ^w]	[t ^w]	[tɕ ^w /tɕ ^l]	[ũ]	[^w ia]
ue	uo	,					
[^w ei]	[o]	[ʔ]					

Source: <https://omniglot.com/writing/fante.htm>

Twi Pronunciation

Vowels (Advanced tongue root)

i	e	a	o	u
[i]	[e]	[æ~ɑ]	[o]	[u]

Vowels (Retracted tongue root)

e	ɛ	a	ɔ	o
[ɪ~e]	[ɛ]	[ɑ]	[ɔ]	[ɯ~o]

Consonants

b	d	dw	dwi	f	g	gw	gyi
[b]	[d]	[dʒ]	[dʒ ^w i]	[f]	[g]	[g ^w]	[dʒi~ʒi]
h	hw	hwi	hyi	k	kw	kyi	l
[h]	[h ^w]	[ç ^w i]	[çi]	[k ^h]	[k ^w]	[tɕ ^h i~cç ^h i]	[l]
m	n	ng	ngi	nw	nu	nyi/nnyi	p
[m]	[n/ŋ/ɲ]	[ŋ:]	[ŋi]	[ŋŋ ^w]	[n ^w ɪ]	[ɲi]	[p ^h]
r	s	t	ti	twi	w	wi	
[r/r̥/ɾ]	[s]	[t ^h]	[ti]	[tɕ ^w i]	[w]	[wi]	

Source: <https://www.omniglot.com/writing/twi.htm>

Vivace ♩ = 100

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead Vocal (Bass clef)
- Backing Vocal 1 (Bass clef)
- Backing Vocal 2 (Treble clef)
- Backing Vocal 3 (Treble clef)
- Backing Vocal 4 (Treble clef)
- Alto Sax 1 (Treble clef, key signature of two sharps)
- Alto Sax 2 (Treble clef, key signature of two sharps)
- Tenor Sax 1 (Treble clef, key signature of two sharps)
- Tenor Sax 2 (Treble clef, key signature of two sharps)
- Trumpet in B♭ 1 (Treble clef, key signature of two sharps)
- Trumpet in B♭ 2 (Treble clef, key signature of two sharps)
- Flugelhorn (Treble clef, key signature of two sharps)
- Trombone 1 (Bass clef)
- Trombone 2 (Bass clef)
- Electric Guitar 1 (Treble clef)
- Electric Guitar 2 (Treble clef)
- Piano 1 (Grand staff)
- Piano 2 (Grand staff)
- Electric Bass (Bass clef)
- Cowbell (Two-staff percussion)
- Shakers (Two-staff percussion)
- Conga Drums (Two-staff percussion)
- Drum Set (Two-staff percussion)

The score is in 4/4 time and features a large watermark of the University of Education, Winneba logo in the center.

Koli

The musical score for 'Koli' is arranged for a large ensemble. The instruments and parts are as follows:

- Vocalists:** LV (Lead Vocalist), BV 1, BV 2, BV 3, BV 4 (Background Vocalists).
- String Section:** A. Sx. 1, A. Sx. 2 (Acoustic Saxophones), T. Sx. 1, T. Sx. 2 (Tenor Saxophones).
- Brass Section:** B. Tpt. 1, B. Tpt. 2 (Baritone Trumpets), Flghn. (Flugelhorn), Tbn. 1, Tbn. 2 (Tubas).
- Electronics:** E. Gtr. 1, E. Gtr. 2 (Electric Guitars).
- Piano:** Pno. 1, Pno. 2 (Pianos).
- Other Instruments:** E. B. (Electric Bass), C. Bl. (Congas), Sh. (Shakers), C. Dr. (Cymbals/Drums), D. S. (Drum Set).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The piece begins with a 6-measure rest for all parts, followed by a 5-measure section where the instruments and vocalists enter. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, indicating a complex and rhythmic composition.

Koli

The musical score for 'Koli' is arranged for a large ensemble. It begins with a double bar line and a forte (*f*) dynamic marking. The instruments are organized into several systems:

- LV** (Low Voice) and **BV 1-4** (Backup Vocals) are in the first system, all with rests.
- A. Sx. 1-2** (Alto Saxophones) and **T. Sx. 1-2** (Tenor Saxophones) are in the second system, playing a melodic line starting in the third measure.
- B♭ Tpt. 1-2** (B-flat Trumpets) and **Flghn.** (Flugelhorn) are in the third system, playing a similar melodic line.
- Tbn. 1-2** (Tubas) are in the fourth system, playing a rhythmic accompaniment.
- E. Gtr. 1-2** (Electric Guitars) are in the fifth system, playing a rhythmic accompaniment.
- Pno. 1-2** (Pianos) are in the sixth system, playing a complex rhythmic accompaniment.
- E.B.** (Euphonium) is in the seventh system, playing a melodic line.
- C. Bl.** (Clarinet), **Sh.** (Shofar), **C. Dr.** (Cymbal), and **D. S.** (Drum Set) are in the eighth system, providing rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a mix of melodic and rhythmic elements, with a strong emphasis on the drum set and piano accompaniment.

Koli

16

LV

BV 1

BV 2

BV 3

BV 4

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

21

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

The musical score is arranged in systems. The first system includes LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E. Gtr. 1-2, Pno. 1-2, E. B., C. Bl., Sh., C. Dr., and D. S. The second system includes LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E. Gtr. 1-2, Pno. 1-2, E. B., C. Bl., Sh., C. Dr., and D. S. The third system includes LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E. Gtr. 1-2, Pno. 1-2, E. B., C. Bl., Sh., C. Dr., and D. S. The fourth system includes LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E. Gtr. 1-2, Pno. 1-2, E. B., C. Bl., Sh., C. Dr., and D. S. The fifth system includes LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E. Gtr. 1-2, Pno. 1-2, E. B., C. Bl., Sh., C. Dr., and D. S.

Koli

26

LV

BV 1

BV 2

BV 3

BV 4

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

The musical score is a multi-staff arrangement for a piece titled 'Koli'. It begins at measure 26. The instrumentation includes a variety of instruments: LV (likely a vocal line), BV 1-4 (Bass Violins), A. Sax. 1 & 2 (Alto Saxophones), T. Sax. 1 & 2 (Tenor Saxophones), B♭ Tpt. 1 & 2 (Bass Trumpets), Flghn. (Flute), Tbn. 1 & 2 (Trombones), E. Gtr. 1 & 2 (Electric Guitars), Pno. 1 & 2 (Pianos), E. B. (Euphonium), C. Bl. (Clarinet), Sh. (Snare), C. Dr. (Conga), and D. S. (Drums). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page, overlapping the middle staves.

Koli

32

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B₇ Tpt. 1

B₇ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

The image displays a page of a musical score for the piece 'Koli'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'Koli' is centered. The page number '32' is located at the top left of the first staff. The instruments listed on the left side of the score are: LV (Violoncello), BV 1, BV 2, BV 3, BV 4 (Violins), A. Sx. 1 and A. Sx. 2 (Alto Saxophones), T. Sx. 1 and T. Sx. 2 (Tenor Saxophones), B₇ Tpt. 1 and B₇ Tpt. 2 (Bass Trombones), Flghn. (Flugelhorn), Tbn. 1 and Tbn. 2 (Tubas), E.Gtr. 1 and E.Gtr. 2 (Electric Guitars), Pno. 1 and Pno. 2 (Pianos), E.B. (Euphonium), C. Bl. (Clarinet), Sh. (Shofar), C. Dr. (Cymbals), and D. S. (Drum Set). The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page.

Koli

33

LV

Tsio! tsio! tsio! mi so tso ko no Tsio! tsio! tsio! mi so tso ko no o kre'm ba he re

BV 1

ko li ko li ko li ko li o kre'm ba he re

BV 2

ko li ko li ko li ko li

BV 3

ko li ko li ko li ko li

BV 4

ko li ko li ko li ko li

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

Bs Tpt. 1

Bs Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.



Koli

38

LV
bo mi'm ba ba he re bo o kee'm ba he re bo mi'm ba ba he re bo mi'n ya mi'n ya

BV 1
bo mi'm ba ba he re bo o kee'm ba he re bo mi'm ba ba he re bo

BV 2
ko li

BV 3
ko li

BV 4
ko li

A. Sx. 1
mf legato

A. Sx. 2
mf legato

T. Sx. 1
mf legato

T. Sx. 2
mf legato

B♭ Tpt. 1
mf

B♭ Tpt. 2
mf

Flghn.
mf

Tbn. 1
mf

Tbn. 2
mf

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.
38

C. Bl.
38

Sh.
38

C. Dr.
38

D. S.
38

Koli

42

LV mi'n ya o wo te mi yi see gbaa mi'n ya mi'n ya mi'n ya o wo te mi yi see gbaa mi hu n wo tso o hi nme

BV 1 mi hu n wo tso o hi nme

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

47

LV
gblu mi hu n wo tso o hi nme gblu

BV 1
gblu mi hu n wo tso o hi nme gblu

BV 2
oo fo yaa fo be mi hu oo nma nmla be min hu oo la

BV 3
oo fo yaa fo be mi hu oo nma nmla be min hu oo la

BV 4
oo fo yaa fo be mi hu oo nma nmla be min hu oo la

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

52

LV

BV 1

BV 2
la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmo be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

BV 3
la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmo be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

BV 4
la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmo be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.



Koli

58

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

The musical score is arranged in systems. The first system (measures 58-63) contains staves for LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2, B \flat Tpt. 1-2, Flghn., Tbn. 1-2, E.Gtr. 1-2, Pno. 1-2, E.B., C. Bl., Sh., C. Dr., and D. S. The second system (measures 64-69) contains staves for E.Gtr. 1-2, Pno. 1-2, E.B., C. Bl., Sh., C. Dr., and D. S. The score includes various musical notations such as notes, rests, and dynamic markings.

Koli

64

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

70

LV

BV 1

BV 2

BV 3

BV 4

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

75

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

C. Bl.

Sh.

C. Dr.

D. S.

Tsio! tsio! tsio! mi so tso ko na Tsio! tsio!

ko li ko li

ko li ko li

ko li ko li

ko li ko li

(Tense sax improvisation from bars 58 - 69)



Koli

80

LV
tsio! mi so tso ko no o kce'm ba he re bo mi'm ba ba he re bo o kce'm ba he re bo mi'm ba ba he re

BV 1
ko li ko li o kce'm ba he re bo mi'm ba ba he re bo o kce'm ba he re bo mi'm ba ba he re

BV 2
ko li

BV 3
ko li

BV 4
ko li

A. Sx. 1
80 *mf legato*

A. Sx. 2
mf legato

T. Sx. 1
mf legato

T. Sx. 2
mf legato

B. Tpt. 1
80 *mf*

B. Tpt. 2
mf

Flghn.
mf

Tbn. 1
mf

Tbn. 2
mf

E. Gtr. 1
80

E. Gtr. 2

Pno. 1
80

Pno. 2
80

E. B.
80

C. Bl.
80

Sh.
80

C. Dr.
80

D. S.
80

Koli

85

LV bo mi'n ya mi'n ya mi'n ya o wo te mi yi see gbaa mi'n ya mi'n ya mi'n ya o wo te mi yi see gbaa mi hu n wo

BV 1 bo mi hu n wo

BV 2 ko li

BV 3 ko li

BV 4 ko li

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

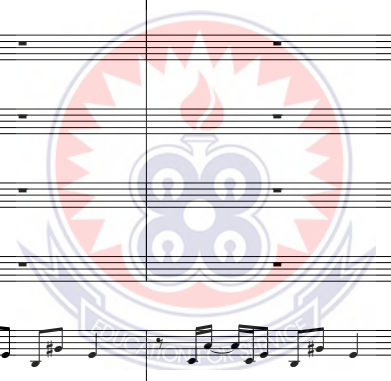
E. B.

C. Bl.

Sh.

C. Dr.

D. S.



Koli

90

LV
tso o hi nme gblu mi hu n wo tso o hi nme gblu

BV 1
tso o hi nme gblu mi hu n wo tso o hi nme gblu

BV 2
oo fo yaa fo be mi hu oo nma

BV 3
oo fo yaa fo be mi hu oo nma

BV 4
oo fo yaa fo be mi hu oo nma

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

Koli

95

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmlɔ be min hu oo la la la be mi'n hu oo jo
gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmlɔ be min hu oo la la la be mi'n hu oo jo
gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo gmo gmlɔ be min hu oo la la la be mi'n hu oo jo

21

101

LV
 BV 1
 BV 2
 BV 3
 BV 4
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Tpt. 1
 B. Tpt. 2
 Flghn.
 Tbn. 1
 Tbn. 2
 E. Gr. 1
 E. Gr. 2
 Pno. 1
 Pno. 2
 E. B.
 C. Bl.
 Sh.
 C. Dr.
 D. S.

joo be mi'n hu oo fo yaa fo be mi hu oo nma nma be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo nma
 joo be mi'n hu oo fo yaa fo be mi hu oo nma nma be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo nma
 joo be mi'n hu oo fo yaa fo be mi hu oo nma nma be min hu oo la la la be mi'n hu oo jo joo be mi'n hu oo fo yaa fo be mi hu oo nma

107

LV

BV 1

BV 2
 gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

BV 3
 gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

BV 4
 gmlɔ be min hu oo la la la be mi'n hu oo jo joo be mi'n hu

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Pno. 1

Pno. 2

E.B.

C. Bl.

Sh.

C. Dr.

D. S.

Asɔ

Composed & Arranged by:
Mark Millas Coffie
2022

Vivace ♩ = 115

Lead Vocal

Backing Vocal 1

Backing Vocal 2

Backing Vocal 3

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Flugelhorn

Trombone 1

Trombone 2

Electric Guitar 1

Electric Guitar 2

Piano 1

Piano 2

Electric Bass

Shakers

Conga Drums

Talking Drums

Drum Set

The musical score is written for a 4/4 time signature with a tempo of Vivace (♩ = 115). The key signature is one flat (B \flat). The score includes parts for Lead Vocal, three Backing Vocals, four saxophones (Alto Sax 1 & 2, Tenor Sax 1 & 2), two Trumpets in B \flat , a Flugelhorn, two Trombones, two Electric Guitars, two Pianos, an Electric Bass, Shakers, Conga Drums, Talking Drums, and a Drum Set. The saxophones, trumpets, and trombones have a dynamic marking of *f* (forte) starting in the fourth measure. The percussion parts (Shakers, Conga, Talking Drums, and Drum Set) are active throughout the piece. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the middle of the score.

5

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

Detailed description: This is a musical score for a band, starting at measure 5. The score is arranged in a system with 17 staves. The instruments and parts are: LV (Low Voice), BV 1, BV 2, BV 3 (Back Vocals), A. Sx. 1 and A. Sx. 2 (Alto Saxophones), T. Sx. 1 and T. Sx. 2 (Tenor Saxophones), B♭ Tpt. 1 and B♭ Tpt. 2 (Bass Trombones), Flghn. (Flugelhorn), Tbn. 1 and Tbn. 2 (Tubas), E. Gtr. 1 and E. Gtr. 2 (Electric Guitars), Pno. 1 and Pno. 2 (Pianos), E.B. (Euphonium), Sh. (Shofar), C. Dr. (Congas), Tlk. Dr. (Tambourine), and D. S. (Drum Set). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

10

LV

BV 1

BV 2

BV 3

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

15

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

20

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

A so si ka da ma

25

LV

A — so si ka da ma me — dea ko ma no se

BV 1
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

BV 2
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

BV 3
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

30

LV me_ dea ko ma no se on_ fa'n ko to do ko no on_ fa'n ko to do ko no

BV 1 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 2 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 3 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

35

LV
 BV 1
 BV 2
 BV 3
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B \flat Tpt. 1
 B \flat Tpt. 2
 Flghn.
 Tbn. 1
 Tbn. 2
 E. Gtr. 1
 E. Gtr. 2
 Pno. 1
 Pno. 2
 E.B.
 Sh.
 C. Dr.
 Tlk. Dr.
 D. S.

40

LV *ε — nee A so'e ku me*

BV 1 *gong* *Gang gang gong gong* *Gang gang gong gong* *Gang gong gong gong gong* *gong*

BV 2 *gong* *Gang gang gong gong* *Gang gang gong gong* *Gang gong gong gong gong* *gong*

BV 3 *gong* *Gang gang gong gong* *Gang gang gong gong* *Gang gong gong gong gong* *gong*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

45

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

A — so si ka da ma

Gong gong gong gong

Gong gong gong gong

Gong gong gong gong gong

Gong gong gong gong

Gong gong gong gong gong

Gong gong gong gong gong

Gong gong gong gong gong

Gong gong gong gong gong

50

LV
A so si ka da ma me dea ko ma no se me dea ko ma no se

BV 1
gong Gong gong gong gong gong Gong gong gong gong gong gong

BV 2
gong Gong gong gong gong gong Gong gong gong gong gong gong

BV 3
gong Gong gong gong gong gong Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.



55

LV

on fa'n ko to do ko no

on fa'n ko to do ko no

BV 1

Gong gong gong gong gong gong

BV 2

Gong gong gong gong gong gong

BV 3

Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

60

LV *o — dea ko to don do* *o — dea ko to don do* *e — ner A so'e ku me*

BV 1 *gong* *Gong gong gong gong gong* *gong* *Gong gong gong gong gong* *gong*

BV 2 *gong* *Gong gong gong gong gong* *gong* *Gong gong gong gong gong* *gong*

BV 3 *gong* *Gong gong gong gong gong* *gong* *Gong gong gong gong gong* *gong*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

65

LV

ε — nee A sò'e ku me

BV 1
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong Gong gong gong gong

BV 2
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong Gong gong gong gong

BV 3
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong Gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

65
Sh.

65
C. Dr.

Tlk. Dr.

D. S.

70

LV

BV 1
Gong gong gong gong Gong gong gong gong gong gong

BV 2
Gong gong gong gong Gong gong gong gong gong gong

BV 3
Gong gong gong gong Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

75

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

80

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

85

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

85

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

85

E. Gtr. 1

E. Gtr. 2

85

Pno. 1

85

Pno. 2

85

E. B.

85

Sh.

85

C. Dr.

Tlk. Dr.

D. S.

A so si ka da ma

A so si ka da ma

Gong gong gong gong gong gong

Gong gong gong gong gong gong

Gong gong gong gong gong gong

91

LV

me dea ko ma no se

BV 1

Gong gong gong gong gong gong

BV 2

Gong gong gong gong gong gong

BV 3

Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

96

LV on — fa'n ko to do ko no on — fa'n ko to do ko no o — dea ko to don do

BV 1 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 2 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 3 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

101

LV

o — dea ko to don do e — ner A sa'e ku me

BV 1
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong

BV 2
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong

BV 3
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

mf

LV

A so si ka da ma

A so si ka da ma

BV 1

Gong gong gong gong gong gong

BV 2

Gong gong gong gong gong gong

BV 3

Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

116

LV me_ dea ko ma no se me_ dea ko ma no se on_ fa'n ko to do ko no

BV 1 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 2 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

BV 3 gong Gong gong gong gong gong gong Gong gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh. 116

C. Dr. 116

Tlk. Dr.

D. S.

121

LV

on — fa'n ko to do ko no o — dea ko to don do

BV 1
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

BV 2
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

BV 3
Gong gong gong gong gong gong Gong gong gong gong gong gong Gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

126

LV

o dea ko to don do

ε nee A so'e ku me

BV 1

gong

Gong gong gong gong gong

BV 2

gong

Gong gong gong gong gong

BV 3

gong

Gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

126

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

126

E.Gtr. 1

E.Gtr. 2

126

Pno. 1

126

Pno. 2

126

E.B.

126

Sh.

126

C. Dr.

126

Tlk. Dr.

D. S.

131

LV *é — nee A so'e ku me*

BV 1 Gong gong gong gong gong gong Gong gong gong gong Gong gong gong gong Gong gong gong gong

BV 2 Gong gong gong gong gong gong Gong gong gong gong Gong gong gong gong Gong gong gong gong

BV 3 Gong gong gong gong gong gong Gong gong gong gong Gong gong gong gong Gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

Bs Tpt. 1

Bs Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

136

LV *ε — nee A so'e ku me*

BV 1 *gong Gong gong gong gong gong gong gong gong gong*

BV 2 *gong Gong gong gong gong gong gong gong gong gong*

BV 3 *gong Gong gong gong gong gong gong gong gong gong*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

141

LV

BV 1
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong

BV 2
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong

BV 3
Gong gong gong gong Gong gong gong gong Gong gong gong gong gong

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

146

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

155

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E.B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

160

LV

BV 1

BV 2

BV 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Pno. 1

Pno. 2

E. B.

Sh.

C. Dr.

Tlk. Dr.

D. S.

Vivace ♩ = 100

Lead Vocal

Backing Vocal 1, 2 & 3

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Flugelhorn

Trombone 1

Trombone 2

Electric Guitar 1

Electric Guitar 2

Keyboard 1

Keyboard 2

Electric Bass

Cowbell

Rattle

Conga Drums

Drum Set

The musical score is written for a 4/4 time signature with a tempo of Vivace (♩ = 100). The key signature is one sharp (F#). The score includes parts for Lead Vocal, Backing Vocals 1, 2, and 3, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Trumpets in B♭ 1 and 2, Flugelhorn, Trombones 1 and 2, Electric Guitars 1 and 2, Keyboard 1 and 2, Electric Bass, Cowbell, Rattle, Conga Drums, and Drum Set. The score is divided into four measures. The first measure is mostly rests for the vocal and saxophone parts. The second measure begins with a *mf* dynamic for the saxophones and trumpets. The third measure features a *f* dynamic for the saxophones and trumpets. The fourth measure concludes with sustained notes for the saxophones and trumpets.

5

LV A se bu'A men fi A se bu'A men

BV 1, 2 & 3 o ye nyim pa ka ka ben

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Flghn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B. 5

C. Bl. 5

C. Dr. 5

D. S. 5

9

LV

fi A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

The musical score is arranged in a standard orchestral format. It begins with a vocal line (LV) in bass clef, followed by a vocal line (BV) in treble clef. The instrumental section includes two saxophones (A. Sx.), two tenors (T. Sx.), two trumpets (B \flat Tpt.), a flugelhorn (Flghn.), two trombones (Tbn.), two electric guitars (E.Gtr.), a keyboard (Kybrd.), and a piano (Pno. 2). The percussion section consists of a bass drum (E.B.), a conga (C. Bl.), a cowbell (C. Dr.), and a snare drum (D. S.). The score is marked with a '9' at the beginning of each system, indicating a specific measure or rehearsal mark. The lyrics are written below the vocal lines.

Asebu Amenfi

13

LV *fi* *o ye nyim pa ke se bi* *a bro fo fre no gaint* *A se bu'A men*

BV 1, 2 & 3 *o ye nyim pa ka ka ben*

A. Sx. 1 *mf legato*

A. Sx. 2 *mf legato*

T. Sx. 1 *mf legato*

T. Sx. 2 *mf legato*

B \flat Tpt. 1 *mf legato*

B \flat Tpt. 2 *mf legato*

Flghn. *mf legato*

Tbn. 1 *mf legato*

Tbn. 2 *mf legato*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

17

LV *fi* A se bu'A men *fi* o no na mbir bi

BV 1, 2 & 3 o ye nyim pa ka ka ben o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^s Tpt. 1

B^s Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

21

LV o fi pum ba A se bu A se bu'A men fi A se bu'A men

BV 1, 2 & 3 o ye nyim pa ka ka ben

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. 1 *mf* *f*

T. Sx. 2 *mf* *f*

B^s Tpt. 1 *mf* *f*

B^s Tpt. 2 *mf* *f*

Flghn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

EDUCATION FOR SERVICE

Asebu Amenfi

25

LV

fi o ye nyim pa ke se bi a bro fo fre no gaint A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.



29

LV

fi A se bu'A men fi o no na mbir bi

BV 1, 2 & 3

o ye nyim pa ka ka ben o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. BI.

C. Dr.

D. S.

33

LV

o fi pum ba a se bu A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

37

LV
fi se'o yi ne tir'a wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n

BV 1, 2 & 3
o ye nyim pa ka ka ben

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B♭ Tpt. 1
B♭ Tpt. 2
Flghn.
Tbn. 1
Tbn. 2
E.Gtr. 1
E.Gtr. 2
Kybrd. 1
Pno. 2
E.B.
C. Bl.
C. Dr.
D. S.

f

EDUCATION FOR SERVICE

Detailed description: This is a page of a musical score for the piece 'Asebu Amenfi'. The score is arranged for a large ensemble. At the top, there are vocal parts: LV (Lead Vocal) with lyrics 'fi se'o yi ne tir'a wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n' and BV (Backup Vocal) with lyrics 'o ye nyim pa ka ka ben'. The instrumental parts include two saxophones (A. Sx. 1 & 2), two trumpets (B♭ Tpt. 1 & 2), two trombones (Tbn. 1 & 2), two electric guitars (E.Gtr. 1 & 2), a keyboard (Kybrd. 1), and a piano (Pno. 2). The percussion section consists of an E.B. (Ewe Bass), Conga (C. Bl.), and Drums (C. Dr.). A double bass (D. S.) part is also present at the bottom. The score is in 4/4 time and features a key signature of one sharp (F#). A large watermark for 'University of Education, Winneba' is visible in the center of the page.

41

LV

soa wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa dɔ'an gwa ne tir mu dwuu

BV 1, 2 & 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Kybrd. 1

Pno. 2

E. B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

45

LV — o ye de nan twi'a wa da'an gwa ne tir mu dwuu — o ye de nan twi'a wa da'an gwa ne tir mu dwuu

BV 1, 2 & 3 o ye de nan twi'a wa da'an gwa o ye de nan twi'a wa da'an gwa

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Flghn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

E. Gtr. 1

E. Gtr. 2

Kybrd. 1

Pno. 2

E. B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

49

LV *o ye de nan twi'a wa dor'an gwa se'o yi ne ti'a wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n*

BV 1, 2 & 3 *o ye de nan twi'a wa dor'an gwa*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Flghn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

53

LV

soa wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa dor'an gwa ne tir mu dwuu

BV 1, 2 & 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.



Asebu Amenfi

57

LV

— o ye de nan twi'a wa dor'an gwa ne tir mu dwuu — o ye de nan twi'a wa dor'an gwa ne tir mu dwuu

BV 1, 2 & 3

o ye de nan twi'a wa dor'an gwa o ye de nan twi'a wa dor'an gwa

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

61

LV

— o ye de nan twi'a wa dar'an gwa A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye de nan twi'a wa dar'an gwa o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

65

LV

fi A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

69

LV
fi
o ye nyim pa ke se bi
a bro fo fre no gaint
A se bu'A men

BV 1, 2 & 3
o ye nyim pa ka ka ben

A. Sx. 1
mf legato

A. Sx. 2
mf legato

T. Sx. 1
mf legato

T. Sx. 2
mf legato

B♭ Tpt. 1
mf legato

B♭ Tpt. 2
mf legato

Flghn.
mf legato

Tbn. 1
mf legato

Tbn. 2
mf legato

E. Gtr. 1

E. Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

73

LV *fi A se bu'A men fi o no na mbir bi*

BV 1, 2 & 3 *o ye nyim pa ka ka ben o ye nyim pa ka ka ben*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. BI.

C. Dr.

D. S.

77

LV

o fi pum ba A se bu A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

81

LV
fi se'o yi ne tira' wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n

BV 1, 2 & 3
o ye nyim pa ka ka ben

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B> Tpt. 1
B> Tpt. 2
Flghn.
Tbn. 1
Tbn. 2
E.Gtr. 1
E.Gtr. 2
Kybrd. 1
Pno. 2
E.B.
C. Bl.
C. Dr.
D. S.

The musical score is for the piece 'Asebu Amenfi'. It features a vocal line with lyrics in two parts: 'fi se'o yi ne tira' wo dze ye sun dze ke se kor se'o yi n'a bo dwe'n' and 'o ye nyim pa ka ka ben'. The score includes parts for various instruments: Alto Saxophones (A. Sx. 1 & 2), Tenor Saxophones (T. Sx. 1 & 2), B♭ Trumpets (B> Tpt. 1 & 2), Flugelhorn (Flghn.), Trombones (Tbn. 1 & 2), Electric Guitars (E.Gtr. 1 & 2), Keyboard (Kybrd. 1), Piano (Pno. 2), Euphonium (E.B.), Clarinet (C. Bl.), Conga (C. Dr.), and Drums (D. S.). The score is marked with a forte (f) dynamic and includes triplets in the vocal line. A watermark for the University of Education, Winneba is visible in the center of the page.

85

LV

soa wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa da'ran gwa ne tir mu dwuu

BV 1, 2 & 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Detailed description: This is a page of a musical score for the song 'Asebu Amenfi'. The score is arranged for a large ensemble. At the top, the vocal line (LV) is written in bass clef with lyrics: 'soa wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa da'ran gwa ne tir mu dwuu'. There are triplets indicated above the first three measures. Below the vocal line are three empty staves for BV 1, 2 & 3. The instrumental section includes two saxophones (A. Sx. 1 & 2), two trumpets (B♭ Tpt. 1 & 2), two trombones (Tbn. 1 & 2), a flugelhorn (Flghn.), two electric guitars (E.Gtr. 1 & 2), a keyboard (Kybrd. 1), and a piano (Pno. 2). The percussion section includes a bass drum (E.B.), conga (C. Bl.), and snare drum (C. Dr.). A double bass line (D. S.) is also present. The score is marked with a forte 'f' dynamic and includes various musical notations such as accents, slurs, and triplets. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

Asebu Amenfi

89

LV

— o ye de nan twi'a wa da'an gwa ne tir mu dwuu — o ye de nan twi'a wa da'an gwa ne tir mu dwuu

BV 1, 2 & 3

o ye de nan twi'a wa da'an gwa *mf* o ye de nan twi'a wa da'an gwa

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

93

LV

— o ye de nan twi'a wa dor'an gwa ne tir mu dwuu — o ye de nan twi'a wa dor'an gwa ne tir mu dwuu

BV 1, 2 & 3

o ye de nan twi'a wa dor'an gwa o ye de nan twi'a wa dor'an gwa

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

The musical score is arranged in a standard orchestral format. It includes vocal parts (LV, BV 1, 2 & 3), string sections (A. Sx. 1 & 2, T. Sx. 1 & 2), woodwinds (B \flat Tpt. 1 & 2, Flghn.), brasses (Tbn. 1 & 2), guitars (E.Gtr. 1 & 2), keyboard (Kybrd. 1), piano (Pno. 2), and percussion (E.B., C. Bl., C. Dr., D. S.). The lyrics are in Twi and are repeated across the vocal lines. The score is marked with a rehearsal sign '93' at the beginning of each system.

101

LV

soa wo dze ye bell ke se kor ne tir mu dwuu o ye de nan twi'a wa do'ra'n gwa ne tir mu dwuu

BV 1, 2 & 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Asebu Amenfi

105

LV

o ye de nan twi'a wa dor'an gwa ne tir mu dwuu o ye de nan twi'a wa dor'an gwa ne tir mu dwuu

BV 1, 2 & 3

o ye de nan twi'a wa dor'an gwa *mf* o ye de nan twi'a wa dor'an gwa gwa

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. BI.

C. Dr.

D. S.

109

LV

o ye de nan twi'a wa dor'an gwa o ye de nan twi'a wa dor'an gwa o ye de nan twi'a wa dor'an

BV 1, 2 & 3

o ye de nan twi'a wa dor'an gwa o ye de nan twi'a wa dor'an gwa

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

113

LV

gwa gwa o ye de nan twi'a wa da'an gwa o ye de nan twi'a wa da'an

BV 1, 2 & 3

o ye de nan twi'a wa da'an gwa o ye de nan twi'a wa da'an gwa

113

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

113

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

113

E. Gtr. 1

E. Gtr. 2

113

Kybrd. 1

113

Pno. 2

113

E.B.

113

C. Bl.

113

C. Dr.

D. S.

117

LV

gwa A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye de nan twi'a wa da'an gwa o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

121

LV *fi* A se bu'A men *fi* A se bu'A men

BV 1, 2 & 3 *o ye nyim pa ka ka ben* *o ye nyim pa ka ka ben*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Fghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

125

LV *fi* *o ye nyim pa ke se bi* *a brɔ fo fre no gaint* *A se bu'A men*

BV 1, 2 & 3 *o ye nyim pa ka ka ben*

A. Sx. 1 *mf legato*

A. Sx. 2 *mf legato*

T. Sx. 1 *mf legato*

T. Sx. 2 *mf legato*

B \flat Tpt. 1 *mf legato*

B \flat Tpt. 2 *mf legato*

Flghn. *mf legato*

Tbn. 1 *mf legato*

Tbn. 2 *mf legato*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

129

LV *fi* *A se buA men fi* *o no na mbir bi*

BV 1, 2 & 3 *o ye nyim pa ka ka ben* *o ye nyim pa ka ka ben*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Flghn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

133

LV

o fi pum ba A se bu A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

137

LV

fi A se bu'A men fi A se bu'A men

BV 1, 2 & 3

o ye nyim pa ka ka ben o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

141

LV

fi

BV 1, 2 & 3

o ye nyim pa ka ka ben

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. 1

Pno. 2

E.B.

C. Bl.

C. Dr.

D. S.

Aduŋ Bibio

(Little Monkey)

Composed & Arranged by:
Mark Millas Coffie
2022

Vivace ♩ = 100

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead Vocal
- Backing Vocal 1
- Backing Vocal 2
- Backing Vocal 3
- Backing Vocal 4
- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Flugelhorn
- Trombone 1
- Trombone 2
- Electric Guitar 1
- Electric Guitar 2
- Keyboard Synthesiser 1
- Keyboard Synthesiser 2
- Electric Bass
- Adujo/Adujo (Bell)
- Shakashaka (Rattle)
- Donno (Hourglass Drum)
- Congas
- Drum Set

The score is in 4/4 time with a key signature of one sharp (F#). It begins with a 6-measure introduction. The instrumental parts start at measure 7. The vocal parts enter at measure 10. The score concludes at measure 16. A large, semi-transparent watermark of the University of Education, Winneba logo is centered over the middle of the page.

Aduņ

Musical score for 'Aduņ' featuring various instruments and voices. The score is written in G major (one sharp) and 4/4 time. It includes parts for:

- LV (Low Voice)
- BV 1, BV 2, BV 3, BV 4 (Backup Voices)
- A. Sx. 1, A. Sx. 2 (Alto Saxophones)
- T. Sx. 1, T. Sx. 2 (Tenor Saxophones)
- B \flat Tpt. 1, B \flat Tpt. 2 (Bass Trumpets)
- Flghn. (Flugelhorn)
- Tbn. 1, Tbn. 2 (Tubas)
- E.Gtr. 1, E.Gtr. 2 (Electric Guitars)
- Kybrd. Syn. 1, Kybrd. Syn. 2 (Keyboard Synthesizers)
- E.B. (Electric Bass)
- AduņoAduņo (B.) (Aduņo Aduņo)
- Sh. (Shamisen)
- Dn (Hg) (Drum)
- C. (Conga)
- D. S. (Djembe)

The score begins at measure 13. The instrumentation includes strings, woodwinds, brass, electric guitar, keyboard synthesizer, electric bass, and traditional West African instruments. The piece features a complex rhythmic structure with multiple layers of percussion and melodic lines.

Aduņ

The musical score for 'Aduņ' is arranged for a large ensemble. It includes parts for:

- Vocalists: LV (Lead Vocalist), BV 1-4 (Backup Vocalists).
- String Section: A. Sx. 1 & 2 (Acoustic Saxophones), T. Sx. 1 & 2 (Tenor Saxophones).
- Brass Section: B^b Tpt. 1 & 2 (B-flat Trumpets), Flghn. (Flugelhorn), Tbn. 1 & 2 (Tubas).
- Electric Instruments: E. Gtr. 1 & 2 (Electric Guitars), Kybrd. Syn. 1 & 2 (Keyboard Synthesizers).
- Other Instruments: E.B. (Electric Bass), Aduņo Aduņo (B.) (Aduņo Aduņo), Sh. (Shamisen), Dn (Hr) (Drum Kit), C. (Congas), and D. S. (Djembe).

The score is written in a key signature of two sharps (D major) and a common time signature. It features a variety of rhythmic patterns, including syncopated rhythms and complex textures. A large, semi-transparent watermark of the University of Education, Winneba logo is visible in the center of the page.

Aduņ

37

LV
A ___ duņ bi bio so tso no A ___ duņ bi bio so tso no ke'e tu ke tee ke'e tu ke ba

BV 1
a ŋmo eyeo nre a ŋmo eyeo nre ee! ke'e tu ke tee ke'e tu ke ba

BV 2
a ŋmo eyeo nre a ŋmo eyeo nre gleej

BV 3
a ŋmo eyeo nre a ŋmo eyeo nre gleej

BV 4
a ŋmo eyeo nre a ŋmo eyeo nre gleej

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdupoAdupo (B.)

Sh.

Dn (Hg)

C.

D. S.



Adun

43

LV

ke'e tu ke tee

BV 1

ke'e tu ke tee

ee! ke'e tu ke tee

ke'e tu ke ba

ke'e tu ke tee

BV 2

glen

glen

glen

glen

glen

glen

glen

glen

glen

glen

BV 3

glen

glen

glen

glen

glen

glen

glen

glen

glen

BV 4

glen

glen

glen

glen

glen

glen

glen

glen

glen

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

43

AdujoAdujo (B.)

Sh.

43

Dn (Hg)

C.

D. S.

The musical score is for a piece titled 'Adun'. It features a variety of instruments and vocal parts. The vocal parts (LV, BV 1-4, A. Sx., T. Sx.) have lyrics in a local language, including 'ke'e tu ke tee', 'ee!', and 'glen'. The instrumental parts include two bassoons (B^b Tpt.), flute (Flghn.), two tubas (Tbn.), two electric guitars (E.Gtr.), keyboard synthesizers (Kybrd. Syn.), euphonium (E.B.), a dujo (AdujoAdujo (B.)), shaker (Sh.), drum (Dn (Hg)), cymbal (C.), and snare drum (D. S.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. A large watermark of the University of Education, Winneba is visible in the center of the page.

Aduņ

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vocalists:** LV (Lead Vocalist), BV 1-4 (Backup Vocalists), A. Sx. 1-2 (Alto Saxophones), T. Sx. 1-2 (Tenor Saxophones), B^b Tpt. 1-2 (Baritone Trumpets), Flghn. (Flugelhorn), Tbn. 1-2 (Tubas).
- Instrumentalists:** E.Gtr. 1-2 (Electric Guitars), Kybrd. Syn. 1-2 (Keyboard Synthesizers), E.B. (Electric Bass), AduņoAduņo (B.) (Bass Drum), Sh. (Shaver/Hi-hat), Dn (Hg) (Drum Kit), C. (Congas), D. S. (Djembe).

The score includes lyrics for the vocalists: "A duņ bi bio so tso no" and "a ģmo eyeo nee". The music is in a 4/4 time signature with a key signature of two sharps (F# and C#). A large watermark for the University of Education, Winneba is visible in the center of the page.

Aduņ

54

LV
 A duņ bi bio so tso no
 ke'e tu ke tee
 ke'e tu ke ba
 ke'e tu ke tee

BV 1
 a ŋma eyeo nre
 a ŋma eyeo nre
 ee! ke'e tu ke tee
 ke'e tu ke ba
 ke'e tu ke tee

BV 2
 a ŋma eyeo nre
 a ŋma eyeo nre
 glenj
 glenj

BV 3
 a ŋma eyeo nre
 a ŋma eyeo nre
 glenj
 glenj

BV 4
 a ŋma eyeo nre
 a ŋma eyeo nre
 glenj
 glenj

A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2

B♯ Tpt. 1
 B♯ Tpt. 2
 Flghn.
 Tbn. 1
 Tbn. 2

E. Gtr. 1
 E. Gtr. 2

Kybrd. Syn. 1
 Kybrd. Syn. 2

E. B.

AduņoAduņo (B.)
 Sh.
 Dn (Hg)
 C.
 D. S.

The musical score is for the piece 'Aduņ'. It features a variety of instruments and vocal parts. The vocal parts include LV (Lead Vocal), BV 1-4 (Backup Vocals), and A. Sx. 1-2 (Alto Saxophones). The instrumental parts include T. Sx. 1-2 (Tenor Saxophones), B♯ Tpt. 1-2 (B♯ Trumpets), Flghn. (Flute), Tbn. 1-2 (Tubas), E. Gtr. 1-2 (Electric Guitars), Kybrd. Syn. 1-2 (Keyboard Synthesizers), E. B. (Electric Bass), AduņoAduņo (B.) (AduņoAduņo), Sh. (Shamisen), Dn (Hg) (Drum), C. (Conga), and D. S. (Djembe). The lyrics are in Akan and are repeated across the vocal parts. The score is in a key signature of one sharp (F#) and a 4/4 time signature. The piece starts at measure 54. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

Aduj

66

LV

BV 1

BV 2

BV 3

BV 4

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B^b Tpt. 1 (Trumpet improvisation from Bars 66 - 81)

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdujoAdujo (B.)

Sh.

Dn (Hg)

C.

D. S.

The musical score is arranged in a standard orchestral layout. It begins with a key signature of one sharp (F#) and a common time signature. The score is divided into several systems of staves. The first system includes LV (Violoncello), BV 1-4 (Violins), and A. Sax. 1-2 (Alto Saxophones). The second system includes T. Sax. 1-2 (Tenor Saxophones), B^b Tpt. 1-2 (B-flat Trumpets), Flghn. (Flute), and Tbn. 1-2 (Tubas). The third system includes E.Gtr. 1-2 (Electric Guitars), Kybrd. Syn. 1-2 (Keyboard Synthesizers), and E.B. (Electric Bass). The fourth system includes AdujoAdujo (B.) (Bass), Sh. (Shamisen), Dn (Hg) (Drum), C. (Conga), and D. S. (Djembe). The score contains various musical notations such as notes, rests, and dynamic markings. A large watermark is visible in the center of the page.

Aduj

72

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdujoAdujo (B.)

Sh.

Dn (Hg)

C.

D. S.

The musical score is for a piece titled 'Aduj'. It begins at measure 72. The score is arranged for a large ensemble including strings (Violins, Violas, Cellos, Double Basses), woodwinds (Saxophones, Trumpets, Trombones, Flute), brass (Trumpets, Trombones), guitar (Electric), keyboard (Synthesizers), and percussion (Bass Drum, Snare, Congas, Drums). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The percussion parts are particularly active, with the snare and congas playing a steady, rhythmic pattern. The guitar and keyboard parts provide harmonic support and texture. The string section is mostly silent in this section, with some light activity in the lower strings. The woodwinds and brass are also mostly silent, with some light activity in the trumpets and trombones. The overall texture is dense and rhythmic, typical of a contemporary or jazz-influenced orchestral piece.

Aduj

84

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdujoAdujo (B.)

Sh.

Dn (Hg)

C.

D. S.

The musical score is for a piece titled 'Aduj'. It features a variety of instruments and voices. The score is divided into systems, with measures 84 through 89 visible. The instruments include four vocal parts (LV, BV 1-4), two saxophones (A. Sx. 1-2, T. Sx. 1-2), two trumpets (B^b Tpt. 1-2), a flugelhorn (Flghn.), two trombones (Tbn. 1-2), two electric guitars (E. Gtr. 1-2), two keyboard synthesizers (Kybrd. Syn. 1-2), an electric bass (E.B.), a drum set (AdujoAdujo (B.)), a shaker (Sh.), a double bass (Dn (Hg)), a conga (C.), and a snare drum (D. S.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is characterized by a steady, rhythmic accompaniment with various melodic lines and textures.

Aduņ

90

LV A ___ duņ bi bio so tso no A ___ duņ bi bio so tso no A ___ duņ bi bio so tso no

BV 1 a ģmō eyeo nee a ģmō eyeo nee a ģmō eyeo nee

BV 2 a ģmō eyeo nee a ģmō eyeo nee a ģmō eyeo nee

BV 3 a ģmō eyeo nee a ģmō eyeo nee a ģmō eyeo nee

BV 4 a ģmō eyeo nee a ģmō eyeo nee a ģmō eyeo nee

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B^b-Tpt. 1 *f*

B^b-Tpt. 2 *f*

Flghn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AduņoAduņo (B.)

Sh.

Dn (Hg)

C.

D. S.

Adun

101

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Tpt. 1

B. Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdupoAdupo (B.)

Sh.

Dn (Hg)

C.

D. S.

ke'e tu ke tee ke'e tu ke ba ke'e tu ke tee

ee! ke'e tu ke tee ke'e tu ke ba ke'e tu ke tee

glen glen glen glen glen glen glen glen glen glen glen glen

A ___ dun bi bio so so na

Aduņ

107

LV

A duņ bi bio so tso no

A duņ bi bio so tso no

BV 1

a ŋma eyeo nee

a ŋma eyeo nee

a ŋma eyeo nee

BV 2

a ŋma eyeo nee

a ŋma eyeo nee

a ŋma eyeo nee

BV 3

a ŋma eyeo nee

a ŋma eyeo nee

a ŋma eyeo nee

BV 4

a ŋma eyeo nee

a ŋma eyeo nee

a ŋma eyeo nee

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AduņoAduņo (B.)

Sh.

Dn (Hg)

C.

D. S.

The musical score is for the piece 'Aduņ'. It features a variety of instruments and vocal parts. The vocal parts (LV, BV 1-4, A. Sx., T. Sx.) have lyrics in Akan: 'A duņ bi bio so tso no' and 'a ŋma eyeo nee'. The instrumental parts include strings (A. Sx., T. Sx.), brass (B^b Tpt., Tbn.), woodwinds (Flghn.), guitars (E.Gtr.), keyboards (Kybrd. Syn.), and traditional instruments (AduņoAduņo, Sh., Dn, C, D. S.). The score is written in a key signature of two sharps (D major) and a common time signature. A large watermark of the University of Education, Winneba logo is visible in the center of the page.

Adun

112

LV
A ___ dun bi bio so tso no

BV 1
a gna eyeo nre ee! ke'e tu ke tee ke'e tu ke ba ke'e tu ke tee

BV 2
a gna eyeo nre glen glen glen glen glen

BV 3
a gna eyeo nre glen glen glen glen glen

BV 4
a gna eyeo nre glen glen glen glen glen

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Fighn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E. B.

AdujoAdujo (B.)

Sh.

Dn (Hg)

C.

D. S.

The musical score is written for a large ensemble. It includes vocal parts (LV, BV 1-4, A. Sx. 1-2, T. Sx. 1-2) and instrumental parts (B^b Tpt. 1-2, Fighn., Tbn. 1-2, E. Gtr. 1-2, Kybrd. Syn. 1-2, E. B., AdujoAdujo (B.), Sh., Dn (Hg), C., D. S.). The lyrics are in a local language and are placed below the vocal staves. The score is marked with a rehearsal sign '112' at the beginning of each system.

Adun

This musical score is for the piece 'Adun'. It is written in the key of D major and 4/4 time. The score includes parts for a vocal soloist (LV), vocalists (BV 1-4), an acoustic saxophone (A. Sx. 1-2), tenor saxophones (T. Sx. 1-2), brass instruments (Bb Tpt. 1-2, Fghn., Tbn. 1-2), electric guitars (E. Gtr. 1-2), keyboards (Kybrd. Syn. 1-2), and a rhythm section (E. B., AdujoAdujo (B.), Sh., Dn (Hgr), C., D. S.). The vocal parts feature the lyrics 'ee! ke'e tu ke tee' and 'glen'. The instrumental parts include a complex guitar solo and a rhythmic bass line. The score is marked with a rehearsal sign (118) at the beginning of each system.

Aduņ

130

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

Bb Tpt. 1

Bb Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E. Gtr. 1

E. Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E. B.

AduņoAduņo (B.)

Sh.

Dn (Hģ)

C.

D. S.

Adun

136

LV

BV 1

BV 2

BV 3

BV 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B^b Tpt. 1

B^b Tpt. 2

Flghn.

Tbn. 1

Tbn. 2

E.Gtr. 1

E.Gtr. 2

Kybrd. Syn. 1

Kybrd. Syn. 2

E.B.

AdujoAdujo (B.)

Sh.

Dn (Hg)

C.

D. S.

Adun

This musical score is for the piece 'Adun'. It is written for a large ensemble including voices and various instruments. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piece begins at measure 142. The instruments and parts are:

- LV (Low Voice)
- BV 1, BV 2, BV 3, BV 4 (Backup Voices)
- A. Sx. 1, A. Sx. 2 (Alto Saxophones)
- T. Sx. 1, T. Sx. 2 (Tenor Saxophones)
- B. Tpt. 1, B. Tpt. 2 (Baritone Trumpets)
- Flghn. (Flughorn)
- Tbn. 1, Tbn. 2 (Tubas)
- E. Gr. 1, E. Gr. 2 (Electric Guitars)
- Kybrd. Syn. 1, Kybrd. Syn. 2 (Keyboard Synthesizers)
- E. B. (Electric Bass)
- Adunjo Adunjo (B.) (Bata)
- Sh. (Shango)
- Dn (Hg) (Drum)
- C. (Congas)
- D. S. (Djembe)

The score includes performance instructions such as *mf legato* for several parts. The percussion parts (Adunjo Adunjo, Sh., Dn, C., D. S.) feature complex rhythmic patterns characteristic of traditional West African music. A large watermark for the University of Education, Winneba is visible in the center of the page.

Aduņ

The musical score is arranged in systems for various instruments. The top system includes LV (Violoncello), BV 1, BV 2, BV 3, and BV 4, all of which are marked with a rest throughout the piece. The second system consists of A. Sx. 1, A. Sx. 2, T. Sx. 1, and T. Sx. 2. The third system includes B^b Tpt. 1, B^b Tpt. 2, Flghn., Tbn. 1, and Tbn. 2. The fourth system features E. Gtr. 1 and E. Gtr. 2. The fifth system contains Id. Syn. 1 and Id. Syn. 2. The sixth system includes E.B. (Euphonium). The seventh system has Lupo (B.), Sh. (Shofar), and Dn (Hg) (Double Bass). The eighth system includes C. (Clarinet) and D. S. (Drum Set). The score is written in 3/4 time with a key signature of two sharps (D major or F# minor). The piece begins at measure 148. The brass and woodwind sections enter with a strong, rhythmic pattern marked *f* (forte) and accented (>). The guitar parts provide a melodic and harmonic accompaniment. The drum set provides a steady, rhythmic foundation.