

UNIVERSITY OF GHANA, LEGON

**AN ANALYTICAL STUDY OF THE CHORAL COMPOSITIONS
OF JAMES TSEMAFO-ARTHUR**

BY

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THE AWARD OF MPHIL MUSIC DEGREE**

JULY 2014

DECLARATION

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

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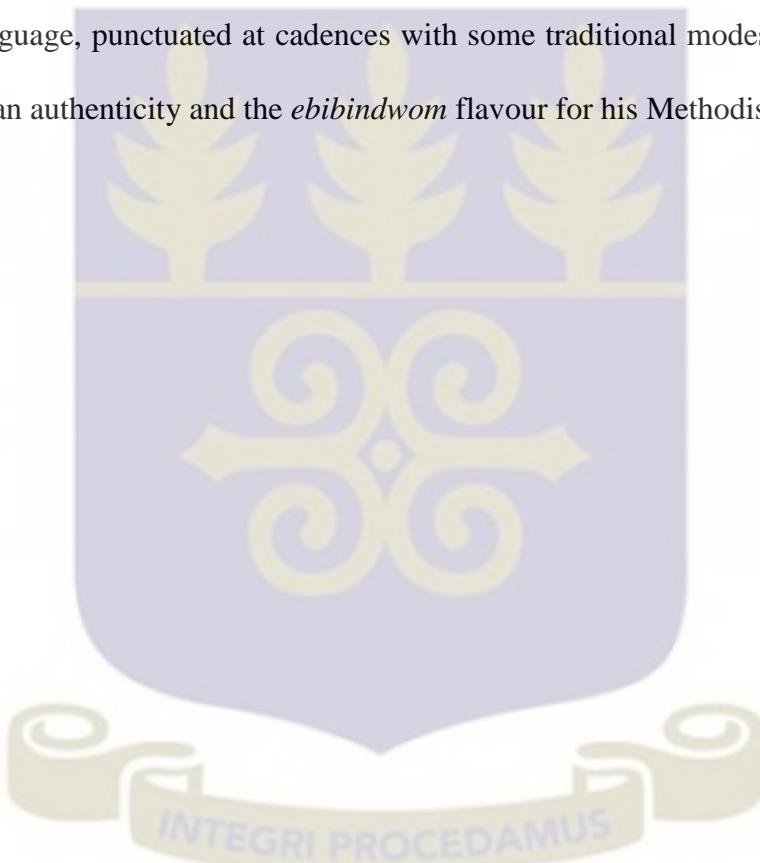
ABSTRACT

This study investigates the choral compositional techniques, styles and creative interests associated with the choral works of **James Tsemafo-Arthur**, an African art music composer. The study outlines how this composer utilizes some intrinsic African elements in his compositions, the influence of his cultural and religious background on his composition, as well as his compositional philosophies. The study, apart from serving as a record of another African art music composer, will motivate and serve as a guide to budding composers to compose more inspiring choral music, and also enable readers to better appreciate Tsemafo-Arthurs' individuality, originality and ingenuity as a composer.

This feat was achieved through the collection of primary and secondary data which included interviews and analytical study of representative works. Also to facilitate the above, a tripartite methodology of historical, descriptive and analytical methods was adopted. The following analytical parameters: formal structure, musical texture, dynamics/performance directions, Melody, Harmony, Rhythm and Metre, Interpretation of song texts, Cadential points, Text and Tune relationship, were employed for the analysis of the representative choral works and how he addresses the issues of identity, enculturation and hybridity through his compositions.

Major findings of the study reveal a mastery of the composer over the Fante language in which he has the bulk of his compositions. His compositions span a wide variety of themes categorised as follows: Philosophical, Adapted/Arrangements, Patriotic, Church music and Occasional. In his composition, Tsemafo-Arthur explores the major and the pentatonic scales and uses varied compositional styles.

In conclusion, Tsemafo-Arthur is one of the African art music composers whose religious and cultural backgrounds have had great influence so much on. His mastery over the Fante language really makes him a poet and a great composer who has contributed tremendously to the growth of choral music in Ghana. Throughout his compositions, Tsemafo-Arthur identifies himself as a Methodist, a Fante, a Ghanaian, and an African. Most of his compositions are structured to strictly follow after the spoken language, punctuated at cadences with some traditional modes which reinforce their African authenticity and the *ebibindwom* flavour for his Methodist identity.



DEDICATION

To

God Almighty

And

My Beloved Family

INTEGRI PROCEDAMUS

ACKNOWLEDGEMENTS

This thesis has been successful with the assistance of many individuals, not all of whom are mentioned here. Firstly, I am deeply indebted to the Almighty God for bringing me this far in my academic life. His grace and mercy have aided me in this journey.

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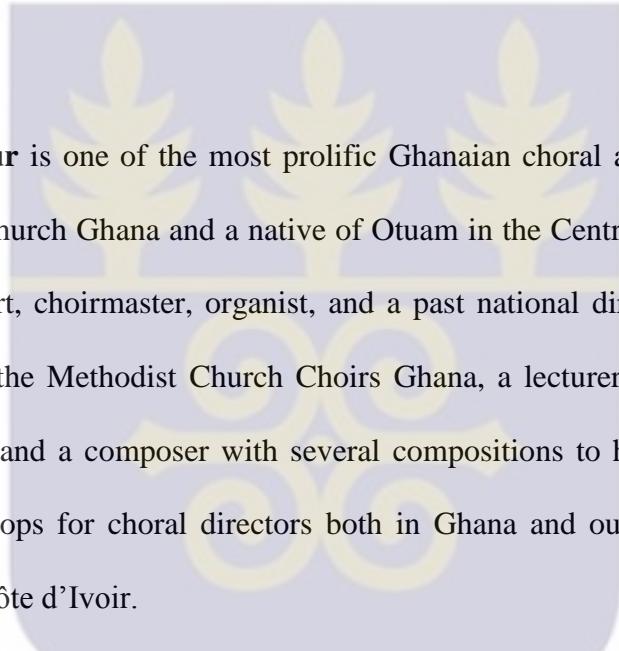
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CHAPTER ONE

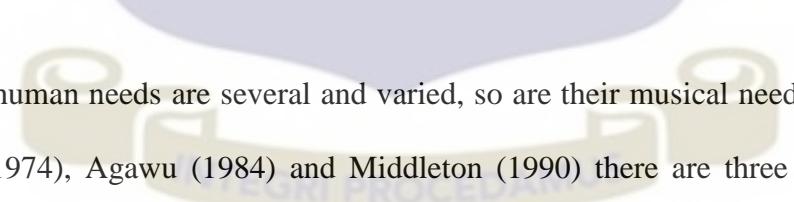
INTRODUCTION

1.1 Background to the Study

Music and music making form an integral part of the human existence, right from cradle to grave. In every religion, culture, society and tradition, people desire and make music appropriately at all occasions. The passion to satisfy this desire occasions the indispensable role of the composer. This is where **James Tsemafo-Arthur** comes in handy.



Tsemafo-Arthur is one of the most prolific Ghanaian choral art music composers in the Methodist church Ghana and a native of Otuam in the Central region of Ghana. He is a voice expert, choirmaster, organist, and a past national director of music for the Association of the Methodist Church Choirs Ghana, a lecturer, Methodist University College Ghana and a composer with several compositions to his credit. He has been running workshops for choral directors both in Ghana and outside Ghana especially Togo and l'A Côte d'Ivoir.



Much as human needs are several and varied, so are their musical needs. According to Nketia, (1974), Agawu (1984) and Middleton (1990) there are three types of music traditions in Ghana namely traditional, popular and Art music. Automatically this portrays that there are three categories of music composers, taking cognisance of the prevailing musical types.

1.1.1 Traditional Music

According to Aning, Traditional African music may be defined as that music which is associated with traditional African institutions of the pre-colonial era. It is the music

that has survived the impact of the forces of Western and other forms of acculturation and is therefore distinct in idiom and orientation from the music belonging to the second category-namely, contemporary popular and art music (Aning, 1973)

Traditional music, Nketia asserts:

In Ghana, traditional music is the music of indigenous institutions which developed in the pre-colonial period. It represents the artistic expression of Ghanaians in response to the needs and pressures of their own environment. Examples of this music are work songs such as those sung by the fishermen and craftsmen and farmers. They also include dirges, lullabies and the music that accompanies the celebration of such rites as circumcision, puberty and marriage. (Nketia, 1978)

Taking specific examples like the *Avihawo*-lamentation song of the Northern Ewe, *Nnwonkorɔ*, *Adowa* of the Akans, *Agbadza* of the Ewes, *Kpanlogo* of the Gas to mention a few; traditional music may also be said to be community specific; which comes with some form of community identity.

1.1.2. Popular Music

Popular Music has diversely been defined by various authors. For the purposes of this study only a few have been chosen to freshen the minds of readers. On this subject, Omojola intimates thus:

The term popular music reflected a class-oriented use that was concomitant with the stratified social structure of the Western world. It is a generic term for music throughout the ages which appeals to popular tastes because of the means of dissemination...In other words; it is a type of music that forms part of popular culture (Omojola,2006).

Sharing Amuah's (2012) view on popular music, it is "created by professionals, semi-Professionals and informally trained musicians to be enjoyed by the masses". In

addition, it is made up of songs that cover a vast range of socio-cultural and socio-political as well as socio-religious issues with instrumental accompaniments by performer groups. The melodies and lyrics are usually not written, and as such differ from performer to performer especially in its harmonic structures and the text. They are ephemeral. They are mostly danceable and generally encourage audience participation.

1.1.3 Art Music

The term art suggests a careful, systematic, skilful and creative work. As Mensah (2008) has quoted; Misonu (to differentiate her from Ephraim Amu, her father) and Nketia have defined art music differently as follows: Misonu defines art music as the music composed by the trained musician which pertains to the artistically more sophisticated and enduring types of music as distinguished from popular and folk music and jazz; Misonu (1988:7). Nketia refers to the term art music or what is sometimes called fine art music as

Music designed for intent listening or presentation as concert music, music in which expression of feeling is combined with a high level of craftsmanship as a sense of beauty; works that manifest these characteristics but which are rooted in Africa (Nketia, 2004).

In her Doctoral dissertation, Onovwerosuoke refers to Ademola Adegbite, as positing that

African art music composers are those who had training in techniques of Western art music; hence African art music is a specialized genre that reflects Western and African elements or a type of musical synthesis which is cross fertilized by African and Western musical elements (Onovwerosuoke, 2007).

On the same subject of art music, Agawu argues that,

The “classical” tradition (for want of a better word) refers to the music of educated composers. Because their works are directed towards a non participating, rather than a participating, audience, classical composers stand apart from their traditional counterparts. Furthermore, classical music belongs to a written tradition, not an orally transmitted one. Composers such as Akin Euba, Fela Sowande and Sam Akpabot of Nigeria, Ephraim Amu and Kwabena Nketia of Ghana belong to this tradition (Agawu,1984).

With the foregoing, I would like to define African art music and for that matter (Ghanaian) art music as musical works that manifest the characteristics of sophisticated artistry and craftsmanship with the blend of Western and traditional elements and techniques as a distinctive feature from popular, folk and jazz music; with a high sense of beauty which is the mark of the trained musician and originates from Ghana.

James Tsemafo-Arthur belongs to this tradition of music composers. Currently, unlike the Western world, not many of our Ghanaian art music composers have documentation about them at least for the sake of posterity even though scores of their music may be available to the public. In this vein, I deem it very right to study the above mentioned art music composer and his works for documentation to serve as a record and a guide to younger generations.

1.2. Statement of the Problem

Many are the choral and African art music composers in the country Ghana who, undeniably apart from scores of their music, have no scholarly documentation about them. Composers such as Oppong Kyei, P.E.T. Sackey, J.Y. Sekyi-Baidoo, Bright Amankwa, K.Y. Mensah, Kras Arthur, Kwame Nkrumah and James Tsemafo-Arthur; the composer under study among a host of others fall within this category.

This lack of adequate information about choral and African art music composers in the country hinders knowledge about most of these composers and their popularity and contribution as well, especially internationally. This phenomenon also makes it very difficult for young and budding choral composers to choose mentors or role models for support and guide when necessary.

A particular work can be considered a composition when it demonstrates creativity and originality. One is also said to be creative when s/he is able to demonstrate effective use of the available resources at his/her disposal. It is an undisputed fact that African art music has come into being through the study of Western music theory and as such cannot exist purely as something African without any reference to some Western elements. Again many are the African composers who have benefitted from this process and have been creative and original enough, whose works can be projected and assessed on the impact of the bi-musical process on their works to serve scholarly purposes.

In academic circles, literature on Western Art music is readily available for the fact that it has developed over the years, and has served as the foundation for music scholarship. The question then is, can same be said about the African art musician and the African art music since the available literature though very commendable cannot be said to be enough to inform the world about the African art musician and the African art music as well as the extent to which the concept of hybridity has been achieved. It is with this background that the study of this composer, Tsemafo-Arthur, in this work is with passion and has become a step in the right direction at least to project one more African art musician to add to the available literature.

Furthermore, it is common knowledge that the African art musician per his training has become bi-musical and as such composes by combining his knowledge in the theory of Western music and traditional African elements available at his/her disposal in respect to the environment where s/he finds him/herself. According to Nketia (2004) “the greatest challenge the African composers interested in art music who approach their craft from a similar position invariably face, is how to achieve such syncretism or fusion from an African rather than a Euro-American perspective”. In the light of this, the study of Tsemafo-Arthur’s compositions will make it possible to explore how effectively he has applied this knowledge and how his cultural and religious backgrounds have influenced his compositions through the establishment of the stylistic differences between his compositions and the techniques employed. Euba observes that,

A distinguishing feature of modern African composer is a fluency in both the Western and African idioms which will enable the composer to combine elements of the two idioms in formulating new and highly original creative concepts (Euba, 1993).

Secondly, since most available literature about music composers and analysis of their compositions centre on people from the West popularly tagged the “masters” that is Mozart, Haydn, G.F. Handel, Beethoven and their contemporaries I believe it is imperative for as many as possible Africans, and Ghanaian art music composers for that matter to be projected. Onovwerosuoke,(2007), intimates that “African art music is not often programmed...because of lack of exposure ...and the difficulties of obtaining information about African musical styles”. This I perfectly agree with because adequate information about the African art music would definitely come with adequate information about the artists or the composers.

1.3. Purpose / Significance of the Study

The selected composer and his compositions were chosen for their prominence among choral groups especially Orthodox Church choirs, their relevance to current African art music composition, the stylistic diversity and their unique contribution to choral music generally in Ghana.

With this analysis, readers are expected to have a better understanding of the man and a deeper appreciation of his works. This work is also intended to serve as a record of exposition and documentation of a Ghanaian choral music composer and his compositional techniques as well as establishing the philosophies behind his compositions and how his cultural and religious backgrounds have influenced them.

Again, it is hoped that, it serves as a spring board for further documentation about African art musicians. Furthermore, it is my desire that the students of music analysis find this a useful model work and a guide in their analytical procedures and a useful reference material to young and budding choral music composers which would aid them to enrich their skills and experiences that notwithstanding, a perfect example to guide posterity.

1.4. Aims and Objectives

This study investigates:

- i. The biography of James Tsemafo-Arthur, his educational background, how he acquired his musical training and establishes how his cultural and educational and religious backgrounds have influenced his works.
- ii. His compositional techniques, philosophies, his sources of inspiration and song text through analysing some of his compositions.

iii. The contribution of his composition to the development of choral music composition in Ghana.

1.5 Scope

This analytical study focused on the choral compositions of James Tsemafo-Arthur with a brief touch on his instrumental compositions. As mentioned earlier, Tsemafo-Arthur is one of the prolific composers in the Methodist Church Ghana. He has a vast range of compositions, spanning a variety of subjects. Admissibly, it will be very suicidal for anybody to attempt to cover all his compositions in one study. For effective and in-depth study, five representative scores were chosen for this purpose. These are *Dzin a ɔye dew* (A sweet name), *Christian ka mo do*, (Christian, follow me), *Ghana mpontu* (development of Ghana) *Nwaba Nkwan* (Snail soup) and *Nyame ye de* (God is sweet).

The totality of Tsemafo-Arthur's compositions can be put into two major categories as choral and instrumental. It must be emphasised here that this analytical study was focused on the choral compositions and in the context of African art music. The choral works cover subject matters such as philosophical, patriotic, and Christian living. To achieve the set objectives for this work and in attempt to answer the research questions, at most five of his choral works were selected and analysed for their relevance and relative lengths to represent his compositional techniques in all his stylistic differences. Other factors informing the selection are the broader classifications of the choral music and how the composer's cultural and religious backgrounds have influenced them. This research work was broken into five sections as chapters described below: chapter one is the introductory chapter to the work. Chapter two concentrates on the biography of the composer, his sources of inspiration, song text and compositional philosophies. Chapter

three discusses his songs in general; emphasizing the unique ways in which he incorporates intrinsic African musical elements in the selected musical pieces and the idiomatic diversity in his composition.

Uzodimma (2011) in his M.A. Thesis, intimates ‘...the (composer’s) intention of getting across to his own people and advance their values, is still at the centre, even if it is modelled in line with the western style’. This emphasises the necessity to investigate how the composer has affected his audience as well as establishing how his compositions vis-a-vis the place of art music in Ghana and how they have been influenced by traditional music. Chapter four provides detailed critical analysis of the selected representative music scores highlighting the unique compositional techniques of the composer. The final chapter, the chapter five, summarises the entire work; highlighting the contributions of the composer in question to the development of African art music composition in Ghana.

1.6 Literature Review

Scholars over the years have done and continue to do their best to address the myriads of issues bordering on academia. I do acknowledge and laud the efforts of these scholars especially for the documentation about some African art musicians, such as Ephraim Amu, J.H. Kwabena Nketia, Gyima Larbi, Kenn Kafui, George Dor of Ghana; Akin Euba, Fela Sowande and Sam Akpabot of Nigeria among others. Much as I appreciate their efforts, I do acknowledge there are still many of the African art music composers who have not yet received any form of academic study and it is this inadequacy of documentation that this study seeks to address and make a contribution especially in Ghana. Regarding this inadequacy of documentation on African art music or Ghanaian art music analysis, a number of hindrances may be cited. This may be

attributed in no small measure to the difficulties in analysing the musical scores, the uneasiness of data collection among others.

Mensah opines as follows:

Analysis of Ghanaian art music is no doubt a strenuous task; hence there are inadequate published materials on it. But it is invariably the surest way one can determine how far contemporary art music in Ghana has developed and the best way of studying the theoretical concepts of other Ghanaian art composers (Mensah Y. K., 2008).

This is the exact gap this study seeks to address. Moreover, addressing the difficulties in African art music analysis could also be an incentive for more scholarly studies to be conducted into African art music and their composers; thereby addressing the inadequacy of information about the African art musicians and their music. Getting information about African or Ghanaian art music for that matter, does not only enhance the popularity of the musician both locally and internationally but the country and the scholar as well.

Even though I have not sighted any available records on African art music composers that explicitly discuss the effective way or give specific directions as to how African art music should be analysed, some of these scholars have given some useful suggestions which can help address the situation at the long run. According to Keller (1984), music analysis has recently become more important than it ever was for all areas of music scholarship. In line with this, a certain framework was suggested. Keller suggests the use of cantometrics where a number of parameters that are not considered in Western classical music theory are considered in the course of analysing a musical work of a given composer. That is in addition to the Western Classical Musical parameters, aspects like blending and voice production are also evaluated.

This in effect implies that, music analysis should go beyond mere assessment of the score. Rather, better scholarly deductions could be made when the performance of the given music is also assessed. To Keller, "Every musical work is to some extent incomplete or "open", and is defined and temporarily concluded only with the act of performance." With this assertion, and taking for granted that it is true, would mean a complete and comprehensive musical analysis would have to consider performance as the climax of the given composition. Keller further posits as follows:

A number of non musical factors must be taken into consideration. Contemporary analysis must often have its foundations outside the field of music in an effort to follow the interrelationships that "humanly organized sound", has with other aspects of human behavior. ...The criteria used by each culture to organize musical sound are reflective of the categories employed by that culture in structuring and ordering perception. The details of the functioning of perception are not known. When people verbalize about music, their terminology and their metaphors yield significant insights into the way they think musically. In several cultures a melodic interval is thought of as a 'distance to be covered' (M. S.Keller, 1984)

Going forward, other scholars of Music analysis also share some thoughts. Thus music analysis in itself is even a way of making music by the analyst. As such, when it comes to music analysis, the most important thing is the analyst's ability to conceptualise and analytically sectionalise the music into units or segments that can be meaningfully interpreted (Hanninen, 2001).

Hanninen quotes Boretz as follows:

Music analysis might be described as the conceptualization and representation of musical relationships; alternately, one might say that the conceptualization and representation of musical relationships is a music analyst's (or the music-analytical) way of "making music." Essential to this endeavour is the identification of significant musical units or "segments"; these constitute the basis for subsequent analytic organization and interpretation. (Boretz 1995: 115)

To Hanninen, music making goes beyond sounding events, and to borrow her own words, “it expands through mental experience or "thought" focused on sounding events that combines cognition with attentional disposition.” One makes music, then, not only through performance and composition, “but also through listening and the pointedly inquisitive, contemplative, and often outwardly silent activity called music analysis”. In other words music analysis is also in itself another way of music making through mental curiosity and imagery. Hanninen, however focuses attention solely on the music analyst as an individual and the music as a sound without due reference to the context in which the composer situates the particular music. Thus to me a music analyst may make a better impact on his/her readers if s/he sees the inter-dependence between the composer’s culture and the music being analysed.

Secondly, the music analyst who is able to establish the relationship between the music, the culture of the musician and situate it in context in no doubt helps the reader not only to establish the identity of the musician but also grants him/her an opportunity for a better understanding and appreciation of the particular composition. A desire the African art musician has longed for over the years. In his PhD Dissertation, Amuah states that:

Since the 1920s, Ghanaian choral musicians have experimented in several ways, which can give pre-eminence to compositional practices with the use of local resources in order to control their reference to the outside world. This is because Ghanaian composers have referred to Western music which has failed to live within the comprehension and appreciation of its intended audience. (Amuah 2012)

In a scholarly attempt to resolve this identity issue, carrying out an investigative exercise that goes beyond the paper assessment through other music activities to extra musical activities may make the analyst’s work more useful to the reader. In her PhD

dissertation, Onovwerosuoke (2007) (*ibid*) corroborates Amuah when she states: "If composers write music that solely expresses Western musical styles and is devoid of intrinsic African elements, they often find their music is not appreciated by African audiences." On the same issue of identity and appreciation, Nketia also intimates that:

Western styles are not often widely appreciated by African audiences: In African traditional culture, music is not conceived in "absolute" terms but is typically realized in the context of other arts and of social events. It would seem, therefore, that modern composers who seek to communicate with average Africans should take account of the traditional contextual usages of music. Music Theatre and Dance Theatre are more likely to appeal to average Africans than symphonies and string quartets! (Nketia, 2004)

Nketia in this assertion seems to have endorsed Keller's stand that music analysis should take into consideration other parameters outside the music score in order to make a more comprehensive and holistic assessment for a better appreciation.

Moreover, the analyst's work could in this wise become more beneficial also to the composer who wanted an interaction with a particular community. It would direct his/her thoughts on how to organise his/her composition in order to make a better impact on his/her audiences.

In his article, "The Amu Legacy" Agawu, (1996), also lends a voice to this assertion regarding how Amu managed to undermine the European hegemony in the 1920s through his musical and Christian activities in his quest to project his African values. This issue of identity, I believe is a battle for both the composer and the analyst to fight it together. It is with a great pleasure to note that after the forebears have made their move, posterity is keeping the candle burning. I personally agree strongly and believe it is with this background that the composer under study has distinguished himself and

structured his compositions. Taking for example how his songs '*Idzin ṣye nwonwa*,(a wonderful name) *wonsa ano edwuma nyina ara ye nwonwa* (all your handiworks are wonderful), *Sunsun kronkron gya* (Holy Ghost Fire) to mention a few, have become so much popular and sung at almost every Christian and other community gatherings. This tells of the extent to which they are appreciated. Performers of music do better when they understand what they are performing; something which is only derived from one's own culture.

Culture is said to be a person's total way of life which includes their music and language. These two elements of human existence naturally reveal a person's identity. Babawale (1988), defines culture as the experience which includes a whole range of creative activities such as dance, music, drama, painting and sculpture that the society is identified with. This is why it was necessary to investigate how the composer has made use of some intrinsic African elements in his compositions. Mensah (ibid) reiterates: "music is an integral part of the culture of a people. The way people make music is therefore guided by the systems of musical thought". In much the same way, for one to appreciate the work of a composer, it is pertinent that one understands the social and musical, environment with which the composer interacts. Merriam reiterates:

Our basic understanding of the music of any people therefore depends on our understanding of that people's culture, the place music plays in it, and the way in which its role is played. It is through this sort of understanding that we can approach on a firm foundation, our further understanding of what structure is and how music achieves whatever aesthetic ends are sought. (Merriam, 1960)

By these statements, Babawale, Mensah and Merriam corroborate one another, that, any meaningful musical analysis cannot be done in isolation but in relation to the culture in which it is situated - thus the need for a holistic approach to a good musical

analysis. That is to say any effective analysis of African art music requires a holistic approach. By this approach, the analyst beyond examining the musical scores and analysing the music as a sound vis-a-vis forming his/her opinion on the formal structures also must consider the socio-cultural environment with which the composer interacted in order to come up with a comprehensive and complete as well as a more useful analytical findings.

The issues of cultural factors such as nature of language, the place of art music in Ghana, ideology of composer as influenced by ethnic, national and African identities are quite useful in analysis of this kind. A cursory or in depth examination of the music merely as sound and within the formal structures alone is likely to be quite misleading. This is where I find it difficult to agree with Amuah (*ibid*) when he cites the composer under study as someone whose works do not bear any features of traditional music.

My research on the works of this man has revealed that Tsemafo-Arthur is someone who uses variety of idioms in his compositions. He has compositions that are almost based solely on Western idioms and those that are purely African. Taking for example, his *Dzin a ṣye dew* (a sweet name), a hymn anthem based on the Methodist Hymn Book number 99 or *Christian Asɔr Ndwom (C.A.N) 25*; ‘I stand before thee’, and ‘bless this church’, he used purely Western idioms. He also has full orchestral compositions where he used solely African idioms: traditional instruments-idiophones, aerophones and membranophones, no chordophones were used. These include *Adasape* (the wish of mankind)-20th century music, *Dabidabi Da* (sometime in the future) in the style of *Adenkum*, a typical Ghanaian traditional musical type. Most of his choral compositions have also been calved either in the *Adenkum*, *Adowa* or *Agbadza*, Ghanaian traditional dance styles. Typical examples are *Hom mma yenkye Bethlehem* (Let’s go to

Bethlehem), *Oguanhwefopa* (the good shepherd), to mention a few. In further examples like *Nyame yede* (God is sweet) and *Ghana mpontu* (development of Ghana), *Rotween aye den* (what are you waiting for?) among others, Tsemafo-Arthur uses a combination of Western and African idioms. This confirms what Euba observes as:

Neo-African art music may be broadly divided into four categories, namely: Music based entirely on Western models and in which the composer has not consciously introduced any African elements. Music whose thematic material is borrowed from African sources but which is otherwise Western in idiom and instrumentation. Music in which African elements form an integral part of the idiom (through the use of African instruments, or texts, or stylistic concepts and so forth) but which also includes non-African ideas. Music whose idiom is derived from African traditional culture, which employs African instruments, and in which the composer has not consciously introduced non-African ideas (Euba, 1993).

While Mensah, Amuah, Nketia, Onovwerosuoke, Babawale and Merriam emphasise the music-culture-interdependency, Hanninen centres her musical analysis on the musical sound and the analyst as an individual whereas Keller goes beyond all these to add performance evaluation. As the former group of works has direct bearing on my work, the other group of works has been selected for their relevance in the analytical processes and also to help students and other readers of this works to have a better appreciation.

Granting that the analyst is considering the composition in its cultural context, obviously one cannot ignore the evaluation of the composer's effective usage of the language in which the music is composed. That is in an African context, how exactly or closely the composer has constructed his/her melodic line in an attempt to recognise the tonal nature of the language in order to be effective in the communication of his/her intended meaning to the audience. A complete disregard for this in place of artistry display might seriously distort the intended meaning. In view of the fact that African

languages are tonal in nature as such the way words are pronounced enhances the meaning being communicated, I was however surprised at Agawu's assertion below:

This clash or antagonism between word and tone, this forced cooperation between language and music, lies at the heart of the well-known question of how speech tones relate to melodic contour. The conventional view, advanced, it should be said, with more than a little ambivalence, is this: in song, words must be sung the way they are spoken in order for them to retain their meaning. This view is demonstrably false, however, for words can be sung any old way without losing their meaning. "Wrong" melodic contours do not necessarily give rise to alternative meanings; rather, they may undermine, without ultimately eliminating, the correct meaning. (Agawu, 2001)

Much as I agree with him to a large extent on his earlier part of this assertions, it is quite difficult to agree fully with him especially on his statement regarding melodic line and textual agreement since one cannot tell whether he is referring to one particular language or all African languages. At least I know in Akan languages of Ghana, this could not be true; either a different meaning would be completely communicated or a totally meaningless statement would be made. Taking for example an expression like “*Obɔfɔɔ aba*”; can have about four different meanings: i) a creator has come ii) an angel has come iii) an emissary has come and or iv) a hunter has come. Each of these meanings would be better construed in a context depending on how it is pronounced or sounded melodically.

Therefore musically, if a melodic contour deviates from the meaning the composer intended he communicates a different thing all together. For instance in my composition, I intended the creator has come, so my melody goes as follows: .s:l.l:-:s; *Obɔfɔɔ aba*; meaning creator has come, if I meant an angel has come I write .s:l.s :-: m; *Obɔfɔɔ aba*; or .t₁:t₁.d :-: t₁; *Obɔfɔɔ aba* for a hunter has come. Therefore if any of these melodies replaces the other the meaning of the sentence is changed. To me, a musician

and a composer for that matter communicates message to his/ her audience(s) and to construct a melody that does not communicate necessarily the intended information is a total deviation.

Another example is using a word like “papa” can have about five meanings- i) father, ii) good iii) fan and iv) palm frond or palm branch, or the twitting of a car horn and each of these would best be communicated through the contour of the melody. In other words, I wish to support the first part of the quote which seeks to suggest that a given melody should necessarily follow the tonal inflections of the language in order to maintain the intended meanings of words used in the particular music; to confirm this assertion, Euba observes

... even when voices are absent, musical instruments on their own are very often used to imitate speech, particularly in the music of African peoples who use tone-languages, The potential musicality of tone languages and the ease with which it can be realized on pitched musical instruments is a central factor of melodic style In African music, since the tonal lines of songs and of the musical patterns of 'talking' instruments generally follow the same contours as those suggested by the speech tones of the texts used (Euba, 1975).

This means, even if musical instruments are made to imitate the speech pattern of the language as may be heard in the voice, how much more the voice itself that can be heard by everyone.

In addition, Hornbostel (1928) as quoted in Merriam's (1959) Continuity and Change in African Cultures observes that “the pitches of the speaking voice... determine the melodic nucleus but they have no influence on its inborn creative forces”. So if Agawu was thinking in terms of creativity, then it is still possible to be creative in one's melodic construction while still adhering to the speech pattern of the particular tone language.

1.7 Methodology

The research was conducted as follows: (i). data collection, (ii). Interpretation of data.

1.7.1 Data Collection

This activity was broken into two; the primary and the secondary. Primarily, data were collected through interviewing the composer who basically constituted the population of the research; especially in the areas of getting his biography, and any other relevant information and also to obtain copies of his music scores in the various categories where necessary. Here, both open and closed ended questions were administered.

Additionally, I engaged in interviews with few knowledgeable people (scholars, choral directors, choristers) who were well acquainted with the composer under study and his works for relevant information. As a choirmaster/organist and a choral director, I also fell on my own song archive to retrieve some of his music scores in my collections.

The secondary data were collected through visits to libraries to read about related materials, on choral composition, music theory and analysis and African art music in general. Also as part of the secondary research data collection processes, choral and other performing groups were listened to for the interpretation of selected music scores and some of the performance directions on them.

1.7.2 Interpretation of the Data

The part two of the research methodology was the interpretation of the data collected. This activity involved transcription of scores that were not in staff notation, re-transcription of scores that were either faded or not clearly readable, translation of lyrics or song text from the local languages to English where necessary for easy reading

and comprehension. Finally, the analysis and interpretation of the music were based on the selected representative scores in respect to the larger classification of the choral compositions and how the composer's cultural and religious backgrounds have influenced them.

Music scores were analyzed and interpreted in the traditional (binary, ternary, rondo forms) in other words the standard musical forms as found in Western Music, emphasising the music analytical parameters such as how the composer employs the elements of music and their inter-relationships with language and culture, compositional devices like extensions and diminutions in his works, the source of the music generative elements in relation to melodic, harmonic, rhythmic, motivic, thematic and material organisation, nature of cadences, dynamics and text.

1.8 Theoretical/Conceptual Framework

This analytical study was based on the understated theoretical and conceptual framework. In his M.A. Thesis (2011); Uzodimma quoted the music-culture-interdependency theory and used it as the theoretical framework for his study which was also found to be very useful and relevant in this research. He quoted as follows: “This theory, as postulated by Clark (1922:66) states that the musical traditions of a people are inseparable from their cultural norms”.

This may seem to be a theory which has been postulated so many years ago but it still has great relevance to analysis of African music today. There could not be any meaningful analysis of any African art music without due reference to the identity and culture of the composer. Secondly, in his book continuity and change in African cultures, edited by William R. Bascom and Melville J Herskovit,(ibid) Merriam asserts

that “the stress placed upon musical activity as an integral and functioning part of the society is a feature that music shares with other aesthetic aspects of culture in Africa and one which is emphasised in almost all non-literate societies”. This confirms the relevance of the theoretical framework even as of today. This also suggests that usually when a musical type is performed or practised it is normally practised in the context of a social ceremony and we could understand only a partial significance of that music if we did not consider it in relation to its customary context.

I do not imply that the music will not have any meaning at all but its full meaning would not be realised. Suffice it to say that establishing the relationship between the pitches and the lyrics is a confirmation that the music has a clear relationship with the culture of the composer and or the people (audience) for whom the music was composed. As Merriam observes:

Our basic understanding of the music of any people therefore depends on our understanding of that people’s culture, the place music plays in it, and the way in which its role is played. It is through this sort of understanding that we can approach on a firm foundation, our further understanding of what structure is and how music achieves whatever aesthetic ends are sought. (Merriam, 1960)

By this, Merriam corroborates Clark in the sense that music is an integral part of the culture of the people. The way people make music is guided by their systems of musical thoughts. It is therefore very pertinent to understand a composer’s socio-cultural and politico-religious backgrounds as well as the musical environment with which s/he interacts.

This also presupposes that any good and comprehensive analysis conducted into the music of any (especially African art music) composer’s work, cannot be completed

without due reference to their traditions and culture. Going by Nketia's definition of Ghanaian art music as quoted earlier, it is the fusion of Western idioms and traditional materials which means generating creative ideas such as themes, motifs etc from the traditional sources for expansion to greater works of multi-movement compositions. Therefore to analyse the piece of music without reference to the tradition from which the music was generated could render the work partially incomprehensible. Secondly, like Thomson in his article, The Problem of Music Analysis and Universals

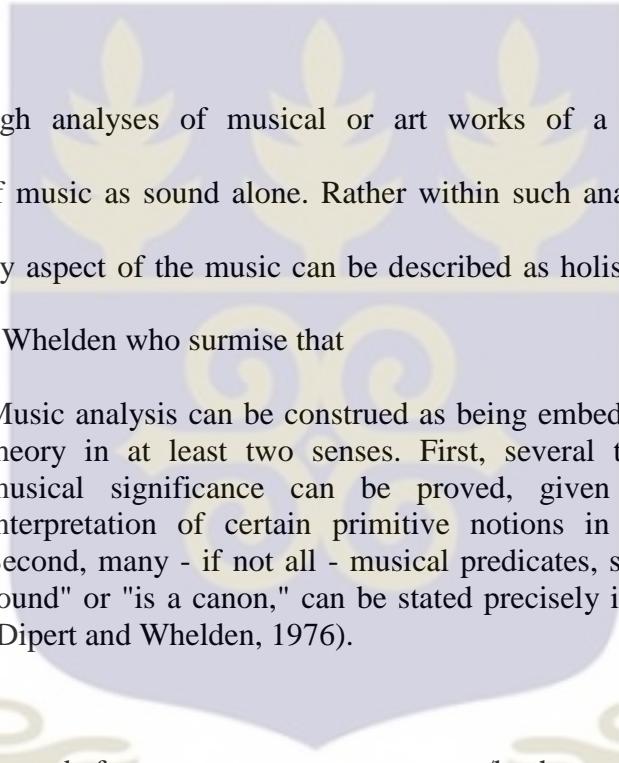
Such an analysis is not necessarily concerned with music as an auditory experience; on the contrary, its goal is to ferret out all isolable particles - pitches, durations, sonorities, timbres - what have you, and to show in what quantities and orders these occur (Thomson, 1966).

Thomson, here, is emphasising the need for a holistic and global approach to conducting any meaningful musical analysis. In addition to supporting his argument, Thomson also quotes Babbitt as follows:

that ". . . the degree to which [these invariant properties] are projected explicitly in compositional terms depends upon the emphasis they receive from other musical components: rhythm, dynamics, register, phrasing, timbre, etc. " Mr. Babbitt is saying, I believe, that the function (or "meaning") of any particle within a music texture is determined not just by its own nature, but rather by its role within a multifaceted complex, which is the compound of the musical experience. Any analysis of music that does not go beyond the mere acts of identification, classification, and tabulation leaves out the main attraction of the journey (Thomson, 1966).

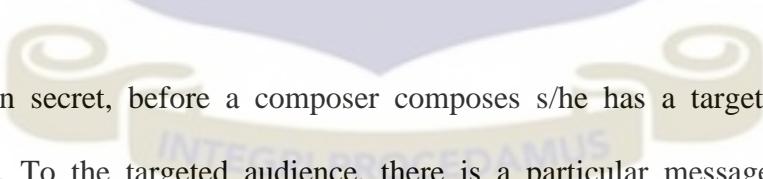
Furthermore, this analytical discourse took into consideration Hanninen's explanation of music analysis as she referenced Boretz in her article (Orientations, Criteria, and Segments: A General Theory of Segmentation for Music Analysis. She states,

"For Boretz, the essence of music is not sounding events, but mental experience or "thought" focused on sounding events that combines cognition with attentional disposition.' One makes music, then, not only through performance and composition, but also through listening and the pointedly inquisitive, contemplative, and often outwardly silent activity called music analysis. Music analysis might be described as the conceptualization and representation of musical relationships; alternately, one might say that the conceptualization and representation of musical relationships is a music analyst's (or the music-analytical) way of "making music." Essential to this endeavour is the identification of significant musical units or "segments"; these constitute the basis for subsequent analytic organization and interpretation". (Hanninen, 2001)



To me, thorough analyses of musical or art works of a composer go beyond consideration of music as sound alone. Rather within such analytical parameters that encompass every aspect of the music can be described as holistic. I also align myself with Dipert and Whelden who surmise that

Music analysis can be construed as being embedded in a set theory in at least two senses. First, several theorems of musical significance can be proved, given a musical interpretation of certain primitive notions in set theory. Second, many - if not all - musical predicates, such as "is a round" or "is a canon," can be stated precisely in set theory (Dipert and Whelden, 1976).



As an open secret, before a composer composes s/he has a targeted audience and performers. To the targeted audience, there is a particular message intended to be communicated. And to be very relevant to these targeted audiences, their cultural and social backgrounds are factored in the pre-compositional materials. Therefore in art music, even though the composer has a particular musical structure in mind; he can hardly be successful if he neglects elements from the culture in which he situates the music. That is, since music creation and culture or tradition are inseparable, it is imperative to situate any particular music in a particular socio-cultural context.

Furthermore, to confirm the relevance of this theory in modern times, Ozah, (2013) opines as follows:

It is a truism that folk traditions have been a source of inspiration for many art composers, particularly since the nineteenth century. ...many African art music composers have responded to the immanent cultural and political landscapes and movements that created awareness of indigenous cultural interests and revivals that paralleled Bartók's nationalistic stance.

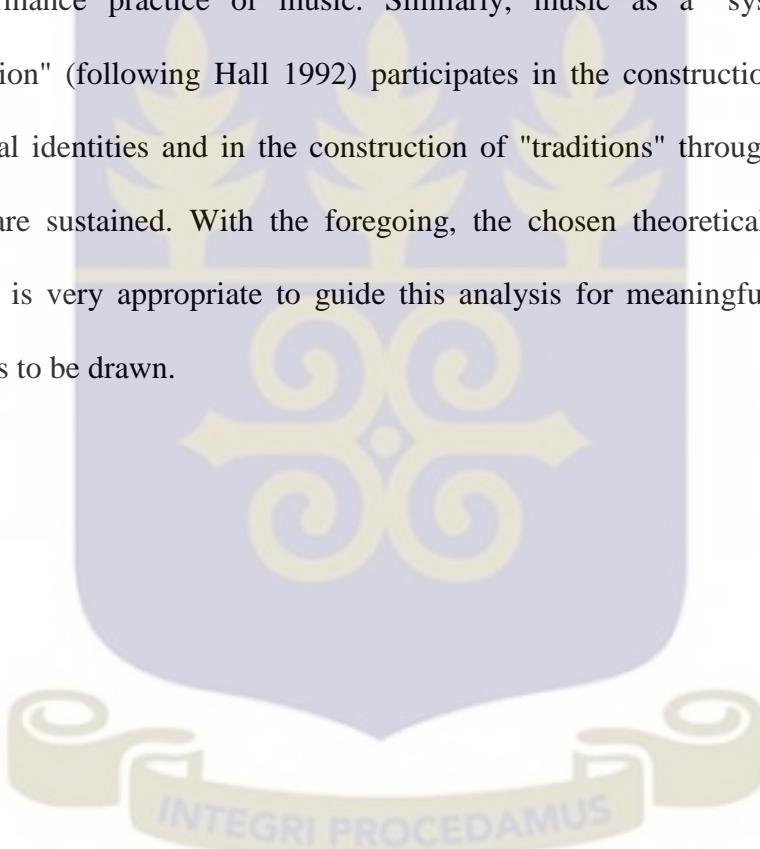
Likewise, Euba, (1999) in his version asserts that "...compositional probing, on the one hand, has served as an additional motivational factor for many African composers". Also endorsing the theory with a reminder that this composer under study is a trained art musician whose compositions might have been influenced through the study of other master composers and some cultural phenomena. In his opening statement to the discussion of Nigerian Art Music, with an Introductory Study of Ghanaian Art Music by Bode Omojola, Avorgbedor observes:

Bode Omojola's book titled Nigerian Art Music is a timely publication that seeks to clarify the extensions of Western art music in Nigeria; it also discusses the various ways in which Nigerian composers project their common and individual approaches to composition. The author first presents a brief overview of the social, cultural, religious, and indigenous musical background, with emphasis on the significant influences of the colonial experience and the creative but reactionary tendencies in the early African church (Avorgbedor, 2001).

This is another corroborative statement to the necessity of analyzing an African art music taking into consideration the extra musical elements such as cultural, religious, political, and indigenous background of the composer and how these elements and backgrounds have influenced the composition hence affirming the relevance of the theoretical framework.

Moreover, as it is a very vital part of a music analyst to be able to establish the very philosophies, ideas and the mentality or the composer's intensions behind a particular composition, it is only right to agree with me that the inter-relationship and interdependency between music and culture cannot be ruled out. The particular composition may be for a nationalistic, ritualistic, ceremonial or religious purpose.

Sanga,(2008) posits that Nationalistic projects normally influence the content, form, and performance practice of music. Similarly, music as a "system of cultural representation" (following Hall 1992) participates in the construction of nationalism and national identities and in the construction of "traditions" through which national identities are sustained. With the foregoing, the chosen theoretical and conceptual framework is very appropriate to guide this analysis for meaningful deductions and conclusions to be drawn.



CHAPTER TWO

THE DIARY OF JAMES TSEMAFO-ARTHUR



This Chapter concentrates on the biography of the composer, his sources of inspiration, song text and compositional philosophies in a logical but not in full chronological order.

2.0 Biography

James Tsemafo-Arthur hails from Otuam, Ekumfi State in the Central region of Ghana. His admirers affectionately call him Tsemafo-Arthur or Tsemafo. He was born on Friday the 5th of July, 1950 to a dexterous master drummer, Opayin Kow Atta (a. k. a. John Arthur) and a popular traditional singer and composer Adwoa Samah (a.k.a. Elizabeth Dodoo); both of whom are of blessed memory.

Tsemafo's musical talents began at very early age of his life. At childhood, he cried to be given the hourglass drum to play and sing along with performers of which his mother was the cantor. In 1954, when Tsemafo was four, he reportedly arranged chairs which apparently aided him to open the tall gate at 1:00am and attended an *Adenkum* performance, at the performance hall which was quite a distant away from their residence and especially a child at his age and that ungodly hour.

Adenkum is Tsemafo's favourite ensemble, his mother the lead cantor had left for the performance earlier but for a boy at his age and the distance, it was quite strange to all. An unimaginable situation his mother found herself in. Unfortunately, no particular meaning could be deduced from this for any encouragement to be offered, rather he

suffered beatings from his mother. This continued for some time until he went to his cousin at Komenda in 1961.

Tsemafo's schooling in Komenda enhanced his talent. For his good quality alto voice, he was invited to the church choir when he was in primary five. He became the lead alto singer and the conductor of the school choir from 1965 to 1967. Tsemafo could sing all parts with the exception of the bass part which his voice range could not permit him to reach the lower notes. He was called upon almost every occasion the choir performed and a quartet was needed. In the church choir, Mr. J.P. Quashie, a senior member of the choir in the tenor part nicknamed him "*alto Agyenkwa*" (literally meaning saviour of altos) as a result of his retention whenever altos were told to sing and he exhibited a lovely voice apart from the correct notes he sang.

2.1 Formal Education

Tsemafo started elementary school at the age of seven (1957) at Otuam but left for Komenda where he completed his Middle school standard seven education in 1967. Tsemafo started to compose and sing even at primary two. The paragraphs of the reading books formed his text.

In spite of him being so tiny among his mates, particularly for his voice quality, he was always featured in the weekly singing competition between the Methodist church choir, Singing Band, Middle School and Primary School organized on Wednesdays by the late Rev. G. Acquah of Saltpond, the then headteacher of Otuam primary school. In his biography to W.A. Mozart (1756-1791), a classical composer, Kamien, (1992) refers to Mozart as one of the most amazing child prodigies in history, he further observes that by the time Mozart was six, he could play the harpsichord and violin, improvised

fugues, write minuets, and read music perfectly at first sight. At the age of eight, he wrote a symphony; at eleven an oratorio; and at twelve an opera. Considering the age Mozart's compositional abilities manifested, on similar grounds, Tsemafo-Arthur may probably be described as the Mozart of our day.

Between 1982 and 1986, Tsemafo-Arthur trained as a teacher in the Berekum Teacher Training College (now Berekum College of Education) where he obtained the teachers' certificate 'A'. Whilst a student at the college, he proved himself an accomplished choirmaster, pianist and conductor. His compositions and song teaching made the college choir a talk of the town. At Berekum Training College the student body as well as the chief of the Berekum Township admired him so much that he became a personal friend to him (the chief of Berekum) and was granted a free exeat by the principal to enable him go out to assist choirs in especially the Presbyterian and the Methodist churches. The principal, Mr. G. F. Tuah and the vice, Mr. K.D. Adabie including most tutors described him as the best choirmaster the college ever had and wished he stayed even when the time came for him to complete his studies in 1986.

2.2 Career

As a teacher by profession, Tsemafo-Arthur taught in Shama Methodist Middle School from 1986 to 1987; he continued practicing his career at the Effiakumah Methodist Middle school from 1987 to 1988. Between 1988 and 1989, he was appointed a music organizer for Sekondi-Takoradi District before leaving for the National Academy of Music. In 1992, Tsemafo returned to Takoradi and became the music instructor for Axim Road Cluster of Schools. The region chalked many successes at his time during inter-Regional and National music festivals. He accepted posting to the Fijai Secondary

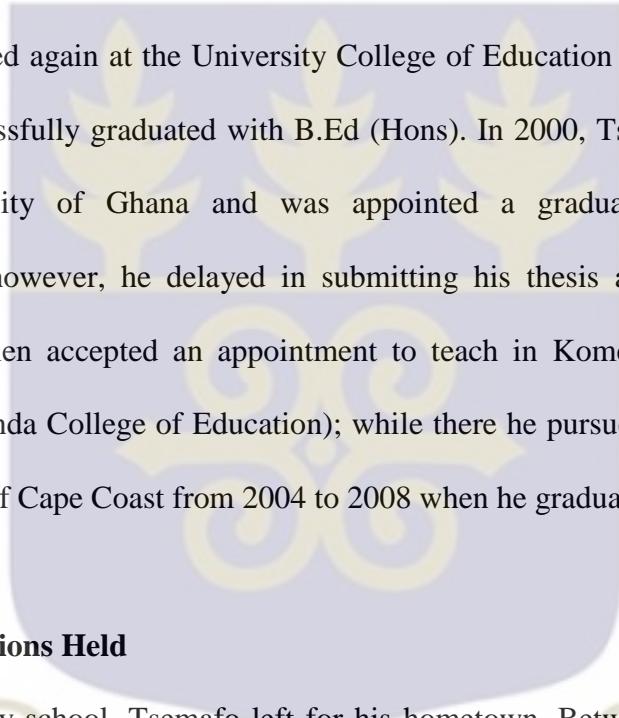
School from 1997 to 2000 after obtaining his B.Ed in Music from the University College of Education, Winneba.

Tsemafo spent the last seven years of his working life with the Ghana Education Service (G.E.S.) at Komenda Training College (now Komenda College of Education). Whilst there, Tsemafo served as the music master from 2003 to 2004 before rising to the Head of the Music Department between the years 2004 and 2006. He got further promoted to his last highest office he held in Komenda Training College as the head of Social Sciences from 2006 to 2010 when he retired from the Ghana education Service. After his MPhil. course in 2008, he has currently been appointed a lecturer at the Methodist University College Ghana since 2010. After spending one semester at the Accra campus, he was assigned to the Kumasi campus to open a branch of the music department there. After about one and a half years, he has been called back to Accra campus.

Earlier on, in 1972, as part of his efforts to search for a job, he left Otuam for Prestea on invitation of one of his uncles, Kofi Dodu (Aketsewa) who promised to help him find one. He was employed in the mines in January 1973 as a ‘reliever’ in the Prestea mines and worked for about four years. He then left to become a ‘pupil teacher’ (non professional teacher) also on invitation of another uncle of his- D.D. Akomfodze who was the then headteacher of the Enyan Denkyira Methodist primary school. In 1979, he took up a teaching appointment in Hwediem upon the arrangements of the choir executives, spearheaded by Mr. Appiah Dancquah, a cocoa receiver and druggist in Kenyasi and Hwediem respectively. There he served as the organist and taught the singing band as well. His commitment to duty earned him accommodation from the church.

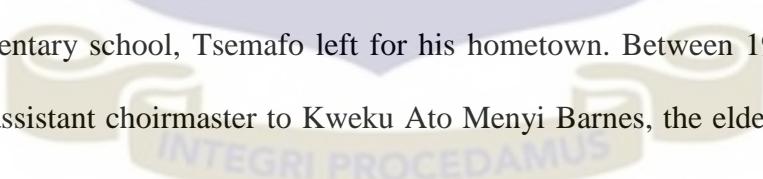
2.3 Musical Training

Tsemafo, a professionally trained musician began his training from the house when he started this whole musical career as an amateur and studied privately before enrolling in the erstwhile National Academy of Music where he obtained a diploma certificate in Music between 1989 and 1992. At the National Academy, he was among the few students who were given the opportunity to do the course in three years instead of the usual four years that time.



Tsemafo enrolled again at the University College of Education Winneba from 1994 to 1997 and successfully graduated with B.Ed (Hons). In 2000, Tsemafo-Arthur enrolled at the University of Ghana and was appointed a graduate assistant in 2001. Unfortunately however, he delayed in submitting his thesis and as such could not graduate. He then accepted an appointment to teach in Komenda Teacher Training College (Komenda College of Education); while there he pursued his MPhil. course at the University of Cape Coast from 2004 to 2008 when he graduated successfully.

2.4 Other Positions Held



After elementary school, Tsemafo left for his hometown. Between 1968 and 1972 he served as assistant choirmaster to Kweku Ato Menyi Barnes, the eldest son of the late Rev. E. Barnes who was the organist. Tsemafo completely became a member of the Barnes family by adoption. The household was very good to him not forgetting Colonel Timothy Barnes who was then an accomplished organist in the army at the Arrakan Barracks.

While working with Prestea mines, Tsemafo became one of the music instructors for the Prestea vocal band from 1972 to 1974. He later joined the minstrel choir which was

the most vibrant of the quasi religious groups from 1973 to 1976. He taught them many compositions of his own and from many senior colleagues. During this period, He learnt to play the keyboard with the support of Mr. C. Denis the choirmaster /organist of the Methodist church, who was staying close by and offered him his harmonium. Within some six months, he was assisting the choirmaster. He was later appointed the choirmaster in charge of the Heman society of the Methodist church Ghana near Prestea. In 1974, The Rev. Minister, S.W. Dadzie and his leaders assigned him the responsibility to form a junior choir in the church in addition to his position as one of the church organists. He discharged his duties with diligence and utter commitment to make the junior choir a formidable one.

In 1977 Tsemafo quit the job as a “reliever” in the mines; and upon the invitation of his uncle D.D. Akomfodze, he became the organist at Enyan Denkyira Methodist church when he took up the appointment as a pupil teacher. His teachings, conducting, voice production and natural giftings as a motivator made him very popular not only in the church choir but also the singing band while combining these with quasi-religious group activities in the town; Vocal band and minstrel choirs.

Sooner than later, a nearby town- Essiem heard of him and invited him to become the music director of their group-the Love vocal band. He travelled and performed with all these groups for his two year stay in Enyan Denkyira. Mr. S. Eshun- a good bassist and a teacher, who was the leader of a very vibrant group at Osadze-the Love gospel band, invited Tsemafo each time he had tough assignments. His contributions in singing and soccer made him so popular but had to leave for greener pastures in the Brong Ahafo Region upon invitation of Rev. S. W. Dadzie and the choristers who had shown interest in him.

In the Brong Ahafo Region , Tsemafo became the first Deputy Director of music to the Association of Methodist church choirs Ghana, for the then Sunyani District (now Sunyani Diocese) after it was calved out of the Kumasi District (now Kumasi Diocese) in 1979. A position he held from 1979 to 1982. He was effective in the discharge of his duties. During the time nearly every society choir in the district invited him to teach them. As a result, he travelled extensively through the region. Notable among the towns he visited are Wenchi, Kintampo, Techiman, Aworowa, Badu near Aworowa, just to mention a few. Indeed, wherever he went he made a mark as an accomplished song leader, conductor and a composer. His voice has been the contributing factor to his success but of course he knew how to motivate his singers, the very reason why wherever he went, like “Oliver Twist” people asked for more. Even today, nearing his seventies, he is still admired. For his ingenuity, He teamed up with Catechists and Reverend Ministers and turned many singing bands into church choirs within the Sunyani District of the Methodist Church Ghana.

In 1982, Tsemafo resigned his position as the first Deputy District Director of music in order to further his education at the Berekum teacher training college. Though he resigned his post, he continued to honour invitations to assist various society choirs and singing bands including the Good Shepherd Methodist church choir (Accra) with whom he won the national Entertainments Critics and Reviewers Association of Ghana (ECRAG) now (ACRAG) award in 1985; when his repertoire with the Good Shepherd Methodist Church Choir was performed several occasions on television and radio.

In addition, he also assisted the singing band upon invitation by Mr. I.K. Quansah (Bubuashie Singing band Master) and H.K. Prah the choirmaster/organist of the same church in Accra. He trained both singing groups so well that the choirs’ performances on the radio and TV put them on top of the chart.

He stayed in Accra for few months after completing his training as a teacher and relocated to the Western Region upon an invitation from (his senior colleague musician), Mr. E.C. Bilson (Jnr) who was the then Regional manager of schools to be in Sekondi District. After one year, he accepted the invitation by Effiakumah Methodist church to serve as their organist in the stead of Mr. A. Entsua Mensah who then was indisposed and died two weeks after Tsemafo had arrived. He raised the standard of the Effiakumah Methodist church choir that he was forbidden to travel elsewhere on any Sunday. His position as District Director of music for Sekondi engaged him to several towns to prepare them. He again resigned as the Director of music for Sekondi District when leaving for further studies. But he was called back to office after one year of his resignation in 1989.

2.4.1 Workshops

2.4.1.1 Within Ghana

As a director of music, many are those who passed through his training and workshops and have become song teachers and choirmasters today one living example among them is J.Y. Sekyi Baidoo. Tsemafo is reportedly said to be the one who introduced many choirmasters, song teachers, singers and choristers especially to the African rhythms which became a problem to most handlers or song teachers who taught highlife and slow rock songs. Indeed, he never relented in his duty as a Director of music and many choirs he visited still owe him a debt of gratitude for making their choirs a vibrant one. Also in the Western Region, He travelled extensively visiting places such as Half-Assini, Awin Eshiem, Axim, Discove, Agona, Kekam, and Sekondi to mention a few.

2.4.1.2. Beyond Ghana Borders

As an expert voice trainer and composer, he also organizes workshops for musicians outside Ghana. This he has done since 1992 to date. Notable among the places he visits are Abidjan (La Coté d'Ivoire) and Lomé Togo. He has achieved lots of successes through his zeal, good voice, compositions, teachings and conducting. These areas as his specialty and gift have motivated singers wherever he goes. He has become a mentor to many choristers and even today some conductors are nick-named Tsemafo after him both in and outside Ghana.

2.4.1.3 National Positions and Legacy

In 1994 Tsemafo was elected the second Deputy National Director of music for the Association of Methodist Church Choirs Ghana (GHAMECC), two years later; he became the first Deputy National Director of music and in 2002 to 2004, the substantive National Director of music. As part of his achievements, as the National Director of Music, Tsemafo-Arthur is remembered for the introduction of sight singing at Choral/Singing competitions as a test item.

2.5 Beyond Music

2.5.1 Formation of a Football Club

Tsemafo, a man of multi-talents, is also a good footballer. He formed the Otuam Susubiribi football club in 1970. Apart from being the founder, he was also their trainer. He later joined the “Ambassadors” football club as a result of the pressure from friends and members of his adopted home since all were either players or supporters of the Ambassadors” football club.

2.5.2 Marriage

Tsemafo married his first wife, Theresah Kudjo from Prestea in 1980 but their marriage was short lived. She left for Ivory Coast in 1983 while Tsemafo was still in the training college, Berekum. Tsemafo became very disturbed emotionally and psychologically about this but he was rather hopeful that she would come which he unfortunately waited in vain. Later he was convinced by friends to marry again. Susana Tsemafo-Arthur became the lucky one; unfortunately this marriage also collapsed on tribal grounds. The lady's elder brother disallowed her to travel all the way from Senya-Breku in the Brong Ahafo region to Otuam in the central region after a wedlock as a result the marriage had to be dissolved after having one issue with her. His latest marriage was equally unsuccessful due to some unforeseen circumstances. He has four children in all.

2.5.3 Awards

In 1985, the Good Shepherd Methodist church choir was adjudged the best choral group and Tsemafo-Arthur the best composer by the numerous songs recorded on cassettes, TV and Radio. This was published in the Weekly Spectator on the 8th of February 1985 and January 18th 1986. Tsemafo has received a number of awards by dint of his ingenuity and hard work. These awards include: the ECRA 1985, Centre for National Culture (Western Region) 1992, Contribution to Hacky Promotions as a very renowned Gospel Artiste 1999, Lay Movement Golden Jubilee Anniversary Song 1999, Ghana at 50 award for his Religious Choral works 2007

2.5.4 Honours

Besides the aforementioned awards, the Salt and Light Ministry also in 2009 honoured him for his numerous choral works, likewise the Association of Methodist church choirs Ghana 2005, at the 31st Anniversary commemoration service.

2.6 Interests

As an ardent footballer and a musician, one could confidently state that Tsemafo's major interest is very obvious. This is evident in his vast compositions and active involvement in church activities especially, choral organizations and passion for a very good performing choir. As a voice expert he always loves to see or listen to a choir with a very good voice quality. This notwithstanding, as a footballer and a sportsman, a trainer and a founder of a soccer team, he continues to fancy the game of soccer and the related sports. However Tsemafo takes greater delight in music composition.

2.7 Sources of Inspiration and Song Text

As M.K. Amissah posits, “an effective composer in the African tradition is the one who carefully selects his words, carefully arranges them and meaningfully conveys his thoughts to his audience” (Mensah Y. K., 2008). Merriam reiterates “composing a new text implies a careful selection of words” (Merriam, 1964). Unlike Nketia who draws inspiration basically from traditional sources through the advice of Amu, as he states:

It was not until 1942 that I met Amu in person. He had just returned from his sojourn in London where he studied music at the royal college of music. He had heard on his return that I was interested in composition, so he stopped by to talk to me when he visited the college. To my surprise, Amu’s first word to me was blunt. Don’t copy my music. This is because he often heard strains of his music in the works of Danso and Otto Boateng, and that was something I should avoid. I should go to the traditional people and learn from them, for that is what enabled him to evolve his new African style (Nketia, 2004).

Tsemafo-Arthur on the other hand, by virtue of his Christian background has mostly drawn on the words from the Supreme Book (the Bible) and the *Christian Asɔr Ndwom* (the Fante translation of the Methodist Hymn Book) in spite of his endowment; by this I am not by any means suggesting or attempting to state that Nketia did not have a Christian background.

Tsemafo finds so much inspiration from these two sources so much that even his philosophical compositions are based on them. A typical example is his '*Ma m' dɔkono ma monnom*' (give me mashed kenkey to drink) based on the statement of St. Paul in 1Corinthians 3:2 "I had to feed you with milk and not with solid food, because you couldn't handle anything stronger" and 1Corinthians 13:11 "It's like this: When I was a child, I spoke and thought and reasoned as a child does. But when I grew up, I put away childish things". In these two scriptures, Paul was admonishing the Corinthian church about their weaknesses in the faith and preparing their minds towards the challenges ahead in their Christian maturity.

In the first stanza of this song, Tsemafo likens the milk Paul mentioned in 1Corinthians 3:2 to *dɔkono mpotɔe* (mashed kenkey) as the meal for the survival of a baby not forgetting the baby's dependence on the mother especially at that tender age. But in the second stanza, when the child has really grown and been wined of the mother, s/he now has teeth and can chew so they request *brɔedze ampesi* (cooked plantain) still he makes reference to the child's dependence on the mother. Philosophically, Tsemafo was exhorting the teacher to diligently assist the student or pupil with necessary stuff that will make him/her become somebody responsible in future.

Besides the aforementioned sources, he also draws on the traditional musical sources especially the *Adenkum, Asafo, Ebibindwom, Adowa and Agbadza* musical styles which he usually calves the rhythm of the words drawn from the two sources (the bible and the hymn books) around.

2.8. Compositional Philosophies

The compositional philosophies refer to the reasons and messages behind Tsemafo-Arthur's compositions which he carries across to his audience. Tsemafo-Arthur usually composes with a particular reason in mind. His compositions most often carry a philosophical meaning which encourages or discourages the listener on one activity or the other; they are sometimes patriotic or evangelical. They may also be meant for entertainment or a combination of two or more of the above. Again Tsemafo-Arthur does not fancy the situation where the audience will sit down simply to listen but most of the time he composes in a manner that will compel the listener to participate in the performance either by singing along or jumping to their feet to dance.

CHAPTER THREE

TSEMAFO-ARTHUR-THE AFRICAN ART MUSICIAN AND HIS MUSIC

This chapter discusses songs by the composer under study in general; emphasizing the unique ways in which he incorporates intrinsic African musical elements in the selected musical pieces and the idiomatic diversity in his composition.

3.0. Introduction

James Tsemafo-Arthur's compositions have generally been categorised into instrumental and vocal or choral styles. The choral compositions are further categorised as **1.Songs** which comprise: Philosophical songs, Adapted songs/ Arrangements, and Patriotic songs, **2.Occasional songs** embodying Christmas, Epiphany, Good Friday /passion, Easter, Funerals, Naming ceremony, Wedding ceremony, and Special/ songs on request, **3.Church Music** focusing on Hymns, Choral anthems, Western styled anthems, Gospel highlife, Marching songs and **4.Chants/canticles**. As a preamble to the actual discussions of his music, I would briefly refer to the following areas of African art music. The history of African choral art music in relation to the multipart traditional song types like *Nnwonkorɔ*, *Adowa*, *Asafo*, *Adenkum*, among others, that existed before the introduction of the Western choral styles with their concomitant harmonic structures and more especially *Adenkum* and *Ebibindwom*, which form the major sources of his pre-compositional materials for the understanding of the reader.

Before any discussions, my use of African art music in this work refers to the African multi-part choral music as are mostly performed by choirs and singing bands in orthodox churches and other gatherings either with or without accompaniment and usually requires a conductor. They are mostly written for mixed choruses; thus for

female and male voices in S.A.T.B. This choral music often assumes the structure of the Western art Music and conforms to the rules in Western art music compositions.

Historically, African Art music evolved out of the introduction of Western Music on the coast of Africa. As Dor, opines, “Before the coming of the Europeans to Ghana, Western classical music was not known, let alone be performed. Ghanaians therefore relied entirely upon their native (traditional) music for everything in their lives” (Dor, 1992). This confirms the fact that before the advent of the missionaries and the colonial masters, the Ghanaian musician made music their own way. They had their own compositional techniques and procedures which perfectly worked for them so that they could make any kind of music they desired including multi-voiced musical types.

However, with the introduction of formal education through the colonisation process and the Missionary activities on the Gold Coast came along with it the exposure of the Ghanaian musician to the study of the theory of Western Music. According to Nketia,(1974), Euba, (1989) and Mensah, (1998), Choral art music in Ghana like other sub-Saharan African countries emerged from Western Hymnody which was introduced in the Nineteenth Century by the European Christian missionaries backed by the British colonial apparatus. Going by the assertion of the scholars above, the Ghanaian musician’s encounter with the Western Hymnody coupled with their classroom experience sparked up a new feeling in their musical thinking through the process of cultural dynamism and assimilation. Corroborating, Omojola posits that

The historical development of modern Ghanaian art music is very similar to that of Nigeria. As in Nigeria, the British colonial missionaries and teachers in Ghana helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music-the two musical genres provided the foundations for the emergence of modern Ghanaian art music (Omojola,1995).

Nevertheless, the acculturation and the enculturation process were in essence inimical to the Ghanaian culture. Nketia states that the Missionaries “preached against African cultural practices while promoting Western cultural values and usages, it adopted a hostile attitude to African music, especially drumming, because this was associated with what seemed to Christian evangelist “pagan” practice (Nketia,1974). It was meant to completely suppress the Ghanaian culture for a possible complete take over as evidenced in the Christianisation process. Dor states:

In the Gold Coast as elsewhere, European Christian missionaries, in the nineteenth century and on, were on the whole antagonistic to African cultural practices, including music and dance. To intensify the evangelization process, missionaries generally prohibited new Christian converts from participating in their traditional musical events, under penalty of excommunication. Not only were the African converts segregated from their unconverted family members, but the missionaries also persuaded their converts to regard all their musical types as heathen, while only Western music was promoted (Dor, 2005)

Undoubtedly, through this process, the Ghanaian was consciously being brainwashed and compelled to develop the taste for the Western stuff and to make him believe that the Westerner or the White was superior to the Black African. According to Herskovits it was impressed on the African that their art was crude, their tales naïve, their music cacophonous, their dances lascivious ... those Africans who did not reject their heritage were placed on the defensive, apologising for their own pleasure in the arts where as was often the case, they did not conceal it (Herkovits, 1962).

Tracey, (1959) rather seeks to clarify the reasons why the Europeans seemed to have acted the way they did. She quotes, “the motive of the missionaries was the ardent desire to protect their converts from all heathen associations. From the missionaries’ point of view therefore, a total rejection of the old way of life was a pre-requisite for

the acceptance of the new” (Berman 1975:30). Laudable as their intentions might be, I believe dissociating the people completely from what was theirs naturally over night was a totally unfortunate decision.

Admittedly, this acculturation and enculturation process which nearly robbed the African of all her culturally accepted indigenous values including her way of music making granted the Ghanaian musician the opportunity to become bi-musical even though the Europeans had their own agenda. Andoh reiterates that:

The missionary and the colonial education brought with it new concepts of musical traditions along with a new set of objectives based on a new music of a distinctive kind, and much of it had no previous roots in the Ghanaian culture. The colonial era was dominated by a negative attitude to the traditional music and religious practices in Ghana.(Andoh 2003:17)

Thus notwithstanding, the benefit to the advantage of the Ghanaian composer cannot be over estimated. In this vein Nketia states that “Religion... was acculturation which had the power to reshape music along with other cultural components” (Nketia, 1982). The Missionaries in their establishment of schools introduced both religious and music education in the curriculum and trained students who were musically gifted to play the Harmonium and other Western instruments. Agawu observes that “the emergence of new institutions as a result of the encounter with Europe is responsible for the cultivation of certain types of music and musical instruments. (Agawu,2003). Obviously, it could be deduced that through this process, the Ghanaian educated community who were musically inclined imbibed the concepts in the theories of Western Music. This granted them the music literacy and an appreciation for the Western styled music which eventually reflected in their way of composition.

Undoubtedly, musicians composed in the Western way obviously as a result of the training received. Nketia again asserts that,

due to colonial music education which introduced musicians to Western Music and harmony rather than the multi-level music of Africa which was unknown to the educators, the early Ghanaian art composers tended to look more to the West for techniques of multi-voiced music which is much more sophisticated than the traditional forms of multi-part organisation (Nketia, 1974).

Granting that the Europeans who introduced the Ghanaian to the western music were not aware of the Ghanaian music implies that the opportunity for the Ghanaian to have specialised in one or both would have been higher. Therefore any analytical study of this kind should also take into consideration the cultural factors and their influences on the composer being studied.

Ghanaian art music composers as noted earlier compose with certain information to be communicated across to their audiences as may soon be found out in the next chapter, in other words, the African or Ghanaian art musician usually does not engage in art for art sake compositions as in the West. This is why the analyst's ability to establish the philosophies behind a given composition is of prime importance. It establishes a bond between the composer, the audience and the analyst since it grants a better appreciation.

As Merriam quotes

“ The study-object of ethnomusicology or as it originally was called: comparative musicology is the traditional music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilised nations. Our science, therefore investigates all tribal and folk music and every kind of non-Western art music besides its studies as well as the sociological aspects of music, as the phenomena of musical acculturation, i.e. Western art and popular (entertainment) music do not belong to its field (Merriam , 1964)

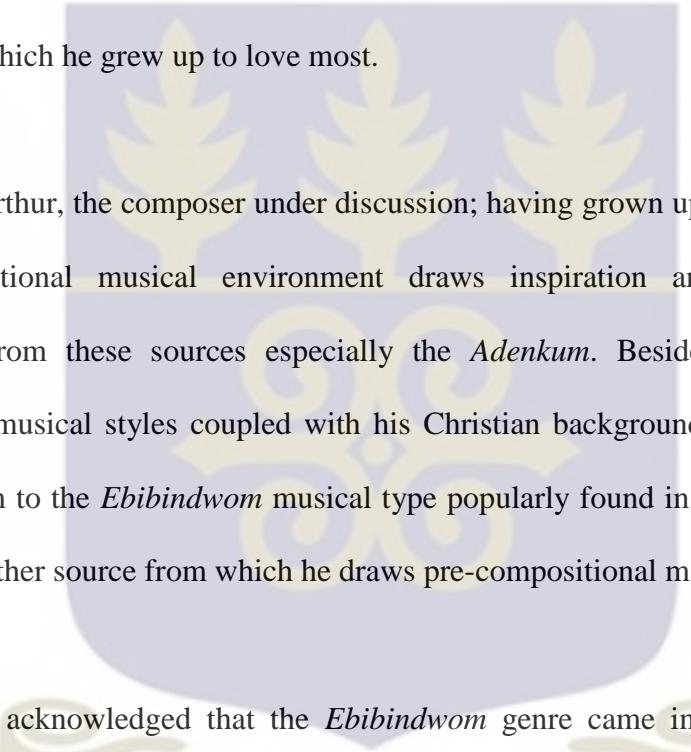
Kunst and Merriam hit the nail right on the head. Music does not exist in a vacuum, rather in a culture. Before art music the traditional music existed and served as a basis for the development of the art music even though per Nketia's assertion, the European Music educators were not privy to the existence of the African multi-part music; Merriam's observation makes it imperatively implicit that discussing African art music without due reference to the traditional music or traditional cultural settings would be a great disservice to the reader.

It must here be emphasised that multipart traditional music have formed or contributed a great deal to form the basis for choral music generally except that it was not formally written down. Dor posits that

The use of the term “art” to describe choral music implies the existence of another type of choral music. Ghanaian ethnic groups have traditional choral styles quite distinct from the art choral idiom which exists in oral traditions, often with precise vocabulary that distinguishes them as song sub-genres (Dor, 2005).

Performances of traditional Multi-voiced musical types such as *Asafo* and *Adenkum* which are common among the Akans of Ghana come with some form of harmony either in thirds or sixths and as such can be classified as choral music of a sort. Similar to the two musical styles is their cantor chorus way of performance. As a teacher by profession, Tsemafo-Arthur has always been conscious of the fact that knowledge is best acquired from the known to the unknown. For this reason in most of his compositions, especially anthems, he draws on particularly *Adenkum* music as a good inspirational source for his pre-compositional materials, themes and motifs because these musical styles are part and parcel of the people's culture and physical as well as social lives.

There are some traditions and philosophies, as well as certain belief systems that might be embodied in them. Taking for example songs like *Biribi aba Wim* (something has appeared in the sky) *Mereye den* (what am I doing?), *Wansema Pobi* (the housefly) which are performed by the *Adenkum* ensemble. All these are proverbial songs reminding the people of a person's status or situation in this life. Tsemafo-Arthur, a native of Otuam-a Fante by birth and a son of a dexterous master drummer, was exposed to most of the traditional musical styles such as *Adzewa*, *Ager*, *Akurodu*, *Akom*, *Opuroto*, *Ahyewa*, *Osoode*, *Apatampa*, *Ommpé*, *Asafo*, *Dzi Wo Ho Nyi*, *Sikyi* and *Adenkum* which he grew up to love most.



Tsemafo-Arthur, the composer under discussion; having grown up in the midst of these multi traditional musical environment draws inspiration and pre-compositional materials from these sources especially the *Adenkum*. Besides this, his love for traditional musical styles coupled with his Christian background as a Methodist also endears him to the *Ebibindwom* musical type popularly found in the Methodist church Ghana; another source from which he draws pre-compositional materials.

It must be acknowledged that the *Ebibindwom* genre came into being through the encouragement of the missionaries as an attempt to indigenise their Christian religious activities. According to Turkson,

“The lyric as a musical type owes its development during the office of Rev. Thomas B. Freeman, by non-literate members of the church in Cape Coast in 1838. When Freeman realised that the non-literate members of the church did not participate in singing of the English hymns he encouraged members to sing biblical text to traditional tunes (Turkson, 1975).

Tsemafo usually adopts the rhythmic patterns and the performance styles of the traditional musical types and apply them to the tonal or functional harmonic procedures, a feature typical of the West which is an indication of his bi-musicality; he has knowledge in both traditional African and Western music, and how this bi-musicality is reflected in his choral compositions are demonstrated in the pieces analysed in chapter 4.

Furthermore, in spite of how long the African art music has been in existence, it is still bedevilled with challenges such as lack of institutional support and low audience patronage. In comparing choral music with popular music, it is undeniably clear that popular music enjoys better patronage than choral music. Unlike choral music, popular music is employed at most occasions and functions besides churches. Eventhough the electronic media sometimes feature some choral performances, they are not as many as the popular highlife music. It is also true that sometimes choral concerts are organised, undeniably, they register lower attendances than the popular music concerts. In churches, choral groups organise concerts and sing to themselves most of the times, but the chapel becomes full or almost full when a gospel rockshow which features basically popular highlife bands, is being organised.

The youth in various churches are more comfortable forming and or joining popular music groups than joining the choir. People even most of the time doubt the economic prospects of the music student since there are no ready employers or employment to absorb them after the completion of their course. More so when the populace seem to be driving away from what is primarily the focus of the music student's training, basically to make him/her an art musician in future.

3.0.1 Additional major sources of Tsemafo-Arthur's pre-compositional materials

3.0.1.1 Adenkum

Adenkum is an Akan female musical genre that has the gourd as its principal instrument. It originated from the Fante land in the central region of Ghana and is usually performed by the older women in the community. The instruments used for the performance of *Adenkum* include castanet, *abaa*, (wooden clappers), enmeshed gourd rattle, and the hourglass drum (dondo) as well as hand clapping.

According to (Nketia, 1974) in Akan communities of Ghana, there are several ways in which particular musical types are named. Some of these include those who perform the particular music such *abɔfɔɔ* (hunters' music) which is named after its performers; *asafo* (named after warrior groups who perform it); the function the music performs, for example, *Asrayere* (music performed by women to wish their husbands a safe return in times of war); the social occasion on which the music is performed like *bradwom* performed at puberty rights of the girl child, and or the name of the person who originated the particular musical type. Again a musical type could be named after the principal instrument that is used in the performance; examples are the *ntahera* (music of trumpets), *adakam* (music in which a box is used to serve as a master drum) and *adenkum* musical types.

The *Adenkum* music can be found among the people of Asante Mampong, Larteh Akuapem, Otuam, Apam and Elmina. Additionally, my interaction with Tsemafo-Arthur, the composer being studied in this work, an assertion he attributes to oral tradition, reveals that the *Adenkum* is a recreational type of music performed at occasions such as the *Ahobaa* and *Akwambɔ* festivals, political durbars, in honour of important and other dignitaries as well as other ceremonies. It may also be performed

for entertainment. According to him, there are two types of *Adenkum* groups found in his hometown (Otuam) which originated from Elmina and Apam in the central Region of Ghana. These are *The Gyawu* and *The Kodwo Nkɔ* groups respectively. However, the exact date of the formation of the bands especially at Otuam is not known.

Nonetheless, *The Gyawu* group is believed to have been formed before the First World War whiles the *Kodwo Nkɔ* group around the 1940s. Before these bands were formed at Otuam, the people of Elmina and Apam had been performing it for about forty years, he added. This implies that the *Adenkum* genre has been in existence for about ninety to one hundred years. To confirm, Aning (1964) states that, “the people of Elmina also claim that they are the originators of *Adenkum* and that they have played it for about hundred years”. *Adenkum* lyrics can sometimes be insinuations, satirical and aphorisms to mention a few. It is a musical genre which is usually performed in the open and encourages audience and community participation.

Characteristic of its performance is the use of call and response form. The phrase of the cantor is repeated by the chorus as many times as it is sung. In this way, an exciting overlap often results when the leader resumes singing before the chorus finishes responding. This is in no doubt a supposition that African traditional musical forms enjoyed some degree of harmony before the formal introduction of Western music with its harmonic principles. Nketia affirms that:

Similarly, in the chorus response, individuals are free to sing the main melody or a second part a third below or sometimes above it, or vacillate between the two. This freedom results in frequent changes from two-part harmony in parallel thirds to sporadic three part forms employing triads, or changes from these to unison and back again to two and three part harmony (Nketia, 1963).

The African naturally liked multi-part singing which shows a sense of harmony with the exception that it might not follow a particular rule or structure. In other words, the rules to be observed in Western harmony such as avoidance of consecutives and so forth are not strictly observed in traditional harmony since they are basically not written. Voice parts were not assigned but choruses imagined and sang their respective parts to blend and harmonised one another's as they were comfortable. Though not in any elaborate chordal forms, they still constituted some harmony and chords. On this Nketia further observes that:

Though *Adenkum* songs are sung in unison one may hear two parts singing some fragments of the melody. Some are mostly in parallel thirds with isolated sixths and fifths at some points. Sporadic three-part forms are occasionally heard. These occur in the chorus part. In few cases, another voice joins the cantor's melody before the chorus. This kind of freedom on the vocal part exists in Adenkum music (Nketia, 1974).

In essence, *Adenkum* music is one of the traditional multi-part musical types which can be a good reference point to the development of choral music in Ghana.

3.0.1.2 *Ebibindwom* (African Songs)

Ebibindwom, one of the traditional sources Tsemafo-Arthur draws from, is a neo-traditional musical style found most especially in the Methodist Church Ghana and can even be described as one of the cardinal features that distinguishes and identifies the church. According to Williamson, (1958) the *Ebibindwom* originates from the coast where the Methodist church Ghana began. “This is the Fante lyric. Among non-literate Fante Christians these lyrics are beloved and highly prized”. This explains why this musical type is usually performed in Fante language no matter where the church is found in the country.

The *Ebibindwom* is considered to be a proactive response of the church leadership to the needs of the membership at the early stages of the church in reference to language barrier which according to (Turkson, 1975) was motivated by Rev. Thomas B. Freeman. Jones observes that the continued search for meaning and total involvement of the nature in traditional religious practice were the factors that precipitated the upsurge of this sacred musical type (Jones, 1972).

The lyric (*Ebibindwom*) is a mode of expression which is completely indigenous and natural to its users. The beauty and vitality of the good lyric has been attested to as highly evangelistic. The lyrics apart from being indigenous are also highly poetic and appealing in nature. They are usually biblical or sacred in nature, in context and mostly come as either complementary or supplementary to the day's sermon. Mensah Confirms as follows "about the choice of text used in *Ebibindwom*, it is biblical and the soloists must be very familiar with the scriptures so that the songs would be doctrinally sound" (Mensah, 1960). It is also sometimes used to motivate, arouse or revive the spirit of the preacher.

It is generally participatory and relieves congregants from boredom. It reinvigorates the audience to freshen up their memories and get them prepared for further absorption and assimilation of the homily. Due to the importance the Methodist church Ghana attaches to the role of *Ebibindwom* in the church; they appointed a committee that documented about 105 of them in the *Christian Asor Ndwom* (C.A.N.) in 1954 (Amuah, 2001). This documentation of course did not include musical notations, rather text of the lyrics. In addition, Amuah asserts that notation of *Ebibindwom* was a problem because of its improvisatory nature.

Ebibindwom, though generally not written, still comes with its harmonic structures. The congregation (the chorus) respond with the appropriate harmonies much spontaneously as the cantor cut's in a preacher's sermon or before the preacher begins to deliver the sermon. The simplicity of the repetitive catchy phrases makes it easier for the chorus to design appropriate responses. They usually harmonise in thirds or sixths either above or below the melody. The extensive repetition of song text found in *Ebibindwom* grants the congregants the opportunity to reflect briefly on the message or the theme upon which the sermon for the day was based, the temporary break in the continuous listening revives their concentration when the preacher resumes his/her speech.

The potentials of *Ebibindwom* as described above, like all other Traditional African music, is not conceived as a contemplative art. Rather, it is thought to be functional and its extra musical element should not be taken for granted during music analysis. Agawu explains that “Functional music drawn from ritual, work, or play is externally motivated. ...these utilitarian musics are said to be incompletely understood whenever analysis ignores the social or "extra- musical" context” (Agawu, 2001).

According to Williamson,

The lyric is a vehicle of faith; mediating devotional values, a vessel of piety into which a rich variety of content may be poured, ranging from the sincerely Christian to the manifestly pagan (could not the same be said of certain Western Christian hymns?). As a traditional form the lyric is significant as an indigenous mode of expression adapted to the use of Christian worship (Williamson, 1958).

It is therefore not surprising that Tsemafo-Arthur, a born bred Methodist; fondly draws inspiration from these two sources. However, performers of *Ebibindwom* or any other traditional musical pieces may harmonise the songs either consciously or unconsciously; they may know different parts are being added but not necessarily

assigning this to any particular voice part or knowing which intervals they are operating. This they do without any restrictions.

All the above makes it quite herculean a task for the African art music analyst. In sum, Agawu confirms the multiplicity of elements that go into African art or choral music composition in the following words.

Ghanaian choral composition tradition and many African traditions are full of variety and mixture of both traditional and Western compositional materials. In other words, the Ghanaian art choral idiom makes use of motivic structures of drum language, hybrid formal templates, dramatic cut-out of storytelling, bell patterns of traditional dances, traditional linguistic patterns observable in song forms as well as Western conventional harmonic, melodic, formal, and structural elements (Agawu, 1984).

This affirms the daunting task the African art music analyst faces. As such for one to be effective in his/her analysis of an African art music, s/he must necessarily go beyond the usual parameters of formal analysis and venture into some form of cultural analysis in order to be holistically effective in one's analysis and the deductions to be made.

3.1.0 Tsemafo-Arthur's Compositions

The name Tsemafo-Arthur is synonymous with choral art composition of variety of musical works. The Harvard Dictionary of Music, Second edition, Revised and Enlarged; explains Composition as

The process of creating musical works; also, a musical work. Literally meaning “putting together”, the term is particularly suitable for early polyphonic music, in which various voice-parts are indeed put together. In the more complex music of later periods...“putting together” of numerous diversified elements just as much as voice-parts...even more recent methods of creating music by putting together assorted sounds (Willi, 1972).

The essence of putting together musical sounds is to creatively affect the emotions of another either positively or negatively in diverse ways. That is a music composer possesses the ability to twist the heart, mind, emotions or make his/her listener moody, elated or thrilled, etc through the musical elements s/he puts together as music composition. In addition, musical composition and more especially African art music involve extra musical elements in their creation whether choral or instrumental.

An African composer hardly engages in art for art sake kind of composition. As such, the African art composer usually composes with at least his cultural elements or personally desired message intended to be communicated in addition to the musical elements. This is what Gbolonyo admits as what composition is all about. He writes as follows:

Composition may be defined as the transformation of pre-existing materials into new individualized structures. Hence choral art composition can be the fusion and transformation of pre-existing traditional and foreign (Western Classical) materials into new forms. The pre-compositional resources may be a system such as the hierarchical arrangement of triads that form the basis of Western classical tonality, tonal inflections of traditional Ghanaian languages, motivic or rhythmic/melodic elements (Western/traditional) of the rigidly defined set of relationships such as those of whole-tone or pentatonic scales. In each case, the pre-compositional elements provided a framework for the analysis and interpretation of the composition (Gbolonyo, 2004).

James Tsemafo-Arthur has over 300 compositions to his credit. About 90 percent of them are choral music with the remaining 10 percent being instrumental. These compositions cover a variety of aspects of human life but Tsemafo primarily seeks to encourage Christians to be courageous in their Christian journey being hopeful to receive the victorious crown at the end of a successful race.

I have categorised the compositions under four major headings for easy identification and appreciation as earlier on mentioned. With the vast array of compositions as mentioned above, it is obvious that not all could be discussed in one study. It is therefore imperative to discuss few representative examples for the purpose of this study to aid the reader gain a better appreciation of the composer being studied in this work.

Holistically, about 50 percent of his total vocal compositions are in the highlife style. Highlife, as used in this work refers to the type of vocal compositions that are gay, lively and normally danceable in nature. They are usually comparatively short, with easily memorable text. They are mostly in simple duple or simple quadruple time with rich rhythmic endowment. They are often accompanied with percussion instruments such as drums, hand clapping, bells, *nnawuta* (double bells) *Firikyiwa* (castanet) rattles, jazz set of drums, wooden clappers, conga drums, *donno* (the hourglass drum) and sometimes with organ and the guitar in their performance. Gospel highlife music can either be binary or ternary in form. They may modulate or not.

As established earlier, Tsemafo-Arthur is a composer who draws inspiration and pre-compositional materials from multiple sources and combines his knowledge in traditional music with the Western knowledge he acquired through formal education. He demonstrates this bi-musical identity in several ways through compositions he puts up. Some of these compositions are couched almost purely in the Western compositional style in which one can hardly trace an element of African music, some in typical traditional style and others combine the styles.

3.1.1 Songs

The Harvard Dictionary of Music (ibid) defines a song as, “ a short composition for solo voice, usually but not necessarily accompanied, and written in a fairly simple style. Based on a poetic text, it is designed so as to enhance rather than overshadow the text”. Hickok (1993) also defines Art Song as a musical setting of a poem for solo voice and piano. Two song types are mentioned, namely strophic form, where the same melody is repeated for every stanza (or strophe) of the poem and the through-composed; where each section of the text (the poem) has new music that is different from the music preceding and following it. The text was treated syllabically (one note for each syllable).

Putting together elements from the dictionary definition, such as the length, the poetic nature and the accompaniment, juxtaposed with Hickok’s definition, I would like to explain a song as a combination of melody, harmony, rhythm and lyrics. It is not too lengthy and its text may have verses which are sung to the same melody or each of them may be set to completely new melodies. An omnibus assessment of Tsemafo-Arthur’s compositions, particularly those that are based on hymns are either in the strophic, like *Jesus gye ndzebɔnye fo* (Jesus receives sinners), *Idzin ɔye nwanwa* (A wonderful name) etc or through composed which form majority of his compositions in this category. They include *Christian ka mo do* (Christian follow me), *Dzin a ɔye dɛw* (A sweet name) to mention a few. Tsemafo’s songs can be categorised as follows:

3.1.1.1 Philosophical Songs

In this work, philosophical songs refer to songs that have been composed around a certain ideology, rationale, or critical mindedness. They are composed to convey a certain proverbial thought which is implicit in the composition. The intended message is not expressly explicit to the ordinary mind or at first hearing; it is couched in a

manner that requires some amount of thinking before ascertaining the intended message.

In his philosophical compositions, Tsemafo-Arthur is either seen to be sermonizing or counselling his audience. Beyond the Christian evangelical purposes, Tsemafo-Arthur delights in educating the circular world as well. He writes philosophical songs to speak to his audience. In such compositions, Tsemafo-Arthur draws on folktales, proverbs, poems, and popular sayings for his pre-compositional materials. He uses these devices to educate his audience and the general society. Typical of such compositions is *Nwaba Nkwan* (snail soup). In brief what he communicates here is that, one's input determines his output. That is, as parents, teachers, guardians, and so forth, you can earn the benefit expected from your child, student, or ward when you have granted that child, student or ward the needed opportunity and the required support. In other words no one reaps where he has not sown. Better still parents, teachers and guardians are to take very good care of their children, students, and or wards in order to make them more useful and productive to them and to society in the future.

Basically, Tsemafo-Arthur metaphorically communicates his ideas through the imagery of the snail soup. He mentions the ingredients that are needed to make one's soup tasty. So whoever wants to have that kind of tasty meal must necessarily put in much in order to achieve the needed result. Beyond the song text, he has musically demonstrated efforts applied in the preparation of the full meal till it is ready. He assigns various voice parts to various activities with the strenuous activity of pounding the fufu to be eaten with the soup given to the male voice. They sing at different points with the resultant effect bringing out the rhythm of pounding. Then at the point where the meal is fully ready he uses unison and fugal exposition to indicate how everybody clamours

to have a share. In a similar parlance is the Akan proverb “*Dee onipa guo eno ara na Ḍtwa*” literally translates as whatever a man sows is what he reaps. If the little ones are not taken good care of and they become social misfits, people who engage in all forms of social vices, it is the same society that suffers the consequence thereof.

Also as part of his philosophical compositions is “*ma m’ dɔkon ma mo nom*” which is one example of his strophic compositions. In this composition, Tsemafo-Arthur gives two scenarios in the two stanzas of the song. In the first stanza, he uses the imagery of mashed kenkey and cooked plantain (*boredze ampesi*) in the second stanza to signify the stages in life. Here he exhorts his audience to do what they can do best and not to force themselves or worry themselves over what others have been able to do or achieved for life is in stages. Just as babies can only drink mashed kenkey and eat or chew cooked plantain when they are grown, everybody would be able to do whatever they desire when they get to that stage; there is no need for any rush in life since this may come with its own troubles and woes.

Another dimension is that Tsemafo also directs this song to the teacher, encouraging him/her to give off his/her best to the pupil or student who might become somebody responsible in future. So like the child and the mother, the pupil or student requires the teacher to feed him/her with the stuff and that will shape his/her life in future. In this song he emphasises the child’s indispensable and express need of its mother. In addition to his philosophical songs is *Na m’atse ase* (I then understand). This was based on multiple phenomenal-changes of the weather conditions, the changing scenes of life, from worldly life style to one’s conversion to put up a Christian life. He sees all these happenings to give course for one to ask questions and at the end of the day, “I get to know why things happen the way they do”.

3.1.1.2. Adapted songs/ Arrangements

These are existing songs of other composers which Tsemafo-Arthur has re-composed or modified. That is, he has either written completely new tunes to them, added a descant or a refrain to the particular music for one reason or the other. An existing song may be adopted or re-composed by another for various reasons such as enumerated below. A composer may engage in this kind of composition for one or more of the following reasons. Firstly, a composer may decide to compose a new tune to the poem or text of an existing song when the original tune does not appeal to him/her. In his/her own analysis, the particular tune is not sweet enough in his/ her ears. A second reason for the composer in this category may be to break boredom resulting from monotony in the singing of the original tune too often and so with a new tune composed to it, s/he is able to inject life into it again.

Another reason will be to bring variety into the singing of the particular song. Furthermore, as composers may have their own objectives for composing, they may choose to rearrange an existing song if the text appeals to them. That is when they think the words of the particular song would be a good resource for them to achieve their objective(s).The purpose for which the particular composition was intended. The above notwithstanding, a composer may choose to rearrange or compose a new tune to an existing song when s/he thinks there are gaps to be filled in; for instance writing a descant to an existing song. It is also worthy of note that a composer may rearrange or adapt an existing song just to demonstrate his/her compositional prowess.

Additionally, a composer may adapt another's song when s/he feels like to inject some inspiration into it by writing a livelier tune or rhythm to it applying diminutions or prolongations. There are also times when composers adapt existing songs on request or even to suit an upcoming occasion.

Tsemafo-Arthur like all other composers adapts and rearranges existing songs for one or more of the reasons above; especially doing so on request, filling in gaps with descants and adapting the text to suit his purpose of the composition. His familiarity with the *C. A. N.* coupled with his background as a Methodist in no doubt has accounted for why he adapts and recomposes them most of the time. This is one of the areas of composition Tsemafo-Arthur fancies a lot. Most of his compositions in this category are based on the M.H.B. or the C.A.N. with a few of them coming from the existing songs which may be said to be folk in nature. This is so because the text usually serves his purpose as an evangel composer. To some of the Music he adds descants and sometimes uses faxbourdon in these compositions just to bring variety and also to inject new life into the music to whip up peoples' interest to singing it.

Tsemafo-Arthur's compositions in this category include Cross of Jesus based on M.H.B. 318, Ransford based on *Christian Asor Ndwom Fofor* (C.A.N. F.) 247, *Ahomgye Wura* (Lord of Rest) an arrangement of C.A.N. F. 989, Newton Ferns based on M.H.B. 867, *O Ewuradze* (O Lord) based on M.H.B. 604, M.H.B. 754, Lead us based on C.A.N.F.611 others include *Wɔnhye N'Abɔso*(crown him) based on C.A.N. F. 91, Freeman based on C.A.N. 29, *Rotweon Aye Den* (What are you waiting for?) based on C.A.N. F. 1040, *Pentecost Ogya*, (Pentecost fire), and *Bankye,-Bankye* (Cassava; cassava) based on a folk song.

Taking the text of the Cross of Jesus-“souls of men why will ye scatter like a crowd of frightened sheep...” for example, it is so evangelistically appealing, the more reason why Tsemafo-Arthur, an ‘evangel composer’ would adapt it for his purpose. Ransford –“rejoice the Lord is king, your Lord and king adore” also adapted on similar grounds to encourage the Christian to be joyful for his/her saviour is king. This arrangement

also helps to break the boredom and monotony of using some two main tunes (Gopsal by Handel and Trumpet by L. Edson) alternatively always. *Pentecost Ogya* was adapted from the Pentecost church and harmonized with a descant to give more musical appeal.

3.1.1.3. Patriotic Songs

Unlike the philosophical songs, patriotic songs are the songs composed for the purpose of encouraging the citizenry to contribute their widow's might towards unity, nation building and development through the choice of text. Tsemafo-Arthur is not only a Christian but also a nationalist and a patriot. As a musician and a composer, Tsemafo-Arthur believes the best way to advocate nation building to his fellow compatriots is through his compositions.

To him a country only develops through hard work, dedication, devotion, selflessness, commitment, patriotism and discipline. Talking hard work and development of a nation, one's statement is basically being directed to the youth. In *Ghana Mpuntu* (development of Ghana) composition, he admonishes the youth to eschew corruption and work hard to achieve development for themselves, posterity and the nation at large. The other is the *Ghana me man* (Ghana my country) a composition which instils patriotism in the citizenry especially the youth.

Again in this composition, the composer encourages all and sundry, and the youth in particular to desist from corrupt practices and all forms of morally deficient life styles for the development of mother Ghana. Still as part of the admonition process, the composer reminds the Ghanaian citizenry of a popular proverb *Dzin pa ye sen ahonya* (good name is better than riches) which paraphrases as *Dzin Pa* (good name); he urges

everyone to strive to attain a good name rather than amassment of wealth. Shun bad company and eschew any other behaviours and life styles which will tarnish or dent one's image. For a man is accorded respect based on the good name he calves for himself and not how much wealth he has been able to amass. Sometimes even a person's wealth is used to insult him but not his good name.

3.1.1.4. Occasional Songs

As the title suggests, these songs are songs meant for specific occasions. Not until those periods, these compositions would be inappropriate to perform. They are songs which carry special information or messages about special occasions for specific purposes. They are emotionally oriented and are not meant for general purposes.

3.1.1.4.1. Christmas Songs

The most popular among his compositions in this class are *Dawo hen Gyefo* (our saviour has been born), *Chen Akwaaba* (Welcome King) and *Yenkɔ Bethlehem* (Let us go to Bethlehem). In these compositions, the composer, recounts and brings to the fore some of the scenes of the saviour's birth, the significance of his birth to the individual, the church, the nation and the world at large. He further emphasizes the need to show kindness on a day like that to one another and especially to the poor and the needy. He finally admonishes and reminds the singer and the audience of the might of the Messiah who has been born to save the world.

3.1.1.4.2 Palm Sunday Songs

The most popular of Tsemafo-Arthur's compositions on this day include *Wonhye N'Aboso* (Crown Him). This also an arrangement based on the M.H.B. 91/ C.A.N.22. The composer recomposes this hymn in an anthem form with an organ accompaniment.

He joins force with the lyricist to expound on the greatness of the kingdom of Jesus the Christ and also to enjoin his entire listenership to accord Jesus His due. On the same subject, Tsemafo-Arthur composed *Woana na Nguanhwefo* (whom did the shepherds) which he based on M .H.B. 151. In this composition he enjoins all and sundry to crown Jesus the Lord of all.

3.1.1.4.3. Good Friday /Passion Songs

Among these compositions is *Anwanwa Dɔ* (Wonderful Love). In this song the composer sermonises, stressing the kind of love the Lord God has shown mankind even though we did not deserve it. He further reminds the believer of the need to share the wonderful treasure with others especially the unbeliever, making it known to him that for his sake the Lord suffered a shameful death. Further examples are *Agya Fa kye Hen* (Father forgive us), and Cross of Jesus.

3.1.1.4.4. Funeral Songs

Songs in this category are meant to mourn one's departed relative and at the same time comfort the living. An example worth considering is *Taa Dzinn* (Remain Calm) one of the compositions of the composer under review. This is a song composed in 1999 to soothe the sorrows of a bereaved brother and also to fulfil the scriptural demand to mourn with the mourner and as the comforter to the mourner as in Job 29:25. Tsemafo-Arthur, though consoling a bereaved brother, sermonises to admonish, exhort and encourage all others to be patient with God and look forward to His miraculous deeds in His own time. There is no need hurrying to go ahead of the Lord for He knows it all and will act appropriately.

Nyame mfa wo nsie (may God preserve you) is another funeral composition Tsemafo-Arthur uses to bid a deceased brother farewell and also to comfort the living with an assurance that life on earth is temporal, full of woes, troubles and disappointments but God in His own wisdom grants relief to all who have carried their loads and are heavy burdened; He says “Come to me, all of you who are weary and carry heavy burdens, and I will give you rest” Matt 11:28 (NLT,2013); and also for the fact that we cannot use this our mortal bodies to meet the Lord on His appearance, we must definitely transform.

It will happen in a moment, in the blinking of an eye, when the last trumpet is blown. For when the trumpet sounds, the Christians who have died* will be raised with transformed bodies. And then we who are living will be transformed so that we will never die. 53 For our perishable earthly bodies must be transformed into heavenly bodies that will never die.54 When this happens—when our perishable earthly bodies have been transformed into heavenly bodies that will never die—then at last the Scriptures will come true.
1Corinthians 15:52-54 (NLT)

Expressing the grieve a spouse, family, children, friends and loved ones go through when death occurs, the composer writes *Yenka Den?* (what shall we say?) After all efforts are made for the expression of the desire that our beloved continued living with us, God’s will has prevailed. We therefore wonder what at all can be said or done to cause a change in this our situation. We should just accept it that this world is full of sorrows and worries. These sometimes even become a barrier between us and our God, which may not enhance our healthy relationship with our Lord and maker.

For this Tsemafo-Artthur composes *Wiadze i mu* (in this world). He composes all these songs to console and to remind Christians of the need to encourage themselves in the Lord. Other examples in this category I may cite include *Occansey* which was based on M.H.B.427, C.A.N. 139 in his usual Christian consolation business, he reminds the

living of the changing scenes of this life and emphasizes that death is really an inevitable part of life so there is the need to let go the pain and move on with life. *Chris Williams*, in this example, he convinces the living to plead with the Lord to strengthen them in the face of death and its agonizing pain. *Kwantunyi* (Traveler), Maud, Cross of Jesus , Ransford, *Ahomgye wura*(Lord of rest), Newton Ferns, Angel Gabriel, and Lead us are all examples of funeral and consolatory compositions.

3.1.1.4.5. Wedding ceremony

The composer under study in this work also have compositions for wedding ceremonies and on marriage as an institution. The most familiar among them is *Owo nye mo dɔfɔ* (You are my lover) Tsemafo-Arthur based this composition on the commandments of the Lord.(Matt. 19:6; Mark 10:9) In this composition he emphasises the need for the couples to love each other genuinely and stay together in harmony. He also speaks against ‘distant’ marriage which can be a potential catalyst for unsuccessful marriage. In *Awareso*, (Prosperous marriage) the lucky ones to be tying the knot on that joyous and wonderful day are congratulated and admonished on the journey they have decided to embark on, especially the tortuous nature and the ups and downs which are likely to come their way.

3.1.1.4.6. Special Songs/Songs on request

Beside the compositions for purposes as outlined, Tsemafo-Arthur also composes songs on request for specific occasions when he is commissioned to do so as exemplified in these works. One of such compositions is *Mfe Eduokron Mpue Ndwom* (Ninetieth Anniversary song). This song was composed for the *Nsɔkɔ* Methodist church on their ninetieth anniversary celebration. Another example is an arrangement of the *Christian Asɔr Ndwom Fofor* (C.A.N.F. 754) for a baptism and confirmation service, re-

dedication service of the choir, covenant service of the church and induction service of the choir and church leaderships.

Bless This Church is also an example of composition in this category. It is a song meant for the dedication of the church and it is also structured in a way that it can also be used for the dedication of other items such as musical instruments by alternating the word ‘church’ with the appropriate words of the item(s) to be dedicated. Others include God we serve (originally titled Service to God). This song was composed as a processional hymn for the Association of Methodist church choirs Ghana (GHAMECC) at anniversaries and conferences. *Hyira Hen Asor Yi* (Bless this our church) this should not be confused with ‘bless this church’. It is a completely different composition for the dedication of chapels only. It does not have the flexibility of the first where words may be alternated to suit a given dedication service. This is purely and strictly for the dedication of newly constructed chapels. Similarly *Ndaase ye Nyame dze* (Appreciation is the Lord’s) was composed for the dedication of a new chapel building.

3.1.2.0 Church Music

By church music what I mean here is simply those of his compositions which are liturgical in nature and are also doctrinally sound, they are compositions that can be adopted for church service and other Christian gatherings as categorised below.

3.1.2.1. Hymns

Hymn, as explained by the New Grove Dictionary of Music edited by Sadie, (1980) is “a term of unknown origin applied from ancient times to a wide variety of songs in honour of gods, heroes and notable men”. Hymns in the church setting are lyrical and are intended to be sung in praise of God. They are poetical in their lyrical structure and

usually homophonic in composition which may be accompanied by a melodic instrument such as the organ or piano or may be sung acapella; that is without an instrumental accompaniment. Characteristically, hymns as a genre, are strophic, that is the number of lines, syllable counts, and metrical arrangements are the same for all of the stanzas.

Hymns form an integral part of the liturgy of the Methodist church Ghana where Tsemafo-Arthur worships. They are in fact a treasure to the Methodist as they believe that singing the hymns draws one closer to his maker, enhances his understanding about our Lord and Saviour Jesus the Christ, as well as the Holy Spirit. Hymns play such an important role in the church that, they are integrally tied to the repertoire of church choirs and singing Bands.

Apart from the normal use of the hymns in the regular worship service, the church Choirs and Singing Bands also use them for their singing competitions and musical festivals during their conferences be them circuits, diocesan or connexional. According to Asiamah,

“it must be recognised that words of hymns and songs have been very important source of comfort and inspiration to those Christians who sing them, those who can read and understand them, or those who have helped to memorise them. That is why in moments of stress or in period of crisis, people fall on such songs and hymns” (Asiamah, 1989).

Tsemafo-Arthur has written new tunes, and descants to a number of the hymns in the Methodist hymn book. *Chris Williams*, *Nyame Mfa wo nsie*, *Wiadze'i mu abrabɔ*, *Kwantunyi*, *Per ye wo dze*, are a few examples. Further examples include: *O Ewuradze* (C.A.N.F.604; M.H.B.604) to this hymn, he has written a descant to the third and the sixth verses. Also other descants are *Gya Hen* written to (C.A.N.F.611; M.H.B.611),

Okofo soer to (C.A.N.F.754; M.H.B. 754,) *Pass me not* (C.A.N.F.335; M.H.B. 335),
Ber a m'akoma ye mberew to (C.A.N.F.395 M.H.B.395), *Hen Wura* written to
(C.A.N.F.667; M.H.B.667), *Dzi dew Nyame ye hen* written to (C.A.N.F. 247; M.H.B.
247), and *Jesus Siarfo* to (C.A.N.F.867; M.H.B. 867).

Most of his tunes are usually performed during church services and most of the times his tunes are more preferable and comfortable to the congregations than the ‘set tunes’ to the selected hymns. In his arrangement for *Mbre modua dɔ Jesus*,(C.A.N.F.1035) Tsemafo-Arthur employs a variety of techniques. He begins with a homophony, with an organ accompaniment doubling the voices, a descant to the third stanza and a fauxbourdon in the sixth stanza.

Fauxbourdon (French; meaning false bass- English: faburden). This is a compositional technique in which the melody is given to a different part other than the soprano voice; rather, something else –a descant or harmony is given to the soprano voice. Fauxbourdon also called false bass is a musical texture which was prevalent during the late Middle Ages and early Renaissance, produced by three voices proceeding primarily in parallel motion in intervals corresponding to the first inversion of the triad. Only two of the three parts were notated, a plainchant melody together with the lowest voice a sixth below (as e below c'); occasional octaves (as c–c') occurred as well. The middle part was realized by the singer at the interval of a fourth below the plainchant melody (as g below c'). The result was a particularly “sweet” sound in contrast to the mixture of passing dissonants and open sonorities favoured in earlier music.

Guillaume Dufay (c. 1400–74) is said to have been the first to introduce fauxbourdon into written music (Grout and Palisca , 1988); other early 15th-century Burgundian and Netherlandish composers, too, embraced this essentially homophonic technique,

especially for psalm and hymn settings requiring distinct textual articulation and clear enunciation. In a hymn, however, the term is sometimes used when the congregation sings in parallel octaves with some singers singing a treble descant over the melody, but the term was historically used to indicate an arrangement of the tune in four parts with the melody in the tenor voice.

[http://dictionary.reference.com/browse/fauxbourdon;](http://dictionary.reference.com/browse/fauxbourdon)
<http://www.merriam-webster.com/dictionary/fauxbourdon;>

[http://www.oxfordwesternmusic.com/view/Volume1/actrade-9780195384819-div1-011013.xml;](http://www.oxfordwesternmusic.com/view/Volume1/actrade-9780195384819-div1-011013.xml)
<http://en.wikipedia.org/wiki/Fauxbourdon;>

<http://www.britannica.com/EBchecked/topic/202881/fauxbourdon>

3.1.2.2. Choral Anthems

In this area of composition, Tsemafo-Arthur has done a tremendous job. He has several compositions to his credit. Most choirs do perform his compositions for the variety they present. Because they are mostly based on scripture, most of his compositions fall in line with the themes for some of the Sundays, picking on them usually fall in place with the sermon for the day, thereby reinforcing the day's message. His compositions in this category assume various styles of performance, such as *Ebibindwom*, some in free rhythm, others in strict timing buried in a pool of varied compositional ideas and techniques. Examples of songs in this category include *Oguanhwefo pa* (Good Shepherd), in this anthem, the composer combines a lot of Western and African idioms, couched the song in strict compound duple time and a strict speech rhythm as a typical African.

In the middle of the song, he employs different kinds of tempi, granting the soprano soloist the liberty to express herself. He interspersed this with a call and response between the female and the male voices before they finally launch into a homophonic texture. *Nyame ye de* (God is Sweet), unlike the others, is couched in strict *Adenkum* style. He adopted the typical *Adenkum* rhythmic pattern in this composition especially at the fugal exposition section. *Christian ka mo do* (Christian follow me), and *Nyame N'edwuma* (God's work) have also been composed in the *Ebibindwom* rhythmic pattern. Also in the *Nyame N'edwuma*, he introduces a piano accompaniment to express his bi-musicality.

Another example is *Nyame Adwo Mbada Dew Edzi* (Lovers of God make known your joys). He then reminds the Christian of Jesus' own assurance of salvation in all spheres of life and even for the ultimate expectation of the believer to trust in him when he composed *Hom ngye me ndzi* (believe in me) which is based on scripture. "Let not your heart be troubled: ye believe in God, believe also in me" John 14:1 (NLT).

3.1.2.3. Western Styled Anthems

By this title, what I mean is those anthems he has composed with almost all Western features such as specific organ or piano accompaniment, melismas, florid passages and so forth. This also refers to the African compositions which are primarily based on Western harmonic structures with the text in an African language such as Akan, Ewe, Ga, and so forth.

This style of composition became necessary because Western choral music has gained acceptability with the Ghanaian Christian worship community since colonial days to the extent that it is regarded as the musical form that is artistically satisfying and for

that matter any choral group which is not capable of performing such songs is considered in the eyes of a section of the congregation not measured up to standard.

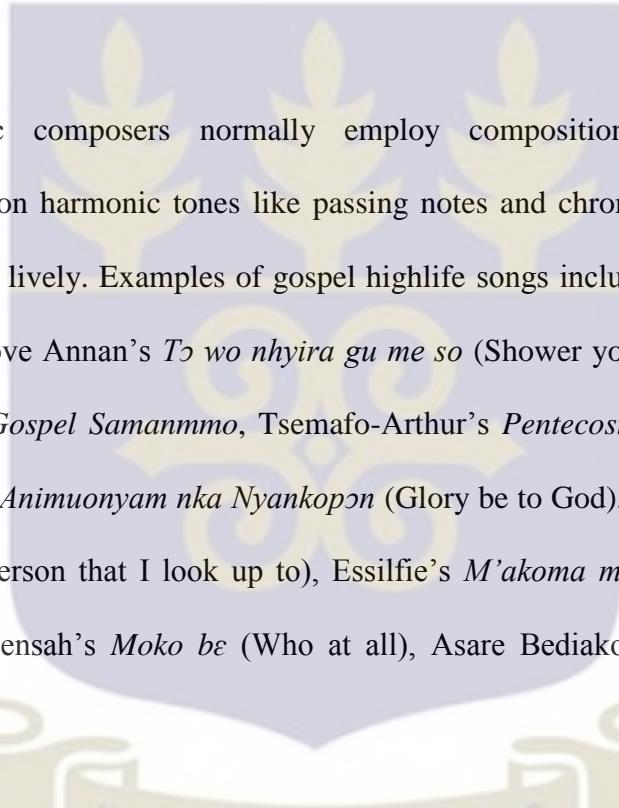
In the urban areas, only classical music such as the anthems and the excerpts from cantatas and oratorios by great composers like G.F.Handel, J.S. Bach, W.A. Mozart, F.J. Haydn, among others are enjoyed and appreciated by most audience. While the church choirs perform any of such pieces, the congregation remain silent with few of the literate singing along. To some people, without a splendid rendition of any of the western Anthems, worship to them was not complete that day. It is for this feeling and concern that some African composers also take after these master composers and do their best to compose in their style coupled with the fact that they have also received their training in Western music compositional techniques.

The first and foremost of Tsemafo-Arthur's composition in this category is the *Dzin a Ḍye dew* (A sweet name) a hymn-anthem which according to him was based on a Western Anthem "And I saw a New Heaven" by F.W. Peace. It will be discussed in detail in the next chapter. Crown Him is another hymn-anthem with similar features. Other examples include I stand before Thee, *Damirifa Due* and Day by day.

3.1.2.4. Gospel Highlife

Highlife music as performed in the church setting is very gay and usually danceable. Due to the rhythmic endowment of the Africans, Church Choirs and Singing Bands love to perform and find it exciting performing them. They are usually accompanied by percussion instruments such as hand clapping, rattles, bells, conga drums, wooden clappers, castanets, and or jazz drum set.

Songs in this category normally assume the binary or ternary form. They may modulate or not. Where there is a modulation, it is normally to related keys and usually from the tonic to the dominant or subdominant and back to the tonic or make a transient modulation to the relative minor through the dominant and back to the tonic. Usually when they modulate, those in binary form modulate to either the dominant or the subdominant and back to the tonic whereas those in the ternary form may first modulate to the dominant or subdominant and usually briefly labour through other related keys before finally returning to the tonic key.



Highlife music composers normally employ compositional devices such as syncopations, non harmonic tones like passing notes and chromaticism to enrich and make the music lively. Examples of gospel highlife songs include Armaah's *Oye* (He is good), Newlove Annan's *Tɔ wo nhyira gu me so* (Shower your blessings upon me), Kras Arthur's *Gospel Samanmmo*, Tsemafo-Arthur's *Pentecost ogya* (Pentecost Fire) Oppong Kyei's *Animuonyam nka Nyankopon* (Glory be to God), *Enye obi na mehwε no* (It's no other person that I look up to), Essilfie's *M'akoma mu dɔ Yesu* (My heart's love; Jesus), Mensah's *Moko be* (Who at all), Asare Bediako's *Sankudwom* among others.

Besides the above, there is the slower version -the blues or slow rock type. They are normally in compound duple time but use the same harmonic procedures of the standard highlife. Examples of the slow rock are Oppong Kyei's *Okura me mu*, (He holds me) *W'ayemyie dɔɔso* (Your kindness are plentiful) by Sekyi Baidoo, Tsemafo-Arthur's *Jesus gye ndzebonye fo*, (Jesus receives sinners), *Woana na Nguanhwe fo n'* (Who did the shepherds), Kras Arthur's *Akyedze yi so* (This gift is great), Newlove

Annan's *Susu ho hwe* (consider it) , Asare Bediako's *Ka ma obi ara nte* (Say it to everybody's hearing) to mention a few.

In addition, some composers employ such devices as appoggiaturas and decorative figures to enrich their composition. The difference in the gospel highlife music varieties is registered in the metrical patterns of the various compositions; that is whether they are in simple duple (2/4 time), simple quadruple (4/4 time), or compound duple (6/8 time), and or compound quadruple (12/8 time) signatures. The standard highlife category is usually in simple duple or simple quadruple time whereas the blues or slow rock type is in the compound duple or quadruple time.

Generally, Tsemafo-Arthur's compositions portray him as an educator throughout. His philosophical compositions are purely educative and not only that, his other compositions are pure sermons of evangelism aiming at encouraging the Christian through their ups and downs re-evangelizing them to stand firm in their faith and doing what the Lord expects from them. The following examples buttress the characterizations demonstrated above. To begin, let's consider the following words of *Yi bi tua* (Give something to pay) this song was composed in 1979 as a re-evangelization process on Christian giving, Tsemafo-Arthur based this song on 2Corinthians 9:7 "You must each make up your own mind as to how much you should give. Don't give reluctantly or in response to pressure. For God loves the person who gives cheerfully." (The New Living Translation Bible-(NLT)).

Giving is part of the Christian calling; however as human as they are, many people wait to be enticed with so many soothing words, caressed, cajoled, coaxed and even sometimes coerced before they give to support the work of the maker. Others are

further pressurized through the enticement of special prayers; pastors offering different kinds of prayers for different kinds of givers. This is what Tsemafo-Arthur agrees with the apostle Paul to admonish the Christian community to desist from. After all, all that they have and are; have been made possible through God, at the same time, he has promised to bless anyone who gives and gives cheerfully but not those who wait to be pressurized in a way before. This is the reminder Tsemafo-Arthur sends across to his Christian audience.

Mo nkwa war a menyi begye, (I should be glad if I am granted a long life) another song of selfless admonishing, surrendering everything to God. In effect implying whatever comes my way I am ready for it, I shall accept it even though it might not go my direction, I have my own wishes and desires but I am all ready for whatever the Lord God desires of and for me. Hence I should be glad if I am granted a long life or I will be happy if I live longer.

A short song, 34 bars in all; but a great sermon on its own, Tsemafo-Arthur in this song surmises that though it is every body's desire to live longer in order to serve the creator, what God requires is our determination to live and follow his leads. That is all God wants from us; living for him and leading lives which point heavenward is just enough to quench our fear of death and judgment. Come what may, the Christian must be prepared to face it. So if we desire long life to serve him longer and better but he decides to grant us short lives, we have nowhere to run to than to accept it. After all heaven is our father's hometown, the much desired place of all for eternity and we must prepare to go anytime he wills us.

Further examples of the gospel highlifes include: *M'aye Odehye* (I've become a royal). In this song, he demonstrates the joy that fills the heart of the newly converted person

into the Christian faith. When s/he takes a retrospective account of his/her past and compares that with the new found life in Christ, s/he has every cause to rejoice and feel like a royal in the circumstances.

Bisa woho (Ask yourself), a slow rock styled highlife, the composer urges the believer to question him/herself whether s/he is fit for Heaven. The ultimate concern of the Christian is where to spend eternity-in Heaven or in hell? In this vein, the composer admonishes all to examine their own kinds of lifestyles and be convinced as to where they are likely to spend the eternity. Having been called into such a marvelous life, do we still hold on to the flavorful morally stinking lifestyles or we have completely parted company with such styles of life. Whatever our situation God still beckons at us to come unto him for grace and mercy.

Among the most popular of his slow rock songs and highlife compositions are *Adom a ɔsom bo* (grace so precious), *Anwanwa dɔ*(wonderful love), *Wɔnhye N'abɔso*(crown him), *Twe ben Nyame*(draw closer to God), *Na matse ase* (I then understood), *Bubu ɔbɔn no tum* (break asunder the power of the wicked), *Wadɔyε so* (your kindness is great), *Ao bra* (oh come), *Mowɔ gyedzi wɔ wo mu* (I have faith in Thee), *Ewuradze me Nyankopɔn* (Lord, my God), *Mɔbɔ ne dzin* (I'll mention His name), *Metse wo ndze deedew n'* (I hear Your Sweet Voice), *Meye den menya ɔdɔ*, (how can I get love), *Mo Wura Yesu* (My Lord Jesus),*Yenyim wo hen Wura* (We know You our Lord), *Yewɔ awarehyemu* (We are hopeful), *Mowɔ Nyenko* (I have a Friend), *Migyina abow n'ekyir* (I am standing behind the door), *So bɔkɔ bi* (Will you also go), *Jesus gye ndzebɔnyefo* (Jesus receives sinners), *Nyame tum adze nyinaa ye* (all things are possible to God), *Twerampɔn Nyame* (Everlasting God) to mention a few.

3.1.2.5. Marching Songs

Marching songs have formed part of the repertoire of music used by the church choirs and singing bands. Normally, marching songs may be sung unaccompanied or with but not restricted to bells, rattles, tambourines, and drums. They are usually in duple time. That is simple duple (2/4 metrical) or compound duple (6/8 metrical) patterns, and or simple triple (3/4) metrical patterns. Marching songs are mostly the preferred choices during fanfares, conferences, anniversaries, music festivals, and organised processions of Church Choirs and Singing Bands. The above notwithstanding, marching songs are also sung as procession to stage during singing competitions.

Tsemafo-Arthur, who has generally focused his compositions on how to compel the audience to participate in the performance, has mostly considered this area of composition very attractive and useful. He has a good number of his compositions in this category which he always does his best to even notate to follow strictly the speech pattern of the language. His most preferred language is the *Fante*; the language of his native people-the people of the central region of Ghana.

The most popular of his composition in this direction include: *Idzin a ɔye nwanwa*, (a wonderful name); in this three stanza strophic song, Tsemafo-Arthur reminds his audience of the limitless power that resides in the name of Jesus the Christ and the more reason for the believer and even the unbeliever alike to repose their trust in it. In the first stanza, the listener is reminded and assured that in Jesus' name is life and power; it gives life and healing. He continues "when I mention, it gives me salvation, and strength" so he concludes boldly-the name is Jesus. In stanza two he says the name drives away pains and fears, it brings about fullness of life, it gives prosperity and peace, it calms nerves when mentioned, the name is Jesus. Then in the third stanza he

emphasizes that the name grants baptism to the sick, it is love, it gives blessing, and grants support to the believer. Could there be any more soothing and sweeter words than these, the listener is here being urged to believe in this name Jesus and receive all its attendant benefits.

Kokroko (Mighty one), is a song which talks about the greatness of God and the desire of the singer never to cease mentioning His name in profound appreciation. *Mekra dzi dew* (my soul rejoice), highlights the reasons why one must rejoice in the Lord for all His goodness. However, in *Asodzi da mo do* (I have a charge to keep), the singer is reminded of his responsibility to serve the Lord with diligence and with utter commitment for if s/he betrays his/her trust in the Lord s/he shall forever die. *Onua bra* (brother/sister come), enjoins the singer and the hearer to invite others to join him/her in awesome praise to the Lord.

Then in *Gye me bra* (take my life), the performer as well as the audience are advised on the need to surrender their lives wholly to the creator. Having achieved the best of relationships with one's maker, s/he can then invite others to share in his/her new found joy as in *Ao bra ma yendzi d̊ew* (Oh come let us rejoice), the invitee will also now be empowered to outline what s/he is likely to gain if s/he gives his /her life to Jesus so s/he can now say *Se meba Jesus hɔ* (if I come to Jesus), to mention a few.

3.1.3.0. Chants/Canticles

Chants or canticles are one of the important marks of identity in the Methodist church Ghana. They also include ancient hymns and psalms. There cannot be a single complete divine service or public worship of the Methodist on a Sunday without singing at least one canticle. Usually, in singing of the canticles, a short music normally seven bars for

a single chant and fourteen bars of music for a double chant is sung to a very long sacred poem or text. In some instances, a twenty eight bar music might be found instead of the usual seven or fourteen bars.

The chants or canticles are not sung in the same way songs are sung. The special way of singing them is referred to as pointing. In the rendition of canticles, it is chanted. Here much emphasis is laid on the words instead of the music and it is pointed after the speech rhythm. The rhythm of the chant is unmeasured, and the tempos are flexible (Hickok, 1993). The chant is purely functional music designed to enhance the worship service and is objective and impersonal... constructed according to tonal patterns. It is usually sung in flexible rhythm without regular accentuation (Stolba, 1994). Again, the Methodist Hymn Book, p. 907, states that the ancient hymns, canticles and psalms have been pointed on the principles of speech rhythm. According to (Grout, 1988) most of the chants originated in the Middle Ages, but has been kept alive and continuously sung since that time. Pope Gregory is credited with the compilation of the plainchant.

Historically, the Methodist church came out of the Anglican Church and as such points its chant in the style as approved by the Anglican Church. In chanting several syllables may be sung to a single note in the melody. Also in the singing of chants and canticles, punctuation marks are not observed. “No punctuation mark is to be observed except in those verses with a long reciting note where the proper pause is indicated by a breath mark (V)”.M.H.B. p. 907.

In chanting, the melody is adapted to the rhythm of the text, to its general mood, and to the liturgical function which a chant fulfills; only rarely are attempts made to adapt the melody to special emotional or pictorial effects. Every chant melody is divided into

phrases and periods to the phrases and periods of the text. In spite of the complicated nature of this kind of music, Tsemafo-Arthur has endeared himself to composing tunes and alternative tunes as well as tunes with variations to some of these canticles or chants and ancient hymns used in the Methodist church either for a singing competition at a given level or for ‘pleasure’. The following are representative examples of some of his compositions in this area. Tune and Variation written to the Te-deum, and Ransford.

3.1.4.0 Instrumental Music

To complete the exposé on Tsemafo-Arthurs musical works, a brief touch on his instrumental compositions would suffice. Despite his desire to remain an evangel composer, he does not only commit himself to vocal or choral music compositions. As an all round African art music composer, Tsemafo-Arthur’s instrumental compositions include *Adasape*, *Dabidabi da*, and *Tantumnata*. All these compositions are basically full orchestral pieces making use of only traditional instruments; such as the idiophones, chordophones, aerophones and membranophones. Among these classes of traditional instruments Tsemafo-Arthur’s most favoured category is the idiophones.



CHAPTER FOUR

INTERPRETATION AND ANALYSIS OF THE MUSICAL STYLES (COMPOSITIONAL TECHNIQUES)

4.0. PREAMBLE

4.0.1 Factors Influencing the Selection of the Analytical Scores

The five representative scores were selected for analysis based on the differences they present on the composer's creativity as regards the bigger categorisations in chapter 3 (that is his stylistic differences and the choice to compose in a particular idiom, being Western, African or a combination of both) and how his religious and cultural backgrounds have also influenced these compositions. They are discussed in relation to the parameters as outlined below:

- i. Melody
- ii. Harmony
- iii. Rhythm and Metre
- iv. Formal Structure
- v. Translation of Song Text
- vi. Interpretation of Song Text
- vii. Cadential Points
- viii. Text and Tune Relationship
- ix. Performance direction (Dynamics& Tempo Markings)
- x. Texture

4.0.2. General Explanation to the Analytical Parameters

A melody is a succession of single pitches or tones perceived by the mind as a unity (Machlis & Forney, 1995). In this work, melody construction simply accounts for the units of structure, the motion and location of cadences, as well as the melodic resources. The harmonic levels do not limit themselves to the most common types of progressions occurring in the pieces but examine also the chordal structures involved in the harmonic sequences. In relation to rhythmic structures, attention would be paid to

generative motives and their organisation into definable large rhythmic units and spans. Kongo,(2001) also says that formal structures are better characterised by vocal lines whose semantic aspects represent a precious asset for the delimitation of units of structure. This process will facilitate the organisation of the pieces into part forms, binary or ternary song structures.

Texture will refer here mainly to the nature and number of musical lines combined in the pieces submitted to this analysis. In other words, an account will be taken on how many voices the composer normally writes for. Thus notwithstanding, textural references will be made to the standard monophony, homophony, polyphony, heterophony, and contrapuntal musical textures.

Finally, room has also been made within the melodic structure for a relationship between the tune and the lyrics, thus the music and the language or words that are attached to it, with an incidental attempt of interpretation of their meaning. A summary of the analysis will constitute an autonomous chapter as a digest of compositional techniques drawn from Tsemafo-Arthur's musical works, thus characterising his musical styles.

4.1.0. DZIN A JOYE DEW (A SWEET NAME)

4.1.1. Background to the Music

This Hymn anthem was composed and presented as the final project work in June 1992, when Tsemafo-Arthur was a final year student at the erstwhile National Academy of Music (NAM) Winneba; now the Central Campus of the University of Education, Winneba. This anthem was based on the Methodist Hymn Book (MHB 99); *Christian Asor Ndwom* (C.A.N. 25). “How Sweet the name of Jesus sounds in a believer’s ear”.

As a music student who had freshly gone through formal training in basically Western style of music harmonic structures and compositional techniques, Tsemafo-Arthur based the formal and harmonic structures of this composition on Western musical principles and structured it after F.W. Peace's "And I saw a New Heaven" anthem. He imitated the structural framework or the formal structure of that music using some features such as beginning with a solo, continuing with a semi-chorus etc. Tsemafo-Arthur's imitation of this anthem was only in form.

4.1.2. Detail Analysis

4.1.2.1 Melody

Considering the melody of this hymn-anthem critically, one can hardly talk of a specific melodic pattern which runs through from the beginning to the end of the music; rather in view of the separate individual melodies set to each of the stanzas of the hymn, it can be said to be a through-composed with all the melodies being modified derivatives of the melody of the original tune to the hymn.

The opening melody which is sung by the soprano solo comprises three phrases with the first two phrases forming the antecedent and the third, the consequent.



Fig 1

The first eleven (11) bars after the organ introduction form the opening melody. The first phrase begins on an anacrusis on B Flat from bar 4 where the organ introduction ends but the phrase itself ends in bar 6(3). The second phrase also starts from bar 8(4)

on anacrusis and ends on the third beat of bar 10. In between the two phrases is an organ interlude. From the last beat of the eleventh bar begins the consequent phrase which ends in bar 15 on the third count in order to satisfy the metrical demand.

The descending scaly notes in the upper register of the second phrase which is a modification of the first phrase are also the exact notes of the first bar of the original melody. The melisma there also enforces the Western flavour of the music. The leaps of major 6th, perfect 4th and major 3rd in the consequent at bars 12 and 13 affirms the stresses and lay more emphases on the syllables at where they occur in spite of the stress signs.



Fig.2

The second half of the consequent paints the words in the phrase whiles the perfect cadence helps to reassure the listener of the power wielded in the name of Jesus.

Section A: The melody in the section A (bar 16-25) differs from the introductory melody for the solo. It however combines material from the melody for the solo from the triplet note on the last beat of bar 19(4) through bar 23 where it ends on a Phrygian cadence. This melody has three phrases (bar 16-19, 20-23 and 24 to 25) punctuated with imperfect, Phrygian and perfect authentic cadences respectively

Fig.3

Section B: This section (bar 26-48) begins with the first three pitches in the first bar of the original tune in triple time from bar 26 to 29 with a modification on the notes in bar 27.



Fig.4

The section ends with a perfect authentic cadence at bar 44. The postlude which ends in bar 48 with a perfect cadence also ushers in the next section in the new key of B Flat major which is the dominant of the tonic E Flat major, after a prelude to the new melody which also ends with a perfect authentic cadence and a long pause.

The different melodies to the different stanzas of the hymn-anthem have been done to paint the words in the assigned stanzas. The long notes in the melody at bars 84 and 86 can be considered as short tonic pedals in the dominant key. The **section E** comes in with a rhythmic imitation, of the section B in simple triple time. In this section, the serious concern of the composer for the speech and language contour, informs his choice of the rhythm, pitches and expression or performance direction. The section ends on a perfect cadence at bar 120. **Section G** is also full of rhythmic imitation notable from bars 143 to 151(1).

4.1.2.1.1. Melodic Range /Intervals

The lowest pitch in the melody is Middle C (C4) located in bar 53(4) – 54 and the highest is G octave above the middle C (G5) found in bars 89 and 149 as illustrated in fig.5.



Fig.5

The melodic intervals used in this hymn-anthem are as follows: the widest interval is a perfect octave at bar 102, whereas the closest or smallest interval used is minor second. In section A the interval of a minor second occurs at 6(1), 9(1), and 10.

There is also rhythmic imitation with a stepwise melodic intervals (conjunct motion) occurring at 69, 71, 73-74, 81-82, 83(4)-88(3), 143-145 Exemplified in fig. 6

A musical score for piano. The top staff shows the treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano part consists of eighth-note patterns. The bottom staff shows the bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano part consists of quarter-note patterns. The score is divided into measures by vertical bar lines. Measure 5 is indicated above the staff.

Fig. 6

4.1.2.2. Harmony

Tsemafo-Arthur based this hymn-anthem on the diatonic scale of the E Flat major key. The accompaniment introducing the entire music begins with the *third inversion* of the dominant seventh chord which resolves on to the *first inversion* of the tonic chord. This chord also resolves on to the *first inversion* of the super tonic seventh chord which finally resolves on to the flattened seventh of the tonic chord. This chordal arrangement gives the feeling of a plagal cadence which is not established but rather immediately resolved on to the submediant chord creating an interrupted cadence in bar 2.

Exemplified in fig. 7

A musical score for piano. The top staff shows the treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano part consists of chords. The bottom staff shows the bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano part consists of chords. The score is divided into measures by vertical bar lines. The progression starts with a dominant seventh chord in the treble clef, followed by a first-inversion tonic chord, a first-inversion super-tonic seventh chord, and finally a flattened seventh chord in the bass clef.

Fig. 7

Tsemafo-Arthur employs parallel octaves in the left hand in bar three with the right hand combining notes for the three upper voices. In the 4th bar, there is the introduction of a non harmonic tone in the tonic 6/4 chord (A Flat) in the middle part which resolves on to a consonant propelling the entire introduction to end with a perfect cadence.

Music being a communication tool, the composer stages a dialogue between the soprano solo melody and the accompaniment in which the accompanist re-echoes the melody in his/her sections as found in bars 5 to 11. In bar 7, the composer gives the full tonic chord to the right hand in arpeggios and employs a turn in the left hand. It is so, for the reason that, the preceding chord is a dominant 5/3 chord which is resolving on to the tonic 6/4 chord. Therefore the note C, the appoggiatura is serving as a preparatory note to resolve on to the chord of progression which also resolves on to the submediant root chord with the D serving as a passing note to the tonic chord in root position. This arrangement of notes is used for the purposes of embellishment to the music at that point. As a strategy to avoid the possible boredom that might arise in respect to the use of long note on the E Flat at bar 13 to 14, Tsemafo-Arthur uses an ascending florid scaly passage to fill in the gap with introduction of non harmonic tones at bar 14 to end the section with a perfect authentic cadence in bar 15.

Being a typical African, and composing in a Western style, Tsemafo-Arthur employs some African elements like the hemiola which occurs in bar 19(4). From bar 20-23, Tsemafo-Arthur apart from the first count 20(1), uses series of inverted chords both for beauty and conformation to the tonal inflections of the Akan language as well as to establish an African integrity or some Africanness in the composition. The use of the Phrygian cadence in bar 23 clearly enhances coherence between the tonal inflection of the language and the music. On ending the piece with a perfect cadence the composer

deviates a little from the norm. That is he jumps into the use of a 6/4 chord without preparation which is a characteristic feature of the common practice in the Western harmonic principles of the 20th century composers. There are V⁰9_s in bar 20-23.

The harmonic arrangement of section B can be said to be based basically on the primary chords I, IV, V with occasional introduction of some secondary and diminished chords. Also, the non harmonic tones employed in this section, are predominantly used as passing notes or turns. There is frequent use of passing tones and eschappés as they occur in bars 27 to 28 in the soprano part and the accompaniment, and bar 29 to 35 in the accompaniment only. Tsemafo-Arthur again uses ascending scale from the leading note as an embellishment to the words from bar 38(3) to 40. He uses this melismatic device also to reinforce the Western flavour of the composition and to sustain the interest of his audience. The scale built on the leading tone from bar 38(3) to 40 is repeated in the postlude to the section from 43(3) to 45(2) with a modification of the notes on the 3rd count D, E^b to A^b, G in the contrary motion. The postlude registers three appoggiaturas from 45(3) to 47(3) through to the perfect cadence in 48.

Section C: The introductory passage to the section which serves as the bridge between the section and the previous sections makes use of an iambic cell (a combination of long and short note durations) i.e. crotchet, dotted crotchet and quaver note durations. The composer uses this in the bridge to prepare the audience in anticipation for it. In spite of Tsemafo-Arthur's innovativeness, his notations in bar 55(1) and 56(1) are quite misleading. From the score and the lyrics, those notes are intended to be melismatic but the notation defies the standard convention as they are notated to seem as if they were triplets. Here it makes the reading difficult since it does not show clear timing or beats. The notes on the first beat are beamed to the first note of the second beat, blurring it to

seem as if they were triplets. This notwithstanding, the beat is clearly shown in the accompaniment.

The notes from 57(2) to 58(1) are chromatically embellished. In bars 59(3) and 61(3), 72(3), 84, 86, 101, 105, 108, 111, 119; Tsemafo-Arthur uses suspensions in the soprano and tenor parts with the exception of 72 where it is used in the bass part. From bar 84 to 87 the suspension is found only in the soprano part which is repeated an octave higher in the accompaniment. While from bar 101, through the afore-stated bars to the 119th bar, the suspension is again found in the soprano part and doubled in the accompaniment with the exception of the 119th bar where it is also found in the alto part with the introduction of a non harmonic tone to end the section.

Another harmonic device Tsemafo-Arthur uses is the responsorial technique. In the music; there is both lyrical and rhythmic imitation echoing between the sopranos and altos as demonstrated in the music from bar 68(2) to 72.

Fig 8

The soprano part imitates or echoes the alto part a perfect fifth higher after repeating the last pitch of the alto part at the beginning. The remaining four of the six notes in the

motif are repeated a perfect fourth higher, perfect fifth, major third and the last note is also imitated a perfect fourth.

Furthermore, he employs multiple rhythmic motifs to create a polyphony in the music from bar 73 to 93 between the individual vocal parts with chromatic embellishments. To put more life into the music Tsemafo-Arthur uses rhythmic variations-triplets at 54(2). Fig. 9

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (G clef), Alto (G clef), Tenor (F clef), and Bass (C clef). The bottom staff represents the Piano (G clef). The score is divided into two systems by a double bar line. In the first system, the vocal parts play eighth-note patterns, while the piano provides harmonic support with chords. In the second system, the vocal parts continue their rhythmic patterns, and the piano introduces eighth-note triplets. The vocal parts use various rhythmic techniques such as eighth-note figures, sixteenth-note patterns, and triplets to create a polyphonic texture.

Fig. 9

Another technique the composer used to ensure activity in the music is rhythmic variation between the vocal parts and the accompaniment. This is very evident between bars 65and 80. Other devices employed in the music are arpeggiation, solos and duets.

Rhythmic variation between voice and accompaniment

Fig.10

The **section F** which Tsemafo-Arthur intended to be contrapuntal can be said to be more of a fugato than being fugal in nature. That is bars 126(4) to 142. From bar 143 to 153 Tsemafo –Arthur creates a dialogue between the female and the male parts of the music. He mainly operates between the key of E Flat major and its dominant of B Flat major. Eventhough Tsemfo-Arthur built this composition on the diatonic scale which is typically used in Western music, he carefully punctuates the music with traditional modes such as the Phrygian in order to maintain some African flavour and to ensure coherence between the tonal inflections of the language and the music.

The composer's use of functional harmony and non harmonic tones which are carefully prepared and judiciously resolved is generally exhibited in the analysis of the music. The harmonic language conforms to the harmonic principles of "classical" Western

tonality that dissonances have to be prepared and resolved. As a result, moments of tension characterised by the music are followed by relaxations as exemplified in measures 92-96(1), 102(3)-105(1), 107-120 to cite a few.

4.1.2.3. Rhythm and Metre

The metrical pattern of the music is in two folds- the simple quadruple (4/4) and the simple triple (3/4). The rhythmic pulse of the song to a large extent comes from the speech and therefore dictated by the text of the song. With the various tunes set to the various verses of the song being derivatives of the original tune, has also influenced the pitch range and the melodic contour. The composer's deliberate use of some African elements such as the hemiola in 19(4) also helps him to demonstrate his bi-musicality. Eventhough the melodic and rhythmic patterns of the song do not fully reflect the speech pattern, they maintain the meaning and integrity of the words as exemplified from bar 20 to 23, this also affirms the composer's intension to compose the song in the Western idiom.

Rests or silences are employed simply to create variety, allow singers some breathing space to gather strength for the various sections and also particularly to decongest the music; again to lighten the texture of the song and give it an unobstructed movement. The metrical change as well as the concurrent use of multiple rhythms is to generate more activity in the music to sustain the interest of the listener. As dictated by the choice of compositional techniques such as rhythmic imitation and elongation of notes sometimes across the measure to create dislocation of accents is similarly used as one of the features of the music. This is exemplified in bar 59(3)-60(3), 61(3)-62(3), 84-85(3) and 86-87(3).

Tsemafo-Arthur uses the polyrhythmic style to affirm his African identity or the African elements of the music. Also, as part of the desire to sustain the interest of the listener in the song, Tsemafo-Arthur employs a number of grace notes usually in scaly conjunct motion as demonstrated in bars 88 and 154, triplet notes as in 139 to 140, arpeggiation as found in 105-106, 144(3,4), 147(3,4) and rhythmic imitations, 68-71 as well as tremolos as seen in 154-156.

4.1.2.4. Formal Structure

The structure of the song is through composed with the form ABCDEFG. The first 15 bars of the song are performed by a soprano solo voice and an organ accompaniment. The solo comes in after a four bar introduction by the organ. Tsemafo-Arthur creates a dialogue between the soloist and the accompanist from bar 5 to 11. A semi-chorus repeats the text of the first stanza which the soloist performed with a varied tune in section A in a homophonic texture.

The full chorus comes in at bar 26 which begins the section B also in homophonic texture. Measures 45 to 48, form the concluding part of the section B in the tonic key while measure 49 to 50 opens the section C in the dominant key. Measures 45 to 50 can therefore be said to form a bridge or transitional phrase which links the B and the C sections of the music. The section D forms a fugato beginning with two parts (soprano and alto) from bar 76, tenors and basses join in at bar 79 as the song enters a homophonic texture again from bar 89 to 93.

Bars 94 to 97 bridge the section to the next section –E which is spiritedly performed between the soprano soloist and the accompanist. An alto soloist joins in softly at 107, forming a duet between the soprano and the alto voices and the accompanist on one

hand. The section F begins with an interlude which establishes the key in the tonic to enable the voice gain a stable and steady entry. In this section, soprano, alto, tenor and bass all enter at different points from bar 126, 129, 132, and 135 respectively ; giving a serious contrapuntal texture. The concluding section-G starts from bar 143 and ends on a perfect cadence at 153. The section is basically homophonic in texture. Bars 154 to 156 form a codetta to the music.

4.1.2.5. Translation of Song Text

Lyrics	Translation
<i>Mbre Jesus Ne dzin dua ye dəw</i>	How sweet the name of Jesus sounds
<i>Wɔ gyedzinyi asom a !</i>	In a believer's ear
<i>Otu ne yaw ye ne yar edur</i>	It sooths his sorrows, heals his wounds
<i>Nà Otu no suro nyina</i>	And drives away his fears
<i>ɔbɔ Sunsum a oepira esu</i>	It makes the wounded spirit whole
<i>Nà ɔdwe akoma a ɔahaw;</i>	And calms the troubled breast
<i>Edziban ma sunsum a kɔm dze n'</i>	Its manna to the hungry soul
<i>Ahomgye ma fonafo</i>	And to the weary rest
<i>Dzinpa botan a motow do,</i>	Dear name, the rock on which I build
<i>Me kyem na mo sumabew,</i>	My shield and my hiding place
<i>M'egyapadze a ɔmmpa da</i>	My never-failing treasury,
<i>Adom na ɔahye n' ma</i>	Filled with boundless stores of grace
<i>Jesus mo guanhwefo, mo nua,</i>	Jesus, my shepherd, my brother,
<i>Mo Sɔfœ na me Hen, mo wura,</i>	My priest and my king, my Lord
<i>Mo nkwa, mo kwan, m'wiei</i>	My life, my way, my end
<i>Bra begye m'ayeyi</i>	Come and accept my praise
<i>Mo mbɔdzenbɔ ɔye mberew</i>	Weak is the effort of my heart

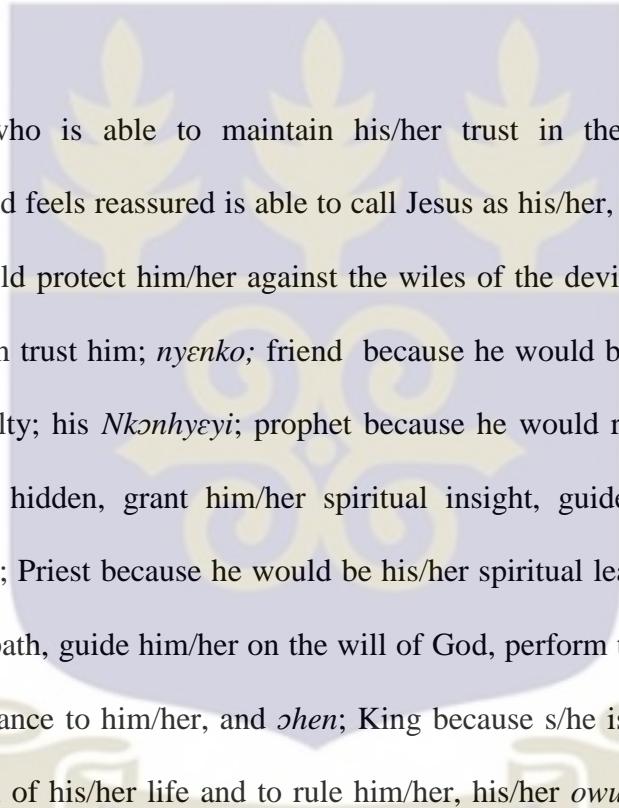
<i>M'akoma ye wɔmɔɔm;</i>	And cold my warmest thought
<i>Na bɛr a m'bohu W' dɛ mbre ɔwo tse n',</i>	But when I see Thee as Thou art
<i>M'beyi W'ayew de mbre ɔse</i>	I'll praise Thee as I ought.
<i>Kepem da n' na m'bækā wo dɔ n',</i>	Till then I would Thy love proclaim
<i>Medze nk wahwea tsabaa 'i;</i>	With every fleeting breadth;
<i>Na ma wo sanku dzin deedew n'</i>	And may the music of Thy name
<i>ɔnhom me kra wɔ wum'.</i>	Refresh my soul in death
Amen!	Amen!

4.1.2.6. Interpretation of Song Text

Dzin a øye døw; (a sweet name). It is common knowledge that a name becomes so sweet in one's ear when one can be assured of a certain kindness to be derived from the one who bears that name. Obviously no one fancies hearing the name of his/her enemy rather the name of a lover. The same meaning is conveyed here to all who believe in Jesus' name; the Christian for that matter. The phrase serves as a reminder to the Christian in times of difficulties. Because The Christian journey is tortuous, full of ups and downs; and a militant one. Sometimes it becomes so tortuous that there is the possibility of one losing his/her faith and going wayward; that is when the possibility of drifting from the faith becomes high. Tsemafo-Arthur chooses this phrase to encourage the Christian who is passing through trials; temptations and tribulations to gain courage, to persevere and endure a little more in the Lord for there is light at the end of the tunnel. He will surely grant a smiling face behind a frown; again, He is His own interpreter and He will make it plain (M.H.B.503).

Also in the reassurance process, the believer is reminded of the capabilities of Jesus Christ. These are recounted in the text as follows: *Obz Sunsum a oepira esu*. He makes

the wounded spirit whole; *Nà ṣdwe akoma a ṣahaw*; And he calms the troubled breast; *Edziban ma sunsum a kɔm dze n'*; it is manna to the hungry soul; *Ahomgye ma fonafo*; and to the weary rest. These words are soothing enough to get the Christian militant convinced and reassured to fight on and never give up. Whatever one's difficulties or whatever a believer might be going through, s/he is to realise that Jesus is the impossible possible Lord who should the believer's last hope be banked on, without whom one can never surmount the problems. By trusting in him, all things would be possible.



The believer who is able to maintain his/her trust in the Lord no matter the circumstance and feels reassured is able to call Jesus as his/her, *guanhwefo*, shepherd, because he would protect him/her against the wiles of the devil; *nua*; his/her brother because s/he can trust him; *nyenko*; friend because he would be his/her companion in times of difficulty; his *Nkɔnhyeyi*; prophet because he would reveal unto him/her the things that are hidden, grant him/her spiritual insight, guide him/her through the mysteries, *sɔfoe*; Priest because he would be his/her spiritual leader and direct him/her on to the right path, guide him/her on the will of God, perform the necessary sacrifices to bring deliverance to him/her, and *ɔhen*; King because s/he is believing him to take absolute control of his/her life and to rule him/her, his/her *owura*; Lord because he is now the one who decides his/her fate as a believer, his/her *ɔkwan*; way because as a believer, s/he is trusting him to lead him/her on the path of righteousness and eventually to salvation –as recorded in John 14:6, Jesus told him, "I am the way, the truth, and the life. No one can come to the Father except through me".

Having fully entrusted his/her will in the Lord Jesus the Christ, one is able to refer to Him as his/her end because the believer now knows without Jesus the Christ, life is

meaningless. He is the last resort. He confidently asks Jesus to accept the praise s/he brings. It is normal and cultural to show appreciation to one's benefactor after being a beneficiary of his/her benevolence.

But in all these the believer must acknowledge his/her weaknesses as human and as such seek the support and acceptance of his/her benefactor. So the composer says *me mbɔdzenbɔ yε mberew*, weak is the effort of my heart, ... *ber a mbɔ hu W' dε mbre wo tse n' m'beyi w' ayew dε mbre ose*, Till then I see thee as Thou art , I'll praise Thee as I ought. We need to praise the Lord in a certain way as believers but for our weaknesses, we are unable to do that until we get to know how and who he really is before we can do that. And even if we are unable to do that till our last breath, let his love refresh our souls in death.

4.1.2.7. Cadential Points

Cadential points are musical punctuations occurring at the ends of motifs, phrases, sentences and passages. They may be inconclusive, leaving the listener the impression to expect more, or may sound final or conclusive, indicating to the listener that the music is ended. The cadence also serves as a breathing point for both the singer and/or the instrumentalist.

In this music, the cadences Tsemafo-Arthur uses are the perfect, the imperfect, modal (Phrygian and Aeolian) and the interrupted. This is how they are distributed across the music. The perfect cadence occurs at the end of the organ introduction in bar 4. It is repeated in bar 15 to mark the end of the solo part. Other places where the perfect cadences are located in the music include bars 25, 37, 38, 44, 48, 50, 64, 65, 68, 75, 83, 93, 119, 122, 124, 126, 135, 138, 153, and 156. An imperfect cadence is found in bars 19,

54, 100, 105, 111, with a Phrygian cadence in bar 23 and 151. There is an interrupted cadence at 74 whereas Aeolian cadence found in bar 57.

4.1.2.8. Text and Tune Relationship

Starting from the vocal part, Tsemafo-Arthur begins his tune following the language contour. He however digresses shortly after. The first three notes reflected the speech pattern of (*Mbre Jesus*) but the remaining part of the melody in that phrase deviated from the speech pattern. See fig. 11.

Fig. 11

The notes set to (*wɔ gyedzinyi*) without the melisma can be said to be in line with the speech pattern but not in the (*asom a*). The tune from bar 12 to the end of the solo part in bar 15, does not reflect the speech pattern with the exception of the bar 15 where the spoken language is felt. This again affirms the composer's deliberate decision to compose in a foreign idiom. Similarly, the tune in section A from bar 16 through 25 can be said to partially reflect the spoken language. On a whole, Tsemafo-Arthur deviates from the spoken language to a large extent in this particular composition. He is rather more and strictly speech conscious at the contrapuntal part of the section C from bar 69 through 75. This is the section one can say the composer was speech-like.

4.1.2.9. Performance Direction (Dynamics & Tempo markings)

Most often, composers desire a particular way they expect their music or compositions to be performed, that is the loudness or softness level as well as specific or relative speeds. As such composers may indicate or imply some of these instructions on the scores to guide their performers. With this background, this section examines the dynamic and tempo markings in the composition either implicit or explicit to aid how the music is expected to be performed.

Tempo: Beside the metronome mark of $\text{♩}=60$ (60 crotchets per minute), the tempo

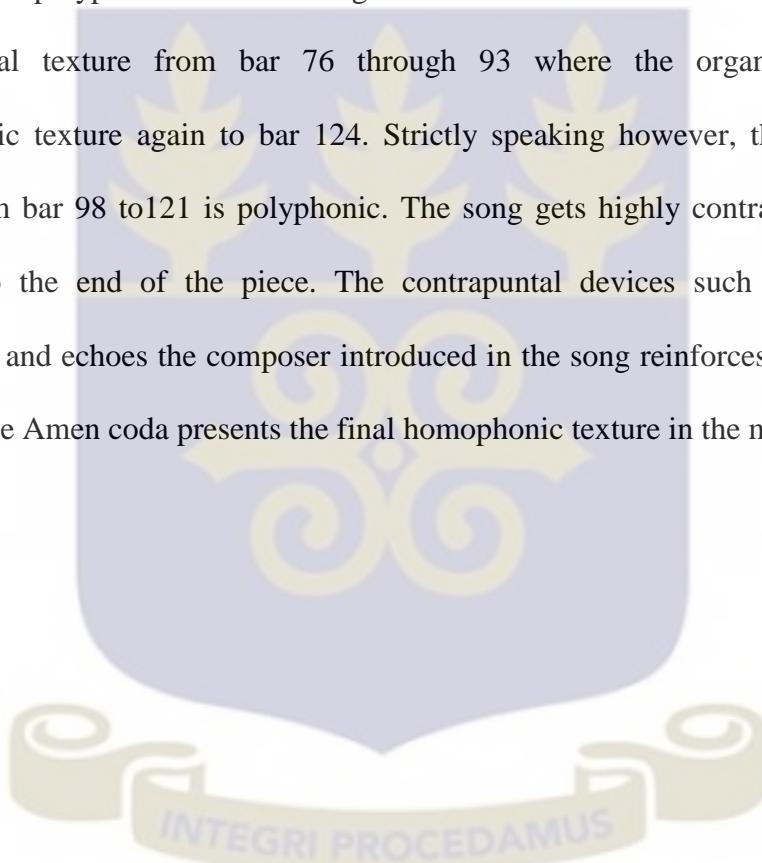
markings found in this music are *Andante* (at a walking pace) *Rall e dim* (gradually slowing down and getting softer) *a tempo* (in time or resume the original speed), *Allegro* (quick), *rit* (retardation, or gradually slowing down), *Allegretto e staccato* (fairly quick, and detached), *Poco rit.* (slightly slower), *a tempo rit.* (resume the original speed but slightly slower), *Adagio* (slow or at ease) and *Poco accel.* (a little faster).

Dynamic Markings: The dynamic markings in this music include the short ‘hairpin’ (>) sign indicating stress on the affected notes, *fermata* (a long pause, sustain as long as possible), *f-forte* (loud), *P-Piano* (soft), *Crescendo* (getting louder), *sf-Sforzando* (stressed or forced, a sudden accent applied to an individual note), *con Anima* (spirited, with deep feeling), Long opposite ‘hairpins’ (open and close), and *fortissimo ff* (very loud/ double loud).

4.1.2.10. Texture

A cursory look at the score of this music gives an assumption of a homophonic texture. However a critical study reveals various other textures which the individual sections present. The organ introduction presents a homophonic texture. The soprano solo then comes in with a monophonic texture with the organ punctuating.

Section A through the first part of section C that is bars 16 to 54 is purely homophonic in nature. A polyphonic texture is registered from bar 55 to 75. Section D begins a contrapuntal texture from bar 76 through 93 where the organ reintroduces a homophonic texture again to bar 124. Strictly speaking however, the texture of the music from bar 98 to 121 is polyphonic. The song gets highly contrapuntal from 125 through to the end of the piece. The contrapuntal devices such as the rhythmic imitations, and echoes the composer introduced in the song reinforces the contrapuntal texture. The Amen coda presents the final homophonic texture in the music.



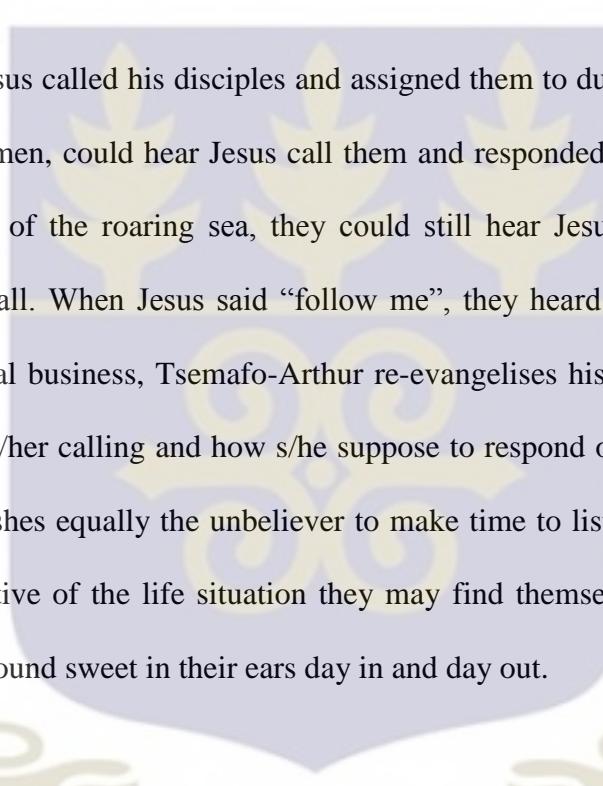
4.2.0. CHRISTIAN KA MO DO (CHRISTIAN FOLLOW ME) C.A.N.F.157**4.2.1. Background to the Composition**

This is one of Tsemafo-Arthur's compositions in the category of hymn-anthems composed in 2013. It also forms part of the category of church music per the categorisations in this work. This hymn-anthem combines traditional African and Western elements. Though it is an arrangement of a hymn, Tsemafo-Arthur prefers it to be performed in free style or rhythm and in a typical *Ebibindwom* form.

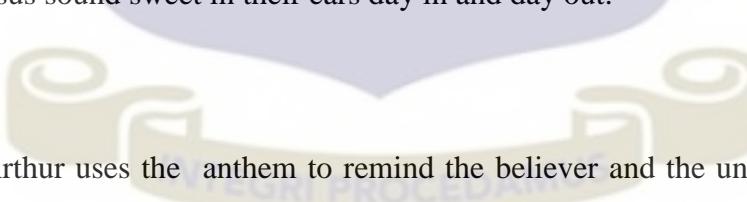
Free rhythm is a general term used to refer to music without metrical organization, a rhythm of music without metre, or the rhythm of music without pulse (Clayton, 1996) other terminologies used to express the same thing include unmetred, unmeasured, ametrical or amensural music, 'flowing rhythm' (Frigyesi, 1993) and 'free meter' (Tolbert, 1988). Here even though the music is metred, the composer expects the performer to ignore the metrical system and perform as if there were no metrical arrangement. This also means granting the performer the flexibility to decide on a pulse as appropriate as well as the rhythmic interpretation that would suit the intended message to be communicated. This he has clearly indicated on the very beginning of the score.

Tsemafo-Arthur's inspiration to compose this anthem stems from his desire to reciprocate a kind gesture he received from Madam Joyce Aryee of the Salt and Light Ministry when she honoured him at the National theatre after organising for the Harmonious Chorale and other choirs to perform his music compositions and also adjudging him one of the best religious choral music composers Ghana has ever had during the Ghana at 50 celebration. As a reciprocatory gesture, he dedicated the song to her.

The message this hymn-Anthem conveys is a clarion call to all who profess Christianity. This hymn which is based on Matthew 4:18-20 and Mark 1:16-18 was originally composed by Mrs. Frances Alexander who lived between 1823 and 1895. According to Anderson, (2002), Frances composed this hymn to compliment her husband's sermon to be preached on Sunday the 30th of November, 1852, the day set aside to commemorate the calling of Andrews by Jesus as noted in the above quoted scripture, known as the St Andrews Day.

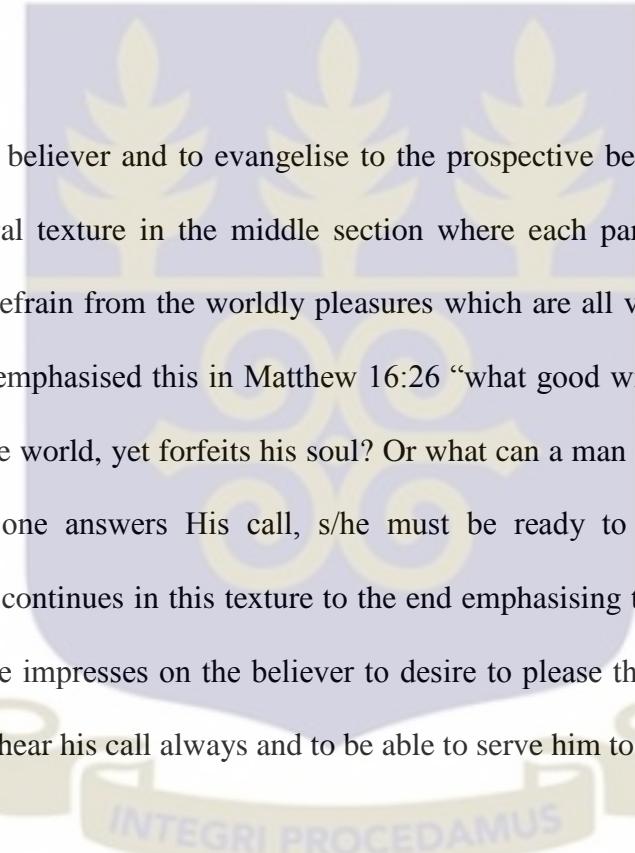


In this hymn Jesus called his disciples and assigned them to duty. The disciples though basically fishermen, could hear Jesus call them and responded accordingly. In spite of the tidal waves of the roaring sea, they could still hear Jesus' voice and responded swiftly to the call. When Jesus said "follow me", they heard it a sweet voice. In his usual evangelical business, Tsemafo-Arthur re-evangelises his audience especially the Christian on his/her calling and how s/he suppose to respond or react to it. In this way he also admonishes equally the unbeliever to make time to listen to the voice of Jesus calling irrespective of the life situation they may find themselves in, just making the voice of Jesus sound sweet in their ears day in and day out.



Tsemafo-Arthur uses the anthem to remind the believer and the unbeliever alike that when the apostles of old heard the voice of Jesus, they left their houses and jobs, in fact they left their all and that is why they could find Jesus' voice so sweet sounding day by day. To the believer he exhorts to make his calling a priority above all things aiming at pleasing the Lord; and to the prospective believer, he has to be ready to forgo all life essentials and pleasures in order to please his/her maker.

Answering to the call entangled with life activities such as the desire for the pursuit of worldly riches, pleasures and acquisition of property would not make one ready enough to meet his maker. One's concentration and focus should be first to please the Lord his maker before any other thing. For the good book says "seek ye first the Kingdom of Heaven and its Righteousness and all other things shall be added unto you" Matthew 6:33. This composition having been couched in the *Ebibindwom* style, is in the form of a call and response –a solo against chorus. This style of composition chosen helps message of the music to be well communicated to the listener.



To remind the believer and to evangelise to the prospective believer, Tsemafo-Arthur employs a fugal texture in the middle section where each part sings the words that enjoins all to refrain from the worldly pleasures which are all vanity. Ecclesiastes 1:2. Jesus himself emphasised this in Matthew 16:26 "what good will it be for a man if he gains the whole world, yet forfeits his soul? Or what can a man give in exchange of his soul?" When one answers His call, s/he must be ready to forgo all the worldly pleasures. He continues in this texture to the end emphasising the believer's desire; in other words, he impresses on the believer to desire to please the Lord. Seeking God's enablement to hear his call always and to be able to serve him to the core.

4.2.2. Detail Analysis

4.2.2.1 Melody

In this composition, considering the composer's intentions as well, two main melodies can be identified with one subordinate melody in sections 'A', 'C', and 'B' respectively and purposely for textual variation. The first of the main melodies found in section 'A' is a twenty bar melody purely in an *Ebibindwom* style which ends the section with an imperfect authentic cadence.

Piano

6

12

18

Fig. 1

The second of the main/distinct melodies is also a twenty bar melody which forms the section ‘C’ of the music. This is also an *Ebibindwom* Styled melody but with a completely different rhythmic style and approach.

Piano

6

12

18

Fig. 2

The third and a minor/subordinate melody is the 24 bar hymn styled tune forming the section ‘B’.

The musical score for section 'B' is composed of four staves. The piano part is in G minor (C major), indicated by a treble clef and a bass clef, with a key signature of one flat. The vocal part is also in G minor (C major), indicated by a treble clef and a bass clef, with a key signature of one flat. The score spans from measure 1 to measure 24. Measures 1-7 are shown in a blue box, measures 8-15 in a yellow box, and measures 16-24 in a blue box. The vocal line features eighth-note patterns, while the piano accompaniment provides harmonic support.

Fig. 3

A careful study of these three melodies reveals the composer’s desire for stylistic variations as well as the intention about the extent of communication between the performer and the Listener.

It is significant to note that the two *Ebibindwom* melodies end with an imperfect authentic cadence while the hymn styled melody of section ‘B’ ends with a perfect authentic cadence. The hymn styled melody in section ‘B’ is considered a subordinate one in this analysis because its presence is only re-emphasising the section ‘A’ in a different mood. Again in terms of length it does not match the other two *Ebibindwom* melodies and most importantly for the composer’s desire to compose the song in the *Ebibindwom* style. The text used in the earlier melody is used in the ‘B’ section as well, simply for emphasis.

The antecedent of the melody in section ‘A’ is made up of six independent phrases with two independent consequent phrases.

Piano

Antecedent 1

Antecedent 2

Consequent 1

Antecedent 3

Antecedent 4

Consequent 2

18

Fig. 4

The second main melody in section ‘C’ begins with three antecedent phrases, a consequent phrase and ends with further two independent phrases in the antecedent. The consequent has two phrases, each of which begins with a call, with the second ending the melody with an imperfect authentic cadence.

Piano

Antecedent 1

Antecedent 2

Antecedent 3

Consequent 1

Antecedent 4

Consequent

Consequent 2

Fig 5

The arrangement of the melody in section 'B' is quite different. It begins with a rising sequence. Cells assume a conjunct motion from bar 21 to 26 in the antecedent.

Fig 6.

Piano

Antecedent 1

Consequent 1

Antecedent 2

Antecedent 3

Consequent 2

Consequent 2 repeat

23

Fig 6

The consequent phrase begins from bar 33 to 40 which the section from bar 37 to 39 is repeated from 41 to 44 to end the consequent and the entire section. However, between the antecedent and the consequent, the composer introduces a bridge from bar 27 to 32 and before the repetition of the consequent; a motif was introduced to enhance a smooth repetition of the phrase.

The use of the flattened seventh note of the inverted tonic chord aided the composer in the achievement of his African flavour of the melody. The melody really followed the tonal inflections of the language. The melody in section ‘B’ may also be described as a refrain to the *Ebibindwom* tune in section ‘A’. The use of the G natural brought about a transient modulation through the key of A Flat major and back to the D Flat major key. Furthermore the melodies apart from the section ‘B’ have been couched to depict the various phrases of the Fante language so as to enhance the meaning of the text being communicated. Hearing even the melody without words the Fante flavour is felt. The melodic range is a compound perfect fourth. The lowest note is D Flat above middle C (Dflat⁻⁴) and the highest G above treble C. i.e. G5.

4.2.2.2. Harmony

The harmonic principles employed in this music conform to that of functional harmony. The harmonic devices utilised include “parallelism” which involves consistent use of thirds as evidenced in bar 18-19, 62-63, 76, 132, 137, 139, 144-148, in addition to the parallel thirds as exemplified in fig.7

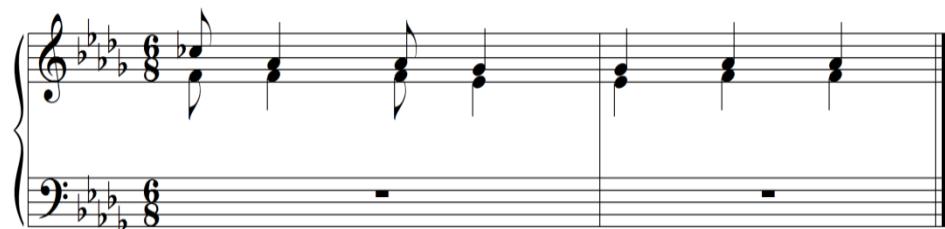


Fig 7

The purpose of this is to confirm the belief that traditional African Music is characterised by the use of thirds. Similarly, there is the use of call and response with the call section taken by the soprano solo while the full chorus takes the response.

Modulations in the music also go through the conventional related keys. From bar 1 through 94, the music is in the tonic key of D Flat major. Bar 95 through 102, modulates to the subdominant key of G Flat Major. The music returns to the tonic key and enters the subdominant key again at bar 111. Tsemafo-Arthur returns the song to the tonic key in bar 126. At bar 135, the music enters the leading note key of C Major. This kind of modulation is also known as the German 6th modulation. It is used to make the transition to the tonic key easier for the voice. The music then comes to the tonic key at bar 144, moves through the subdominant key at 153, and finally through to the end of the score.

In section ‘A’, any time the tutti is coming in Tsemafo-Arthur employs the Flattened 7th Chord of the tonic in either the first or the second inversion position. He also judiciously utilises the imperfect and the imperfect authentic cadences to end the section.

Fig. 8

The use of the flattened 7th tonic chord and the imperfect or the imperfect authentic cadence at the end of the section enhances the African traditional flavour of the music. That is the *Ebibindwom* flavour which is typically Ghanaian and a mark of identity of

the Methodist church Ghana also confirming Tsemafo-Arthur's continuous desire to always find a way of demonstrating his pride as a Methodist.

Fig. 9

The music in the section B is characterised, Fig. 9; with block chords also to enhance the homophonic texture of the hymn style in the B section.

Another device Tsemafo-Arthur employs in this composition is chromaticism. He uses the chromatics primarily for purposes of embellishment as exemplified in bar 28-30, 36-38, 40-42, and 97-98 to mention a few. On a whole, the harmonic principles employed in this composition is a hybrid of Western and traditional African. In the music the composer uses rising sequences as another harmonic device to lay emphasis and to sustain the interest of his audience. This device was employed predominantly in the bass as exemplified in the bars 118-121, 128-132, and 137-140. He uses this device in a rising conjunct sequential motion with precise rhythmic imitation to accompany the other voices.

Rising conjunct sequential motion of bass accompaniment

Fig. 10

4.2.2.3. Rhythm and Metre

The metrical pattern of the music is in compound duple time (6/8) and the general rhythmic pulse of the song is influenced by the choice of words. The rhythmic devices include rhythmic variety to generate interest in the music. In the music these devices were employed in an attempt to achieve a rhythmic pulse that depicts the speech pattern of the Fante language.

The use of rhythmic variety in the composition also affirms the belief that African music abounds in rhythm. Another device of significance is the employment of silences which is used not only to achieve decongestion and lightness of the musical texture but also to ensure shifting of accents thereby creating a sense of anacrusis and off-beats as stimulated by the language as found in bar 49-54,66-70 and 73-74. Equally, rhythmic repetitions in the music are not in isolation. They are influenced by the text. The rhythmic repetition in bass as stated above, for example, bar 128-150 serve as an accompaniment to the other voices. The music maintains a strict metrical pattern at the sections that deviate from the *Ebibindwom* style whether expressed or not. It is however flexible at the sections where the *Ebibindwom* tunes or melodies are introduced. A rather stricter metrical pattern is experienced at the contrapuntal section.

4.2.2.4. Formal Structure

The structure of this music can be described as a through-composed with a form ABCDEF. Each of the sections is completely varied from the other. Section A begins with a soprano solo in a typical *Ebibindwom* style with tutti coming in at two separate points in S.A.T.B. The adoption of this style at this point is to enable the audience grasp firmly the import of the message being carried across. The response by the other

three parts emphasise Jesus' calling to mankind and especially the Christian to whom he says emphatically “*ka mo do*”; follow me.

Section B deviates completely from the *Ebibindwom* style and assume a full hymn style. The lyrics or text used in the section A are repeated in this section for emphasis. The section though in the tonic major key registers a number of chromatic embellishments with cadential repeats as evidenced from bar 37 through 43 ending in a perfect authentic cadence in bar 44.



Fig. 11

Another intriguing feature also to note in this section is the use of anticipations and suspensions as found in bar 29 to 36 and 43 to 44.



Fig 12

Section C bears a new style of *Ebibindwom* melody completely different from the first one in section A. This style is strictly carved to follow the tonal inflections of the Fante

language as well as the phrases in the various stanzas of the hymn-purely speech pattern.

Eventhough the tutti appears similar to the section A, there is a variation in the chordal arrangements to the cadence marking the ends of the sections. The tutti in bar 62 begins with a dominant chord in root position resolving on to the tonic chord in second inversion (a 6/4 chord) position which also resolves on to the dominant seventh chord in root position with the seventh in the soprano ending the section finally with an imperfect authentic cadence to emphasise the *Ebibindwom* African flavour. Each of the *Ebibindwom* sections is marked with repeats and flexible timing in free style.

Section D is another complete variation from the sections discussed above. It does not follow any particular pattern or compositional style except the texture. The section is introduced to prepare the listener for the contrapuntal section that follows. It may also be described as a refrain or an expatiation to the section C. Beside the above the section is also introduced to bring variety and heightened interest in the music. It also lays more emphasis on the words of the previous stanzas. The section ends on the dominant chord in the bar 86.

Section E of this music is a complete fugue from bar 87, starting with the bass voice in the tonic key. Sopranos take it from bar 95 in the key of G Flat major which is the subdominant of the tonic key. Altos resume the tonic key of D Flat major when they enter at bar 103 repeating the bass notes and rhythm at the beginning of the section. Tenors also pick it up from bar 111 in the G Flat major subdominant key through to bar 117. The section returns to the tonic key from 118 to 125.

The contrapuntal section is also repeated for emphasis. Following after section E is the section F in the tonic D Flat key. In this section Tsemafo-Arthur does melody and accompaniment. Sopranos sing the melody from bar 126 with rest of the parts accompanying with ascending rhythmic sequences from bar 128 with repeated phrases of text. From bar 135, tenor takes the melody in the key of C major being the leading tone to the tonic key of D Flat major while sopranos join the altos and basses in the accompaniment. From bar 144, the music returns to the tonic key with alto, tenor and bass parts in thirds up to bar 148. The reappearance of the G Flat key presents the texture of a fugato from bar 153 to 180 where the section is concluded in the homophonic texture to bar 190. For emphasis and the composer's desire to intend the music to be evangelical one, he chooses to repeat the song from bar 116 to 125 where he has indicated *fine*, a section which may be described as unusual for such repetition in normal compositional practice.

4.2.2.5. Translation of Song Text

Lyrics

Jesus fre hen,

Se hen bra po wor mpo a,

Yetse ne ndze;

Ne ndze deedew n' gyegye daa daa

Ose Christian ka mo do.

Ne ndze deedew n' gyegye daa daa

Ose Christian ka mo do.

Jesus fre hen, Jesus fre hen,

Jesus fre hen se hen bra po

wor mpo a yetse ne ndze,

Ne ndze deedew n' gyegye daa daa,

Translation

Jesus calls us

Even if our lives sea is wild and restless

We hear his voice

Day by day his sweet voice sounds

Saying Christian, follow me

Day by day his sweet voice sounds

Saying Christian, follow me.

Jesus calls us, Jesus calls us,

Jesus calls us even over our lives'

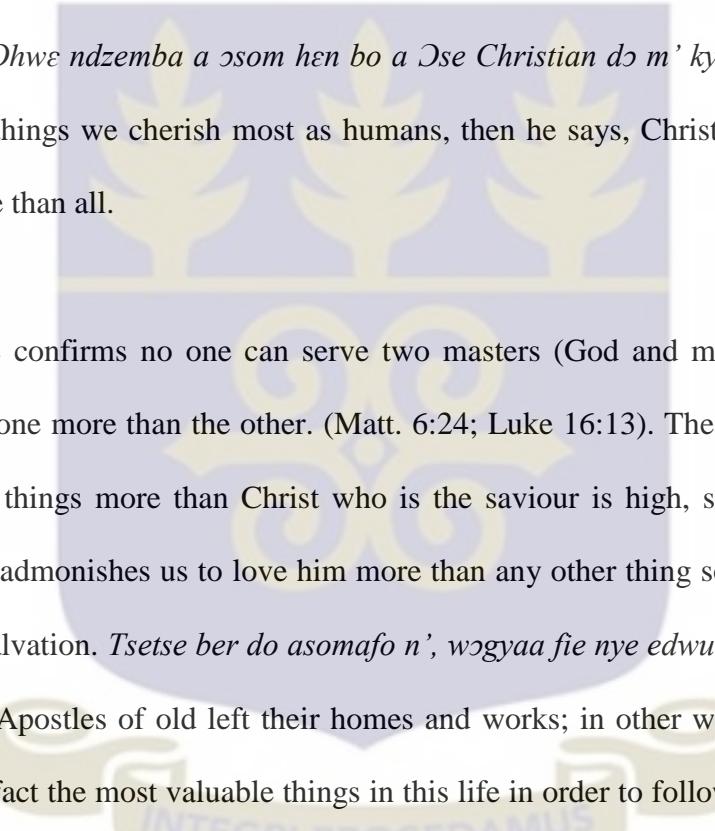
wild restless sea, we hear his voice

Day by day his sweet voice sounds

<i>ɔse Christian ka mo do, ka mo do,</i>	Saying, Christian follow me, follow me,
<i>ɔse Christian ka mo do!</i>	Saying Christian, follow me!
<i>Tsetse ber do Asomafo n'</i>	As the Apostles of old
<i>Tsee wɔ Galilee po do n'</i>	Heard on the Galilean sea
<i>Wogya ebusua, fie nye edwuma</i>	They left families, houses and work
<i>Kekaa 'No a wɔdɔ no do.</i>	And followed him whom they loved
<i>Jesus fre hen, Jesus fre hen,</i>	Jesus calls us, Jesus calls us
<i>De mma yennsom, mma yennsom</i>	That we should not worship
<i>Wiadze mu ndzemba huhuw;</i>	The vain things of this world
<i>ɔhwe ndzemba a wɔsom hen bo a</i>	He looks at the very things we cherish most
<i>ɔse Christian dɔ m' kyen hɔn</i>	And says, Christian, love me more than them
<i>Jesus fre hen, Christian,</i>	Jesus calls us, Christian,
<i>Christian, ka mo do, ka mo do,</i>	Christian follow me, follow me
<i>Ka mo do, ka mo do, Christian,</i>	Follow me, follow me, Christian,
<i>Christian, ka mo do.</i>	Christian, follow me
<i>Enyigye nye awerehow mu,</i>	In joy and in Sorrow
<i>Dwumadzi nye ahomgye m'</i>	In work and in rest
<i>ɔda ho fre hen de yendɔ N'</i>	He still calls us to love him
<i>Ma onkyen adze nyina.</i>	More than all.
<i>Jesus fre hen, Jesus fre hen, Jesus fre hen,</i>	Jesus calls us, Jesus calls us, Jesus calls us,
<i>Jesus fre hen, Jesus fre hen, O Agyenkwa</i>	Jesus calls us, Jesus calls us, Oh Saviour
<i>Yesre w' ma yentse wo fre n'</i>	Let us hear your call we beseech you
<i>Hen koma nye setsie mma wo</i>	Our hearts should be obedient to you
<i>Yendɔ w' nkyen adze nyina</i>	Let us love you more than all things

4.2.2.6. Interpretation of Song Text

The text in this composition is highly evangelical and demands of the Christian a high sense of commitment and devotion to the cause of his/her calling. *Jesus fre hen, se hen bra po wor mpo a yetse ne ndze* – Jesus calls us o'er the tumult of our lives wild restless sea, we hear his voice. *Ne ndze deedew n' gyegye daadaa, Ose Christian ka mo do.* Day by day, his sweet voice sounds, saying, Christian follow me. In this song the evangel composer reminds the Christian that no matter his/her circumstances, the sweet voice of Jesus is asking him/her to follow him the Lord and making all things secondary. *Ohwε ndzemba a osom hen bo a Ose Christian dɔ m' kyen hɔn.* Jesus looks at the very things we cherish most as humans, then he says, Christian, rather love me (Jesus) more than all.



As scripture confirms no one can serve two masters (God and money) definitely he would love one more than the other. (Matt. 6:24; Luke 16:13). The tendency of loving the worldly things more than Christ who is the saviour is high, so himself cautions, exhorts and admonishes us to love him more than any other thing so that we can attain his gift of salvation. *Tsetse ber do asomafo n', wɔgyaa fie nye edwuma kɔkaa nye a ɔdɔ no do.* The Apostles of old left their homes and works; in other words, they left their property in fact the most valuable things in this life in order to follow Christ effectively and to gain salvation.

One must be prepared to leave the world's most valuable things, the most cherished things in this life before they are able to follow Christ with diligence, sincerity of mind and be effective in their Christian living. For his desire to urge the Christian to follow diligently after Christ, he emphasises the call phrase (*Jesus fre hen*) Jesus calls us, (*Ose Christian ka mo do*) saying Christian follow me, follow me, follow me, he says

Christian follow me. This is an instruction from the Lord Jesus Christ which cannot be violated nor flouted; it must be carried out at all cost. So throughout the composition, he sends out the reminder to the listener.

4.2.2.7 Cadences

The following cadences are conspicuously seen at the following points: bar 19; an imperfect authentic cadence is used to make the African flavour of the music stand out. There is a perfect authentic cadence at bar 42 to 43. Bar 58 to 60 registers a mixolydian modal or an imperfect cadence, an imperfect authentic cadence is found at 62 to 63, an imperfect cadence at 76 to 78 and 85 while 124 to 125 has an inverted plagal cadence.

4.2.2.8. Text and Tune Relationship

In this particular music, Tsemafo-Arthur endears himself so much to the tonal inflections of the Fante language. He is felt to be very strict on the speech rhythm and the language contour throughout the music with the exception of the homophonic sections where he appears flexible on the speech rhythm and tonal inflections. At the *Ebibindwom* call and response sections as well as the contrapuntal sections (i.e. the fugal and the fugato sections) he follows strictly the dictates of the language.

4.2.2.9. Performance Direction

Tsemafo-Arthur uses both expressed and unexpressed performance directions. The expressed is where the needed direction whether tempo or dynamic mark is clearly written on the score. The unexpressed is therefore the tempo or dynamic makings that are implied in the way the music is written. E.g. the use of sequences to indicate a dynamic level. At the very beginning of the score, Tsemafo-Arthur has written a metronome mark $\text{♩} = 85$, which is interpreted as 85 ♩ (dotted crotchets) to be sung in

a minute. In the section B where he goes typical chordal and homophonic in texture, he prefers this to be done in strict time.

He again uses rhythmic sequences and lyrical repetitions to indicate dynamic levels in the song. Repetition signs are found at the beginning and end of sections A, C, D and E. Besides using rhythmic sequences and lyrical repetitions to indicate dynamic levels, he puts desired dynamic marks at the beginning of specific sections. eg. (p) piano instructing the performer to be soft at the beginning of section D, bar 65 to 66, (mp) Mezzo piano informing the choir to sing moderately soft at the section; from 67 to 68, he writes (mf) Mezzo forte indicating to the performing choir to sing moderately loud; from 69 through 86 and the fugal sections he prefers a loud sound so he puts (f) meaning that portion of the section is to be performed loudly from 87 through 190.

This is indicated at all places (bar 95, 103, and 111) where sopranos, altos and tenors enter respectively. In section F where he employs melody and accompaniment, the part doing the melody sings at *f* whereas the accompanying voices sing at *mf*. This arrangement makes the melody stand out and the accompanying voices are heard as providing a useful background to support the part doing the melody.

4.2.2.10 Texture

Tsemafo-Arthur employs a number of musical textures to create interest in this composition and also to sustain the interest of the listener-thus to clear boredom in the music. The following textures are identified in the song: section A presents a typical *Ebibindwom* texture which depicts a typical Methodist Church Ghana identity and an African way of singing where call and response is demonstrated and with the

introduction of the imperfect authentic cadence, the African flavour of the song is robustly felt.

Section B presents a homophonic texture of a typical hymn, reminding the listener that even though an *Ebibindwom* was heard earlier it is a hymn being rendered. The composer introduces a variation of *Ebibindwom* in the section C demonstrating the variations that exist in *Ebibindwom* musical type in style and performance. In section D the composer employs rhythmic ascending sequential repetitions to generate and sustain the interest in the music and to enhance the listening pleasure of the audience for effective communication.

This section also serves as a preparatory section to the introduction of the fugue in the next section. Section E gives a very typical contrapuntal texture. In this Tsemafo-Arthur heightens the level of activity making the section more fugal and may even be described as the development of the music and the climax of the entire composition. Descending from the climax, the composer gradually reduces the vigorous nature of activity in the music from fugal to fugato in the section F where he ends the section in a homophonic texture again.

4.3.0. GHANA MPONTU (DEVELOPMENT OF GHANA)

4.3.1. Background to the Composition

Ghana Mpontu is one of Tsemafo's patriotic compositions. He was commissioned to compose it as an optional song for the Central Regional Second Cycle Schools during the celebration of the festival of arts and culture. The Winneba Senior High school which emerged winners of the 2010 Regional competitions was the first to perform it as their optional song at the National festival of the 2010 Arts and Culture. He dedicated this song to one Joyce Arthur, a student of the Winneba Senior High School. According to Tsemafo-Arthur, her melodious voice with an *Ebibindwom* rendition thrilled him so much that he could not help than to compose this anthem in the *Ebibindwom* style to enable him see her perform. This song was composed to promote nation building and urge all to be tolerant and accommodating towards one another, while encouraging all to embrace environmental cleanliness to enhance a healthy national development.

4.3.2. 0. Detail Analysis

4.3.2.1 Melody

In this composition, Tsemafo-Arthur combines a number of melodies to convey his ideas to the listener. In all, seven melodies can be identified in the various sections. Melody 1 is found from bar 1 to the first beat of bar 48; the second beat of bar 48 marks the beginning of melody 2 which ends in bar 63. Melody 3 is identified in between bars 64 and 73 while melody 4 is found in bar 74 to 86. Melody 5 is seen from second beat of bar 86 to 100. The melody in bar 101 to 125 is the 6th and a modification of the melody 4. The final melody is found from bar 126 to 148.

Melody 1 is made up of 17 phrases which are punctuated with a number of silences whereas the end is marked by an imperfect authentic cadence. Melody 2 also comprises

of seven phrases and ends on a perfect cadence. Melody 3 has six phrases; melody 4 has eight phrases, seven phrases are there in the melody 5, ten phrases in melody six and twelve phrases in the seventh melody. Most of the phrases are indicated with rest signs in the music while commas and other punctuation marks in the lyrics are used to indicate the others.

Melody 1 bar 1 -48

8

15

21

28

32

33

39

The musical score consists of eight staves of music for a single voice. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The vocal line begins with a dotted half note followed by an eighth note, continuing with various rhythms including eighth notes, sixteenth-note patterns, and rests. The lyrics are indicated by punctuation marks such as commas, periods, and colons. The music is divided into measures numbered 8 through 39, with measure 1 starting at the top of the page.

46 Melody 2 48(2) -63



Musical notation for Melody 2, starting at measure 46. The melody is in common time, key signature of one flat (B-flat). The notes include quarter notes, eighth notes, sixteenth notes, and sixteenth note pairs. Measures 46-51 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

52

Musical notation for Melody 2, starting at measure 52. The melody continues in common time with a key signature of one flat. Measures 52-56 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

59 Melody 3 64-73

Musical notation for Melody 3, starting at measure 59. The melody is in common time with a key signature of one flat. Measures 59-63 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

66

Musical notation for Melody 3, starting at measure 66. The melody continues in common time with a key signature of one flat. Measures 66-70 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

73 Melody 4 74-86

Musical notation for Melody 4, starting at measure 73. The melody is in common time with a key signature of one flat. Measures 73-77 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

79

Musical notation for Melody 4, starting at measure 79. The melody continues in common time with a key signature of one flat. Measures 79-83 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

85 Melody 5 86(2) -100

Musical notation for Melody 5, starting at measure 85. The melody is in common time with a key signature of one flat. Measures 85-89 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

91

Musical notation for Melody 5, starting at measure 91. The melody continues in common time with a key signature of one flat. Measures 91-95 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and eighth-note groups.

98 Melody 6 101- 125

104

III

118

125 Melody 7 126-148

132

138

145 Fine

Fig.1

4.3.2.1.1. Melodic Range

The dominant melodic intervals found in the music are perfect unisons, major seconds and thirds, occasional perfect fourths, fifths and octaves. The melodic range of this music is compound major sixth. The highest pitch in the melody is G5 whereas the lowest is the B flat 3 below Middle C found in bars 129 and 10, 12, 15 etc respectively.

Melodic Range

Fig 2

Among the melodic devices used in this music are grace notes or acciaccaturas, and close intervals to achieve the speech rhythm and the language intonation. Fewer leaps at octaves are used to indicate indefinite pitches where necessary.

In this composition Tsemafo-Arthur basically used short motifs to enable him follow strictly the language contour and to depict the tonal inflections of the Fante language. Another device that helped him to achieve a typical African flavour is the use of the *Ebibindwom* style of singing. He adopts the cantor chorus performance style of the *Ebibindwom* music to enhance communication with his listeners. The use of the imperfect authentic cadence with the flattened seventh of the tonic chord reinforces the *Ebibindwom* texture and the African flavour. The cantor sings Sprechstimme to make a very great impact on his/her audience. The soloist may also do a recitative so affectionately to bring out the message being communicated across to the audience.

4.3.2.2. Harmony

The harmonic principles applied in this composition also conform to that of tonal harmony or functional harmony. The harmonic devices used in this music include chordal repetitions as seen in bars 13, 15, 19, 22, 31, 107, 108, 110 and 127 to punctuate the solo work and also to break boredom as well as to keep the chorus active in the performance.

Chordal repetitions

Fig 3

From bar 107 to 127 the note distribution among the parts differs from that of bars 13 to 31 even though it is the same tonic chord being used. Here the composer gives the soprano notes to tenor and tenor notes to soprano ostensibly to kill boredom and to sustain interest in the music. Other devices include suspensions as noticeable from bars 44 to 45 and 82 to 83 of the harmony, anticipation as found in bars 85 and 86. Similarly, in addition, to the principle applied above, the section can also be described as call and response or cantor chorus where the full chorus respond to the call of the soloist at various points in the music.

Tsemafo-Arthur did not make use of any clear modulations except some occasional chromatics which are best described as embellishments. The commonest chromatic note in the music is A Flat whenever it appears as a seventh to the tonic chord. The whole harmony of this music can be said to be based on primary chords with a few introduction of secondary chords. The most featured secondary chords include the supertonic and the submediant and a few V°9s chords.

4.3.2.3. Rhythm and Metre

The metre for this composition is in a compound duple time and in 6/8 rhythm. Though the rhythm is 6/8 the pulse of the music is dictated by the emotions of the cantor to the group. This notwithstanding, the rhythm again is influenced by the choice of words and the language contour as it follows the speech rhythm. Comparatively, his rhythm and metrical arrangements in this particular composition can be considered to be one of the easiest, he however uses octaves especially in the solo part to express most of the indefinite pitches.

Another significant feature about this music as far as rhythm and metre are concerned is the use of fewer off-beat rhythms and minimised syncopations, which are very usual of his compositions. In this music, Tsemafo-Arthur's rhythm does not change as is very usual of him. He maintains one rhythm and metrical arrangement from the beginning through to the end of the composition. He also uses a lot of silences to lighten the texture and to decongest the music. The use of chordal punctuations keeps the chorus active and spice up the solo work as well as establishing the *Ebibindwom* performance flavour. In addition, to create interest in the music is the different ways in which notes of the chord are distributed among the parts even though it is the same chord.

4.3.2.4 .Formal Structure

The form and structure of this music is through-composed with the form ABCDEFE. Section A is basically a solo work in an *Ebibindwom* style which is punctuated with the tonic chord. It is in the key of B Flat major. The section A starts from bar 1 to the first beat of bar 48 with an imperfect authentic cadence. The upward resolution of the V⁷ chord reinforces the African flavour and particularly the *Ebibindwom* effect.

Section ‘B’ continues immediately after the ‘A’ in a homophonic texture to bar 63. This section also registers a number of melismatic rhythms and acciaccaturas. Section ‘C’ from bar 64 is styled like the section ‘A’. It is a dialogue between the soloist and the chorus up to bar 70. From bar 71 to 75 it becomes a statement and a complement between female and male voices. From bar 76 to 78, comes in a short homophony, then the cantor chorus continues from 79 to 86. Bar 87 to 125 marks the section D with traces of the section ‘A’. The most significant feature of similarity between the two sections is the fact that both end with the same cadence.

Section ‘E’ starts from bar 126 and ends at 148. It is the only section in the music which is repeated. This is the section where the composer strongly affirms his desire to see the nation changed for the better. So he repeats severally, let us change our attitudes for the nation is ours. He also uses the same section as the concluding section to the anthem. Bar 149 to 180 form the last section ‘F’ with a contrapuntal texture. In this section, Tsemafo-Arthur uses this harmonic device to emphasise on the phrase *sesa wosu, na ye ahotsew, gyae efifidze yi* literally, change your attitude, and be neat, stop doing the dirty things. Simply change your attitude and also be concerned with good sanitation. This he does to drum home the message being carried across to encourage the Ghanaian to work towards the progress and development of the country. He strongly advocate the development of the spirit of patriotism in all citizens of Africa and Ghana for that matter if Ghanaians surely believe they are the first-borns and the star of Africa.

4.3.2.5. Translation of Song Text

Lyrics

Ghanaman e

Ebibiman Ghanaman, na yere no den nye'i,

Ekunyin bebree agye ɔman yi esi hɔ atse

Hwe okunyin Aggrey

Chorus: Ampa

George Ekem Ferguson

Chorus: Ampa ara

Kwame Nkrumah so ka ho

J.B. Dankwah

Chorus: Ampa

Paa Grant na Abrefa Busia

Chorus: Ampa ara

Ekunyin bebree na wɔgyee ɔman yi

Translation

The nation Ghana!

Ghana, an African nation, what are we doing

Many patriots have worked for the survival of this nation

Look at Dr Aggrey

Chorus: It's true

George Ekem Ferguson

Chorus: It's very true

Kwame Nkrumah is also part

J.B. Dancquah

Chorus: It's true

Paa Grant and Abrefa Busia

Chorus: It's very true

Many patriots contributed to save this nation

Wɔpε Ḍman yi ne kan kɔ ntsi

It's because they wanted the

progress of this nation

wɔyee ahofama ankasa dze adwen na nyansa

They became committed in thought
and wisdom

Chorus: Ampa

Chorus: It's true

Wokyii fifir pii na wɔtseetsee hɔn ankasa,

They sweated a lot and were really
humiliated

Ebinom mpo dedaa efiaadze wɔ Ḍman yi ntsi

Even some were imprisoned for the
sake of this nation

Nyew o, emi na ɔwo so yereye den aboa Ḍman yi a

Indeed, I and you what are we doing
to help this nation

Ḍman Ghana e

The nation Ghana

Aka ekyir mba rohwε hen abrabɔ yi m'

Posterity is looking up to us in this
life

Ntsi hom mma yendodɔ hen ho

So let us love ourselves therefore

Yengyaa pesamenko minya

Let's stop being selfish

Ewisem, na ewurukadze yi hom mma yengyaa

Let's stop robbery and all vices

Koraa, koraa, koraa nyansa wuradan yi,

Totally, totally, totally, and
treachery

Sesa, hom mma yensesa

Change! let us change

Yentua ase koraa

Let us eradicate them completely

Hom mma yenka

Let us be frank about it

Awar mu mpo hom mma yenka, yeyiyi mu

Even in marriage let's be frank, we
discriminate

Yenka Mfantsefo mmpε Awonafo awar

Let's be frank, Fantes hate marriage
with the Ewes

Chorus: Den ntsi a

Chorus: Why?

Na Asantenyi mmpε Awonanyi nyenko

An Asante also detest friendship
with the Ewe

Chorus: ɔye nokwar

Chorus: That is true

Dem mpaapaa mu yi ɔnnye, omuo,

These discriminations are
disgusting, appalling

ɔnnye, omuo, ɔnnye, omuo koraa

Disgusting, appalling, disgusting,
not good at all

Hom mma yenhwe yie

Let's be careful,

Na yereye den aboa ɔman yi a

What are we doing to help this
nation

Ebibiman Ghana e

African nation, Ghana e!

ɔman yi ne kan kɔ gyina hen do.

The progress of this nation depends
on us

*Nyew o, Ghanaman mba
hom mma yenkae dε yεye ɔman kor*

Yes, indeed, Ghanaian citizens,
Let us remember that we are one
nation

*Obi nnse dε
Meye Awonanyi memmpe
Asantenyi biara nse hom atse
Anaa meye Asantenyi ntsi meye ɔdehye māpā
Dem mpaapaa mu yi resee hen man yi,*

Let not anybody say
I'm an Ewe, I don't like,
Any Asante is that clear?
Or I'm an Asante so I'm a true royal
These discriminations are tearing
our nation apart

*Mesere hom
Mfantsefo mbu Dagartifo
Chorus: Ampa
Nzemafo ka ho,
Chorus: Ampa ara
Wasafo so ka ho ankasa*

I beg of you
Let Fantes respect the Dagares
Chorus: It is true
Nzemas are part
Chorus: It is very true
The Wasa people are also very
inclusive

*Chorus: Ampa
Dnnsor Kwawunyi anaa Nkranyi biara*

Chorus: It is true
The Kwawu man and the Ga man
are not different

Nhwε Asɔr asɔr biara ndodɔ hɔn ho

Look, let all religions love
themselves

*Meka mekyere hom
Nyame N'ara na Onyim akoma 'i mu a
ɔman Ghana e,
Asɔr nyina nye kor wɔ ɔman yi m'
Ghanaman, Ghanaman, Ghanaman*

I tell you
Only God himself know this heart
Nation Ghana!
Let all religions be one in this nation
Nation Ghana! Nation Ghana!
Nation Ghana!

*Hom mma yenseса hen suban,
Na yεnyε dza ɔman yi bɔkɔ do*

Let us change our attitudes
And do what will bring about
progress in this country

Yεnyε dza ɔman yi bɔkɔ do,

Let's do what will make this nation
progress

Yεnyε dza ɔman yi bɔkɔ do

Let's do what will make this nation
progress

*Ebibiman mu abakan,
Hom mma, hom mma yεnyε kor,*

Africa's first-born,
Let us! Let us unite

<i>Ma Ḍman yi nye ḥkrabokɔhwɛ,</i>	To make this nation a sight to behold,
<i>ɔkrabokɔhwɛ, ɔkrabokɔhwɛ hom mma yensesa, yensesa koraa.</i>	A sight to behold, a sight to behold Let us change, let's change completely
<i>Sesa wosu na ye ahotsew Gyae efifidze yi Na hye atar papa, yi fi akwa koraa</i>	Change your attitude and be neat Stop indiscriminate littering Dress properly, eschew filthiness entirely
<i>Mma nngyaagya fi biara, ye ahotsew māpā, Siesie wo ho na bu panyin, abofra biara</i>	Don't litter around, practice total hygiene All youth should always dress well, respect the elderly.

4.3.2.6. Interpretation of Song Text

Tsemafo-Arthur calls on all Ghanaians and Africans in general and asks the way forward to development and progress in our part of the world. He reminds his audience of the contributions made by their fellow compatriots who have gone ahead in the past. The former leaders have contributed their quota he remarks; what are those of today doing for posterity to emulate and continue. He then points out some of the issues that would not promote social cohesion but rather bring about divisiveness, tension, anarchy, and sometimes bring us a lot of set backs. Antagonism between tribes, a tribe or an ethnic group feeling superior to the other, discrimination against ethnic groups or races among others. This, Tsemafo-Arthur continues with admonitions to the citizenry and the youth in particular. He advises against moral decadence, disregard for the elderly, inappropriate way of dressing, inpolite speech, insanity among others. He advocates a change of mind and attitude, self discipline, self control, commitment, devotion, voluntarism, dedication and patriotism which to him constitute the vehicle to the development and progress as well as addressing the polarisation issues of a nation of which Ghana is not an exception.

4.3.2.7. Cadential Points

A number of cadences were used for a number of reasons most of which he did simply to achieve the Africanism in the music. The first cadential point in this music is an imperfect authentic cadence which is encountered in bar 13. Bars 15, 19 and 31 as well as bars 51 to 52 also register an imperfect authentic cadence. Going forward, from bar 47 to 48, and 85 to 86 also indicate an imperfect authentic cadence. A perfect authentic cadence is found in bars 21, 107, 108 and 110. There is a perfect cadence from bar 61 to 63 and an imperfect cadence in bar 76 and from 124 to 125.

4.3.2.8. Text and Tune Relationship

Holistically speaking, Tsemafo-Arthur, a Fante by birth, couched his melody to follow after and fit into the speech pattern of the Fante people. His choice of pitches and intervals between the pitches, phrasing, harmonic and melodic rhythms were so carefully done in order to follow the tonal inflections of the Fante language. In fact one can hardly find a single phrase that goes contrary to the speech rhythm.

4.3.2.9. Performance Direction

Tsemafo-Arthur is not very elaborate on how this music has to be performed. He uses virtually an unexpressed form of the performance direction. At the very beginning he states in free style, at bar 95 he indicates *spoken*, and *slower* at 103. Any other direction regarding performance that is, relating to dynamics and tempo are left to the discretion of the performer. It is expected that the performer will interpret and paint the words in the music as they appear. That is words in sequential order either ascending or descending will be painted as such with varying degrees of loudness or softness, specific cadential points to determine the tempo of the music and possibly the rhythm as appropriate to bring out the meaning and the needed impact to the listener.

4.3.2.10. Texture

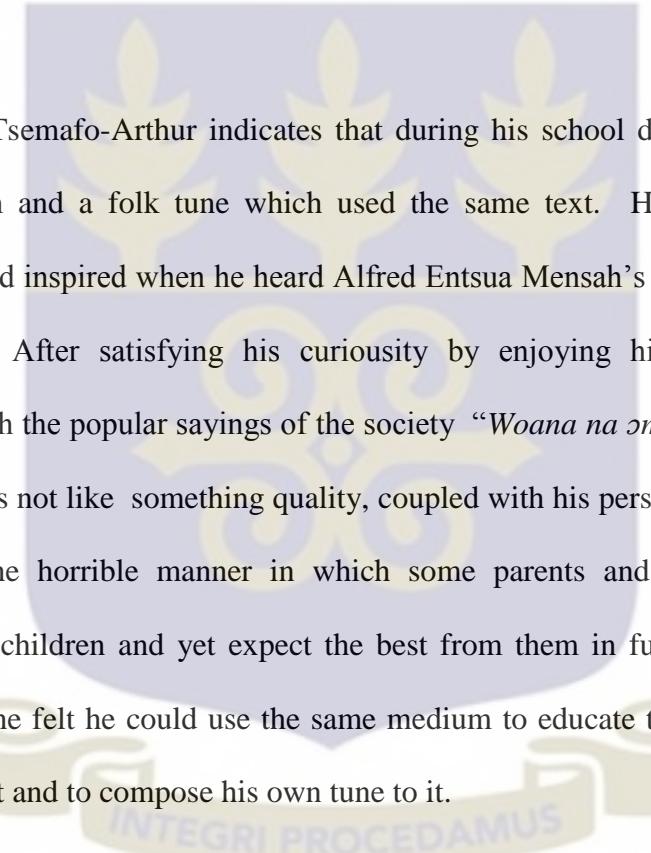
The composer presents three main textures. There is the call and response in a typical *Ebibindwom* performance style. This is noticed from bar 1 through to bar 48. Bar 49 to 86 presents a homophonic texture. The *Ebibindwom* call and response texture resurfaces from bar 87 to 119, 120 to 148 also features a homophonic texture. The third texture starts from 149 to 180, is a Contrapuntal texture. Sopranos begin up to bar 156. Altos join in from bar 157 to 164, tenors and basses come at 165 and 173, respectively. Tsemafo-Arthur uses a hybrity of Western and African harmonic principles to achieve his purpose of enhancing the various flavours of music at various sections.



4.4.0. NWABA NKWAN (SNAIL SOUP)

4.4.1. Background to the Composition

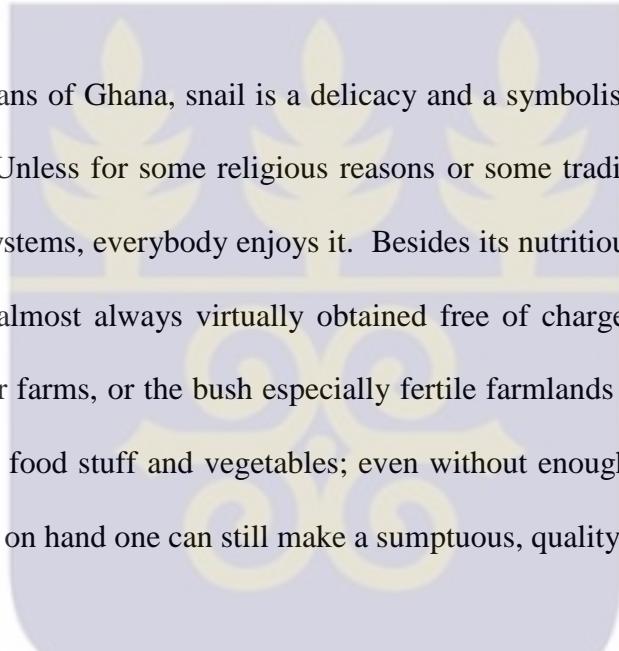
Nwaba nkwan is one of the philosophical songs composed in 1981 by James Kofi Tsemafo-Arthur. It is written in the key of B flat major and one of his shortest compositions. In this composition, Tsemafo-Arthur uses the imagery of the snail soup. He indicates what makes a good snail soup , the ingredients needed to make it tasty. He further prompts the listener that if the soup is well prepared its eaters are voluntarily invited.



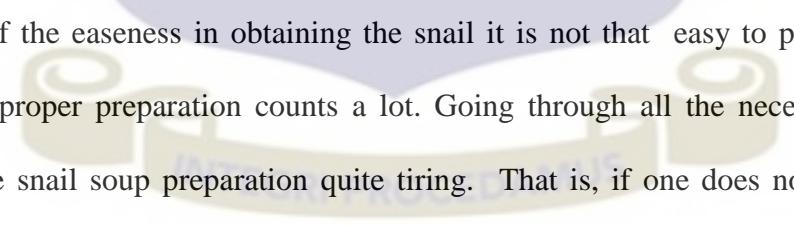
Historically, Tsemafo-Arthur indicates that during his school days in 1960s, he was taught a poem and a folk tune which used the same text. He became even more enthralled and inspired when he heard Alfred Entsua Mensah's composition with the same lyrics. After satisfying his curiosity by enjoying his wife's snail soup, juxtaposed with the popular sayings of the society “Woana na ὅmpe nwaba” usually to mean who does not like something quality, coupled with his personal experience in the society and the horrible manner in which some parents and so forth handle the upbringing of children and yet expect the best from them in future became so mind boggling that he felt he could use the same medium to educate them so he decided to modify the text and to compose his own tune to it.

So, even though, Tsemafo-Arthur intended the song to create laughter the main rationale behind the composition of this song is to advise, admonish, and most importantly educate as well as remind the Ghanaian citizenry of everybody's responsibility towards especially the upbringing of the children and the youth. He expects that as one laughs s/he also reasons up at the same time. So he begins by asking , “Woana nà ὅmpe nwaba?” literally, who does not like snail? Apparently implying who

does not like the best or quality. Everybody, of course the parent, guardian, the teacher and the entire society feels proud when they realise the best in their children, wards, students and members seeing them excel and attain higher heights in life. When they are mentioned as achievers everybody shares in their glory in much the same way however, everyone shys away when these children or wards are mentioned to be part of an activity which society frowns upon. So he admonishes all and sundry to do their best for these little ones in order to bring them up in the fear of God and for the needed results.



Among the Akans of Ghana, snail is a delicacy and a symbolism of quality; it is tasty and appealing. Unless for some religious reasons or some traditional belief such as in the *Ntro/Nton* systems, everybody enjoys it. Besides its nutritious quality it is also very affordable and almost always virtually obtained free of charge. Most people fetch it freely from their farms, or the bush especially fertile farmlands when it is in season. If one gets his/her food stuff and vegetables; even without enough money to buy fish or meat, with snail on hand one can still make a sumptuous, quality and nutritious meal.



In spite of the easeness in obtaining the snail it is not that easy to prepare the snail soup. Its proper preparation counts a lot. Going through all the necessary processes makes the snail soup preparation quite tiring. That is, if one does not painstakingly prepare the snail soup, s/he cannot enjoy the desired quality. In much the same way, before a child grows to assume the quality desired of him/her; the parents, guardians, teachers and the entire society have a duty and responsibility toward that child. In the end, they can realise the teacher, the doctor, the lawyer, the police, etc in him/her as were desired.

With this background, Tsemafo-Arthur uses this medium to remind and educate parents who seem to have neglected their responsibilities towards the training of their children and wards as well as those who malhandle other people's children under their care to be weary of their actions and turn a new leaf which will help shape and mould the child into a better somebody in future. There is a saying in Akan that "*obi nnim dɔn ko a adee bekye soɔ*". Literally translating as nobody knows the hour upon which the day breaks. This means nobody knows what one becomes in future or who eventually becomes the support to the other in future. The more reason why all children should be given equal opportunities and the necessary support to become useful citizens in future, so let every child be treated the best way they deserve for a corresponding benefit in future.

4.4.2.0. Detail Analysis

4.4.2.1. Melody

One main melody can be identified in this music. It is found in the section A of the music from bar 1 to 22 and modified from bar 23 to 32. The 22 bar melody can be divided in two sections: the first part has two antecedent and two consequent phrases. Bar 1 to 2 and 3 to 4 form the antecedent phrases whereas 5 and 6 as well as 7 form the consequent phrases.

The musical score consists of two staves of music. The top staff shows measures 1 through 7. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2 and 3 form the first antecedent phrase, ending with a fermata over a dotted half note. Measures 4 and 5 form the second antecedent phrase, ending with a fermata over a dotted half note. Measures 6 and 7 form the first consequent phrase, ending with a fermata over a dotted half note. The bottom staff begins at measure 6, continuing the melody with a dotted half note followed by an eighth note, then a quarter note, another quarter note, and a dotted half note. The music is in 6/8 time, with a treble clef. A decorative banner with the Latin motto "INTEGRIPROCEDAMUS" is visible behind the notes.

Fig.1

The second half starts from bar 8 to 18 and the consequent to this antecedent phrase starts from bar 19 to 22.

The musical score consists of three staves of music in G clef and a key signature of one flat. The first staff is labeled "Antecedent Phrase 1" with a bracket above it. The second staff is labeled "Antecedent Phrase 2" with a bracket above it. The third staff is labeled "Consequent Phrase" with a bracket above it. The score shows various note heads and stems, with some notes connected by horizontal lines. The number "2" is written above the first note of the third staff.

Fig.2

The Melodic interval used in this composition is a compound perfect fifth. The highest note is F⁵ as located in bars 14, 52, 60, 61, 68, 69 and 70; and the lowest note in the melody is Bflat³ below middle C.

A musical staff in G clef and one flat key signature. An arrow points upwards from a note on the staff to a higher note, with the text "Melodic range" written above the staff.

Fig 3

Also in this composition, Tsemafo-Arthur combines both conjunct and disjunct motions and intervals; wide leaps and close intervals are used for the purposes of generating interest in the music. A typical example is the minor Seventh interval between the notes of bar 1 and the first beat of bar 7.

Example of Conjunct and Disjunct Melodic Movements

The musical score shows two staves of music in G clef and one flat key signature. The first staff has three labels under the notes: "Stepwise movement", "wide leap", and "stepwise movement". The second staff continues the melody.

Fig. 4

Throughout the 22 bar melody, the intervals that dominate are major and minor seconds, perfect unisons, perfect fourths and major thirds.

Tsemafo-Arthur also combines the following melodic devices to enrich the music as well as achieve the desired effect. They include syncopations as found in bars 1, 3, 4, 9, 12, 13 and 15. The next device sighted in bars 17, 21, 28 and 31, of the melody is anticipations. In addition, turns are also used as noted in bar 5, 7, 11, beat 1, and 19 beat 1. Acciaccaturas are also used in the melody. Bars 40, 45 and 49 register this device. Going forward, Tsemafo-Arthur employs Suspensions in parts of bars 47 to 54; sequences are another conspicuous devices used in the melody and throughout the music.

From bar 52 to 56 one notices a descending form of sequences and ascending or rising sequence from bar 56 to 61, another descending sequence is noted from bar 70 to measure 73. Further devices include tonal and rhythmic repetitions which are found most especially in bars 53 to 56. Noticeable in bars 53 to 56 is basically rhythmic repetitions whereas tonal and rhythmic repetitions are found in bars 33 to 38.

Example of Rhythmic and Tonal Repetitions

The musical notation example consists of two staves. The top staff is in 6/8 time, treble clef, and shows a sequence of notes: a dotted half note, a quarter note, a eighth note, a sixteenth note, a quarter note, a dotted half note, a quarter note, a eighth note, a sixteenth note. The bottom staff is in 6/8 time, bass clef, and shows a sequence of notes: a quarter note, a dotted half note, a quarter note, a dotted half note. The notation illustrates rhythmic repetition (repeated patterns of eighth and sixteenth notes) and tonal repetition (repeated patterns of quarter and dotted half notes).

Fig 5

In bar 38 even though the rhythm is repeated, the tone or pitch is modified to make the transition into a new rhythmic pattern from bar 39 to 45 smooth.

4.4.2.2. Harmony

The composer begins the harmony of this music on the first inversion of the tonic chord between sopranos and basses. He progresses to the dominant seventh chord in root position in bar 2 and resolves back on to the tonic chord. Continuing, he uses the subdominant chord in the first inversion to the tonic 6/4 which resolves on to the first inversion of the supertonic chord. Generally speaking, Tsemafo-Arthur's harmonic structure although conforms to that of functional harmony, not all rules in functional or tonal harmony are followed strictly as some chords are resolved without preparation, bars 66 to 67 is a typical example.

The harmonic devices employed in this music are parallel thirds found especially in the upper voices as noted in bars 15 to 21, occasional use of passing tones as exemplified in the bass part of bar 14, the use of chromatic chords as noticed in bars 11, 13, 16, 20 and 30 for the purposes of embellishment. Additionally, Tsemafo-Arthur utilises crossing of parts as a harmonic device for a special effect such as making the language contour stand out superior to the music. Demonstrably, this is sighted in bars 24, 45, and 49.

Example of Crossing of Parts

The musical score consists of two staves of music. The top staff is for the soprano and alto voices, and the bottom staff is for the bass and tenor voices. The music is in G clef, B-flat key signature, and common time. The title "Example of Crossing of Parts" is centered above the staves. The music shows various notes and rests, illustrating the crossing of parts technique.

Fig. 6

In the second section or the B part, the composer adopts a hocket technique to make the African nature of the music standout. As this is used between the soprano and alto voices, basses and tenors do a pedal which may also be described as a kind of ostinato backing to bring out the meaning of the message being communicated clearer to the

audience. Also among the devices used is the call and response between the female and male voices as exemplified in bars 39 to 45 and 50. Furthermore, the composer uses polarity between female and male voices for a special effect, to make the praise of the cook who prepared the snail soup very prominent.

Again, it also emphasises how everybody wants to have a taste of the soup. So they all speak together at the same time saying the same thing as seen from bar 62 to 66. Rhythmic variety or multi-rhythm is another device used to create further interest in the music. This technique is more visible in the section B creating a polyphony. The use of slurs to shift some accents helped him to create syncopations and to clearly establish the African identity of the music. Chordally, Tsemfo-Arthur employs sequences in contrary motion especially between the outer parts –Soprano and basses whereas in the same bar tenors begin in unison with the sopranos but end their rhythms in different pitches. This is noticed in bar 70, 71, and 74.



Fig 7

4.4.2.3. Rhythm and Metre

The music is in a compound duple time and the 6/8 rhythm is used with the motif $\text{♪} \text{♪} \text{♪}$. Tsemfo-Arthur makes use of iambic cells. The rhythm is influenced by the

language contour and the choice of text. Secondly, the composer constructed the rhythm of this song after his favourite traditional *Adenkum* music. .

Tsemafo-Arthur demonstrates the full *Adenkum* music ensemble in the section B of this composition especially from bar 33 to 39. Various instruments are engaged in a heterophony that is a multi-rhythmic performance. Tsemafo-Arthur maintains the rhythm and metre of this composition from the beginning to the end in order to achieve the needed impression or impact.

4.4.2.4. Formal Structure

The form of this composition may be described as theme and variation, AA¹B or an extended binary. Section A starts from bar 1 to 22. The next section A¹ which is a modification of the section A continues from bar 23 to 32. Bar 33 to 76 form the third section B. This section is completely different from the first two sections. This section may also be described as the development section of the music. The fact that the section assumes the features of the development section of a musical composition, it may so be described. It goes through a gradual heightening process to a climax at bar 60 to 61 except that it registers a sharp and sudden decline from the climax. This section also features a good number of tonal and rhythmic repetitions as well as rhythmic variations.

4.4.2.5. Translation of the Song Text

Lyrics

Woana nà ḡompe nwaba,

Nwaba ye de o

Nwaba ye enyigye

Obema wo dɔkon ako do o

Nwaba ye enyigye

Translation

Who doesn't like snail?

Snail is sweet o

Snail is delightful

It will enhance your kenkey o

Snail is delightful

<i>Obema wo fufu akɔ do o</i>	It will enhance your fufu o
<i>Obema wo dɔkon adà edzi o</i>	It will let your kenkey stand out o
<i>Obema wo fufu etu mpon o</i>	It will make your fufu prosper o
<i>Nwaba ye de o, Nwaba ye de o,</i>	Snail is sweet o, Snail is sweet o,
<i>Potɔw abe na muoko</i>	Mix palm nut and pepper
<i>Ma nkɛtse nkɔ m',</i>	Add groundnuts
<i>Anwew nkɔ m', Ma Ntoos nkɔ m'</i>	Add onion and tomatoes
<i>Mɔmɔɛ nkɔ mu o</i>	Add salted fish
<i>Fa si gyɑ do</i>	Put on fire
<i>Nwaba ye de o,</i>	Snail is sweet o
<i>ɔwo siw fufu to mu dʒi</i>	You pound fufu and eat with it
<i>Tum, tum, tum, tum, tum</i>	Sound of the pestle hitting the mortar
<i>Araba e hwehwe atser ma me o Araba e</i>	Araba e find me a ladle o, Araba e
<i>Hwehwe atser ma me o , Araba e</i>	Find me a ladle o, Araba e
<i>Nwaba ye de o</i>	Snail is sweet o
<i>Nkanka ne tsir n'a,</i>	Especially the head
<i>ɔno nsem̩pa ,</i>	That one, it's good news
<i>Araba e ka wo ho</i>	Araba e, hurry up! Hurry!
<i>Fa dɔkon ka ho</i>	Add kenkey
<i>Bra o! ye ntsem</i>	Come o! Hurry up!
<i>Maame Ama e fa medze ma me o</i>	Maame Ama e give mine to me o
<i>Ma nkwan nkɔ ho, Ma nkwan nkɔ ho</i>	Add more soup, Add more soup
<i>Maame Ama e wo nkwan ye dɛw ampara</i>	Maame Ama e your soup is tasty indeed
<i>Nkwan a wɔnom wɔtafer nsa ho</i>	Soup that is drunk and fingers licked
<i>Maame Ama e medzi o</i>	Maame Ama e I will eat o
<i>Medzi bio , Medzi bio</i>	I will eat o, I will eat o,

Moso medzi, Moso medzi

I will also eat o, I will also eat o

Maame Ama e fa medze ma me o

Maame Ama e give mine to me o

4.4.2.6. Interpretation of Song Text

Tsemafo-Arthur uses the imagery and symbolism of the snail soup to remind and educate his audience about their responsibilities towards their children and wards. It is possible to achieve success for the children's future when much effort has been put into their training. When this is done, in future everybody stands to benefit. A number of people may visit him/her for various forms of assistance; his/her services may benefit society at large and every individual either directly or indirectly. That is if the children do not become social burdens. This is the point where a number of people cry out for their share. *Maame Ama e fa medze ma me o, Ma nkwan nkɔ ho, Ma nkwan nkɔ ho, , Maame Ama e medzi o, Medzi bio , Medzi bio*. The child has now become a useful citizen so everybody sees his/her worth and wants to benefit from him/her. If s/he became a teacher, everybody wants him/her to educate their children, serving as secretary to a number of committees such as the Town Development Committee, Traditional council secretary, Leaders' meeting Secretary in a Church, and so forth.

Additionally, parents, guardians, teachers and all other stakeholders who help to bring up the child the right way never lose their praise. So he writes *Maame Ama e wo nkwan ye dew ampara, Nkwan a wɔnom wɔtafer nsa ho* in appreciation to the cook for her effort to make such a delicious meal. Implying you who gave the right support, you have helped produced the best benefit to society and you are worthy of your praise. Your efforts can never be glossed over nor swept under the carpet. You deserve your praise.

However, in the song, Tsemafo-Arthur makes it clear that no good thing comes on a silver platter. It involves hard work, good planning, strategising and a careful execution of the plans and strategies. This is what he uses the imagery of the pounding of the fufu in the music for. *Qwo siw fufu to mu dzi, Tum, tum, tum, tum, tum. Araba e hwehwe atser ma me o Araba e Hwehwe atser ma me o, Araba e.* All these are activities that require some amount of effort in order to succeed. So much effort is to be put into the support for the child so as to reap the expected benefit.

4.4.2.7. Cadential Points

In this particular composition Tsemafo-Arthur does not use many cadences. A plagal cadence is sighted in bar 18 to 19 and a perfect cadence is also found at bar 21 to 22 and also bar 31 to 32. An imperfect cadence occurs at bars 59 to 61 with a final perfect cadence concluding the music at bar 75 to 76.

4.4.2.8. Text and Tune Relationship

Tsemafo-Arthur, as usual composed this tune to flow with the tonal inflections of the Fante Language. Typical of him is his strict and deliberate effort to obey the dictates of the language both tonally and rhythmically however difficult it may be. He endears himself so much to the spoken language that one can hardly find a section or a phrase that defies the assertion that African languages are tonal. This strict adherence to the dictates of the spoken language does not only reflect in the outer parts but also in the inner parts; although on few instances there could be a little deviation here and there, as far as the inner parts are concerned.

4.4.2.9. Performance Direction

Tsemafo-Arthur utilises the unexpressed performance direction method to guide the performer throughout the music. He does so to make it flexible for the performing choir to express herself, demonstrate their musical prowess through the painting of the words or the song text as appropriate; interpreting sequences appropriately, applying the appropriate dynamics and the necessary tempi where applicable. The performer is also given the responsibility to interpret the music and communicate the message carried in the music to the listener. That is the performer's understanding of the musical text is put to test. Eventhough Tsemafo-Arthur does not give any specific performance direction he however directs the performer where to end the music.

4.4.2.10. Texture

In this song, Tsemafo-Arthur presents a variety of textures irrespective of the length. In the section A, a call and response texture is created between the outer and the inner parts up to bar 4. Following this is a homophonic texture up to bar 22. Bars 23 and 24 repeat the texture in bar 1 to 4; between male and female voices this time. The homophony continues up to bar 32. Bar 33 to 39 presents scenery of household cooking in a very polyphonic manner with various activities going on. Bar 39 to 46 is again a call and response between female and male parts. And the final texture in the closing section of the music from bar 47 to 76 is also homophonic.

4.5.0. NYAME YE DE (GOD IS SWEET)

4.5.1. Background to the Composition

Tsemafo-Arthur Composed this anthem in 1994 as an optional song for the Sekondi Diocese of the Association of the Methodist Church Choirs Ghana, during a singing competition. In this music, especially at the fugal exposition section, the composer carefully and artistically distributes the various instrumental parts in the *Adenkum* ensemble among the voice parts. It must be emphasised here that the voices play the various instruments in rhythm but not in pitches. Also significant in this composition and worth mentioning is that, Tsemafo-Arthur uses this medium to praise God for all His manifold blessings and also highlights what the Lord is capable of doing. Upon this he encourages his listeners, Christians and nonchristians alike to take courage in the Lord and hope for the sufficiency of His providence. Again he admonishes his listeners not to forget to thank the Lord when their heart desires are met.

According to Tsemafo-Arthur, his inspiration to compose this anthem was drawn from his personal life situation, he was comparing his past to the current status in life at the time of this composition. This was a time of stock taking in his life which really demanded of him a huge appreciation to the maker for all His manifold blessings upon his life and also to make Him known to others as to what this God is capable of doing.

It is written in the key of C Major.

4.5.2.0. Detail Ananlysis

4.5.2.1 Melody

One main melody of 30 bars is identified in this composition. It consists of ten phrases. The first three bars constitute the first antecedent phrase. Bar 5 to 7 form the first consequent phrase. Bar 8 to the first beat of bar 10 constitute another antecedent phrase

with the second half of bar ten to 11 forming the second consequent phrase. The third antecedent phrase starts from bar 12 through 14(1) whereas 14(2) through 18 become the consequent to the third antecedent. Bar 19 to 22(1) form the next question phrase with the answer phrase up to bar 24. Bar 25 to 28 form the last antecedent with 28(2) to 30 forming the final consequent phrase.

Fig1.

4.5.2.1.1 Melodic Range

The melodic range of this composition is a compound minor second. The highest note in the melody is F⁵ while the lowest is E⁴. The highest note is found in bar 25 with the lowest note in bars 7, 16, 17, and 22.

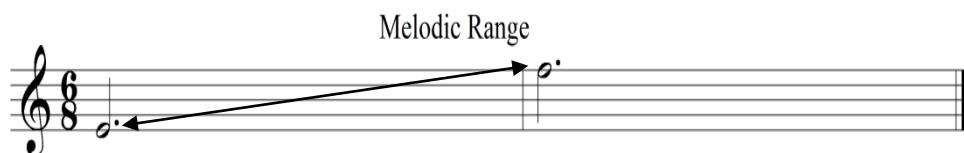


Fig. 2

Going forward, Tsemafo-Arthur uses melodic devices such as sequences in ascending order in conjunct motion.

(bars 8-14); Example of ascending conjunct motion

Fig 3

The next prominent device found in the melody is the use of iambic cells. The melody starts on an anacrusis beat with the first note being an off-beat. That is the third part of the second count. The intervals used in the melody are basically perfect unisons, minor and major seconds, major and minor thirds, perfect fourths and major sixths. The melody which is seen in section A is repeated. The section B does not show any structured form of a melody. Rather the message of the text dictated the music in the section. In the soprano part a fragmented kind of melody which is best described as a refrain to the melody in the section A. Similar arrangement is seen in the section C which is replicated in the section E which is the finales.

4.5.2.2. Harmony

On a whole, the harmonic structure of this music conforms to that of tonal or functional harmony. The harmonic devices used in this music include chromatic embellishments, as exemplified in bars 6, 15, 20, 21, 22, 27, of section A and several others found throughout the music. Tsemafo-Arthur begins the harmony of this anthem in two parts and a dialogue between outer and inner parts before breaking into the full four part harmony from bar 8. He uses close intervals of thirds between the three upper voices while a very wide interval is registered between the bass and the tenor voices.

Example of the harmonic styles and intervals found in this composition

Close intervals between the three upper voices and a wide bass.

Fig. 4

In bars 8-11, where he closes the interval between the male voices, he opens that of the female voices and male and female voices move in contrary directions as found in bars 12 to 16.

Further example of intervals found in this composition bar 8-16

Fig 5

From bars 31 to 36, the tenor and bass parts are characterised by the intervals of thirds while the female voices register intervals of perfect fifths, major sixths and sevenths, as well as perfect octaves in sequences. The dominant harmonic intervals in this music are thirds and unisons.

From bar 8 to 16, while sopranos and altos do the harmony in ascending sequence, tenors especially, and basses have repeated notes which can be said to be a short form of pedals. In bars 43 to 45, Tsemafo-Arthur uses polarities as a harmonic device and replicates it in bars 46 to 47.

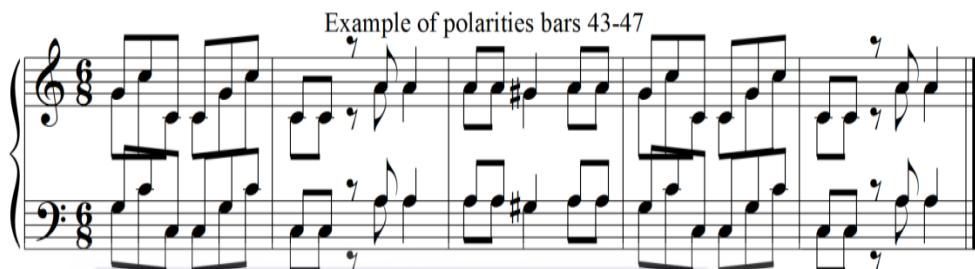


Fig 6

Additionally, the composer uses syncopations which he creates through the use of off-beats. He also uses ties and silences to create the effect of syncopations in the music. This goes a long way to confirm that African art music is characterised by thirds and syncopations.

In this particular composition, Tsemafo-Arthur becomes a little more adherent to the rule in composition in the Western way. That is in terms of intervals between parts, he also prepares to approach and resolve his chords or approaches tensions and releases carefully as conforms to the Western rules in harmony. In the fugal exposition in section D, Tsemafo-Arthur uses the rhythm of the first and second *dondo* (hourglass drum) of the *Adenkum* ensemble to create a beautiful harmony. In this section D however; he uses the B flat notes to modulate to the key of F major which is the subdominant of the tonic key C major at the fugal section.

4.5.2.3. Rhythm and Metre

In this music, the composer uses a combination of compound and simple duple metrical systems and the 6/8 and 2/4 rhythmic patterns respectively. The first section (A) is in

the compound duple time and a 6/8 rhythmic pattern. This arrangement continues through to the end of the section D. The section E on the other hand, is in 2/4 rhythmic pattern and a simple duple metrical arrangement. The rhythm of the music is structured to follow the spoken language strictly throughout the music. It utilises a lot of iambic cells.

In this composition silences have been used to decongest the music, lighten the texture and also to create syncopations and to establish the African identity of it. In the section D, a typical *Adenkum* ensemble is heard between the parts due to the rhythmic patterns adopted. The composer is seen to artistically distribute the first and second hourglass drum rhythmic patterns among the voice parts to form the fugal exposition. Again, the simple duple rhythmic pattern in section E, depicts a danceable tune in a reggae style which is very typical of the composer under study. It also depicts some shifted accents which create some syncopation in the section as exemplified in bars 110 and 113.

Fig 7

4.5.2.4. Formal Structure

The music is a through composed with repetition of sections. It has the form AABCDDEEC. The section A, which forms the exposition, starts from bar 1 through

bar 30. The section begins with sopranos and basses before tenor and altos join in. It is also the section that carries the main melody and the harmonies of the music and ends with a perfect authentic cadence. Section B like A, utilises a lot of iambic cells. It does not constitute any particular melody but its pitches in general are dictated by the message being communicated to the audience. While the male voices carry the message across to the audience, the female voices spice it up with some encomiums making the section appear to be in a form of a refrain to the section A. It is also the section that involves multi-rhythmic patterns to create and sustain the interest in the music as well as bring about some heterophony in the section.

Section C starts from bar 54 to 83. As the section B encourages the listener to stand firm and trust the Lord to do it, the section C focuses on the moral aspects of the person's life which will serve as the catalyst to propel and a tramcar upon which God will grant the heart desires of the person. In section D which starts from bar 84 to 107, Tsemafo-Arthur really expresses himself in his favourite *Adenkum* ensemble. Here, he educates his audience on the benefits they stand to gain if they are able to abide and endure to the end. The beauty of the music at this section is meant to encourage the listener to endure to the end come what may and also to give him/her a foretaste of the expected joy at the end of his/her earthly journey.

Section E and the last of the sections, is a unique one which begins from bar 108 to 123. It is in simple duple time and to be performed andante. The message carried across in this section to the listener is an emphasis on the previous sections especially the B and C Sections. The listener is encouraged to be patient with the Lord and trust in Him whatever happens.

4.5.2.5. Translation of Song Text

Lyrics

Translation

M'akoma dzi dew a ofi dza meehu ntsia

If my heart rejoices, it is for what I have seen

Morotonton Nyame à ofi dza meehu ntsia

If I'm honouring God, it is for what I have seen

Ofi dza medua mu ntsia (monua),

It is for what I have passed through, brother

Nyame ye ṣhen , Ḍhen kortsee

God is King, the only King

Ḍhen mu ṣhen o

King of kings o

Mekamfo no na m'ada N'ase daa

I will adore and always thank Him

Ḍhen kortsee

The only King

Abɔdze wura, meda N'ase

Lord of creation I will thank Him

Ḍhen kortsee

The only King

Abɔdze wura, 'Werekyekyefo n'a

Lord of creation, the comforter

Yenda N'ase daa

Let's thank Him always

Gyedzi de Nyame beyε o

Believe that God will do o

Sompa na ohia

Good service is what is important

Gyedzi o

Believe o

Gyedzi de Nyame beyε o

Believe that God will do o

Sompa n'ohia

Good service is what is important

Gyedzi o

Believe o

Gyedzi de Nyame beyε

Believe that God will do o

Gyedzi, gyedzi gyedzi

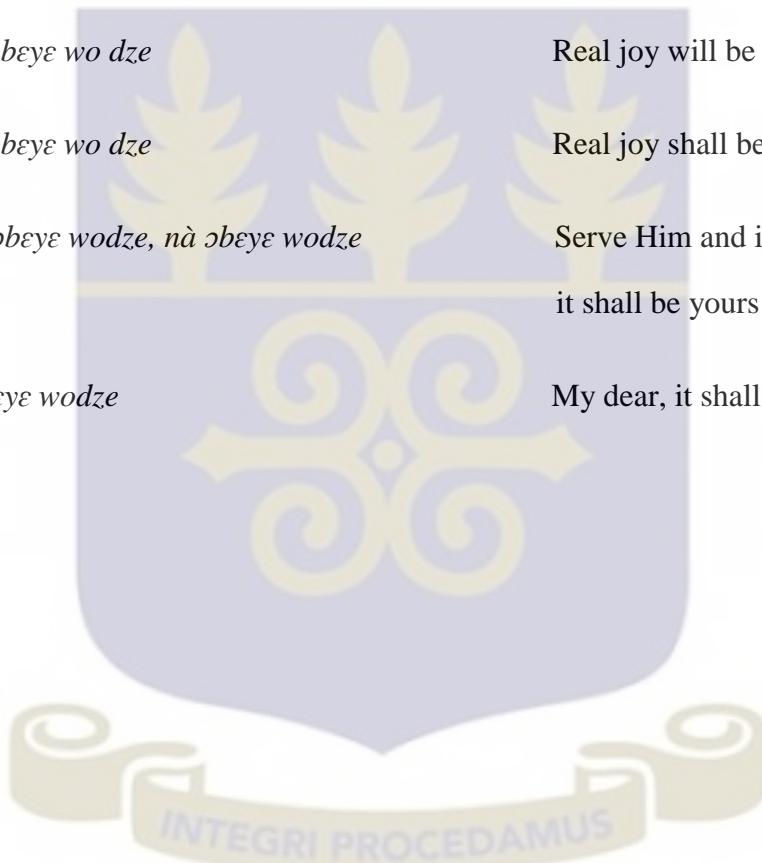
Believe, believe, believe

Nyame ye dε, gyedzi o, gyedzi

God is sweet, believe o, believe

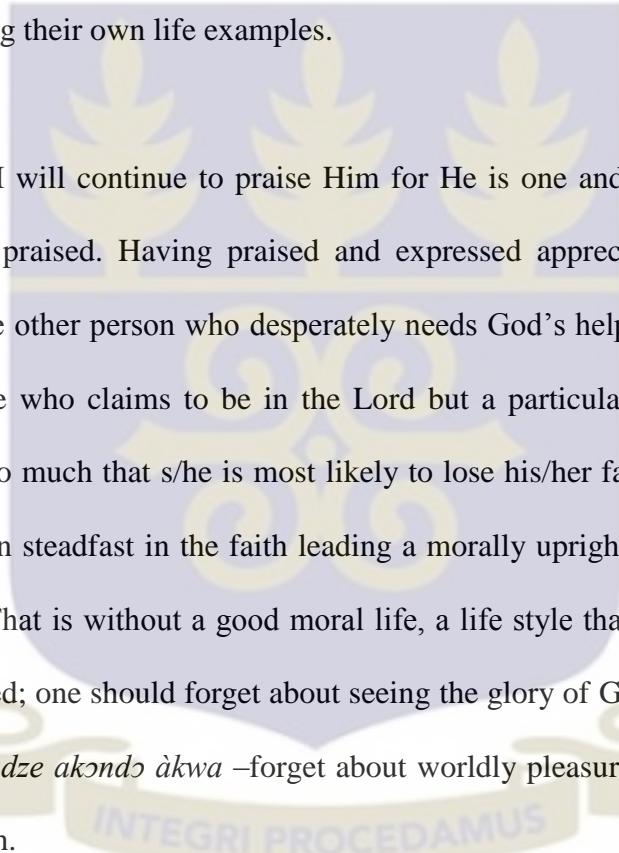
<i>Nyame ye dε, Nyame ye dε, gyedzi</i>	God is sweet, God is sweet, believe
<i>Gyedzi, gyedzi de ɔbeyε,</i>	Believe, believe that He will do it
<i>Nyame bεyε, Nyame bεyε</i>	God will do it, God will do it
<i>Yi wiadze àkɔndɔ àkwa,</i>	Let go worldly pleasures,
<i>Hwehwε Nyame, Hwehwε Nyame na bohu N'</i>	Seek God, seek God, for you will find Him
<i>Yi pεsεankonya fi wo mu,</i>	Eschew Selfishness
<i>Enunkum dzi gyaa mu, Nyame ba e</i>	Stop gossiping, you child of God
<i>Omuo gyaa, gyaa</i>	It's appalling, stop, stop
<i>Edwamanbɔ ,</i>	Sexual immorality
<i>Akaye ne nyinaa gyaa mu</i>	Stop being at loggerheads
<i>Na bohu dε Nyame ye dε o.</i>	And you will see that God is sweet o
<i>Nyame ye ampa</i>	God is good indeed
<i>Nyame ye dε o</i>	God is sweet o
<i>Bra, bra, bra</i>	Come! Come!! Come!!!
<i>Obegye w'</i>	He will save you
<i>Nyame ye dε o</i>	God is sweet o
<i>Bra , Obegye w'</i>	Come, He will save you
<i>Monua, Nyame ye dε o</i>	My brother/sister, God is sweet o

<i>Nyame ye dε o</i>	God is sweet o
<i>Bra! Nà Ḍbəgye w'</i>	Come, for He will save you
<i>Nyame ye dε o, Nyame ye dε o,</i>	God is sweet o, God is sweet o
<i>Bra nà Ḍbəgye w' daa</i>	Come for He will forever save you
<i>Kaa daakye aheman mu</i>	Remember in heaven in future
<i>Edεw māpā bεyε wo dze</i>	Real joy will be yours
<i>Edεw māpā bεyε wo dze</i>	Real joy shall be yours
<i>Som no nà ṣbεyε wodze, nà ṣbεyε wodze</i>	Serve Him and it shall be yours, it shall be yours
<i>Mo dɔfo ṣbεyε wodze</i>	My dear, it shall be yours



4.5.2.6. Interpretation of Song Text

In the first section, the composer uses the situation of a person who has received the favour of God and is happy as a result. So he says *m'akoma dzi dew a ofi dza meehu ntsi a; morotonton Nyame a ofi da meehu ntsi a.* Literally, if my heart rejoices , it's upon what I've seen ; if I'm honouring God, it's upon what I've seen. Human beings mostly are in the position to praise and thank God when they get the best or when they see it is well with them. As such they are in the position to tell others about God's capabilities using their own life examples.



This man says I will continue to praise Him for He is one and only God. He alone deserves to be praised. Having praised and expressed appreciation to the Lord, he pictures it to the other person who desperately needs God's help but seem to be losing hope. Someone who claims to be in the Lord but a particular situation is weighing him/her down so much that s/he is most likely to lose his/her faith; he encourages this person to remain steadfast in the faith leading a morally upright life in order to attract God's favour. That is without a good moral life, a life style that conforms to what the Lord has directed; one should forget about seeing the glory of God in his or her life. So he writes *yi wiadze akondɔ àkwa* –forget about worldly pleasure, *hwehwa Nyame*-seek God and so forth.

He continues to remind his listeners of what will encourage them to remain in the faith so he says, *kaa daakye aheman mu edew māpā beye wo dze-* remember in future, a lot of enjoyment await you in heaven. With this he encourages his listeners to remain steadfast in their faith come what may.This is where he also agrees with George Christian Neumark, 1621-1681 when he said

1. Leave God to order all thy ways,
And hope in Him whate'er betide;
Thou'lt find Him in the evil days
Thy all-sufficient strength and guide:
Who trusts in God's unchanging love
Builds on the rock that nought can move.

2. Only thy restless heart keep still,
And wait in cheerful hope, content
To take whate'er His gracious will,
His all-discerning love, hath sent;
Nor doubt our inmost wants are known
To Him who chose for His own.

3. Sing, pray, and swerve not from His ways,
But do thine own part faithfully;
Trust His rich promises of grace,
So shall they be fulfilled in thee:
God never yet forsook at need
The soul that trusted Him indeed. M.H.B
504

It continues that having really experienced the Lord's presence in a special way(s), one is able to say that the Lord is sweet. He is good, for His mercies endure forever. However, one's unwavering faith in the Lord will aid him/her to confess *Nyame ye de-* God is sweet and also to advise others to remain steadfast in the faith. For it only takes the faithful to see God's capabilities. The concluding words remind the listener to remember and focus on the joy that awaits him/her in the future when s/he finally attains the crown of glory. If this happens one can build the necessary immunity and endurance to persevere to the end no matter the situation.

4.5.2.7. Cadential Points

A number of cadences are sighted at various points in the music. The first cadence sighted at bar 7 is a plagal cadence; bar 12 to 13 portrays an imperfect authentic cadence and a perfect authentic cadence is used at bar 29 to 30 which ends the section A. Another perfect authentic cadence is sighted in bar 52 marking the end of section

B. Bar 68 shows a perfect cadence while bars 81 to 83 also register a perfect authentic cadence.

Examples of Cadences in the music

Other perfect cadences are found at bars 107, 109, and 122 to 123.

4.5.2.8. Text and Tune Relationship

This music can be said to be one that strictly sounds the way the Fante language is spoken. Pitches are carefully selected to enhance meaning to the listener. Both outer and inner parts sing melodies that are strictly constructed to follow the language contour. Even at the section D where the composer decided to include the *Adenkum* ensemble by assigning voices to the instrumental parts of the ensemble, it must be said that he only did this rhythmically but pitchwise he gives credence to the spoken pattern of the language. Statements or phrases such as *Nyame ye de* serve a good example. The pitches selected any time it occurs, gives it the appropriate sound to depict its meaning.

A musical score in G major, common time, featuring a single melodic line. The melody consists of eighth and sixteenth note patterns. The lyrics "Nyame yε de" are repeated four times across the page.

Fig. 9

At the fugal exposition in section D, *Kaa daakye aheman mu edew māpā bεye dze*. The pitches selected for this sentence irrespective of voice part can by no means lose its meaning. They perfectly paint the meaning to the listener crystal clear in section E for example, *kaa wo Nyame bε ye* among other such sentences have the exact pitches which demonstrates the clear meaning to the listener. The tune on a whole clearly enhances communication as it follows the tonal inflections of the language strictly and makes understanding easier.

4.5.2.9. Performance Direction

The composer's passion attached to this composition endears him to use so much expressed performance directions. He has written various dynamic marks and tempi on the score to guide the performers. Here the performer is restricted to a certain direction of performance.

Dynamics: He begins the song with forte (*f*) instructing the choir to be loud at that point. In bar three, he puts stress marks on the notes to emphasise the meaning of the text at that section of the music. He uses that to emphasise the word (*meehu ntsia*) because of what I have seen. He also uses it to differentiate between the same expression in bar seven and other places in the music indicating the mood expected each time the expression appears in the music. That is if one particular word, phrase or sentence is used more than once it should be treated differently each time it appears. He applies the same dynamic marks in bars 9 and 13 to 14.

In bar 16 there is a sforzando (*sf*) stressing or laying emphasis on the second half of *kortsee* –that is the one and only. At the end of section A, at bar 30, there is a *dacapo* (D/C); a sign instructing the choir to go back to the beginning. There is a crescendo

(*cresc*) in bar 36 directing the choir to be getting louder gradually. Other dynamic marks include fortés (*f*) as noted in bar 39, fortissimo (*ff*) at bar 43 asking the performers to sing loud and very loud respectively. He further instructs performers to sing soft - piano (*p*) after being loud and very loud. This is exemplified in bars 54 and 60. At the beginning of the section C, he writes *expressivo* instructing the performer to interpret that section expressively or passionately. At the same time he writes *adlibitum* (*adlib*) at the same section giving the performing choir the liberty to express themselves as convenient as possible to them. He finally writes *Dalsegno al Fine (D/S al Fine)* at the end of section E instructing the choir to go back to the sign at section C and sing through to the end of the section to end the anthem. There is also a sign at the beginning of section E instructing the choir to repeat the section.

Tempo Markings: In this composition Tsemafo-Arthur's tempo markings include: *moderato* asking the performing choir to use moderate speed. That is not too fast and not slow either. At bar 84 he uses *tempo de staccato*, *expressivo* and *Allegro* together. Here, he instructs the performer to do this section in a quick and expressive manner while articulating and interpreting the notes to be slightly shorter than written. Still in his determination to paint the words, he writes *andante* at the beginning of bar 108 asking the performing choir to do this section at a walking pace. In this composition, Tsemafo-Arthur shows so much passion for word painting and as such writes so many dynamic and tempo markings as instructions to the performing choir. All are done simply to achieve a certain desired mood and the mental picture to be created on the minds of the audience to enhance effective communication.

4.5.2.10. Texture

Various sections of the music present various textures to the listener. Section A presents a call and response from the beginning and a homophonic texture from bar 8 to 30. Section B begins with a homophonic texture in a dual voice between tenor and bass to bar 32. The female voices join in from bar 32 to 53 creating a polyphonic texture in the hearing of the listener. A (unison) or monophonic texture is also heard in this section. Section C begins in a homophonic texture in the male voices and female voices continue briefly from bar 60 creating a call and response feeling from bar 62 to 83, another polyphonic texture is created.

The section D which is the fugal exposition presents a contrapuntal texture between the tonic and the subdominant keys. Various voices take part in turns beginning with the soprano from bar 84. Altos join in from bar 90 in the key of F major which is the subdominant of the tonic key C major. Tenors and basses have their turns from bar 96 and 102 in the tonic and subdominant keys respectively. Section E presents a polyphonic texture.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1. Summary

This study has focused on James Kofi Tsemafo-Arthur as an African choral art music composer, his biography and his compositional techniques. Tsemafo-Arthur is a Fante by birth and hails from Otuam, a village in the central region of Ghana. He is an ardent choral music composer with popularity chiefly among Orthodox Church choral groups and educational institutions. He is a man of many parts. His talents span from music to sports, a talented musician and composer whose giftedness manifested at quite an early stage of his life. This son of the traditional musical home where mummy was a lead cantor and daddy a dexterous master drummer, began composing choral music way back before his formal training as a musician.

A cursory look at his early works which may constitute a later study reveals a little deviation from his latter works after his formal musical training. Eventhough he confirms his unconsciousness of what he was doing at the time, his experience as a chorister from boyhood coupled with inspiration served as a guide in his chordal progressions which of course was not without flaws.

Tsemafo-Arthur draws his inspirations and pre-compositional materials from traditional sources such as the *Adenkum* ensemble in particular and *Ebibindwom* considering his background as a Methodist. Besides these sources Tsemafo-Arthur also draws inspiration from the Methodist Hymn book especially the Fante translated version popularly known as the *Christian Asɔr Ndwom* (C.A.N.) and the bible.

Tsemafo-Arthur's desire and passion to evangelise and re-evangelise his listeners as evidenced in the analysis endears him to even compose philosophical songs with reference to biblical text. For this reason, I am very persuaded to describe him as an evangel composer. Beyond this, his mastery over the Fante language makes him a poet. Though most of his compositions, especially those in the highlife danceable tune domain may be described as simple, their poetic and philosophical nature makes him stand out as one of the greatest contributors to the growth of African art music in Ghana. His deep sense of humanity enables him to use the Akan proverbial phrases and common usages, as well as personal life situations to frame up his own exegesis into them and set them to music.

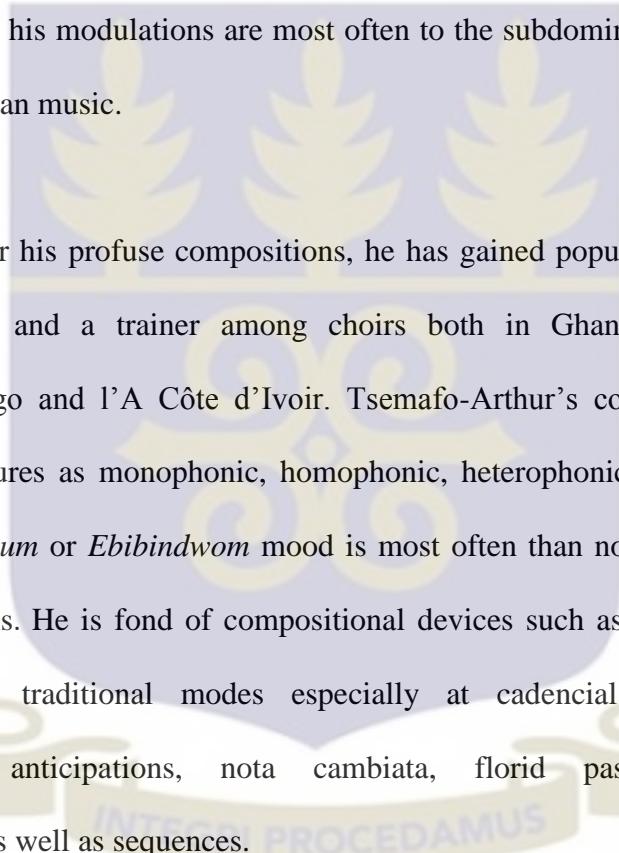
His compositions span over a wide variety of subjects bordering on the human life situations. These compositions are classified into two major classes of Choral and instrumental. The choral music is what has been the focus of this study. They form about 90% of his total compositions with the remaining 10% being instrumental music. The choral compositions are further categorised into three major classes of Songs, Church Music and Chants or Canticles. The analysis of Tsemafo-Arthur's choral compositions was based on this big categorisation to account for his compositional techniques and stylistic differences. The songs comprise Philosophical, Adapted/Arrangements, Patriotic, and occasional songs such as Christmas, Funeral, special requests and the like. The hymn compositions, choral anthems, Western styled Choral anthems, Gospel highlife and marching songs form the Church music. In his numerous compositions, about 50% of them belong to the highlife category (that is those that are danceable and gay in character and style as well as the slow rock types).

The choice of analytical materials took into consideration the composer's inspirational sources and the message being communicated. Compositions based purely on Western styles, Purely African resources, a combination of both Western and African resources with particular references to the sources of inspiration. Each composition analysed also took cognisance of the historical background information, the translation of the song text from the vernacular to English as well as the actual analysis.

The analysis took into account the following parameters: melody, harmony, metre and rhythm, formal structure, cadential points, text and tune relationship, interpretation of song text, performance direction, and Texture. For the fact that African languages are tonal in nature the Akan Fante language is of no exception and for that matter, the author proved a close relationship between text and tune which equally affected rhythmic movements of songs. Tsemafo-Arthur's melodic construction hardly deviates from the spoken language pattern. He is a man who usually identifies with his background both as a Methodist and a Ghanaian for that matter an African in his composition. For his desire to communicate his intentions vividly to the listener, his rhythms generally require some level of musical sophistication to be able to interpret them as he tries to strictly follow the tonal inflections of the language. Among his compositions only a few are in the English language, the bulk of the rest are in Fante.

Additionally, in traditional music, the most widely used scale is the pentatonic scale in view of its close relationship with the spoken language. In keeping to this traditional integrity Tsemafo-Arthur makes use of these idioms with the use of secondary materials. His inclination towards vocal music allows him to use functional harmony which constitutes Western and African harmonic principles. Beyond the conventional

cadences, Tsemafo-Arthur also uses what may be termed as traditional cadences to make the harmonic effect synchronize with the mood of the text. Thematic repetition, fragmentation and thematic variation are some of the elements of traditional African music. It is believed that traditional African music does not modulate. Even if it does, it modulates to the subdominant. It was the aim of the analyst to ascertain that Tsemafo-Arthur's music is composed according to these standards. Indeed one of the cardinal features identified. Tsemafo-Arthur though does not build his melodies on the pentatonic scale his modulations are most often to the subdominant which is typical of traditional African music.



Furthermore, for his profuse compositions, he has gained popularity as a composer, a choral director and a trainer among choirs both in Ghana and outside Ghana particularly Togo and l'A Côte d'Ivoir. Tsemafo-Arthur's compositions combine a number of textures as monophonic, homophonic, heterophonic, and polyphonic. His favourite *Adenkum* or *Ebibindwom* mood is most often than not expressed in most of his compositions. He is fond of compositional devices such as parallelism, eschapés, scales on the traditional modes especially at cadential points, suspensions, arpeggiations, anticipations, nota cambiata, florid passages, acciaccaturas, appoggiaturas as well as sequences.

Structurally, Tsemafo-Arthur's compositions are characterised most of the times by call and response, employing imitative counterpoint or canon. It is also note worthy to mention that most of Tsemafo-Arthur's compositions are through composed which offer him the opportunity to exhibit his contrapuntal abilities. His compositions show coherency between rhythm and text as he normally employs long durational notes at the

end of phrases with corresponding vowel. His rhythmic movement is dictated by the words as pertain in the spoken language. His rhythmic devices include rhythmic repetitions, rhythmic variation which include syncopations, and combination of rhythms such as duple and triple motifs to create a hemiola effect. With regards to metrical pattern he is fond of 2/4, 6/8, 3/4 and 4/4.

Tsemafo-Arthur is not a fan of wide harmonic intervals or leaps rather he mostly prefers close intervals of unison, seconds, thirds, fourths and occasional fifths, sixths, sevenths or octaves between the upper parts, he however prefers a bass part that is far apart from the tenor in his compositions. He again prefers voices moving in contrary directions and he opens the intervals between the female parts when closing the intervals between the male voices. Also in his compositions, Tsemafo-Arthur prefers to use chromatics basically for embellishments and for his desire to emphasise his identity as African and a Methodist, Tsemafo-Arthur has as one of his favourite chords the flattened seventh of the tonic. This chord is virtually found in all his music analysed.

Tsemafo-Arthur's compositions are popular among most Orthodox Church choirs for their simplicity of text and easy memorable nature of the text chosen as well as the gay and attractive nature of his rhythms and pitches especially in the highlife and the slow rock compositions. A careful analysis of the musical compositions of his shows this man, Tsemafo-Arthur's desire to promote Africanism in his choral works. He is primarily found to be someone who goes every length to notate his music syllabically to follow the tonal inflections of the language usually Fante. Furthermore, in general terms, his character and nature to compose pieces that aim at evangelism and re-evangelisation have been influenced by his Christian virtues and background as

Christian so much that even his philosophical compositions are sometimes based on scripture.

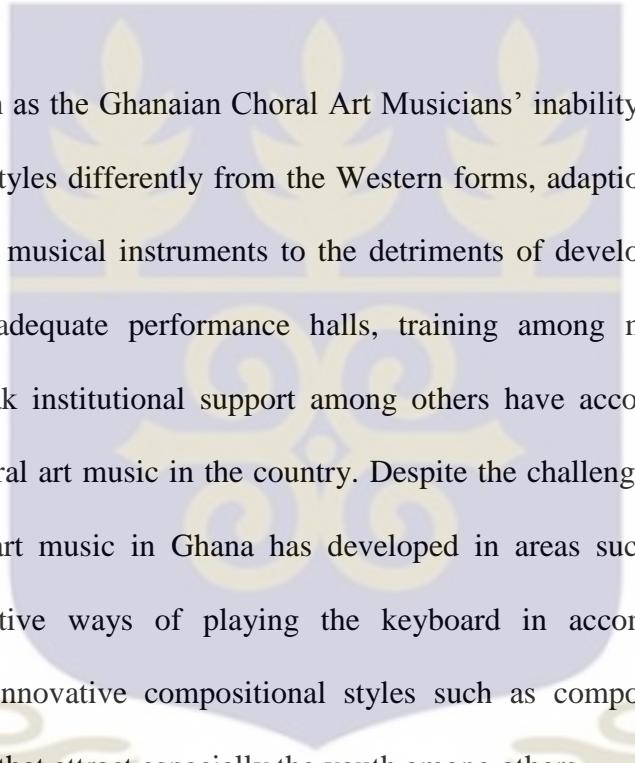
5.2. Conclusion

In conclusion, Tsemafo-Arthur's desire for an identity in almost all his compositions is an indication that he has joined his counterpart African choral art music composers in the movement to redeem the African identity. This movement was started way back in the 1920s with Ephraim Amu as the torch bearer. It was a movement that desired to combine the knowledge acquired through the music theoretical training with Ghanaian traditional materials to compose musical works that are characteristically African.

The music theoretical training was acquired through the acculturation and the enculturation process of the colonisation, missionary activities and the introduction of Western education on the Ghanaian coast which nearly caused her of almost all her traditional culturally indigenous values including her way of making music. This notwithstanding, the Ghanaian musician was also offered the opportunity to become bi-musical through the training offered to him. The pioneer beneficiaries include Ephraim Amu and his contemporaries. Amu's desire and relentless efforts to create music that bears the Ghanaian identity led to the emergence of the school of composition which eventually metamorphosed into the National Academy of music, now the University of Education Winneba. Tsemafo-Arthur is one of the products of the erstwhile National Academy of Music which is the current central campus of the University of Education Winneba.

Eventhough the Ghanaian choral art musician has been opportuned to be able to decide which style of composition, that is, whether to compose in a typically Western style, an

African style or combination of both, choral art music in Ghana cannot be said to have developed to the desired level in spite of the fact that Tsemafo-Arthur and many others have contributed their quota tremendously to its development and the gains made so far. In general terms, African choral art music has not developed to the desired level due to the numerous challenges it has faced which have accounted partly for the reasons why the objective or the desire to achieve the African identity has also not fully materialised.



Challenges such as the Ghanaian Choral Art Musicians' inability to develop their own compositional styles differently from the Western forms, adaption of and overreliance on the Western musical instruments to the detriments of developing African musical instruments, inadequate performance halls, training among musicians and public perception, weak institutional support among others have accounted for the current state of the choral art music in the country. Despite the challenges enumerated among others, choral art music in Ghana has developed in areas such as improved voice quality, innovative ways of playing the keyboard in accompaniment to choral performances, innovative compositional styles such as composing lively, gay and catchy rhythms that attract especially the youth among others.

5.3. Recommendations

In our quest to develop and promote African Art Music, it is important to begin from a point. It is therefore being recommended that Music analysis courses in African training institutions such as the Universities and other tertiary institutions allocate more time for the study of the subject, reduce the use of Western materials and use more of African compositional resources to deepen the student's understanding for an increase

appreciation of the African music. To realize this, there is also the need to embark on serious collection and documentation of works of African Art compositions from the 1920s to date to beef up the existing collections. This would give enough resource materials to enhance these studies. Students of the Music Analysis class may also be introduced to recorded performances as well as being made to organize performances on assigned composers of African Art Music occasionally.

Secondly, there is the need for our African training institutions to enforce the causes of study in organology to develop the skills in their students to be able to carry out maintenance work on existing musical instruments and to be able to build new ones to enhance the purposes of the African Art Musician. Building this capacity will help bridge the African instrumental gap and also make it possible for the composer to gain a wider range of choice of instruments to compose for at every given occasion especially with melodic instruments. The ability to develop musical instruments especially the melodic instruments will encourage the development of various compositional styles that are original and African in character to make the African identity stand out.

Furthermore, there is the need for the Ghana Education service to enforce the teaching and learning in the first and second cycle institutions. As the saying goes “catch them young and they shall be yours forever”. If they are introduced to the study of Music and possibly with African art music at that early stage, their sense of appreciating the African art Music will heighten as they grow in their studies. Again the government of Ghana must lend her support by expanding the infrastructure on performance halls or centres across the country to encourage more compositions and performances of the

African art musical works. This will also help broaden the choral music listenership base which will eventually increase the African art music appreciation in the country.

There above notwithstanding, musical training institutions like the universities should embark on massive public education for the public to be aware of the prospects in the study of music to minimize the negative perception about the study of music for an enhanced student drive. If the above recommendations are implemented I believe the state of Choral music and for that matter African Art Music will improve dramatically in the country.



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APPENDIX A: RESEARCH QUESTIONS, INTERVIEW QUESTIONS AND PERIODICALS

Research Questions

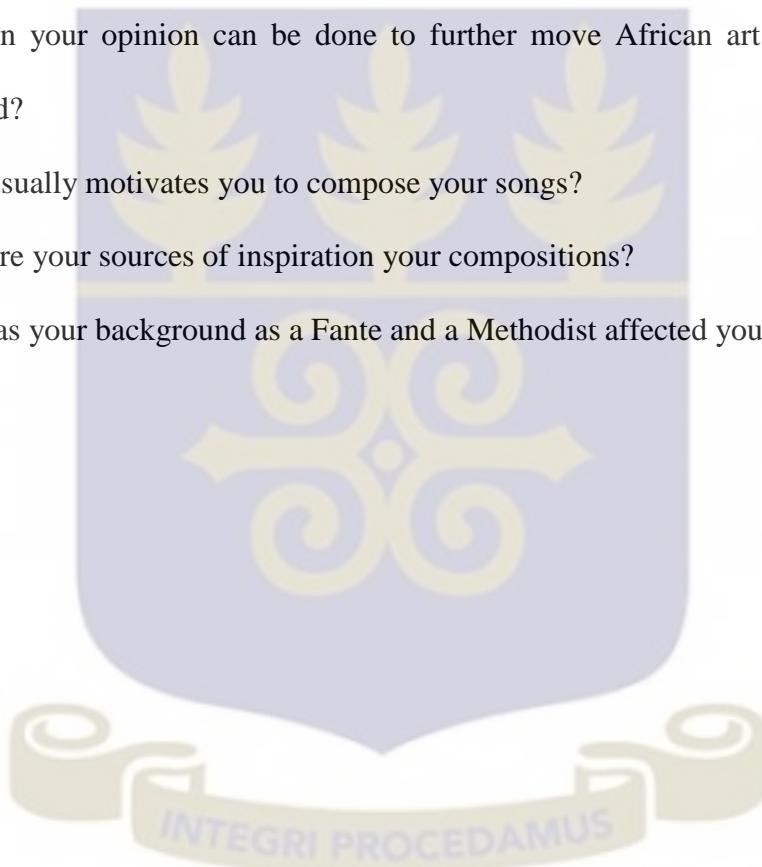
This research explored the influence of local culture on African art music composition in Ghana focusing on the work of James Tsemafo-Arthur. In order to achieve this, I focused on aspects of the composer's works such as melodic pattern, harmonic structure, form, rhythm and text.

- i To what extent has Western education influenced contemporary African art music compositions in Ghana?
- ii. To what extent have Tsemafo-Arthur's compositions contributed to the development of African art music composition in Ghana?
- iii. What specific choral compositional techniques has James Tsemafo-Arthur employed in his compositions?
- iv. How has he explored the compositional techniques in his works?

Interview Questions

- a) For how long have been composing?
- b) How many compositions have you so far to your credit and are they all choral?
- c) Any reasons why your choral compositions far outnumber your instrumental ones?
- d) In your compositions, who have been your target performers and audience?
- e) What is your impression about the concept of hybridity?
- f) What is your assessment or perception about the current state of art music in Ghana and its future?
- g) Any role model composer whose works motivated you to start composing?

- h) What is your perception about other Ghanaian art music composers both before and after you?
- i) What is your view about music and nation building from the post colonial era to date?
- j) Are there any differences between your early and late works?
- k) Why do you think most Ghanaian youth of particularly prefer contemporary gospel music to choral or African art music of late?
- l) What in your opinion can be done to further move African art music in Ghana forward?
- m) What usually motivates you to compose your songs?
- n) What are your sources of inspiration your compositions?
- o) How has your background as a Fante and a Methodist affected your compositions?



Periodicals

Page 6 Weekly Spectator Saturday February 8, 1985

**Before ECRA Show
At Star Next Sat...**

SPECTATOR ARTS WITH ENIMIL ASHON

WHO IS REALLY WHO IN GOSPEL MUSIC

If you have been listening to GBC Radio Two (every day) and Radio One (particularly on Sunday afternoons), then you may have noticed.

Gospel music is growing. No more is it the music of lazy musicians. True, there was a time when all that was worth calling creative about gospel music was the lyrics.

Today, the trend is changing. Makers of gospel music are investing a lot of effort in the music, as they do to the lyrics. Perhaps the first

to recognize this need were the NOBLE MISSION BAND. If you listened to "Abaawa Hannah" (first L.P.) and "Le Nonn" (second L.P.) you would see what I mean.

It was in recognition of this that ECRA Voted them the Best in 1984.

Someone is swearing that they are still in top form, especially after acquiring the new set of instruments and transforming their stage appearance with those bright clothes. An added point in their favour is the firmness with which QUARSHIE, that veteran saxophonist, keeps discipline.

Now, in 1985-86, the reigning champions are PROFESSOR KOFI ABRAHAM'S GOSPEL BAND. The popularity of this group is so immense indeed, gospel music is almost synonymous.

• Quashie Noble Mission.

State Hotels Night at Star

IT'S an awards ball alright—a useful P.R. and Personnel activity to raise productivity, by making the workers know that their performances during the year are being watched and recorded for honour.

But the public sees tonight's event at Star Hotel in a different light. They want to see the most beautiful girls in the State Hotels Group.

I wonder how it came about, but people couple State Hotels and Ghana Airways with pretty girls.

Each of the State Hotels units has had its' Night, picking its' beauties for this Grand Contest. Who wears the crown?

Some people are going to be at Star just to see how this question will be answered.

I will be there for one purpose to witness if, for the first time in history, there will be no shouts of "swam" at a beauty contest.

Other people are going to Star with loaded pockets. Their mission to win something big with something small during the raffle and lucky draws.

All this, to the State Hotels management, are side attractions; even the music will be European cut.

Whatever their apparel, they will all be subject to the instructions of one man—the referee—aid the opinion of judges. Just as in a boxing tournament.

And oh, yes, it really is taking place in a boxing ring at the HOLY GARDENS on FRIDAY, FEBRUARY, 14.

MUSTAPHA ADDY (who doesn't know this internationally-famed African master drummer), will be the referee. And his initial instructions are simple:

- Contests enter the ring at the same time (according to category, or course). Then they start to warm up—jumping about and receiving cheers just as in boxing.
- At the instruction of the referee, all seconds quit the ring and the contestants get ready. By the ring-side will be a supporting group that will provide

Prof. Abraham faces Born Again, Olla, Joyful Way, Noble Mission

At Holy Gardens Thurs. Feb 13

mous with PROF. KOFI ABRAHAM.

Listen to his latest "TIE ME MOBRO SO" and you stop wondering why some people took it upon themselves, without the knowledge of REX BOATENG, his producer, to record the songs on cassettes and started selling them in town.

But people are wondering if his reign will last long enough. You listen to BORN AGAIN GOSPEL GROUP, with their "Abaawa Sarah" and other hit tunes. The LIFE IN CHRIST GROUP led by Bright and FAITH EVANGELICAL CHURCH BAND, featuring the man with a saleable voice, OLLA WILLIAMS.

JOYFUL WAY INCORPORATED, led by Reverend Ike, are aside that has been described as "the gentlest and the most exciting in music evangelism".

Their two major performances at the State House last year, their fast-selling album on cassettes—OFATA AYE-YI—are an eloquent enough testimony.

When all these groups clash at the HOLY GARDENS, it will be a THURSDAY—(February 13) NIGHT OF JUDGEMENT.

• Tsemaito Arthur

ALLAN COSMOS IN TOWN

NSA released last year t unnumbered power-house at SOUND?

Then you know the All Cosmos I am talking about. He was last year, the nose and brought the first L.P. of theirs—a a pourri of authentic Ghanaian lyrics blended with a touch of African drums and huge doses of European and electronic.

Well he is here again, dead, been around for fortnight or so now. I been having talks with group's manager and representative Mr Kwasi Bos and a member of interest members for a concert t

If all goes well, the will begin in May and the peak early June to c brate the June 4th April anniversary.

or very nearly so. Take GOOD PHERD CHOIR, of blashie, for inst Both on record and they sound a good the Western Me at the height of glory, thanks to MAFO ARTHUR, a gem that has just died from the ton the earth.

Of course it i for nothing that ECRA voted the Best Choral Gro 1985.

The SUHUM H NICS were virtua known until they ned collectors of choral with their raising, masterfu ranged album o sant collection i on cassettes las

W. Melodics Meet ECRA's Best, 3 Others

AT A.T.C. ON FRIDAY, FEB. 14

(day February 14) clash at the Accra Technical Kokomlemle (near Silver Cup), as a contest of a giant against three mid-giants.

In a way, I would agree. Western Melodic Singers were the pace-setters like Wulomei, this Sekondi—based group led by the most prolific of choral music arrangers, Mr. Kwasi Wilson, have set a standard that is very difficult to beat.

But the truth of today's situation is that while it is true that no group is yet to beat their record, a lot of the groups are either at par

Mustapha in the ring

MASTERS of African drums will enter the ring in the type of costume that shouts Africa. Jazz drummers will be in European cut.

Whatever their apparel, they will all be subject to the instructions of one man—the referee—aid the opinion of judges. Just as in a boxing tournament.

That's BOX DRUMMING, for you. It was first organized by Mustapha Addy in Dusseldorf, West Germany, in 1983 and attracted drummers from many parts of the world.

The winner of that contest, a German jazz drummer, is here to defend the title on Friday. Winner of this contest gets sponsorship to tour Germany.

The whole idea is Mustapha Addy's own style of attracting attention on Ghana.

"And that should be easy," he says. "Most of the famed drummers in Europe and America are products of my school in Germany, called WERKSTATT."

More about this. And more about Mustapha and his Kokrobite "Village" where he is currently engaged in putting up an ACADEMY OF MUSIC AND ART.

• Mustapha A

Page 6 Weekly Spectator, Saturday January 18, 1986

ECRAG LAUREATS (1985)

SPECIAL HONOUR

- THESE are being honoured for their inestimable contribution to the development of the nation's Arts, Culture and Tourism.
- A—MUSIC
 - * KWAA MENSAH—for his role in the development of Guitar Band Music.
 - * KWESI BILSON (of Western Melodic Singers)—For his contribution to the development of Choral Music.
 - * LOVE NORIEY—for contribution to Gospel Music.
 - * FAISAL HELWANI—for contribution to Music Promotion and Production.
 - B—DRAMA
 - * DAVE BOB COLE—for contribution to "Concert-Party" (local) Drama.
 - * MRS. EFUA SUTHERLAND—for her pioneering role in the marriage of local and foreign drama, as well as Children's Drama.
 - * ACHIMOTA SCHOOL AND WESLEY COLLEGE—for contribution to Schools Drama.
 - C—DANCE
 - * DR. MAWERE POKU—for his contribution to the development of Theatre Dance and the birth of the Ghana Dance Ensemble.
 - D—FILM
 - * REV. CHRIS HESSE—for Photography.
 - * KING AMPAW—for his film, "KUKURANTUMI", and being instrumental in attracting foreign participation in two major productions.
 - * RADIO AND TV
 - * THE LATE LEO RIBY-WILLIAMS
 - MIKE EGHAN—for modernizing disc-jockeying on radio and

* G. A. PRAH



* EMMANUEL AKRASHIE



* TALAU EL' FATTAH



* FAISAL HELWANI

tion and/or development of the nation's Arts, Culture and Tourism.

his contribution to TV entertainment.

F—PUBLISHING

- * GAPO PUBLICATIONS—for its immense contribution in the areas of novels, cartoons and magazines.

G—DESIGN

- * RICKY OSEI (of Saint Osei Studios)—For Costume Designing.
- * EBO PRAH (of GBC-TV)—For Set Design.

COMPETITIVE AWARDS

- * THE FLAG STAR (1985)—OSIBISA

- * PLAY OF THE YEAR—"Chaka—The Story of Liberation".
- * ACTOR OF THE YEAR—Kofi Middleton-Mends (for his role in "The Set and the Character"—on video—and "The King Must Dance Naked").

- * ACTRESS OF THE YEAR—Abi Adetsi (for her role in "The King must dance Naked", the "Ghana Involved series on TV").

- * DANCE GROUP OF THE YEAR—Kumapeem Royals.

- * SINGER OF THE YEAR—Talata Heidi (of Sweet Beans).

- * CHORAL GROUP OF THE YEAR—Good Shepherd Methodist Church Choir.

- * ALBUM OF THE YEAR—"Hi-Life for You", by Rex Gyamfi.

- * BEST JUVENILE GROUP—Zlavi Zigi, of Ho.

- * FOLK GROUP OF THE YEAR—Kwaa Mensah Oblaah.

- * BEST GOSPEL GROUP—Kofi Ibrahim Gospel Band.

- * BEST DRAMA OF THE YEAR—Kobina Eyi Acquah and Okyeame Akwasi Afkufo (son of the state linguist).

- * NOVELIST OF THE YEAR—Sam Agyeetey (for his book, "Harvest of Love").

- * DISCOVERIES OF THE YEAR—Talaier Fatal and Carlos Skye.

- * TALENT (Acting)—Kofi Onnyi.

- * TALENT (Music)—Slim Young.

- * BEST INSTRUMENTALIST (Horns)—Emmanuel Akrashie (of Sweet Beans).

- * BEST TV PROGRAMME—"Get Involved".

- * AWARD FOR EXEMPLARY DEDICATION—Pozo Hayes (a crippled singer).



* REX GYAMFI



* SAM AGYEETEY



* TSEMAYO ARTHUR



* TALATA HEIDI

TENDER NOTICE

Bids are invited by the Director of Ghana Ports Authority from experienced shipping or Container Terminal Operators for a new Container Handling Company.

The participating private firms should be preferably a single firm, or a legal Consortium of individual companies not exceeding 3 in number, either Ghanaian registered companies or foreign companies operating in Ghana in compliance with Ghana's Investment Code would be allowed to participate.

The companies should have a minimum of 5 years experience in shipping or container terminal operations and sound financial standing.

Preference will be given to firms which have experience in container operations, or which can contribute such experience through its affiliates.

For any further discussions concerning the framework for the new company and terms for private participation finalization contact the Director.

Tenders enclosed and sealed must be deposited in the TENDER BOX in the office of the DIRECTOR OF PORTS SERVICES, TEMA not later than January 31, 1986.

(SGD.) GP CART E. A. A. AWUVIRI (RTD)
DIRECTOR OF PORTS SERVICES

Dine In Sound At Ambassador

Meet The One-Man Orchestra

KKs FOR I. COAST

WHEN I predicted sleepless weekends this year for OBENEFOE KIKI, he was still a babe in arms. Now, his KKs Number Two, Guitar Band during their outdooring last year, I was actually right.

Of course, true to the prediction, the band, with a talent he has never had a single weekend free. A day after the outdooring, he was on the road, touring Eastern rural. Last week, he was in the Central and West again. The western tour continues.

What was not foreseen in the prediction was the speed with which international promoters would strike. They've struck.

All the way from the Republic of Ivory Coast, a promoter has come for the band—their KKs No. 2, concert Party and the "soul" group, HARRY KINGS.

There can be only one conclusion: the guitar band fans in the French West African country had missed King Yebouah as much as Ghanaians fans.

One is at a loss to whether to blame or thank this two-week British visit which turned into a one-year extended performance tour of King Yebouah.

One thing is certain. It has multiplied the band's sound output both in quality and in volume thanks to the sophisticated equipment which he brought down from Britain.

One thing is certain. It has multiplied the band's sound output both in quality and in volume thanks to the sophisticated equipment which he brought down from Britain.

It would be a mother day Jesus because he will arrive in a Boeing Jetliner. And he

I AM not talking about the plush interior decor—I swear it's the work of one of Ghana's best designers—or the prompt service by some of the nation's most experienced waiters.

Forget even that you are

Asafo for INDUTECH

B.B. Sugalo is in town. That makes two, the number of ASAFO musicians here from their Chicago, USA base. Joe Owusu Afrifa the drumer hornman, and here last year with a couple of the group's debut LP—AFRICAN RAP.

The news is that the rest of the members, including the two Americans on tenor sax and bass guitar, will be arriving any day now. The purpose: for the INDUTECH 86 Fair.

To confess, I gave him talent for dance. But he takes me completely by surprise with the display of vocal art for this "AFRICAN RAP" album.

He is FLIGHT CAPTAIN ADDY, a pilot for Ghana Airways. You have heard about him because he started flying with keyboards since secondary school. Form Two—the littlies—and has had a tutor.

At the Ambassador Restaurant, he is delight watch and hear.

Next, keyboard (we never doubt him now) the sounds of an organ, electric piano, strings, saxes, bass guitar, flutes, bongos, bass drum, snare, tom-tom and cymbals.

What do you want? Life, waltz, tango, samba, boogie funk, disco, slow rock, reggae, and ... what?

He provides all of it is needed.

It's only at the Ambassador Hotel Restaurant can get him, at weaker

Woza 'Albert'

If Jesus arrived in South Africa, he would say: "Throw away your pass, man, and follow me." says actor Ebongen Nigema in WOZA ALBERT—the highly acclaimed satirical exploration.

If Jesus arrived in South Africa, he would be arrested in the next minute for being a communist and terrorist.

It would be a mother day Jesus because he will arrive in a Boeing Jetliner. And he

the end it wouldn't be wood on cross and nails. It will be plastic.

And his accusers wouldn't be only the High Priests and Bishops and Popes; there would be the apartheid police with all the sophisticated electronic devices for torture and instant execution.

WOZA ALBERT, directed by Sandy Arkhurst, will be performed at the DRAMA STUDIO, near Ambassador Hotel tonight.

APPENDIX B
MUSIC SCORES



DZIN A CYE DEW

JAMES KOFI TSEMAFO-ARTHUR

Andante □□□□□

Soprano solo

Soprano Alto Tenor Bass

Piano

S A T B

Pno.

7 dua yε dew wo gye dzi nyia - som a !

7

DZIN ACYE DEW

12

Soprano (S) vocal line with lyrics: O tu ne yaw ye ne yare-dur N'O tu ne s'ro nyi naa. The piano accompaniment features eighth-note chords.

Alto (A) vocal line with rests.

Tenor (T) vocal line with rests.

Bass (B) vocal line with rests.

Piano (Pno.) accompaniment with eighth-note chords.

Semi Chorus (Three voice to each part)

17 *a tempo* A

S Mbre Je - sus ne dzin dua ye dew wo gye dzi nyia - som a! O

A Mbre Je - sus ne dzin dua ye dew wo gye dzi nyia - som a! O

T Mbre Je - sus ne dzin dua ye de wo gye dzi nyia - som a! O

B Mbre Je - sus ne dzin dua ye dew wo gye - dzi nyia - som a! O

Pno.

174

DZIN A CYA DEW

22

Soprano (S) *tu ne yaw ye ne yare-dur naO - tu no s'ro nyi - na, na O - tu no s'ro nyi -*

Alto (A) *tu ne yaw ye ne yare-dur n'O - tu no s'ro nyi na, n'O - tu no s'ro nyi*

Tenor (T) *tu ne yaw ye ne yare-dur n'O - tu no s'ro nyi na; n'O - tu no s'ro nyi*

Bass (B) *tu ne yaw ye ne yare-dur n'O - tu no s'ro nyi na; n'O - tu no s'ro nyi -*

Piano (Pno.) *tu ne yaw ye ne yare-dur n'O - tu no s'ro nyi na; n'O - tu no s'ro nyi -*



Allegro B (Full Chorus)

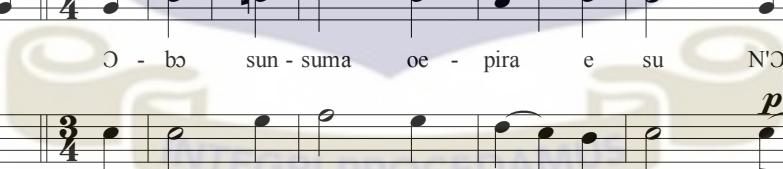
Soprano (S) *na C.N sun suma oe C.N dwea - ko maa - ac -*

Alto (A) *na C.N sun - suma oe - C.N dwea - ko maa ac -*

Tenor (T) *na C.N sun - suma oe - C.N dwea - ko - maa ac -*

Bass (B) *na C.N sun - suma oe - C.N dwea - ko - maa ac -*

Piano (Pno.) *na C.N sun - suma oe - C.N dwea - ko - maa ac -*



DZIN A ɔYΞ DΞW

35 *cresc.*

S haw; E - dzi - ban ma sun - suma kom dzen', A - hom gye ma 'fona
cresc.

A haw; E - dzi - ban ma sun - suma' kom dzen', A - hom gye ma 'fona
cresc.

T haw; E - dzi - ban ma sun - suma 'kom dzen', A - hom gye ma 'fona
cresc.

B haw; E - dzi - ban ma sun - suma 'kom dzen, A - hom - gye ma 'fona
cresc.

Pno. *cresc.*

42 *p*
S fo A hom - gye maa - fona fo
p

A fo A hom - gye maa - fona - fo

T fo A - hom - gye maa - fona fo
p

B fo A - hom - gye maa - fona - fo
p

Pno. *p*



DZIN A CYE DEW

C

Soprano (S) 50 Dzin - pa Bo-tan a *sf*
 Alto (A) Dzin - pa Bo-tan a
 Tenor (T) 8 Dzin - pa Bo-tan a *sf*
 Bass (B) Dzin - pa Bo-tan a
 Pno. 50 Dzin - pa Bo-tan a *sf*
 Soprano (S) 56 mo tow do, Me kyem na mo s'ma - bew, M'e - gya - pa - dze a o - mmpa da A -
 Alto (A) mo tow do, Me kyem na mo s'ma - bew, M'e - gya - pa - dze a o - mmpa da A -
 Tenor (T) 8 mo tow do, me kyem na mo s'ma bew, M'e - gya - pa - dze a o - mmpa da A -
 Bass (B) mo tow do, me kyem na mo s'ma dew, M'e - gya - pa - dze a o - mmpa da A -
 Pno. 56 3 3



61

Soprano (S) vocal line with lyrics: dom na ḥa-hyen' ma, m'e - gya - pa - dze a ḥo - mmpa da a -

Alto (A) vocal line with lyrics: dom na ḥa-hyen' ma, m'e - gya - pa - dze a ḥo - mmpa da a -

Tenor (T) vocal line with lyrics: dom na ḥa-hyen' ma, m'e - gya - pa - dze a ḥo - mmpa da a -

Bass (B) vocal line with lyrics: dom na ḥa-hyen' ma, m'e - gya - pa - dze a ḥo - mmpa da a -

Piano (Pno.) harmonic support with bass line.

67

Soprano (S) vocal line with lyrics: dom na ḥa-hyen' ma a - dom a - dom a - dom na ḥa-hyen'

Alto (A) vocal line with lyrics: dom na ḥa-hyen' ma a - dom a - dom a - dom na ḥa-hyen'

Tenor (T) vocal line with lyrics: dom na ḥa-hyen' ma a - dom na ḥa - hyen' ma a dom na ḥa-hyen'

Bass (B) vocal line with lyrics: dom na ḥa-hyen' ma, a - dom a - dom a - dom a - dom na ḥa-hyen'

Piano (Pno.) harmonic support with bass line.

DZIN A CYE DEW

72

Soprano (S) vocal line:

ma a - dom na oa-hyen' ma a - dom na oa-hyen' -

Alto (A) vocal line:

ma, a - dom na oa-hyen' ma a - dom na oa-hyen' ma

Tenor (T) vocal line:

ma, a - dom na oa - hyen' ma a - dom na oa - hyen'

Bass (B) vocal line:

ma, a - dom a - dom na oa - hyen' ma, a - dom

Piano (Pno.) accompaniment (measures 72-76):

The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. Measure 72 shows a progression from C minor to G major. Measures 73-74 show a return to C minor. Measures 75-76 show a progression from G major back to C minor.

76

Soprano (S) vocal line:

ma a - dom a - dom a - dom na oa - hyen' ma Je -

Alto (A) vocal line:

a - dom na oa-hyen' ma, a - dom, a - dom, a - dom na oa - hyen' ma Je -

Tenor (T) vocal line:

ma a - dom, a - dom, a - dom na oa - hyen' ma,

Bass (B) vocal line:

a - dom a - dom, a - dom, a - dom na oa - hyen' ma

Piano (Pno.) accompaniment (measures 76-80):

The piano part features eighth-note chords in the right hand and eighth-note bass notes in the left hand. Measures 76-79 show a progression from C minor to G major. Measure 80 concludes with a final chord in C minor.

DZIN A CYE DEW

80 D

S sus mo Guan - hwe - fo, mo Nua, mo So - foe na me Hen, Mo wura, mo

A sus mo Guan - hwe - fo mo Nua mo So - foe na me Hen, mo Wura, mo

T 8 mo Wura, mo

B

Pno.

80 mo Wura, mo

S nkwa, mo kwan m'e wiei Bra be - gye, bra be - gye, bra be - gye bra be - gye m'a - ye - yi, Je -

A Nkwa, mo kwan m'E - wiei Bra be - gye be - gye be - gye m'a - ye - yi

T 8 Nkwa mo Kwan m'E - wiei bra be - gye, bra be - gye bra be - gye bra be - gye m'a - ye - yi

B Nkwa, mo kwan m'E - wiei bra be - gye bra be - gye bra be - gye m'a - ye - yi 3

Pno.

DZIN A CYE DEW

88

Soprano (S) vocal line:

sus, Je - sus,

Alto (A) vocal line:

mo Wura, mo Nkwa, mo Kwan m'E - wiei, mo Wura, mo Nkwa mo

Tenor (T) vocal line:

mo Wura, mo Nkwa, mo Kwan m'E - wiei, mo Wura mo Nwka mo

Bass (B) vocal line:

cresc.

Piano (Pno.) accompaniment (measures 88-91):

measures 88-91 show a harmonic progression with a blue shaded area indicating a section. Measure 88 features eighth-note chords. Measures 89-90 show eighth-note chords with a dynamic crescendo. Measure 91 shows eighth-note chords with a dynamic decrescendo.

Soprano (S) vocal line (measures 91-94):

Je - sus, bra be - gye m'a - ye - yi, Mo Wura, mo

Alto (A) vocal line:

Kwan m'E - wiei mo Wura mo Nkwa, bra be - gye m'a - ye - yi, mo Wura, mo

Tenor (T) vocal line:

Kwan m'E - wiei mo Wura mo Nkwa, bra be - gye m'a - ye - yi, mo Wura, mo

Bass (B) vocal line:

cresc.

Piano (Pno.) accompaniment (measures 91-94):

measures 91-94 show a harmonic progression with a yellow shaded area indicating a section. Measures 91-92 show eighth-note chords. Measures 93-94 show eighth-note chords with a dynamic crescendo.

DZIN A CYE DEW

rit.

S Nkwa, mo Kwan, m'e - wiei

A Nkwa, mo Kwan m'E - wiei bra be - gye m'a - ye - yi

T rit.

B 8 Nkwa mo Kwan, m'E - wiei bra be - gye m'a - ye - yi

Pno. rit.

95 Pno. rit.

Solo (con Anima) 3

S Mo mbo - dzen - bo o - ye mbe - rew, M'a -

A

T

B

Pno.



DZIN A CYE D3W

F

Allegretto e staccato

DZIN A ՅԵ DEW

124

S

A

T

B

Pno.

124

Allegretto e staccato

S

A

T

B

Pno.

131

f Allegretto e staccato

Mbre Je-sus ne dzin dua ye dew Mbre Je-sus Ne dzin dua ye dew wo

S

A

T

B

Pno.

131

DZIN A CYE DEW

135

Soprano (S) vocal line:

gye - dzi - nyia - som a, wo gye - dzi - nyia - som, wo gye - dzi - nyia - som, wo

Alto (A) vocal line:

- mbre Je - sus Ne dzin dua ye dew mbre Je - sus Ne dzin dua ye dew wo

Tenor (T) vocal line:

- 8

Bass (B) vocal line:

-

Piano (Pno.) accompaniment (measures 135-138):

Measures 135-138 show a piano accompaniment consisting of eighth-note chords. The piano part is divided into two staves: treble and bass. The treble staff starts with a half note followed by eighth-note chords. The bass staff starts with a half note followed by eighth-note chords.

138

Soprano (S) vocal line:

gye - dzi - nyia - som a, wo gye - dzi - nyia - som wo gye - dzi - nyia - som

Alto (A) vocal line:

gye - dzi - nyia - som a wo gye - dzi - nyia - som wo gye - dzi - nyia - som, wo

Tenor (T) vocal line:

- mbre Je - sus Ne dzin dua ye dew mbre Je - sus ne dzin dua ye dew wo

Bass (B) vocal line:

-

Piano (Pno.) accompaniment (measures 138-139):

Measures 138-139 show a piano accompaniment consisting of eighth-note chords. The piano part is divided into two staves: treble and bass. The treble staff starts with a half note followed by eighth-note chords. The bass staff starts with a half note followed by eighth-note chords.

DZIN A ɔYΞ DΞW

141

S a, mbre Je - sus Ne dzin dua ye dew wo gye - dzi -

A gye - dzi - nyia - som a mbrø Je - sus Ne dzin dua ye dew wo gye - dzi -

T 8 gye - dzi - nyia - som a wo gye - dzi - nyia - som wo gye - dzi - nyia - som wo

B -

Pno.

141

S nyia - som a! O - tu Ne yaw ye ne yare - dur N'o - tu no s'ro nyi -

A nyia - som a, O - tu Ne yaw ye ne yare - dur N'o - tu no s'ro nyi -

T 8 gye - dzi - nyia - som a O - tu Ne yaw ye ne yare - dur N'o - tu no s'ro nyi -

B gye - dzi - nyia - som a! O - tu ³ Ne yaw ³ ye ne yare - dur N'o - tu no s'ro nyi -

Pno.



DZIN A CYE DEW

a tempo G

Soprano (S) Alto (A) Tenor (T) Bass (B)

Piano (Pno.)

148

na Ke pem dan' na m'bé - ka Wo don' Ke pem dan' na m'bé

na Ke pem dan' na m'bé ka Wo don' Ke pem dan' na m'bé

na m'bé ka Wo don' m'bé

na m'bé - ka Wo don' m'bé ka Wo don' m'bé -

148

a tempo

poco accel

Soprano (S) Alto (A) Tenor (T) Bass (B)

Piano (Pno.)

153

ka Wo dōn' me dze nkwa hwea - tsia - baa'i nkwa hwea - tsia - baa'i, nkwa

ka Wo - dōn' me deze nkwa hwea - tsia - baa'i nkwa hwea - tsia - baa'i nkwa

ka Wo dōn' me dze nkwa hwea - tsia - baa'i nkwa hwea - tsia - baa'i nkwa

ka Wo dōn' me dze nkwa hwea - tsia - baa'i nkwa hwea - tsia - baa'i, tsia - baa'i nkwa hwea - tsia

153

Piano (Pno.)

156 *a tempo rit*

S hwea - tsia - baa'i Na ma Wo nsa - ku dzin dee - dewn' On - hom me kra wo wum'

A hwea - tsia - baa'i Wo nsa - nku dzin dee dewn' On - hom me kra wo wum'

T 8 hwea - tsia - baa'i Wo nsa - nku dzin dee - dewn' On - hom me kra wo wum'

B baa'i, tsiaa - baa'i, Na ma Wo nsa - nku dzin dee - dewn' On - hom me kra wo wum'

Pno. Adagio

161 *ff*

S A - - - men

A A - - - men

T 8 A - - - men

B A - - - men

Pno. 161 Adagio *ff*

CHRISTIAN, KA MO DO

TSEMAFO-ARTHUR

In Free Style Soprano Solo (In typical Ebibindwom tempo)

Soprano Solo

J-e-sus Se h̄en bra po Wor mpo`a, yε-tse Ne ndze,

and parts

S.P.

Ne ndze dεe - dewn' gye-gye daa-daa, se: Chris - tian ka mo do.

S.P.

II Ne ndze dεe - dewn' gye-gye daa-daa, se: Chris - tian ka mo... Tutti

S.P.

do, Je-sus frē h̄en, se: Chris-tian, ka mo do.

S.P.

21 Je - sus frē h̄en, Je - sus frē h̄en, Je - sus frē h̄en! se h̄en bra po

29

S.P.

Wor mpo` a, yε-tse Ne ndze (yε-tse Ne ndze); Ne ndze dεwñ'

35

S.P.

gye-gye daa daa, ɔ-se: Chris tian, ka mo do ka mo do. ɔ-se: Chris-

42

S.P.

simili

tian, ka mo do. Tse -tse ber do a - so-ma fon', tsee wo Ga-li-

48

S.P.

lee po don!, Wo-gyaa e - bu-su-a fie nye` e - dwuma, Ke-kaa'

53

S.P.

no a wo No do. Wo - gyaa` e fie nye` e -

57

S.P. { dwu-ma, Ké kaa` C no` a w- d1 No. do Tse-tse ber - do

62 In strict time Parts in full. Je sus fré hen, Je sus fré hen,

S.P. { Ké kaa` no` a w- d1 No. do.

67 Je sus fré Je sus fré hen Je sus fré hen

S.P. { mp fré hen, f Je sus fré

72 hen de mma yenn-som, mma yenn-som Wia-dze mu

S.P. { hen de mma yenn-som mma yenn-som Wia-dze mu

76 ndze-mbe hu huw; C-hwe ndzem ba` a wo-som hen bo` a,

S.P. { ndzem ba hu-huw; mp C-hwe ndzem ba` a wo-som hen bo` a,



S.P. 83

f C - se: Chris-tian, dɔM' kyɛn hɔn Je-sus frɛ hɛn de mma yɛn-

Repeat only after Dal Segno.

S.P. 89

som, dɛ mma yɛn - som Wia-dze mu ndzɛm-ba hu - huw;

S.P. 95

f Je - sus frɛ hɛn de mma yɛn - som, dɛ mma yɛn - som wia - dze mu

mf ndzɛm-ba hu - huw ba'a

S.P. 100

mf ndzɛm-ba hu - huw ba'a

mf Je - sus frɛ hɛn de mma yɛn-

tian dɔm kyɛn hɔn, dɔm kyɛn hɔn.

S.P. 105 mos - hen bo`a, C Chris - tian dɔm kyɛn
 som, dɛ mma yɛn - som Wia - dze mu ndzɛm - ba hu - huw,
 hen, frɛ hen, fre hen, frɛ hen, C - se: Chris
 hɛn, frɛ hen, fre hen, frɛ hen, C - se: Chris

S.P. 109 hɛn, dɔm kyɛn hɛn. Je - sus frɛ
 tian, dɛM' kyɛn hɛn, dɔM' kyɛn hɛn Je - sus frɛ hɛn
 hɛn o, ... C - se Chris - tian, Chris-tian,
 sɛm - sɛm mma hɛn bo`a, Wia - dze Chris ndzɛm - ba hɛm hɛn, hɛn,
 hɛn o, ... C - se chris - tian, Chris - tian, Chris - tian, Christ -
 Ka mo Je dɔsus frɛ hɛn C - se; Chris - tian, Christ - ian, Christ -
 ian, Ka mo do, Ka mo do, Ka mo do, Ka mo do, Ka modo,

S.P. 113
 C - se; Chris - tian, Christ - ian, Christ -
 ian, Ka mo do, Ka mo do, Ka modo,

Ka mo do, Ka mo do, Ka mo do. E - nyi-gye

122

S.P.

Ka mo do,
ka mo do,
ka mo do.
Christ - ian,
nyé` a-werε - how mu,

127

S.P.

Chris - tian,
Dwu - ma - dzi
ka mo do.
nye` a-hom-gye, tian

131

S.P.

frε hen de yεn-dɔN'
Ma ɔn - kyεn a - dze nyina

135

S.P.

Je - sus frε hen,
Je - sus frε hen,

tse nyi-gye nyé` a - werε - how mu, dwu - ma - dzi nye` a-hom gye,

S.P.

139 Je - sus frε hεn.
da ho frε hεn de yεn-dεN' Ma ɔn - kyεn a - dze

143 Je - sus frε hεn,
nyi - ha E - nyigye nye` a-wεrε - how mu, Dwu - ma - dzi

147 Je - sus hεn,
nye` a-hom - gye, da ho frε hεn de yεn - dε Ma ɔn -

151 Je - sus frε hεn,
kyεn a - dze nyi - na. Je - sus frε hεn O A - gyen -

S.P. 155

kwa yε-serεW', ma yεn-tse Wo fren, yεn-tse, yεn - tse Wo
 Je - sus fre

S.P. 159

fren', yεn-tse yεn-tse Wo fren', yεn-tse, yεn - tse,
 hεn, O A-gyen - kwa, Yε-serεW', ma yεn-tse Wo fren, yεn-tse,

S.P. 163

Je - sus fren, hεn O A-gyen - kwa yε-serεW', ma yεn-tse wo
 yεn-tse fren', yεn-tse, yεn-tse Wo fren', yεn-tse Wo

S.P. 167

fren', yεn-tse Wo fren' Je - sus fre hεn O A-gyen - kwa, yε-serεW',
 fren', yεn-tse Wo fren'

S.P. 171

fren', ma yεn-tse Wo fren, Hen ko - ma nyε setsie mma Wo,
 yε-serεW', ma yεn-d tse

175

S.P.

tse Wo fren', d yεn-tse yεn, Wo, Hen ko-ma;

Wo fren, yεn - Yεn-dɔW' nkyεn, a-dze nyi - na.;

nyε se-tsie mma Wo,

na, Yεn-dɔW' Nkyεn a - dze nyi - na.

179

S.P.

na, Yεn-dɔW' Nkyεn a - dze nyi - na.

184

S.P.

Yεn-dɔW' nkyεn a-dze nyi - na.

GHANA MPUNTU

TSEMAFO-ARTHUR

A musical score for five voices: Soprano, Alto, Tenor, and Bass. The music is in common time (indicated by '6') and consists of two staves. The first staff starts with a treble clef, and the second staff starts with a bass clef. The lyrics are:

Ghana man e..... Ebibiman Ghana man na ye re ye no den

The score is set against a background watermark of the coat of arms of Ghana, which features a shield with a golden stool, a sword, and a palm tree, supported by two figures, all within a blue border.

Soprano
Alto
Tenor
Bass

GHANA MPUNTU

CHAKAMA UNTO

7

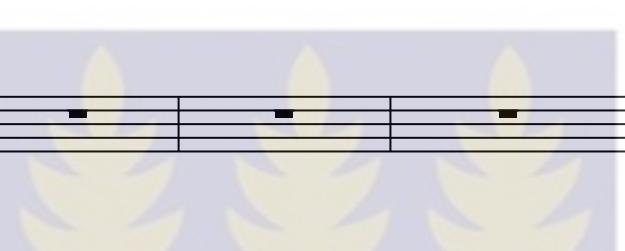
Sop. E kunyin bebree agye ɔman yi e si ho a tse hwε o ku nyin Aggrey

S

A

T

B





13

Sop. George Ekem Ferguson, Kwame Nkru mah so ka ho J. B. Dan-

S ampa ampaa ra

A ampa ampaa ra

T 8 ampa ampaa ra

B ampa ampaa ra

GHANA MPUNTU

19

Sop. kwah Paa Grant na A bre fa Bu si a eku nyin be bree na wɔgyee ɔman

S ampa am paa ra

A ampa am paa ra

T 8 ampa am paa ra

B ampa am paa ra



25

Sop. yi wo pe ɔman yi ne kan kɔ ntsi wo yee ahofama an kasa dze adwen na nyan

S

A

T 8

B



GHANA MPUNTU

31

Sop. sa wokyii fifir pii na wōtsee tsee hōn ankasa e binom mpo dedaa

S ampa

A ampa

T 8 ampa

B ampa

37

Sop. efiadze wo ḡman yi ntsi n yewo e mina ɔwo so yereye den a

S

A

T 8

B



GHANA MPUNTU

43

Sop. S A T B

boa O man yi a O man Ghana e a ka e kyir mba ro hwe hen a bra
 boa O man yi a O man Ghana e a ka e kyir mba ro hwe hen a bra
 boa O man yi a O man Ghana e a ka e kyir mba ro hwe hen a bra
 boa O man yi a O man Ghana e a ka e kyir mba ro hwe hen a bra
 boa O man yi a O man Ghana e a ka e kyir mba ro hwe hen a bra

48

Sop. S A T B

bo yim' ntsi hom mma yendodo hen ho yen
 bo yim' ntsi hom mma yendodo hen ho yen gyaa pe sa men ko minya e
 bo yim' ntsi hom mma yendodo hen ho yen
 bo yim' ntsi hom mma yendodo hen ho yen

GHANA MPUNTU

53

Sop.

S

A

T

B

wisem nae wuir-ka-dze yi hom mma yen-ngyaa koraa koraa koraa

wisem nae wuir-ka-dze yi hom mma yen-ngyaa koraa koraa koraa

wisem nae wuir-ka-dze yi hom mma yen-ngyaa koraa koraa koraa

wisem nae wuir-ka-dze yi hom mma yen-ngyaa koraa koraa koraa

58

Sop.

S

A

T

B

Yen tu a- se koraa

nyansa wura dan yi hommma yen nsesa Yen tu a- se koraa

nyansa wura dan yi sesa se sa per sesa Yen tu a- se koraa

nyansa wura dan yi sesa se sa Yen tu a- se koraa

nyansa wura dan yi hommma yen nsesa Yen tu a- se koraa

GHANA MPUNTU

64

Sop. N hwe a war mu mpo ye yi yi mu Mfan tse fo mm-

S hom mma y n ka hom mma y n ka y n ka

A hom mma y n ka hom mma y n ka y n ka

T hom mma y n ka hom mma y n ka y n ka

B hom mma y n ka hom mma y n ka y n ka

69

Sop. p  An wo na fo a-war na A - sante nyi mm p  An wonyi y n ko

S Den ntsi a 'Sante nyi mm p  An wonyi y n ko

A Den ntsi a 'Sante nyi mm p  An wonyi y n ko

T Den ntsi a   y n no-

B Den ntsi a   y n no-

GHANA MPUNTU

74

Sop.

S

A

T

B

Dэм mpaa paa mu yi ɔnnyε o- muo, ɔnn yε , o-muo, ɔnnyε o- muo koraa

Dэм mpaa paa mu yi, ɔnnyε o- muo, ɔnn yε , o-muo, ɔnnyε o- muo koraa

kwar ɔnnyε o- muo, ɔnn yε , o-muo, ɔnnyε o- muo koraa

kwar ɔnnyε o- muo, ɔnn yε , o-muo, ɔnnyε o- muo koraa



79

Sop.

S

A

T

B

hom mma yehwe yie na yere ye dən a- boa C- man yi a e bibi man Ghana e ɔman yi ne kan

boa C- man yi a C man yi ne kan

boa C- man yi a C man yi ne kan

boa C- man yi a C man yi ne kan

boa C- man yi a C man yi ne kan

GHANA MPUNTU

85

Sop.

kɔ gyina hen do N yew o Ghanaman mba hom mma yenkaadɛ ye ye O-man kor

S kɔ gyina hen do

A kɔ gyina hen do

T 8 kɔ gyina hen do

B kɔ gyina hen do

91

Sop.

o- bi nnse de me ye Anwonany memmpe Asantenyibiara n ssé hom atse

S

A

T 8

B

GHANA MPUNTU

97

Sop. S A T B

anaa meye Asan te nyi ntsi meye odehye mapa, dem mpaa paa mu yi resee hen

slow

Sop. S A T B

man yi mesere hom Mfan-tsefo mbu Dagar- tifo Nzema fo ka ho

ampaa ampaara

ampaa ampaara

ampaa ampaara

ampaa ampaara



GHANA MPUNTU

109

Sop. Wasafo so ka ho an-kasa onnsor Kwawunyi anaa Nkran nyi biara nhwe

S ampa

A ampa

T ampa

B ampa

115

Sop. Asor- a- sor biara ndodɔ hon ho meka mekyerɛ homNyame N'ara na Onyim akoma 'i

S Onyim akoma 'i

A Onyim akoma 'i

T Onyim akoma 'i

B Onyim akoma 'i



GHANA MPUNTU

121

Sop. mu a C man Ghna e, A sør nyi naa nyε kor wɔ C man yi m'

S A sør nyi naa nyε kor wɔ C man yi m' Ghana man

A A sør nyi naa nyε kor wɔ C man yi m' Oman yi

T A sør nyi naa nyε kor wɔ C man yi m' Oman yi

B A sør nyi naa nyε kor wɔ C man yi m' Oman yi

127

Sop. - - - - -

S Ghanaman, Ghana man, hom mma yensesa yen suban na yenyε dzaCman

A Oman yi, Oman yi hom mma yensesa yensuban na man Cazpazyεyε

T Oman yi, Oman yi hom mma yensesa yensuban na man Cazpazyεyε

B Oman yi, Oman yi hom mma yensesa yensuban Gha na o

GHANA MPUNTU

132

Sop.

S

A

T

B

y i bōkō do yenyē dza C man y i bōkō do yenyē dza C man y i bōkō do E-

y i bōkō do yenyē dza C man y i bōkō do yenyē dza C man y i bōkō do E-

y i bōkō do yenyē dza C man y i bōkō do yenyē dza C man y i bōkō do E-

man yi Ghana yenyē dza C man y i bōkō do yenyē dza C man y i bōkō do E-

137

Sop.

S

A

T

B

bi bi man mu a-bakan hom mma hom mma yenyē kor yi man-Cma C-
Canyu

bi bi man mu a-bakan hom mma hom mma yenyē kor yi man-Cma C-
Canyu

bi bi man mu a-bakan hom mma hom mma yenyē kor yi man-Cma C-
Canyu

Canyu yi man C C-
Canyu

210

GHANA MPUNTU

142

Sop.

S

A

T

B



kra bɔ hwe , o kra bɔhwε o kra bɔhwε hom mma yensesa yensesa koraa

kra bɔ hwe , o kra bɔhwε o kra bɔhwε hom mma yensesa yensesa koraa

kra bɔ hwe , o kra bɔhwε o kra bɔhwε hom mma yensesa yensesa koraa

kra bɔ hwe , o kra bɔhwε o kra bɔhwε hom mma yensesa yensesa koraa

148

Sop.

S

A

T

B

Fine

Fine

Fine

Fine

Sesa wo su na yeahotsew gya e fifidze yi na hye atar papa

GHANA MPUNTU

155

Sop.

S

A

T

B



yi fi akwa koraa mma nngyaa gyaa fi bi- ara ye a hotsew mapa

sesa wosu na ye ahotsaw gyaa efifi dze yi,

161

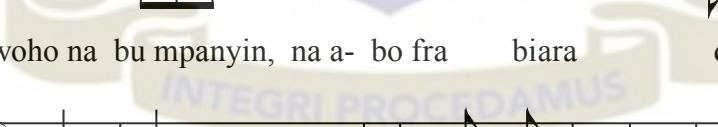
Sop.

S

A

T

B



sie sie woho na bu mpanyin, na a- bo fra biara daa daa daa daa

na hye a- tar papa yi fi a kwa koraa mma nngyaa

Se sa wo su, na

GHANA MPUNTU

166

Sop.

S

A

T

B



yenyε papa daa daa daa daa fa o bu
gyaa fi bia ra ye a hotsew mapa sie sie wo ho na bu panyi na a
ye a ho tsew gya e fifidze koraan na bɔ bra papa

171

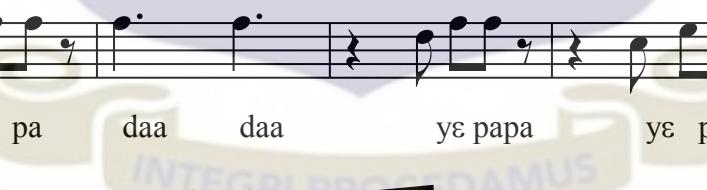
Sop.

S

A

T

B



ye pa pa daa daa ye papa ye papa gyaa fi ye
bofra biara daa daa ye papa na gyaa suban bɔn yi gyaa gyaa
dzi o -biara nyi koraa mma nngyaagyaa fi bia ra ye a
Sesa wo su na ye a hotsew gyaa e

213

GHANA MPUNTU

176

Sop. *D.S. al Fine*

S *D.S. al Fine*
ye papa ye papa sesa sesa ye papa ma wombō wo dzin

A *D.S. al Fine*
ye papa ye papa daa ye papa ma wombō wo dzin

T *D.S. al Fine*
hotsew papa siesie wo ho na bu panyin na a bofra bia ra daa daa

B fifidzi yi na hyε a tar papa yi fi a kwa koraa



NWABA NKWAN

JAMES KOFI TSEMAFO-ARTHUR

Woa-na naɔm-pe nwa-ba nwaba woa-na - naɔm - pe nwa-ba nwaba

nwa-ba ye deo nuae nwa-ba yee-nyi-gye ɔ - bɛ-ma wo dɔ-kon a - kɔ do

nwa-ba yee-nyi-gye ɔ - bɛ-ma wo fu-fua - kɔ doo ɔ - bɛ-ma wo

NWABA NKWAN

15

do - kon - a - dae - dzioo o - bε - ma wo fu - fue - tu m - ponoo nwa - ba ye deoo

nwa - ba ye deoo nwa - ba ye deoo ma n - kε - tsen -
Po - tɔw a - bε na mo - ko

ko m' a - nwewn - kom' n - toosn - kom' cm - mœn - kom' oo
fa si gya do mœmœ ka - kran - ko muo

nwa - ba ye deoo nwa - ba ye deoo nwa - ba ye deoo nwa - ba
o - wo siw tum tum

NWABA NKWAN

34 yee-nyi - gye nwa - ba yee-nyi - gye nwa - ba yee-nyi - gye

fu - fu to mu tum dzi siw tum fu - fu to mu tum dzi o - wo siw tum fu - fu to mu tum

tum tum tum tum tum tum

39

dzi A - ra - bae hwe hwea - tser ma m'o A - ra - bae A - ra - bae

tum Hwe-hwea - tser ma m'o A - ra - bae

tum nwa - ba ye deoo n -

44

hwe-hwea - tser ma m'o A - ra - bae

nwa - ba ye deoo

Hwe-hwea - tser ma m'o A - ra - bae

48 kan - ka ne tsir n'a o - non - sem - pa o - non-sem - pa, o - non-sem -

'ka ne tsir nwa - ba ye deoo nwa - ba ye deoo

ka wo ho ka wo ho ka wohoe brao brao brao

fa də-kon ka ho, fa də-kon bra o brao, yen - tsem brao yen - tsem

NWABA NKWAN

52

paa Maa - meA - mae fa me-dze ma m'o maa - meA - mae fa me - dze ma
 paa maa - meA - mae fa me-dze ma m'o fa me - dze ma
 maa - meA - mae fa me-dze ma m'o maa - meA -
 brao, yen - tsem braq fa me-dze ma m'o maa - meA - mae fa me - dze ma

56

m'o man - kwan 'kɔ ho man - 'kwan kɔ ho man - kwan 'kɔ ho man - kwan
 m'o man - kwan k'ɔ ho man - kwan 'kɔ ho man - kwan 'kɔ ho man - kwan
 mae man - kwan 'kɔ ho man - kwan 'kɔ ho man - kwan 'kɔ ho man - kwan
 m'o man - kwan 'kɔ ho man - kwan 'kɔ ho man - kwan 'kɔ ho man - kwan

60

'kɔ ho oo
 'kɔ ho oo Maa - meA - mae won-kwan ye dew am - pa - ra n -
 'kɔ hoo
 'kɔ ho oo

65

kwana wo-nom wo - ta- fern - sa ho Maa - meA - mae me-dzioo

NWABA NKWAN

Musical score for 'Me-dzi bio' and 'Maa-me'. The score consists of two systems of music. The first system, starting at measure 70, features four voices: soprano, alto, tenor, and bass. The soprano and alto sing 'Me-dzi bio' in unison, while the tenor and bass provide harmonic support. The second system, starting at measure 74, features three voices: soprano, alto, and bass. The soprano and alto sing 'Maa-me' in unison, with the bass providing harmonic support. The music is written in common time with a key signature of one flat. The vocal parts are supported by piano accompaniment.

NYAME YE DE

JAMES KOFI TSEMAFO-ARTHUR

6

M'a - ko-ma dzi dew a o - fi dza mee - hu ntsia mee - hu ntsiao Mo-ro-ton - ton

6

Nya-me a o - fi dza mee - hu - ntsia o - fi dza mee-dua mu monua ntsia o - fi dza mee - hu ntsia
amp a

12

O - fi dza mee-dua mu ntsia; Nya-me ye hen - C hen kor-tsee, o - hen - Cum hen C
amp a

NYAME YE DE

18

me-kam-fo No na m'a-da N'a - se daa O - hen kor - tsee A - bo-dze

23

Wu-ra me-da N'a-se O - hen kor - tsee, A - bo-dze W'ra 'W're kye-kye- fo na

28

yen-da N'a - se daa 1. Gye-dzi de Nya-me 2. som - pa na
gyedzio be-yeo

33

o - hia som - pa na o - hia Nya-me yε de, cresc.
gye-dzi de Nya-me be-yeo gye - dzi gye - dzi gye - dzi Nya-me yε de Nya-me yε de cresc.
gye - dzi de Nya - me be - yε

NYAME YE DE

37

gye - dzi
Nya-me ye de,
gyedzio

gye - dzi
Nya-me ye de
gyedzio

gye-dzi
gye - dzi
gyedzio

gye-dzi, gye-dzi
de Nya-me be ye!

gyedzio

gyedzio

gyedzio

42

Nya-me ye de, Nya-me
ye de gye-dzi
gye-dzi de - Cap - ye,
Nya-me ye de, Nya-me

ff

ff

47

ye de gye-dzi
gye-dzi de - Cap - ye

gye - dizi, gye-dzi, gye-dzi,
gye - dizi (ad lib
(expressivo))

gye - dizi

52

gye-dzi de - Cap - ye
Yi wia-dzea - kon-dəa - kwa,
yi wia-dzea - kon-dəa - kwa,

NYAME YE DÈ

58

hwe-hwe Nya - me hwe-hwe Nya - me na bo - huNⁱ pe-sea - ko - nya fi wo mu,
 gyaa o - muo o - muo gyaa, gyaa, e - dwa-man bɔ, a - ka-yε ne nyi-na gyaa mu
 me bae Nya - me bae na bo-hu de Nya-me ye deo Nya-me ye deo

62

e - num-kum - dzi'i gyaa mu e - dwa-man bɔ, a - ka-yε ne nyi-na gyaa mu
 gyaa o - muo o - muo gyaa, gyaa, Ne nyi-na gyaa mu
 me bae Nya - me bae na bo-hu de Nya-me ye deo Nya-me ye deo

67

bra, bra, bra, C - be-gyew' Nya-me ye deo
 Nya-me ye am-pa Nya-me ye deo

72

Nya-me ye deo Nya-me ye deo bra, C - be-gyew'
 bra, bra, C - be-gyew' Nya - me ye de
 mo-nua Nya-me ye deo bra, bra, hwe - hwεN', hwe-hwεN'
 bra na C - be - gyew'

NYAME YE DE

Nya-me ye deo,
bra, bra, bra, C - be-gyew'
Nya - me ye deo
Nya-me ye deo

Nya-me ye deo
bra, bra, bra, C - be-gyew'
C - be-gyew'

Nya-me ye deo

Nya-me ye deo bra, naC-be-gyew' daa Kaa daa-kyea - he-man mu ε -

Nya - meye de bra, naC-be-gyew' daa FINE f D

Nya - meye de bra, naC-be-gyew' daa

Nya - meye de bra, naC-be-gyew' daa

Tempo de Staccato.expressivo.Allegro

dew ma - pa be-yε wo dze ε - dew ma - pa be-yε wo dze som no n'c - be - yε wo dze

Kaa daa-kyea - he-man mu ε -

n'c - be-yε wo dze mo dɔ-fo c - be-yε wo dze o - fiea Oamm fa

dew ma - pa be-yε wo dze ε - dew ma - pa be-yε wo dze som no n'c -

Kaa daa - kyea -

NYAME YE DÈ

118

kaa Steph - en; Kaa, o kaa, o kaa wo Nya - me *D/S at Fine*
 kaa wo Nya - me bε-yε KaaE - li - jah na ε - bε - yε kaa wo Nya - me bε-yε
 bε-yε
 Ca - yea - ma E - li - jah Kaa, kaa, kaa Nya - me bε-yε

