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COLLEGE OF HUMANITIES

THE CONTRIBUTIONS OF GEORGE WORLASI KWASI DOR TO THE MUSICAL TRADITION OF THE EVANGELICAL PRESBYTERIAN CHURCH, GHANA

BY

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DEPARTMENT OF MUSIC

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DECLARATION

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

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DEDICATION

To the glory of the Almighty God

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ACKNOWLEDGEMENT

My first and foremost thanks goes to the Lord God Almighty for His gracious mercy and power that has enabled me to successfully accomplish the two-year MPhil programme at the Graduate College, University of Ghana, Legon. To Him be the glory and majesty, dominion and power as it was, and is, and ever shall be world without end. Amen (Jude 1: 25) KJV

I am highly indebted to the **Andrew W. Mellon Foundation, ENCAPEH-UG** for funding this study within the two-year academic period, the routine academic activities and also pre-financing this research project. Without the grant from Mellon Foundation my two-year-academic journey at the Graduate College, Legon, would have meet some degree of financial constraints. May I humbly use this opportunity to express my profound gratitude to the panel of judges who granted me the opportunity by awarding me the research grant.

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ABSTRACT

This study examines the contributions and influence of George Worlasi Kwasi Dor to the musical traditions of the Evangelical Presbyterian Church, Ghana in the style of prominent composers such as Ephraim Amu, N.Z. Nayo and R.N Ndor within the rubrics of Interculturalism in music theorized by Akin Euba (Dor, 2013). For more than a century and a half, the Evangelical Presbyterian Church, Ghana has continuously followed the Bremen model for the celebration of the Eucharist. This practice continued until the inclusion of some compositions of George Worlasi Kwasi Dor into the Eucharist format. Over the years, G.W.K. Dor has since remained the only Ghanaian composer in the E. P. Church, Ghana whose compositions have had a significant impact on the format for celebrating the Eucharist. G. W. K. Dor's compositions continue to feature prominently at the West Volta Presbytery Church Choirs' Union (WVPCU) conferences as compared to other composers. Apart from satisfying the liturgical, theological and the linguistic needs of churches such as E. P. Church, Ghana, the A. M. E Zion, Methodist Church Ghana and Roman Catholic Church Ghana, other governmental agencies have also benefited from G. W. K. Dor's compositions.

Methods of collecting data included primary and secondary sources. Primary data was gathered during an interview section with G. W. K. Dor, selected Rev. Ministers of the E. P. Church, Ghana, the paramount chief of Peki traditional area, choir directors and instrumentalists etc. Secondary sources included library search, internet and analysis of media content. Analysis of formal and LaRue's Quadrant Framework for Style Analysis were some of the analytical tools that were used to examine the building blocks of the compositions. The compositions are made up of indigenous and Western musical idioms, recurring themes and coherent melodic structures. The research clarifies the fact that G. W. K. Dor is the first choir director to have started the concept of Praise Band in the E. P. Church, Ghana. This thesis argues that the contributions made by George Worlasi Kwasi Dor to the musical tradition of the E. P. Church, Ghana were achieved through intercultural musical practices and that they are significant musical additions to the church repertoire.

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LIST OF ABBREVIATIONS

ARS	Apostles Revelation Society
CYB	Christian Youth Builders
E. P. Church, Ghana	Evangelical Presbyterian Church, Ghana
EPH	Evangelical Presbyterian Hymn
EPSU	Evangelical Presbyterian Students Union
ICTM	International Council for Traditional Music
NAM, Winneba	National Academy of Music, Winneba
SEM	Society for Ethnomusicology
WVPCCU	West Volta Presbyterian Church Choirs' Union

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CHAPTER ONE

INTRODUCTION

1.1 Background of the study

The musical tradition of the Evangelical Presbyterian Church, Ghana (E. P. Church, Ghana) was initiated by the Bremen Missionaries and later through the process of indigenization. Church musical forms and its performance practices in the E. P. Church, Ghana was an embodiment of the religious activities which started in 1847 in the then German – Togoland, now Volta Region of Ghana. It was statutory and followed some principles in the fashion of Protestant and Lutheran churches in North Germany– enshrined in the Reformation, example, involvement of congregational singing and most essentially, singing in the vernacular (Eʊe). Although the musical tradition of the E. P. Church, Ghana has gone through a considerable amount of change the core fibre of missionary heritage remains and continues to be an essential identity of the church.

Later developments included modifications of the 'Bremen Status Quo' which resulted in the formation of groups such as, Hadzihaga, Good News Choir, Praise Band, Evangelical Presbyterian Students Union (EPSU), Israel Group and other dance drumming groups. This was as a result a process of re-examination of the E. P. Church's foundation which brought about a 'cultural re-awakening'. Today, the musical tradition of the church encompasses not only hymns and psalm singing but various danceable tunes and other modes of indigenous performance practices.

Before the advent of these groups, the church choir was already in existence and tasked by constitution to lead congregational singing in conformation with the 'status quo'. In addition to hymnody, anthems and the occasional singing of Psalms, the church choir also performs the following: Processional, Introit, Before Sermon, After Sermon, Doxology and

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Recession. It is the foregoing vein that accommodates G.W.K. Dor choral compositions. His choral compositions fall in line with the 'new music idiom' initiated by Ephraim Amu which was sustained by other musicians like Robert O. Danso, Otto Boateng and their successors by relinquishing the art to choirs and missionary established churches.

Nketia (2016) drew our attention to the difficult linguistic problems 'Christaller and his collaborators continued to face because of their adoption of western metrical systems of the hymn tunes they selected and the inevitable prosodic conflicts between text and tune that emerged in their Twi translations'. With the exception of John Hus, most of the hymns selected for the Twi Hymn Book were written by western authors (Nketia 2016:89-91). Contrarily, G. Daeuble enumerated a number of African and European composers and translators whose works were added to the collection of songs in the 'Eʊe Hymn Book' in his *Hadzigbale* (1924) introductory note. These were "Osofowo Andrea Aku, Sam Quist, Robert Baeta, Edem. K. Ayikutu, Rob. Kwami" and so on. Others are Osofo J. Binder, Osofo Binetsch, J, Knuesli, Fr. Flothmeier, G. Daeuble and Katehist Kristian.

The order of the celebration of Eucharist, in the E.P.G., GH in print has enjoyed a considerable amount of monopoly by using translated western hymns until the 2008 edition of the *Hadzigbale* (5th edition) featured some compositions by George Dor which aided in bridging the gap between the western and the traditional. Additionally, the compositions of G. W. K. Dor continue to be used at WVPCU conferences either as a mass anthem for the conference or optional song for any of the participating choirs.

His choral compositions have continuously been used by church choirs of the E.P.C., GH, the Methodist Church Ghana and A. M. E Zion to satisfy their liturgical and theological needs. I heard of "George Dor", as he is affectionately called, in a very small village called *Hyɛbrɛkrom* in the Western region of Ghana. The village folks are peasant farmers and survive mainly on crop farming. They tagged him as a prolific composer (Sablah Daniel and

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Akpah Ebenezer: Personal communication: 12th August, 2017@8:00GMT, Prestea, W/R, Ghana). Majority of the population are Christians who attend the E. P. Church, Ghana, where I served as a chorister during my teen years.

The purpose of this study is to highlight the contributions made by George Worlasi Kwasi Dor to the musical tradition of the E. P. Church, Ghana. It will also assess the reception of Dor's compositions in the church. The study will further ascertain the primary musical elements and highlight some extra musical elements of Dor's compositions and its impact or otherwise in the E. P. Church, Ghana

1.2 Statement of the Problem

Ghanaian art music composers whose works have gained an appreciable audience in the E. P. Church, Ghana include Ephraim Amu, Robert Komla Ndor, Nicholas Zinzendorf Nayo, Kenn Kafui, Walter Blege etc. In addition to contributing to the church's musical repertoire, their works have served different liturgical purposes such as ensuring conformity and unity among the local congregations nationwide and abroad. In addition, some of their compositions which include hymns and marches are popular among singers within the Eʋe dance drumming groups, especially the *Bɔbɔɔbɔ* ensembles.

Preliminary conversations I heard among a section of the migrant farming community in the Western Region of Ghana called *Hyɛbrɛkrom*, who are indigenes of Kpoviadzi in the Volta Region and confess the Christian faith, did not exclude Dor but placed him high among his contemporaries. The group I interacted with is mainly made up of choristers who serve in the E. P. Church choir at *Hyɛbrɛkrom*. During the 1995 annual conference WVPCU at Suhum in the Eastern Region of Ghana, there was a memorable standing ovation in honour of George Worlasi Kwasi Dor in absentia when his choral composition popularly known as *Hadzihawo* was performed, although several choral works by different composers were performed during the choir rally.

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Mr. Richard Avah, the choir director of the Bethel Church Choir, Accra Newtown takes delight in teaching and directing Dor's choral works, among others. After *Nye Kple Nya Fe ya* (I and my House") was performed at Bethel Church Choir rehearsal section at Accra Newtown, someone exclaimed, "Is that Dor?" Amuah (2012) asserts that G.W.K. Dor's choral compositions are also being used to serve different purposes in the Methodist Church Ghana, Presbyterian Church of Ghana and the educational sector in the Republic of Ghana. This asserts that significantly, Dor's compositions are being used to meet different demands in different spheres of life.

The question therefore is "Why Dor?" This consequently calls for a scholarly investigation into the popularity and the contributions of George Worlasi Kwasi Dor to the musical tradition of the E. P. Church, Ghana This is the gap which the study aims to fill.

1.3 Research Questions

The following research questions were used to guide to the study.

i. What are the contributions of G.W.K. Dor to the musical tradition of the Evangelical Presbyterian Church, Ghana?
ii. What specific aspects of the musical tradition of the Evangelical Presbyterian Church, Ghana, does G.WK. Dor's compositions contribute?
iii. What are the factors that influence G.W.K. Dor's music and the extent to which they explain or inform his compositional style?
iv. What are the extra musical aspects of G.W.K. Dor's composition and their impacts on the musical traditions in the E.P.C., GH.

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1.4 Objectives

The following objectives were used to guide the study.

i. To investigate the contributions of G.W.K. Dor to the musical tradition of the Evangelical Presbyterian Church, Ghana?

ii. To ascertain specific areas of the musical tradition of the Evangelical Presbyterian Church, Ghana to which G.W.K. Dor's choral works contributes.

iii. To ascertain factors that influence G.W.K. Dor's music and the extent to which they explain or inform his compositional style.

iv. To examine the extra musical aspects of G.W.K. Dor's composition and the impacts of musical traditions in the E.P.C., GH.

1.5 Scope of the study

The study was conducted at selected congregations of the E. P. Church, Ghana. The selection was based on presbytery, district and zonal demarcations including year of their establishment. It also considered the spatial distribution of E. P. Church congregations in Ghana. The selected congregations are E. P. Church, Accra New-Town (Bethel Congregation), E. P. Church, Ho (Kekeli Congregation), E. P. Church, Prestea W/R, E. P. Church, Kumasi- Amakom and E. P. Church, Sunyani, (Emmanuel Congregation) and E. P. Church, New-Legon (Peniel Congregation)

The study was designed to have six chapters. These contributes towards the architectural solidarity of the research. The scope firstly examines some notions and perspectives of Eʊe traditional music before the arrival of the missionaries. This is intended to provide the background to the general outlook of the sphere of music in the E. P. Church, Ghana. This cultural background is an interpretative framework to the performance of music in the church.

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The diabolization of Eʊe religion was a characteristic feature of missionary discourse which represented conversion to Christianity as a turn away from the power of the Devil and his agents, that is, the local gods (Meyer 1992, 1996). In its attempt to renew the church, the E. P. Church 'of Ghana' placed itself in the missionary tradition and at the same time, took current Pentecostalism as a model. This is the cross-roads between the E. P. Church, Ghana and E. P. Church of Ghana, now Global Evangelical Church (GEC). The study, however, encapsules the historical antecedents of the musical culture of the church under study and why it serves as a premise to current musical developments, and the trajectory of performance in this Christian denomination.

The scope of this study has partly been dedicated to the music of G. W. K. Dor, a composer, performer, arranger and director of church and school choirs. Themes in this sub-section includes the general background of traditional music among the people of Alavanyo-Ʊudidi, the family of the Dor, the creative processes in Dor's musical pieces, the music and its appeal etc. G.W.K. Dor has consistently been the director of church and school choirs, he has been a member of choral conductors and associations and at times held executive positions up to the national level. The understanding of such trends will facilitate the understanding of the contributions he has made to the E. P. Church, Ghana (discussed in chapter four) and the legacy he has left behind.

Music scores were collected and analyzed. The sources of collection included church music libraries, choir directors, individuals and instrumentalists. Three anthems were purposively selected and analyzed. I asked the following basic questions as a guide. One, 'Which choral compositions of G.W.K. Dor falls into the category George Dor's 'early' compositional works?' Two, 'Which ones can be classified as a 'matured' compositional work?' George conformed *Megalam O, Mawu* as a matured piece in a personal

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communication with him and three, 'Which of the compositions are popular among the choral fraternity in Ghana and perhaps Togo. The following were arrived at.

i. *Mawu Ve Mianu*

ii. *Megalam O, Mawu.*

iii. *Hadzihawo, Midzi Ha Le Mawu ʃe Fiadufe La Nuti.*

The study was confined to the relationship between music and worship in the E. P. Church, Ghana. A critical study of the compositions of the figure under study through analysis revealed the factors that led to the appeal of the musical works and hence their place in worship.

In this study I refer to the Volta Region as the landmark between the Republic of Togo and the east of the Volta Lake. The territorial demarcation undertaken by the colonial administration labeled as the 'Volta Region' before the independence of present-day Ghana in 1957. I do not mean Volta Region and Oti Region as separate political regions but the two joined together. This is intended to enhance our understanding of the discussions.

1.6 Definition of key words

***i) Musical tradition*:**

a) Musical practices that has been handed down from one generation to another generation over the years.

b) Modes of musical expressions used as a channel of rendering service and reverence to the Supreme God, lesser gods or way of satisfying social contents.

c) Musical practices that connotes a group's – in this case - religious organization's identity.

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***ii) Performance practice**:*

The manner by which the known (music) is carried out. This component has an aesthetic value.

iii) Organization of music:

The musical roles assigned to music performing group(s) in a community, a band of musicians, a religious organisation etc.

1.7 Significance of the study

An amount of scholarly work has been carried out on George Dor and his compositions. Such works have thrown light unto various aspects of his compositions such as the utilization of traditional elements as a pre-compositional resource, the difficulty adherent in the performance of Dor's compositions etc.

G.W.K. Dor is the first Ghanaian composer whose works has gained entry into the E. P. Church's liturgy for the Ministration of the Eucharist. The Eucharist – being the highest-level worship in the E.P.C., GH - constitutes the core theme for the establishment of the E.P.C., GH as mentioned thus, the gift of Jesus Christ for the redemption of humanity. Because G.W.K. Dor fuses Eʊe traditional 'themes' in his compositions, his works play an interdisciplinary role of preserving the culture as well as folklore and language of the Eʊe People.

The study will be beneficial to the academic discourse in providing information to disciplines such as linguistics, history, philosophy, religion, sociology, music etc.

1.8 Theoretical and Analytical Framework

Interculturalism: Tinajero-Villavicencio (2011) asserts that Interculturalism takes account of the descriptive. He argues that Interculturalism accommodates the interrelations and

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interactions between different groups of diverse cultures coexisting in the same territory. Furthermore, the discourse avoids discrimination, exploitation and racism in an attempt of avoiding the drawing of relationships. However, "it implies, a relationship between culturally different groups on an equal basis and does not draw the line between the colonized and the colonizer and possibilities of asymmetries (Tinajero-Villavicencio, 2011: 232 - 239).

Finchun-Sung (2017: 9) explained that Interculturalism first started in communication studies and was later applied to linguistics to study interactions that exists beyond boundaries. Hennemann (2010: 86-118) made the assertion that Interculturalism creates the space for global experience by transcending boundaries. According to Hennemann, it addresses the phenomenon of sustained cross-cultural interractions. Hunter (1989: 192-196) drew the conclusion that Interculturalism enables the networking between 'personal', 'political', 'social' and artistic innovations. He noted that "in studies of music composition, the term Interculturalism works co-currently with terminologies such as fusion, syncretism, synthesis and hybridity". Hall (2007) made the observation that Interculturalism is the medium through which intertextual manipulations of a song-text meet. It allows the composer to implicate different textural content simultaneously and again serves as the medium to understand the discourse of Interculturalism. He said "Music has become an effective medium for understand Interculturalism…and for integrating and re-integrating multiple influences" (Hall, 2007: 199-201).

In view of the definitions and arguments above, I make the submission that Interculturalism is a reversal process to the 'Human State' with special references to the Tower of Babel, so to speak, where and when interractions and interrelations between the human race was devoid of all forms of human differences described nowadays as boundaries. With this, I agree to the divergent views and arguments made by the 'School of

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Interculturalism' that the discourse of Interculturalism generally (used loosely) breaks all forms of institutional boundaries to the 'Human Stage' where the different cultures coexist; a return to the Tower of Babel, conceptually.

The theory of Interculturalism in music was first explored by Akin Euba in musical compositions and performances. He is not the originator but as a theorist of the concept. He defines intercultural music as "that in which elements from two or more cultures are integrated". Compositions by Ghanaian and Nigerian art musicians, dissertations, thesis, articles and other scholarly endeavours supports the assertion that 'Interculturalism involves the fusing of other music cultures beyond African and Western pre-compositional resources. Dor cited Euba's assertion that, "the origin of the composer is irrelevant to the definition of intercultural music because indeed this type of cultural activity is thematic, being inherent in the music itself". Dor argued that the composer might not necessarily come from Africa or Asia to enable him compose a musical piece derived from those cultures. "Yet, this kind of cultural activity may be driven by the composer's philosophy, his or her quest for identity construction, coupled with the historical or political processes and landscapes that condition the composition of intercultural music, considerations that go beyond the thematic". He continued that Euba has since modified that part of the definition to make room for the human agency behind the compositions. Intercultural composition can be internal, merging musical idioms of different ethnic groups within the same country or continent an art which verifies the composer's ability of combining pre-compositional materials from the two cultures.

It is this problem that Euba's Neo-intercultural art music addresses. Historical antecedents such as "colonization, trade, Christianization, Islamic influences, massive movement of people due to push or pull factors, westernization, nationalism, reconstruction of identity in contemporary times, and new processes and effects of globalization supports

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the blending of musical cultures. Accordingly, Interculturalism has implications for bi-musicality, post-colonialism, modernity and cultural change in general" (Dor, 2005 : 443).

Nketia (1995) observed that Interculturalism arouses not only the aesthetic value of the composition but also their creative imagination. An encounter with different sound systems and their usages in melody and rhythm may create different creative possibilities to the composer. Interculturalism offers the composer the opportunity to contemporary composition which goes beyond the mere task of combination musical quotations by exploring techniques and idioms. Interculturalism is regarded as a new area of contemporal compositional practice which provides an alternative or a complement to modernity. (Nketia 1995:225).

Hybridity: Terpenning (2016) defines Hybridity in his article *African Musical Hybridity in the Colonial Context: An Analysis of Ephraim Amu's Yen Ara Asase Ni'* as the 'juxtaposition of musical elements associated Christianity and a text that furthers a cultural nationalism. That is, a composition that combines African and European styles. In this context, the composition of 'Yen Ara Asase Ni' merges Christianity and the secular. The musical setting has the resemblance of a hymn yet the text draws from Amu's Pan-Africanism literature and the secular. "It is generally preferred that the term "creolization" or acculturation be used to refer to the mixing that occurs in the context of contact between cultures because it avoids the implication of hierarchy" (Terpenning, 2016:461). In the process of combining musical cultures, hybridity offers cultures of having equal importance. Terpenning contends that "Amu's juxtaposition of musical elements associated with Christianity and that furthers a cultural nationalism reflects a dedication to hybridity in his creative process." He noted that whiles hybridity is considered as a static work of art it aslo reaches a stage of becoming dynamic. Terpenning use of the word corresponds with the

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hybridity cycle where "cultural entities move periodically from heterogeneous forms to more homogeneous ones and then to a more heterogeneous form". A more detailed definitions will be given in the subsequent chapters.

The theories and definitions above accommodate G.W.K. Dor's creative combination of stylistic difference that hitherto were not compactible afore time but through curiosity and experimentation has been brought forth by the pioneering activities of the exponents of Ghanaian art music. My study is situated within the theoretical framework of Interculturalism and Cultural Hybridity. Dor combines Christianity and the secular in addition to the Western and the African music making that were partitioned by western ideologies through the process of purification. My studies will examine the choral compositions of Dor through the lens of Interculturalism and Hybridity. The musical expressions of the E. P. Church, Ghana will be investigated versus the traditional modes of expression that finely knit to produce the hybridization.

The juxtaposition of church musical forms and traditional idioms is what motivated the use of this theory. Biblical themes, western musical forms and the indigenous musical expressions will be investigation to ascertain why G.W.K. Dor's choral composition contributes the musical tradition of the E. P. Church, Ghana.

1.9 Rationale of the Study

Ghanaian art music has gained an appreciable recognition in the mission churches, for example, the Presbyterian church of Ghana, the Roman Catholic Church, the Methodist Church Ghana, E.P. Church, Ghana and A.M.E. Zion. The dissemination of the genre and its performance practices is directly linked to the educational institutions established by the missionaries and the colonial administration. Churches, particularly, mission established ones continue to be fed with trained musicians of which the E. P. Church, Ghana is a

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beneficiary. Because of factors such as homogeneity and the residues of musical heritage left behind by the German missionaries, E. P. Church, Ghana has benefited from the choral works of composers such as N. Z. Nayo, R. N. Ndor, Kenn Kafui, Walter Blege and G. W. K. Dor.

However, the works of G.W.K. Dor have gained an appeal in the E. P. Church, Ghana and other mainline churches in Ghana over the years. His choral composition *Xɔsetɔwo Mitso, Dokuibɔbɔ Nyo, Hadzihawo Midzi Ha Le Mawu Fe Fiadafe La ŋuti* etc. are very popular and famous among the church choirs and singing bands of the E. P. Church, Ghana and some Methodist and Presbyterian Churches in Ghana. Amuah asserts that Dor's choral compositions have been used as the select piece for Methodist Choirs' Conferences. Some have also been used as examination pieces in the Ghana Education Service.

Before the publication of the 2008 edition of the *Hadzigbale* (5th edition of the E. P. Hymn Book), the liturgical format for the ministration of the Eucharist feature translated German and English hymns but the latest hymn book has included compositions of Dor. The inclusion of his composition breaks the monotony of the use of translated German chorales and English hymns in the liturgical format for ministering the Eucharist. On the periphery, it solves the problem of tonal inflections encountered by translators of German and English hymns into the vernacular. The inclusion of his compositions "ensured African modes of expression and communication in the contemporary context of Christian worship and related activities which occurs in a manner which satisfies theoretical and philosophical issues of compatibility" Nketia, 2016: 87). 'The flesh and blood of Christ' is a motivating factor for the establishment of the German-Togoland. As Werner Ustorf writes "The mission was to take its stance neither from Wittenberg nor from Geneva nor from Rome, but from Jerusalem on the mount of Olives… the society recognized the validity of the various church

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confessions of the home country, but wished to be bound only to Mathew 28:18-20" for the spreading of the Kingdom of God among the heathen" (Ustorf, 2002).

The popularity and inclusion of Dor's composition in the 5th edition of the Hadzigbale for the ministration of the Eucharist is significant to warrant a scholarly study of his choral compositions and its contribution to the E. P. Church, Ghana.

1.10 Justification of the Study

The result of my study will add up to existing literature on the compositions of G.W.K. Dor in defining the mode of Ghanaian art music and its usage in the Christian religious denominations. Because literature on the musical tradition of the E. P. Church, Ghana is very scanty, the study will increase this aspect of the literature by providing a catalogue of the musical traditions and performance practices inherent in E. P. Church, Ghana. This will serve as a "source of reference for further studies. The study will serve as a reference material for choir directors and choirs of different denominations to aid their performance activities in the E. P. Church, Ghana. It will serve as a reference to Ghanaian Art Music to develop further the modes of performance in the church. It will serve as a platform to investigate the musical practices in the church. The study will serve as a medium of transmission and preservation of the indigenization processes in the church. It will also assist in the explanation of the performance practices associated with the E. P. Church, Ghana.

1.11 Related Literature

In Vol. 1 of *ETHNOMUSICOLOGY AND AFRICAN MUSIC*: *Developing Contemporary Idioms out of Traditional Music,* Nketia (1995) highlighted some peculiar tenets of contemporary composition practices. He noted that contemporary music embodies a number of trends and a radical break away from some vital aspects of the 'African' tradition. He

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asserted that "it is the usages of the past that provide the models for creating and developing channels of communication and musical codes that can be understood by the receptors of the music and not just by those who generate them" and that the challenge tradition poses is not the problem of originality but authenticity (Nketia, 1995: 225 - 232)). He outlined three compositional techniques for creating compositional idioms out of traditional music. Reversal technique, syncretic technique and the techniques of re-interpretation. In another paper he brought to the fore that the reconstruction of the music by societies is only possible by applying principles of cultural layers or cultural strata to musical materials assembled from different parts of the world. (Nketia, 2005: 256 259).

Amuah (2012) examined the traditional elements in the compositions of G.W.K. Dor. He analyzed *Agbemavɔ miyam miele* (We are aiming at spiritual things), *Gbɔgbɔmenuwo* (Spiritual gifts) and *Dokuibɔbɔ nyo* (Humility pays) to unearth the use of traditional musical elements. His focused on the uses of traditional music elements as a pre-compositional tool utilized by the three composers namely: George Worlasi Kwasi Dor, Nicholas Kofi Badu and Newlove Annan. His study focuses on individual composer's procedures in the utilization of the traditional music elements.

Dor illustrated the creative processes through which three representative Ghanaian Choral Art Composers namely Ephraim Amu, Walter Blege and himself, George Worlasi Kwasi Dor have used indigenous genres in their compositions as a pre-compositional resource. This article primarily focuses on the revitalization of indigenous music in Ghanaian Art Musical Composition stream. He gave a historical account of the selected compositional works he studied before undertaking a structural and stylistic analysis of the works. The works he studied are *Yaanom Abibirimaa* (Fellow Black Africans) by Ephraim Amu, *Ese ye do ame da* (The Creator God Sends People with Unique Gifts) and *Agbemavɔ Minyam Miele* (We are Aiming at Eternal Life) by G. W. K. Dor. In this article: *Uses of*

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Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege and Dor, the writer gave a general historical account of the national choral styles of Africa by tracing the practice to the West.

He outlined the historical events which brought into being the Ghanaian Choral Art Music and the contributions of the relevant institutions.

Agordoh (2011) examined the development of the Church that has been in Ghana long before the independence of the country. He also discussed the contributions of the various Christian denominations. These includes early Missionary and African Independent churches such as the Presbyterian Church of Ghana, the Methodist Church Ghana, the Presbyterian Church of Ghana, the Roman Catholic Church Ghana, the Evangelical Presbyterian Church of Ghana, the Anglican Church Ghana, the Seventh Day Adventist Church, the Musama Disco Christo Church (MDCC), the Apostles Revelation Society of Ghana and the Pentecostal/Charismatic Churches.

Agordoh gave an account of the typology of church music during the pre-independence era of Ghana. He discussed but briefly the various church musical forms that were utilized by the 'African' Christian churches which includes Western hymn, the Mass, Chants, Psalms, Canticles, Anthems, African traditional tunes and traditional choruses. The biographies, musical works and contributions of some prominent Ghanaian Art composers were also spelt out by Agordoh. New trends associated with Ghanaian church music since Ghana's independence, 1957, were discussed under subtitles that includes (i) African American Religious Models, (ii) Influence of African American Religious Music on the Ghanaian Church, (iii) The Gospel Music Concept of Ghana, and (iv) Recent Innovations in the Ghanaian Gospel Music Industry.

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Ansre ed., (1997) gave a 'simple but accurate' account of the events that has shaped the Evangelical Presbyterian Church, Ghana and made it what it is today. To achieve this purpose, he attempted to introduce the reader to the historical, socio-cultural and the religious contexts of the people among whom the early missionaries came. Descriptions and narrations in the book, *Evangelical Presbyterian Church – 150 years*, includes the establishment and growth of the E. P. Church, Ghana, the contributions of the church towards person, societal developments and the welfare of the people among whom the church finds herself. The challenges that were encountered by the leaders and builders and the decisions that were taken to solve them were also highlighted by Ansre (1997). Furthermore, he discussed the recent crisis of the E. P. Church, Ghana that led to the split of the church into two resulting in mass exodus and subsequent formation of the Evangelical Presbyterian Church of Ghana now Global Evangelical Church, Ghana. The book is also devoted to highlight both the theological and secular and also explains the collaborative efforts of the church and successive governments of Ghana in giving quality of life to the people of Ghana.

Ganusah (2008) gave a general historical account of the *Evedome* people, thus, the birth place of G. W. K. Dor. She gave an account of the socio-cultural aspects the people which defines them as a homogenous group of people. These includes the origin and meaning of the name *Evedome*, the vegetation and occupation of the people which has an influence on their worldviews, the historical background of the area, the philosophy and religiosity of the people and the moral and ethical issues.

The missionary route to the Gold Cost, their interractions with people of *Evedome*, the conceptualization of *Mawu* (lit. The Supreme God) and *trɔwo* (lit. lesser gods) by the missionaries, narratives about *Evedome* and the interception between *Eve* religious beliefs, Christianity and its inherent new developments were discussed. Ganusah detailed two

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factors that resulted in the change of name from *Eve Kristo Hame* or Eve Presbyterian Church to Evangelical Presbyterian Church. She pointed out the factors as (i) political agitation and (ii) to make the church more universal.

Ustorf (2002) concerns himself with the inconsistencies one finds in the sources which sidelines both the personality and works of Micael Zahn who has had little recognition in the historiography of missionary activities. The cause Zahn championed in the German Empires and his debate on colonization. Ustorf wrote about the obedience of Zahn to his faith into missionary terms and how his dedication to the developments the church among the *Eve* people flourished although hindered initially. *Bremen Missionaries in Togo and Ghana: 1847 – 1900* described the historical movements of the missionaries, thus, from Europe to Africa and back to Europe. Ustorf started by investigating the biographical, theological and the social background against which Zahn and the North German Mission is to be understood. Investigation into Zahn's relationship with the Vietors (Bremen) was also of a prime concern to Ustorf. He devoted chapters II and III entirely to Zahn's effort to structure theologically and institutionally Europe and Africa's work in missionary efforts. He listed other factors which plays a significant role in the development of church structures in Africa. These are political (British colonial rule) and climate conditions (the premature death of missionaries).

A description of the complex relation between European and African office bearers in the process of forming congregations, Zahn's ideological position including central questions such as slavery, polygamy, church discipline, baptism, the attitude of the missionary and the congregation towards traditional and colonial authorities, church independence, audination of Africans into missionary work and Africa's efforts towards their own theological expression were discussed by Ustorf. Zahn's attempt to influence comprehensive future church leaders by his ideas by providing a remarkable training

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programme in the German Empire as a result of his conflict with the emerging African class of church leaders was also outlined by Ustorf.

Walls (2017) gives a detailed account about the missionary movement in Christian history, thus *Studies in the Transition of Faith.* The study is divided into three broad areas. These are (i) a reflection on the nature of the Christian faith. Thus, considering it from the perspective of its historical transmission, (ii) the transmission process in relation to the special case of Africa. This also considers the special place of Africa in Christian history and (iii) focus on missionary movement from the West as a model to the partners in the process and the transmission that took place.

1.12 Methods of Data Collection

I resorted to primary and secondary sources to collect my data. Ethnography is the study of people in their environment by the use of methods such as participant observation and face-to-face interviews (Sidky, 2004). Sidky suggests that ethnography documents similarities and differences through empirical fieldwork which aids generalizations about human behaviour and the operation of the social and cultural systems. I however adopted ethnographic methods to collect primary data about the background of G.W.K. Dor at Alavanyo-Ʊudidi, his hometown, which I later studied and analyzed. It was done through face-to-face interviews, participant observation among selected performing groups of traditional music within Alavanyo traditional area. This was aimed at gathering information about the following. First, the traditional musical types of G.W.K. Dor's hometown which serves as a common geographical space for social activities that binds the people of Alavanyo traditional area as a homogenous entity from which G.W.K. Dor draws his thematic materials were studied. The broader soundscape of the traditional music practices among the Northern Eʋes of the Volta Region were also studied through interviews. This

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was intended to give a broader view of the genres which serves as a pool of resources for G.W.K. Dor's compositions.

According to Morgan (1998), a Focus Group Discussion is a qualitative research method which gathers people with a common background and experiences to discuss topic(s) of common interest. He made the suggestion that the researcher serves as a moderator who co-ordinates the discussion in which participants may agree or disagree. This method of discussion gives a better insight to the researcher. A focus group discussion among practitioners of traditional music styles, example, *Akpi, Gabada* and *Adevu*, etc. in Alavanyo-Ʊudidi was organized. Through these interactions I collected information about the performance practices of these specialized bands. Factors such as instrumental resources, performance practice, repertoire, aesthetic values, cantor and chorus etc. were discussed. Participation included notetaking, taking and recording of still and moving pictures. The historical and philosophical foundations of their musical practices were ascertained by this method of data collection.

During a thirty-minute discussion with G.W.K. Dor he mentioned some of the activities he was actively engaged in. Such as composing marching songs, anthems, patriotic songs ceremonial songs etc. He added that he has been a member of the E. P. Church Hadzigbale Review Committee, being the choir director for several church choirs, formed church band at La North E. P. Church, being the national president of the E. P. Church Choirs Association, functioned as the Synod organist for two times, one at Ho and the other at Sunyani, and so on (Interview with G.W.K .Dor, Dept of Music, UG, Legon, August, 2017: 2:15pm)). In this regard, some of the people he closely worked with in the various organizations in the E. P. Church, Ghana were interviewed. Respondents were selected through stratified sampling method. The strata were based on characteristics such as roles

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played by an individual or group within the church; the specialization of the individual or group -e.g. choral, 'praise band', dance drumming group such as C.Y.B. and Israel Group; church administrative hierarchy i.e. presbytery, district and local congregation.

I used purposive sampling method to interview choir directors who have taught and directed Dor's choral compositions for a considerable number of years. For instance, Mr. Richard Avah (the choir director of Bethel E. P. Church Choir, Accra New Town), Mr. John Ampony (the choir director of North - La E. P. Church Choir, North - La), Mr. Humphrey Agbeihia, Mr. Walter Blege (the choir director of Grace and Peace E. P. Church Choir, Adentan - Accra). Other prominent choir functionaries who served at national, presbytery and local levels of the E. P. Church Choirs' Association were also interviewed.

I resorted to in-depth interviews and focus group discussions among the migrant community members of Hyɛbrɛkrom where I first 'heard of' 'George Dor' and his music to ascertain why they talked and discussed Dor as a composer and placed him tall among his contemporaries.

Georgia State University Library defines Religious Archives as "Archives relating to the institutions or tradition of a major faith, denominations within a faith or individual places of worship. The materials stored in these individual repositories may be available to the public, or may exist to serve members of the faith or the institution by which they were created". I conducted archival search in various institutional libraries such as the ICAM library, Department of Music University of Ghana, Balme Library- University of Ghana and Accra New-Town E. P. Church Choir music library.

The search was also extended to individuals who have at their disposure a great stock G.K.W. Dor's compositions. For instance, Mr. Richard Avah of Bethel Church Choir – Accra New Town, Mr. John Ampony of North La E. P. Church Choir and Mr. Humphrey

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Agbeihia. Materials gathered from these individuals were purposively sampled and analyzed to unearth the creative processes used.

Some of the analytical tools used includes La Rue's LaRue's Quadrant Framework for style analysis, Analysis of Form, Don Freund's Spectrum of Fifths, and Psychological Analysis. Over the centuries, music composers, performers, theorists, analysts etc. have endeavoured to categorize exiting musical works into stylistic periods. African and or Ghanaian art music since its creation has also been perceived to be a category of style within the soundscape of the continent that can also be examined by using analytical tools including Quadrant Framework for Style Analysis in Music by Jan LaRue and many others.

This tool takes into account the dual aspects of musical shape and movement (form and process); the division of musical events into large and small dimensions (the whole and the parts); and finally, the strands or elements in the musical fabric – the familiar categories of sound, harmony, harmony and rhythm. Analyzing these elements within the four quadrants (Large dimensions-shape, Large dimension-movement, Small dimension -shape and Small dimension-movement) permits a more insightful observation of the style than a more general approach would have permitted.

I chose to use the Quadrant Framework for Style Analysis because it readily provides the tools for analyzing the style of a particular composer. It provides the tool (Cue Sheet) for investigating the shape, movement and the strands of the composition(s) within the spectrum of Sound, Harmony, Melody, Rhythm and Growth. With the Quadrant Framework, I studied the large and small shapes of the selected pieces based on the sound, harmony, melody, rhythm and growth to unearth the changes which occur along the 'musical journey'. The large and small movements of the compositions was also investigated by the help of the cue sheet – SHMRG (La Rue, 1981: 40-41).

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Don Freunds Spectrum of Fifths is an analytical tool used to investigate the 'brightness' and 'darkness' of a piece of music. It dwells heavily on the sound of the music as the music moves from motif to motif, phrase to phrase, section to section, movement to movement and to the form finally. According to Don Freund, music becomes brighter when it modulates to the dominant. Example, Cmj – Gmj - Dmj – Amj – Emj – Bmj – $F^{\#}$mj etc. and when it modulates around the subdominant, it becomes darker, e.g. Cmj – Fmj – B^{b}mj – E^{b}mj – A^{b}mj – D^{b}mj – G^{b}mj etc.

There are mood changes in most compositions by G.WK. Dor. Because the mood of the selected composition is not static but changes according to the composer's compositional plan or map, I sought to use an analytical tool that will enable me to investigate the moods of the works using sound, basically. By listening to the compositions, I examined the harmonic scheme of the various pieces that contributed to the mood swings yielding to the brightness and darkness. I dwelt principally on modulations within the works and the various cadences which precipitated them. With these I was able to tell the bright and dark portions as the music moves forward. (https://www.google.com/search?client=firefox-b-d&q=don+freunds+fifths)

Psychological analysis poses the question as to whether musical expectations that defines that particular genre are meet. According to Clifford D. Burden (2013: 8-13), "knowledge of a musical syntax is not innate, rather it is developed through formal and informal exposure. Altering exposure affects knowledge of a musical syntax, and altering a musical syntax affects expectations". Hence altering exposure affects expectations.

Consequently, the syntax of Ghanaian art music, including those G.W.K. Dor, has been unearthed by scholars. However, this analytical tool has been employed to investigate the expectations of the listener to the selected compositions. It was used to show that which

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is known, why and how G.W.K Dor does it differently. For, example, I examined the dominant seventh chord whether they resolve to their relative tonic chords. The melodies and rhythms were also investigated to bring to light whether the speech tones and rhythm of speech of the text used for the composition were considered during the creative processes.

Some amount of historical background to the selected pieces in addition to some of the 'African' pre-compositional materials deployed in the generative processes have been highlighted in a bid to enhance the discussions on the strands of the selected musical compositions. These are not analytical tools intended for investigating the compositions but serving as background to these sub titles under study. The goal of this examination was to examine the compositional techniques and the theoretical foundations of G.W.K. Dor's composition.

Faculty was used to enhance the research. The weekly seminars organized by the Department of Music will be attended. At these seminars, topical and sensitive issues about music and its performance practices are being scrutinized by resource persons. The notes I took at this forum were used to aid the study. Topics and discussions at the seminars which relate to my area of research enhanced my understanding of the related issues and served as an additional source of data gathering. I did not hesitate to collect data from lecturers and students alike. S.P.A. Library and African Studies Library were used to gather the needed information. The choral and African ensembles of the Department of Music, University of Ghana - Legon, Abibgromma – the resident drama group of University of Ghana – Legon and the drummers of Ghana National Dance Ensemble were of great value.

At the 2018 biannual conference organized by the WVPCU at Kasoa between Thursday 23rd August and Sunday 26th August 2018, G.W.K. Dor's composition *Mawu Wo Nusianu Nyuie* (God is Orderly) was used as the 'main' conference song. About forty-

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seven participating choirs were in attendance. I conducted a preliminary interview among participants both choir directors and chorister. Notetaking and recording of events took place. The data was analyzed to ascertain the reasons behind the selection of that song as the mass anthem for the conference.

Data was gathered from secondary sources. Example, books, dissertations, journals, articles, periodicals etc. It will enable me to have a fair knowledge about the current discussions about choral works and their application in the context of worship in the church. Articles, papers and MPhil dissertation written by Dor were also read to understand his position on the related issues.

1.13 Summary

The choral compositions and other musical activities of G. W. Dor have been identified, acknowledged and apprecited by individuals, religious and educational organizations in Ghana. The works are being used to serve different need in the church and partly in the educational sector in Ghana. However, this study investigates the intercultural dimensions of the choral compositions and other musical activities of George W. K. Dor and its benefits to the E. P. Church, Ghana. The objectives of the study include factors of influence to G. W. K. Dor's compositions, why the compositions fit into the E. P. Church performance practices and the songs' extra musical factors in the church. The scope of the study is again limited to the musical practices of the E. P. Church, Ghana, the influence(s) and creative processes of G. W. K Dor choral compositions and structural analysis of compositions selected for this research project.

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CHAPTER TWO

THE ORIGIN AND DEVELOPMENT OF THE E. P. CHURCH, GHANA.

One would appreciate the musical tradition and performance practices of the E. P. Church better if some composite factors of the church's musical foundations are understood. These factors dictate the organization of music, its role and performance practices in the church. I therefore deem it fit to discuss these antecedents in their chronological order in bid to enhance our comprehension. To achieve this objective, this chapter has been sub divided in four sub titles. These are (a) The Pre – Colonial Eʋes; their migration, spatial distribution and some conceptions of their music before the arrival of the missionaries. (b)The missionaries and their music, the product of the Intercultural practices in the mission churches including the E. P. Church, Ghana and (c). The musical tradition and (d) The Trajectory of performance practices of the E. P. Church, Ghana.

THE PRE-COLONIAL EUES

1) Migrations and Settlements of the Eʋes

The migration story of the Eʋes is a confused one. Many authorities have given their versions of the possible route. Documentations and narratives have non-identically traced the origin of the Eʋes to Ketu (in present day Benin) and *Ɲɔtsie* "Tracing the history beyond Ketu is a task that historians are yet to perform" (Ganusah, 2008: 5). The question of where the Eʋes were before Ketu or *Ɲɔtsie* continues to be an unsolvable puzzle. For example, the 1997 publication of the 150 years of evangelization and development by the E. P. Church, Ghana, sited Ketu as the origin of the Eʋes. Some contemporary writers have traced the origin to the Tower of Babel, Mesopotamia and Israel. Ganusah quoted Kludze as saying that "Perhaps the Eʋe migratory process together with those of the neighboring Akan, began

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somewhere in the Sudan and progressed in the south-western direction to avoid the Sahara". Historians have meddled in the game of probability largely because the analysis and interpretations of facts is a sophisticated one knowing that it is based solely on oral tradition. The matter of origin is therefore unsettled. (Ganusah, 2008). However, I will begin the story from Ketu.

The ancestors of the Eʋes trace their place of origin to Ketu, formerly Dahomey (present day Benin in the south-eastern part). From Ketu they moved to settle at Tado in the eastern part of river Mono in present day Togo because of constant wars and raids. This was in the 1400s. Ansre (1997: 1 - 8) noted that linguistic evidence points to a much earlier time on the account of the rate of dialectic differentiation.

Later on, they moved from Tado to *Ɲɔtsie*. According to oral tradition, *Ɲɔtsie* was large capital city with walls around it. *Ɲɔtsie* is sometimes referred to as *Glime*, which literally means 'within walls. The dwellers of the surrounding area often took asylum in the city when threatened by wars or slave raids. The main economic activities of *Ɲɔtsie* and its surrounding communities were hunting, agriculture and handicrafts. They grew millet and yam. Tradition has it that, the Eʋes, at the said time were ruled by King Agokorli who is said to be the descendant of the first settlers and the founding fathers of *Ɲɔtsie*. But he was a tyrant. As a result of the unbearable tyranny, the Eʋes emigrated, reportedly around the first half of the 17th Century.

According to oral tradition, they first travelled together to enable them to fight back pursuing *Ɲɔtsie* forces but later split into three major groups: a northern, middle and southern groups. In an interview with the Paramount Chief of Peki traditional area, Togbe Kwadwo Dei XII, at his residence in Accra - the northern group included the ancestors of Kpele, Agu, Agome, Leklebi, Ve, Kpando, Kpedze, Akome, Dzolo, both Anfoe, Matse,

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Kpetsi, Woadze, Awudome and Gbi. The middle group included Agɔtime, Ho, Adaklu, Sokode, Abutia and others. It is said that the southerners were the ancestors of the *Anlo, Tɔŋu* and related branches of the 'Dogboawo'. These included the founders of Be, Ʊeta, Dzodze, Fenyi, Ave, Aʃiʃe, Mafi, Agave, Tokoe and Tanyigbe. "It is likely that these groupings actually represent the present-day geographical location of the various Eʋe-speaking peoples and the social alliances they may have formed". (Ansre, 1997: 2). In his article *Gbolo Kobla – A Traditional Composer and His Songs,* Kafui (2014) categorizes the Eʋe-speaking people in two major groups. He asserts that the northern Eʋes, known as Eʋeawo, are found north to the southerners and these includes the Ho, Gbi (Dzigbe), Hohoe, Kpando, Kpeve and Jasikan districts. He categorizes the southerners (*Aŋlɔawo*) as the speakers of Aŋlɔ, Some Avenɔs, Toŋus and others. Kafiu observed the sub division between the northerners known as Gbi Dzigbe and Gbi Nyigbe.

The Gbi subdivision is traditionally said to have settled at Agodzogbe, between present-day Hohoe and Fodome both political and economic. The kingdom, in its growth, undertook adventures of conquest and thereby expanded in a bid to sustain its authority and prestige over its neighbours. By the 18th Century, Akwamu had established her political power over the Guan principalities in what is known today as Akuapem area, over Ga-Dangme areas and even to the east of the Volta.

Akwamu's political ambition was knitted to its economic motive. Akwamu's interest was directed towards gaining control over Krepi (Gbi south and its neighboring states) because of its importance as a source of slaves and ivory. Historians consider the 18th century to the peak period of the slave trade. The Akwamus involvement in the slave trade accounts for this.

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2) Present location of the Eʋes

Linguistically, Eʋenyigba (Eʋeland) cut across the Eastern part of the Volta River, the Republic of Togo, the Republic of Benin and parts of the Federal Republic of Nigeria. Dialectically, they belong to the Niger-Congo group of languages. Ganusah (2008 p. 6), pointed out that in West Africa as a whole, Eʋes are found in large numbers in Ghana, Togo and Benin with just a handful along the western boarders of Nigeria, It is worthy to note that Eʋes are also found outside these populated areas 'in common with the movement of people all over the world as a result of occupational and other activities'.

The Eʋes in Ghana are grouped into two; the northern and southern Eʋes. The northern Eʋes, commonly known as Eʋeawo are found in the Ho, Gbi (Dzigbe), Hohoe, Kpando, Kpeve and Jasikan districts. (Kafui, 2014). Ganusah observed that the term 'dome' literally means "middle" or central being used to refer to the inland or the Eʋe group of people found mainly at the southern part of the Volta Region. She noted that, since this area lies at the northern side of the two Eʋe groups (the Tɔŋu and the Aŋlɔ), the area was referred to as the Eʋe-Dome. The term refers to both the geographical area and the people. A striking feature about the north and south settlers is that they speak two variant forms of the language. Each category of the forms has a detailed tonal inflection that specifically differentiates one traditional area from the other. However, speakers of the language are 'able to tell, through the accent, the area from which a fellow Eʋe originates from, that is, whether the person comes from Eʋe-dome or from the southern section of the Ewe land. The variant forms are illegible to all Eʋes'. (Ganusah, 2008 p. 3)

The geographical area of the Southern-Eʋes includes settlements that spreads across the area between the Togo Hills (to the east), the Volta River (to the west) and the costal belt. They include parts of North and South Tɔŋu administrative areas which includes Aŋlɔ,

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Ave, Avenɔ, and Klikɔ, Some, Aʃawu, Dzodze, Ʊeta and Abɔr traditional areas. According to oral tradition, the people who occupy these areas are believed to come from the same tentative ancestry. They speak varieties of the Eʋe language but there are differences among the dialects. The indigenes are able to differentiate between the dialects by the tonal inflections. In the Republic of Togo, the Eʋes can be found in Lome, Noeʃe, Voga, Kpalime, Anexɔ, Genyi, Agbedrafɔ, Badzida, Adzanu, Atando, Togoville and Ziɔ. At the south-eastern part of the Eʋe settlement is the speakers of Fɔn. The people who speak this language (*Fɔngbe*), are settled around the following areas. Allada, Adza, Agbome, Agboe, Fla, Kɔme, Gleʃe, Kutonu, and Xɔgbonu in the Republic of Benin. In the republic of Nigeria, the Eʋes are found scattered in areas like Lagos and Badagri.

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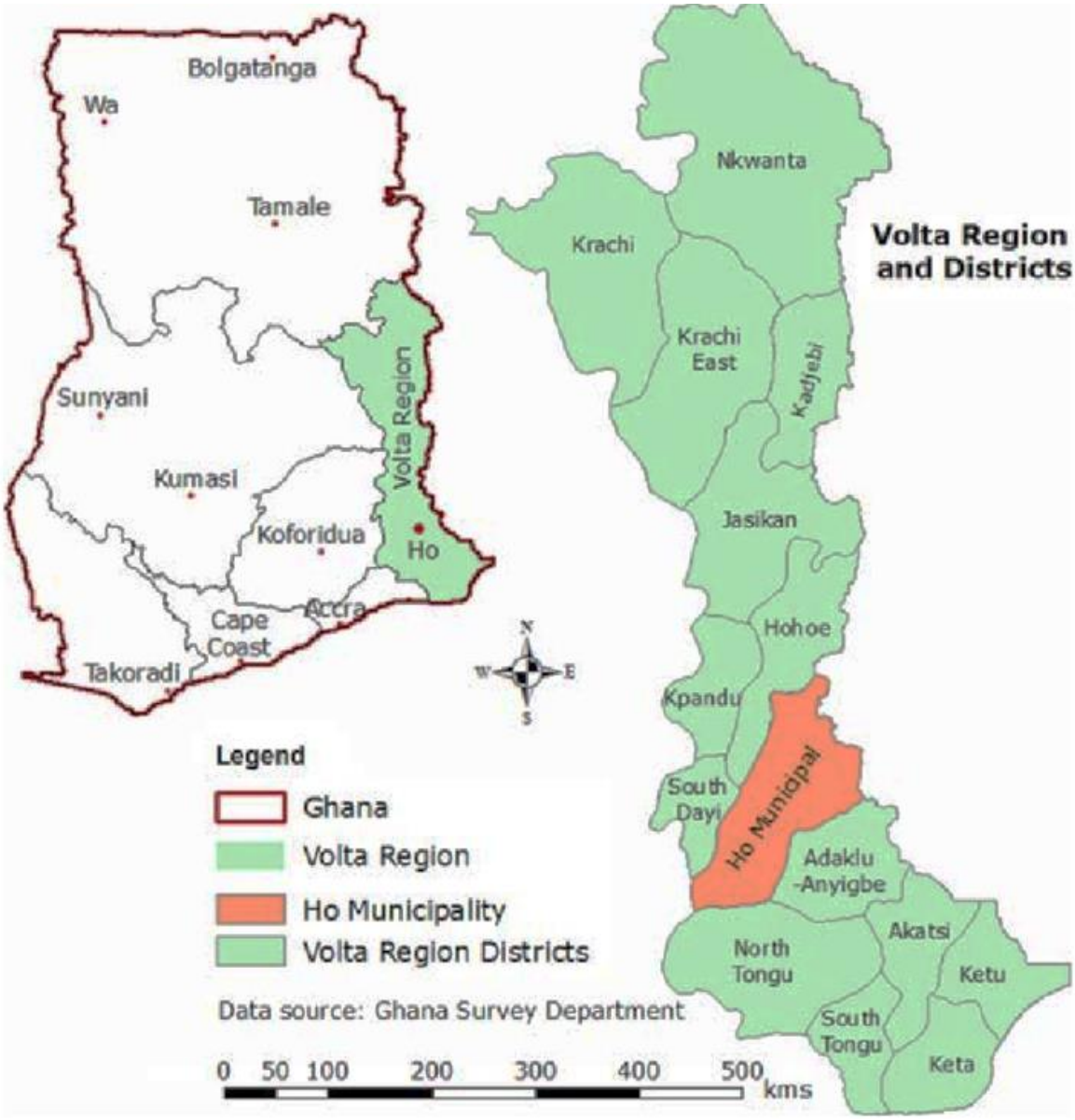

Map 1: Eʋeland [Volta Region, Ghana] (https://www.google.com/Ho-Municipality-and-other-Districts-in-the-Volta-Region_fig1_225900025) accessed 10/03/2020 2020@6:20pm

2.1 Some Aspects of Worldview of the Eʋes.

Ɖɔtsie was the place where king Agokorli ruled with adverse tyranny which eventually caused the Eʋes to escape. The political system of their original home, the exodus and their final settlement in the west of Africa offers scholars to the opportunity to study them as one of the few indigenous sources of early local history. Some categorize the Eʋes to be of a centralized political system. *Ɖɔtsie* had a great political, economic and religious status

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between the nineteenth and the twentieth but it declined because it was colonized by the German followed by the French. But none of these eroded the town of its economic and religious significance. It is through this cultural background that the northern and southern Eʋes define themselves. The fall is also linked to the rise in demand for enslaved African labour and the Akwamu imperial wars against the Eʋes in order to control the eastern trade route. During the next two decades the Akwamus lost their rule over the Eʋes. The deities of the southern Eʋes communities started bringing in wealth where the Europeans demanded for slaves and also as a result of the rise of economic exchange on the Atlantic coast.

2.2 Spectrum of Worldview

Greene (2002) delineated the worldviews of the Eʋes into three historical viewpoints which she described as pre-colonial, colonial and post-colonial narratives.

2.2.1 Pre-Colonial Notions of Ɖɔtsie

By 1769, *Aŋlɔ* had lost her political power due to series of military incursions which caused *Aŋlɔ* to lose her believe in *Adzovia* and *Bate* deities. The *Dzevi* (an outsider *Aŋlɔ* clan) challenged *Aŋlɔ* to take *Adzovia* and *Bate* as their political and religious deities. Even though they have lost their abilities in the sixteenth century, they have regained it in the eighteenth century in producing *tsina* or *tsikpe* (rain stone). By the turn of this century a deity's ability in winning wars was far revered than that which was capable of giving rain fall and harvest. As a result of this, *Dzevi*'s war deity had a significant toll on the relevance of *Ɖɔtsie* to the people.

Annual pilgrimages to *Ɖɔtsie* dwindled and more attention was given to *Dzevi's* local war god *Nyigbla.* Political, economic and religious contacts with the neighbouring communities around *Aŋlɔ* brought a new divination, *Afa*, which subsequently introduced the god *Se.* The people contextualized *Se* to coexist with *Mawu* but superseded him (*Mawu*) in

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supremacy. Because of this, daily prayers were made to *Se* in the eastern communities where *Se* is thought to have originated. This place of origin became a common place of religious destination to the *Aŋlɔs* and the surrounding communities. This occurrence gave a new definition to *Mawu* and its religious significance to its home, *Ɲɔtsie* However, the towns in close proximity to *Ɲɔtsie* resorted to it for their religious benefits.

2.2.2 Modifications of the worldview

Ellis in Greene (2002) noted that *Mawu* was regarded as the most powerful god by the communities around *Ɲɔtsie* and even some among the *Aŋlɔs*. *Mawu* was perceived to be one of the independent gods. But the *Aŋlɔ* and their allies who were in close contact with the Europeans had a different worldview of *Mawu*. They divergently perceived *Mawu* to be the lord of the terrestrial gods hence the powerful among the others. Sacrifices were not made to him and libations rarely poured. To them, "*Mawu* is too far to interfere in the affairs of man. They believe that "He lives in beatific condition of perpetual drowsiness. (Ellis, 1878).

The Eʋedome or Eʋedomeawo believe that *Mawu* has no priest and that *Ɲɔtsie* is His home where occasional religious pilgrimages are made. By the 1700s, *Ɲɔtsie,* a site that commanded political, economic, and religious significance had become an 'empty shell'. Both Eʋes and non-Eʋes retreated from its hopes but sidelined with the rapid change of social lives influenced by the Europeans on the continent.

2.2.3 Colonial Notions of Ɲɔtsie

The Bremen missionaries actively ended their missionary activities by the end of World War I and left in the minds of the Eʋes a new way of perceiving their African gods. The Eʋe had learnt that all human beings were created by and come from the Supreme God but rebelled against Him. All humans, once upon a time, lived in Babel and that the rebellion

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accounts for the diverse linguistic and ethnic differences. In an attempt to reconnect the Eʋes to their monotheistic past, the missionaries regarded the Eʋes as one linguistic community. They reduced their language into writing and resorted to its standardization using the *Aŋlɔ* dialect as a medium of communication and thought pupils who enroll in their school how to read and write the Eʋe language. Aside these, the missionaries re-echoed the view that all Eʋes come from *Ɲɔtsie.* To stripe off the original content of *Ɲɔtsie* and to ensure the unification of the Eʋes, the missionaries worked with the German governments to secularize the town in the minds of the pupils and also in reality. Publications omitted the fact that *Ɲɔtsie* was the home of *Mawu* neither was *Mawu* viewed as a powerful deity. It became a simple town where all Eʋes once lived, ruled by the tyrant King Agokorli. *Mawu* was now regarded as the Supreme God of the Christians: omnipresence, omnipotent, omniscience. Hereafter, political struggles in the regions redirected the memories of the Eʋes to *Ɲɔtsie.*

2.2.4 Post-Colonial Notions of Ɲɔtsie

As a result of the administrative boundaries that was established in1890 between British Gold Coast and German Togoland a division was created between the total linguistic communities of the Eʋes. The Eʋes within their administrative regions took advantage of the social amenities available to them to develop themselves. Their focus was directed to regional, districts and local integrations rather than the Eʋes unification initiated by the missionaries. *Ɲɔtsie* once again lost its significance. It barely remained a 'local pride'. However, *Hogbetsotso* was instituted in 1962 by the *Aŋlɔ* to commemorate the exodus but placing more emphasis on cultural pride. However, in 1973 during Togbui Adeladza II's reign, the festival was re-organized to facilitate local developmental rather than a cultural showbiz (Greene, 2002: 1017-1029).

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The Akan speaking people of Ghana shares common religious beliefs with the Eʋes. For instance, both believe that the physical world is made up of the material world and the secular activities that goes on in it and while the spiritual world consists of gods, human beings and the ancestral world. The spiritual world is also made up of forces such as magic, witchcraft, sorcery and so on. They believe that the spiritual forces involve themselves in the affairs of man and are arranged in a hierarchical order of supremacy, the Supreme God being the creator, *Oboade* - Akan, hence the greatest. Contrary to that said, the Eʋes perceive that *Mawu* is a terrestrial god, most powerful, independent and does not involve himself in the affairs of man. Unlike the Eʋes who do not petition *Mawu*, the Akans petition *Oboade* through the pouring of libation. The two distinct worlds (physical and spiritual) in the Akan worldview co-exist to make life worth living. The Akan believe the habitations of these spiritual forces are trees, rocks, rivers, mountains etc so do the Eʋes. "The customs and the traditional ways of life sanctioned by the spiritual, ancestors and the gods provides a framework of the Akan ethics" (Awuah-Nyamekye, 2009).

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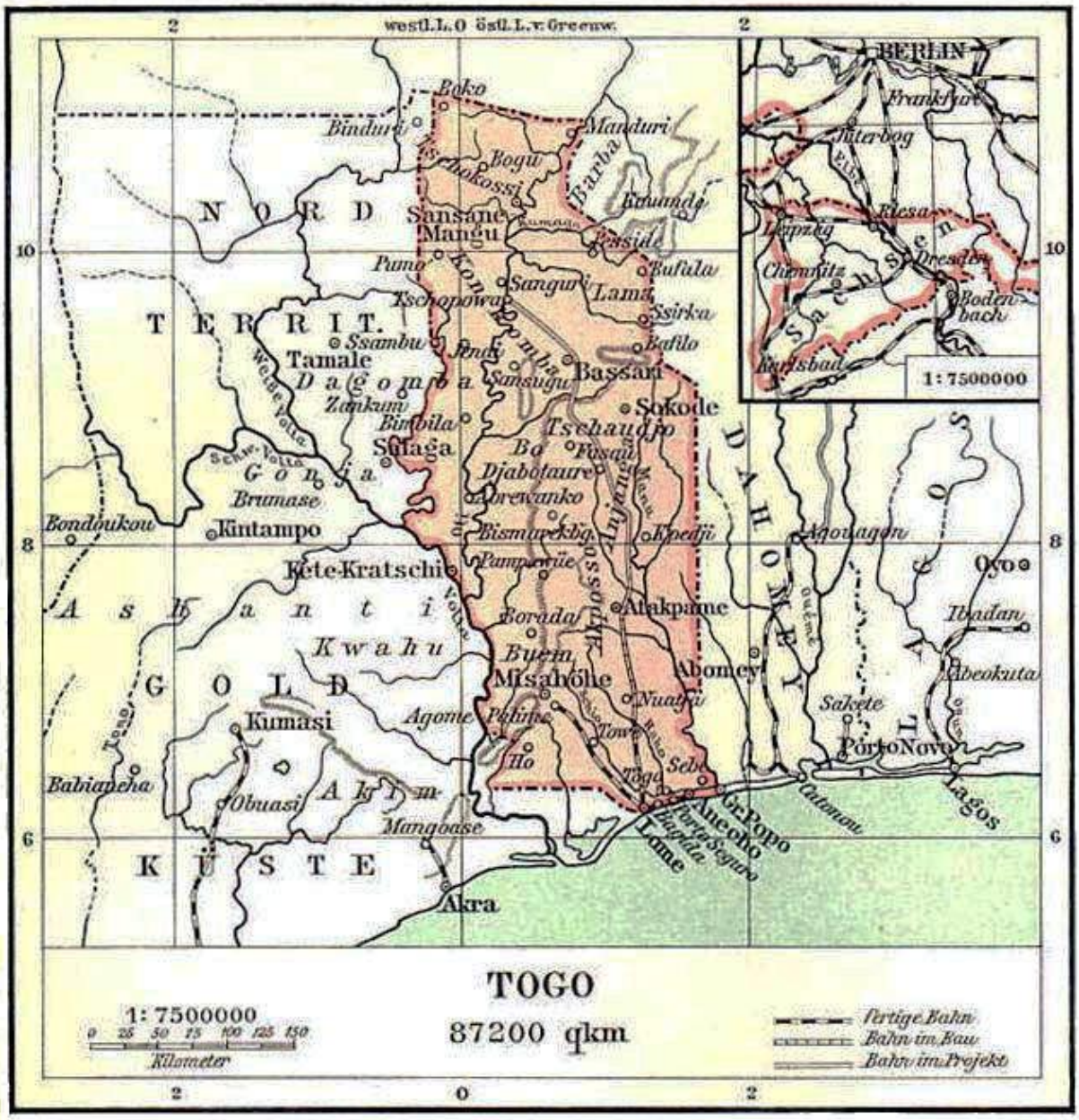

Map 2: Ethnic States of the Eʊes
(https://www.globalsecurity.org/military/world/africa/images/to-map-1900.jpg) accessed 10/03/2020 2020@6:20pm

2.3 Perspectives and Concepts of Eʊe Musical Types

Within the *Aŋlɔ* religious and musical milieu every musical type such as *Akpoka, Atrikpui* and *dzida* is named after the deities from which the genres are perceived to have originated.

The names of the dance-drumming types are prefixed with the names of their respective deities. For instance, one may also have *Afavu, Nyigblavu, Yevevu* and others alike. These

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types of songs are purposely used for religious activities but during literal public performances, these musical styles may be performed alongside recreational musical types. Their functional differences are sharply drawn by the repertoire of songs and idioms used for the genre and the involvement of indigenes who profess the creed and confessions of such deities in question. Also, they are normally possessed by the deities during such performances.

Music making in the socio-cultural wed of the *Aŋlɔ* is organized along group or solo performances. Uni or multilinear thematic materials that are used are not a definitive factor for the categories here identified. During a solo performance, the performer may engage a non-performer when a communication is established. The themes that are used in each of these categories are commonly shared with neighboring communities, households and individuals in the vicinity.

In view of the foregoing, even if the music is performed in the absence of an audience the music will still be a reality. Fiagbedzi (1977) asserted that collective music making among the southern settlers is organized through the principle of division of labour as it is among other non-Eʊe speaking communities in Africa. Pleasure songs (*plasivu*) are organized in stages: dance-drumming, libation, dance and singing known as *hatsiatsia.* Generally, there are two streams of music types. They include the indigenous original *Aŋlɔ* music and those that are imported from neighbouring communities, for example, *Amesivu, Misego, Kpegisu, and Duasika* and the Western: Europe, U.S.A. and the West Indians which include choral music and ballroom musical types such as waltz, foxtrot, quick step including Black American types like soul music. The coexistence of the two brought about a hybrid of genre in the resemblance of Western four-part harmonization such as *Aŋlɔdukomeha* by Evans Amegashie and *Hogbetsotsoha* by Philip Gbexo. Vocal songs are text-bond and

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rhythmically syllabic and limited in melisma. Songs in free rhythm follow the speech contour.

2.4 Historical Perspectives of South Eʋe Music Making

The earliest indigenous musical types of the *Aŋlɔ* and their allies predates their exodus and final settlement at their present locations according to oral tradition. The narratives explain that a night before their escape from *Ɖɔtsie* they performed way into the night. After the recreational activity, Togbui Ʋenya removed his sword, pointed it to four directions (North, South, East and West) and trusted it through the 'city' wall. With great force, the people pushed the wall down flat and fled. The drum-dancing type which was performed at that night is believed to be *Misego* (gird your loins) identified in modern times as *Husago*, one of the nine *Yeve* cult music. It is performed as a preparatory music prior to *Yeve* rituals. Fiagbedzi asserted that if *misego* existed prior to the Eʋe exodus "then Eʋe esoteric dance-drumming types such as *Sovu, Sogbavu,* and *Adavu* very likely exited at the time as an integral part of *Yeve* ceremonial dance-drumming types (Fiagbedzi, 1977: 367-376).

Among the Southern Eʋes, just like the Northerners, thinking about music generally is integrated into the general life endeavours of the indigenes. The vitality of music performance is embedded in the 'rich' rhythmic complexities. Agawu argued that the music is best understood when viewed from the larger pool of creative sources for expressions which encircles West African traditional musical embodiment. In a summary Agawu noted:

> Musical expression (or, essentially, rhythmic expression) is not divorced from other forms of communication - speech, gesture, greetings and dance – but derives directly from these (Agawu, 1987: 403).

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Melodic instruments are rarely found among the Southern Eʋe settlers. As a result of this, their music is found to be flooded with singing, vibrant drumming and dancing. Their music is finely crystalized into facets of performance practices. These crystallization processes are aided by factors such as historical periods, function, predominant instrument, age and gender of performers (Fiagbedzi, 1977: 55 - 59). Dor noted that among these, classification by function is the most common. For example, *xɔsevu* (Christian music, religious music or converts music) and *avadevu* (war song or music). Again, notable among the *Aŋlɔ* are *Agɔhawo* and *Nyagavuwo*. The former is composed by individuals as an expression of their sentiments abouts events and nature. They are also known as songs of lamentation. The latter is a musical group that is made up of aged women, predominantly. This musical group's dicta for performance is feminine. The have very few men who plays and accompaniment role by playing the drum and some idiophones (Dor, 2004: 27 - 28).

There are parallels of these concepts among the northerners also. Drumming is used to accompany singing and dancing. Vocal music is the most celebrated among the Eʋes because melodic instruments do not abound compared to other class of traditional instruments. Nketia (1974) argues that the instrumental forms play a contemplative role among ethnic groups of Africa. Young (2011), identifies contemplative modes such as 'performance at the courts of chiefs, at funerals, or at storytelling sessions. African music is known to be rhythmically oriented.

In terms of instrumental or drum music, *vugbe* (lit. rhythmic patterns of drumming) are text-bound may be understood in terms of translatable words. They may also be understood by mnemonic or nonsense syllables with which the drummer creates or identifies patterns or drum rhythms. This is the main form of musical notation that the people use to teach, remember, learn and interpret as rhythmic patterns (Fiagbedzi in Agbodeka 1997: 153).

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2.5 Organization of Dance - Drumming Activities among the Eʋes.

Musical activities are organized as a social activity. There are free musical performances that are ritually bond. These are referred to as *modzakaɖenowo*. There are also those that are performed in the context of religious activity. The first category of musical types caters for pleasure, entertainment, or artistic experience as an end in itself. These are leisure time, boredom-killing dance-drumming and song types. They are primarily for entertainment. Most of these types may also function at funerals, traditional weddings, puberty rites or any festival. The second category of musical types are viewed as part of the traditional ceremony, the ritual, or the special event to which they are connected. Dance-drumming types in this category are performed at specific points in time during the ceremony, either as a prelude, interlude, or postlude. Most of these musical types are linked with political activities, religious activities, occupational activities and life-cycle events.

Dance-drumming among the South-Eastern Eʋes is organized as a social event, and is principally a group activity. Groups are organized within the framework of the *kɔʃe* (village), *to* (suburb) or du (town) political demarcations. There are musical groups or bands found in almost every community, in addition to the more general performances, which are open to everybody in the community. Young in Kovey (1998) observed that to achieve aesthetic values the local people assign certain traditionally accepted roles to special people in the communities for 'effective and high-standardized' musical presentations. He enumerated these as follows; the lead singer or cantor (*Henɔ, hadzitɔ* or *hagla*) is assisted by special assistant called *hatsɔla*. Assisted by the hatsɔla is the *hatsɔvi.* The master drummer (*Azaguno*) is assisted by players of supporting instruments (*Azagunɔ kpewo*). There is the male patron of a group. He is known as *Ʋumega*. The female leader or queen mother of the group is called *Ʋudada*. Even though music performances in the traditional

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setting are socially organized and deem as a collective activity, there may be spectators to these performances. They are *Kpɔnkuitɔwo*. The disciplinarian of a group at a performance is known as *Atinua or kadaa*.

Generally, music-making is an integral part of the social and cultural matrix of the pre-colonial Eʋe. Events which encapsulate music-making include life cycle, their religious and traditional events, leisure, marriage and family etc. Performances are not always characterized by groove, as a notion of Africa, but can also be realized on a 'lighter scale'. Example, solo music making, contemplative or reflective music making, dirges, singing of lullaby, music associated to the cult and rituals etc. Occupational activities are found in this category of 'light scale' music. Farming and fishing activities; clearing the land (which may be organized in turns among a given group, usually small, example, *ndɔboa* of the Akans of Ghana, or by an individual, planting or sowing, and harvesting may be accompanied by music making (Abotchie 2013: 10 - 21).

Others are those that are associated with artifact making. For instance, blacksmithing, basketry, kente weaving, mat weaving, carpentry, pottery etc. There are also musical activities practiced among the Eʋes who live along the Volta River and the coastal areas. The Tɔŋus, the settlers at Keta, Anyako and Aŋlɔga areas in their fishing activities utilize 'group music making' in pulling their nets. Its equivalent to the group music making that comes with *ndɔboa* and communal labour in the communities. Such lighter scale music may employ just one, at most two-percussion instrument – the double bell, castanet or the rattle). Otherwise, music-making would involve groove, cross rhythm, close to nature etc. Outdoor musical types such as entertainment, funerals, coronation of Kings and so on vigorous.

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Music associated with funerals includes dirges, choral laments and the performance of social and religious dance-drumming types depending on the status of the dead or the bereaved family. Performances at the funeral start by wake keeping, then the funeral rites, burial, grand funeral, then the final rites. At night, especially when moon light appears it usually signifies a time for storytelling and moments of music making. These are times of *glitoto* in the rural setting.

2.6 The Enterprise of the Missionaries

2.6.1 Prelude

The first prototype of mission abroad was first formed by the Anglican Church. It was formed in 1699 and named Society for the Propagation of Christ Knowledge (S.P.C.K). The society was meant for the propagation of the gospel in 1701. The purpose of these society was to attend to the spiritual needs of Europeans temporary living abroad in the name of

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explorations. The un-evangelized or pagan was out of focus. A change in attitude was brought about as a result of the Pietist Movement.

"Not only was Pietism characterized by an emphasis on conversion but it stood for Christianity in action, the Christian message expressed in life. Holland, France and Germany were instrumental in this movement and the Moravian Church of the Brethren was in this stream" (Groves 1948: 1-169).

Warnock (1983) supports this assertion and writes that missionary "zeal first grew out of pietism" initiated by the Moravians. After ten years of the movement, the Moravians sent missionaries to the Greenland and the West Indians. "These are the first of Protestant missionaries. Five years later, they arrived in the West and South of Africa identified as the very first to be sent to Africa. This marked the genesis of missionary activities in Africa (Warnock, 1983: 34 - 45).

In 1737, Henry Huckoff, a Dane and European educated black launched a Moravian mission to the Gold Coast. He established a school in Christiansburg in 1756, completed a Fante grammar in 1764 but died shortly. Disease, especially malaria, continued to hamper the work of any missionary activity in the Gold Coast. "Africa came to be called the White Man's Grave. In the eighteenth century, others were moved to evangelize in Africa. An example is Jacobus Captien who was ordained a chaplain to the Gold Coast. He translated a few materials in vernacular including the translation of The Apostle's Creed into Fante.

Thomas Thompson, an Anglican missionary followed in 1751. The Moravians were few to have made any substantial impact allowing a few others join the move. Hallet writes "In 1790, Africa contained a handful of European missionaries but their influence was almost negligible"

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Although the Moravians were instrumental in setting the pace, the real task of Protestant missionary activity was triggered by a religious revival in Britain during the eighteenth century commonly referred to as the Evangelical Revival or the Wesleyan Revival; John Wesley (1703-1719) and Charles Wesley (1707-1788) being the exponents. Adherents of the revival are those who remained in the mainline denominations. Hymns out-poured from the stylus of these two brothers. Other missionary societies proliferated. Baptist Missionary society (1792) and the London Missionary Society (1795), most of them showing interest in Africa. Missionaries appeared at the shores of Africa when the slave trade was about to be abolished (Fage 1978).

Attention for the slave trade was first directed to Sierra Leone. Among the first were the Baptists (1795), the Wesleyans (1796), the Glasgow and Scottish Missionary Societies (1797), the Church Missionary Society (1804) and the Methodist (1811). "Sierra Leone was chosen as a place to establish a foot-hold because it had the advantage of being the only place in Africa where slavery was illegal. Missionary work grew slow around Freetown. The Basel missionary started to implant a church in the Gold Coast in 1828 but had no converts until 1847 when the Bremen mission started missionary activities around the eastern part of the Gold Coast between River Volta and the Togo hills. By the second half of the seventeenth century, missionary activities had taken a firm ground in West Africa.

"Evangelizing Africans was complicated by the presence of Europeans settlers. By the opening of the nineteenth century, Dutch settlers already had a history of a century and half of residence. They tended to see themselves as God's chosen people with the mandate to subdue the land and its people. Their mistreatment of Africans and voracious appetite for land cause the Africans to distrust missionaries" (Warnock, 1983: 44).

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2.6.2 Further Developments

Missionary stations were established within a distance of one hundred miles off the coastlines because of Islamic influences around the central and the coastal with the exception of South Africa. Around the period of 1851-1918, momentum was steadily building up to allow missionaries of the second half and the ninetieth century and the early twentieth century to penetrate the interior of Africa. Anthropologist, David Livingstone was responsible for this occurrence. His objective was to survey the continent of Africa and its inhabitants of unexplored regions. His lectures back home inspired new interest in Africa and challenged a generation of missionary recruits to direct their attention to Africa.

Livingstone invoked interest in evangelizing the whole of Africa. The coastal areas had a history of an Islamic contact and people with the Islamic influence rejected the missionaries. The situation was different in West Africa. Islamic stronghold was in the hinterlands leaving the coastal areas virgin to be explored by the missionaries. As a result, the central part of Africa was approached from the south rather than the east.

The Roman Catholic insurgence in the second half of the eighteenth century made a great impact on missionary activities in Africa. The Catholic missions; the White Fathers (1868) and Lyons Society African Missions (1868) were structured along the lines of the protestant missions. Although the Catholics started missionary work later than the Protestants, they managed to outnumber the Protestants in church establishments. Catholic-Protestant ratio of 6,000: 4500 is documented by historians. “Catholics do not balk at entering areas of protestant influence”. The presence of Catholics and protestant created a sort of competition which amounted to co-existence and co-operation (Fage 1978: 336).

The scramble for Africa created problems for the missionaries because of the already culturally diverse Africa. Whiles the missionaries sought to unify the people through

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Christian religious practices, colonialism had the potential of dividing them with disregard to language, religion, music and other forms of social organization. African in English controlled countries would learn English separating themselves from French-speaking Africans in French colonies. Since the missionaries came before the colonialist, the Africans mostly confuses the works of these two foreign bodies.

Throughout Africa, one can hear complaints such as "The missionaries came and taught us to pray and when we opened our eyes our land was gone", or "Before the white man came, we had our land and they had bible; now they have the land and we have the bible". The missionaries had a difficulty of differentiating themselves from the colonialists.

However, the missionaries also benefited from colonization. The presence of the colonialist provided a sense of security for them. Although, there was instability among the ethnic groups at the time, the arrival of the governor's military protected the missions from rivalry and wars among the chiefdoms. Colonialism directed Europeans attention to African in seeking the spiritual and total wellbeing for the African. This gave the missions a bit of relief.

2.6.2.1 The Norddeutsche Missionsgesellshaft

The Norddeutsche Missionsgesellshaft (The North Germany Missions Society) is a product of the Pietist Movement which can directly be traced to The Reformation, the religious movement in the sixteenth century lead by Martin Luther; and later by John Calvin. The religious revival in Europe during the eighteenth century further resulted in the formation of the North Germany Missions Society.

The society was formed in 1836 by the joint effort of the Lutherans and the Reformed churches in Germany. During the revival, it was agreed in North Germany that all Lutherans and Protestant missions be united to form one North German Mission. Representatives from

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State, Bremen and Retzebuttel converged at Hamburg. During the period, other missionary societies were formed in other parts of Europe and the USA. They include the American Missionary Society, the Wesleyan Missionary Society, the Basel Missionary Society and the Society of African Mission. Formed at the north of Germany it was called The North German Mission Society.

Ansre (1997) asserts that, representatives of the society came from Humberg, Bremen and Stade. Johann Hartwig Brauer was its first inspector. Mission schools were opened and candidates were trained for mission abroad with focus on the West Coasts of Africa. In 1846 the students' population grew to ten. The students had training in Vocational Skills in addition to other disciplinary skill e.g. Linguistics, Agriculture, and Health Science before enrolling in the missionary school. The inspector of the mission Johann Hartwig Brauer, played a cardinal role in the day-to-day administration of the mission. In 1847, missionaries Lorenz Wolf, Luer Bultman, James Graft and Karl Flato were sent to Africa. The quartet berth at Christiansborg Castle ready to find an untapped mission field (Ansre, 1997: 18 - 20).

Ustorf explains that the formation of the society played an important role in the confessional divisions which prevail among the Christian Community at the time. He noted that "The mission was to take its stance neither from Wittenberg nor of Olives" (Ustorf, 2002: 22 - 25). The mission of the society was grounded on the message in Matthew 28:18-20 for the spreading of the Kingdom of God among the heathen. Initially, the society did not have offices for its administrative work but operated in rented apartments and in the houses of its members who were well off until the turn of the year 1868. The Norddeutsche Missionsgesellshaft was only represented in Bremen by a committee.

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Consequently, the headquarters was moved from Hamburg to Bremen. The Bremen Mission Association was then founded in 1819. Note that this happened after Wolf and his team had already penetrated the Eʊeland. It took over the leadership of the North German Mission in 1850 and operated from Bremen. The association was run on democratic principles initially and its expansion included members of its own ranks in Bremen. But it changed. The Bremen committee became aristocratic and patriarchal for half a century. Membership was limited to contributors of its financial aid. "To that extent the term, 'Bremen Mission' which was usual in the West Coast of Africa was justified (Ustorf 2002).

2.6.2.2 Bremen Mission in the Gold Coast (1847-1886)

The four German trained missionaries, Lorenz Wolf, Luer Bultman, James Graff and Karl Flato, arrived at Cape coast on May 5, 1847. Before their arrival, the Wesleyan missionaries had started missionary work among the Fantis and were stationed at Cape Coast. Thomas Birch Freeman hosted the four Bremen missionaries for two weeks. Expectantly, Wolf and Boltman left for Gabon. Their objective was to explore the possibilities of starting evangelism among the people of Gabon but they were repelled by Roman Catholic missionaries who were already stationed in Gabon supported by the French authorities. In a bid to stop any form of rivalry between the Roman Catholics and the Protestants (Bremen mission), the French authorities ordered Wolf to leave Gabon. Meanwhile Bultman died soon after arriving in Gabon.

Wolf came back to Cape Coast only to find out that his companion Karl Flato had also died. Lorenz Wolf and James Graff, were the only two missionaries left. Upon learning that the Basel missionaries had settled at Christiansborg since 1828, Wolf and Graff decided to consult them in finding an untapped mission field. The two missionaries made a move to Christiansborg hoping to be assisted by the Basel missionaries in finding a virgin mission field. They were directed to Eʊeland. At that time, economic activities between the people

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of Osu, around Christiansburg, and the people of Eʋeland in Peki was at its peak. The people of Peki traded European goods which included guns and other ammunitions.

2.6.3 The mission Field at Peki

Between 1828 and 1847 the Basel missionaries had succeeded in establishing a school in Accra, Christiansborg which prince Nyangamagu - the son of King Kwadzo Dei II, known in private life as Tutu Yao - attended. When Nyangamagu learnt that the Bremen missionaries were in search for an untapped mission field to explore he assured them of Krepi in Eʋeland where his father, King Kwadzo Dei II, ruled. Nyangamagu sent a word to his father – the King. The response was affirmative. King Kwadzo Dei II sent bearers to Christiansburg to bring the missionaries. Leaving Graff behind, Wolf set off to Peki on November 10, 1847.

On arriving, Wolf was fascinated to see the cleanliness and diligence of the Krepis. Hundreds of people ushered Wolf into the Kings town, Peki - Blengo, with shouts and dancing. Two rounds of gun were fired in his honour. He lodged in the Kings palace. (Ansre, 1997). Ansre wrote, "Wolf was so much impressed by the fertility of Krepiland, the cleanliness and the diligence of the Krepis that he entered in his dairy 'the large village, Asiedu, was so clean and nicely built" (Ansre, 1997: 21). On Monday November 15, 1847, many of the town folks visited Wolf and gave a lot of gifts. Upon request, the people of Peki built a house for him to start his missionary work. Meanwhile, news reached Wolf from Christiansborg about the demise of Graff. On November 28, 1847, Wolf went to Accra-Christiansburg and brought with him their belongings.

Between January 1848 to January 1851, Wolf carried out his missionary activities smoothly. The mission house served as chapel, clinic and school. The school started with fourteen boys. The curricula included Biblical History, Reading, Arithmetic, Writing and

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Hymn Singing. Wolf's healthcare delivery earned him more fame. He cured Tim Klu, the then chief of Peki – Wodome, of a chronic sore. Using English as the medium of communication posed many challenges to the missionary.

2.6.4 Difficulties and challenges

At the time, Wolf was not successful in winning the people to Christ as he was in his educational and healthcare delivery. The traditional priests prevented the people from accessing healthcare from the clinic because in the traditional setting, the priests facilitated healthcare delivery. Consequently, arrival of the missionary had a toll on the monetary gains of the former. The people were not willing to give up their traditional ways of worship but were more concerned about their gods and more zealous to their traditional religious practices. They held the traditional priest in high esteem paying little attention to the missionary. In 1848, there was a severe drought. The traditional priest blamed it on the King for accommodating the Whiteman and his God. To compound the problems was the illness of Wolf. The people attributed it to the anger of the gods. He was healed. 'Unknown to Wolf, spell was cast at crosswords and libation poured to save his life'.

During the first year of Wolf's missionary work in Peki, he had no converts. On March3, 1849, new missionaries, Groth and Quinius arrived at Peki to support the missionary work. The school had very few pupils, those who attended the church were very few and paid no attention, building a new mission house was delaying, grants from Germany were delaying and inadequate, the missionaries were constantly taken ill, inefficient interpreters hampered the work, parents of the pupils demanded clothes from the missionaries, adopting to local food was difficult, correspondence with Europe was extremely difficult. The school was temporarily closed down due to ill health.

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On April 5, 1850, Miss Karoline Diest arrived at Peki. Her arrival re-kindled the hopes of the missionaries. Just at this point, Wolf's health deteriorated and he decide to return home. Threatened by the harshness of the mission field, the other missionaries decided to go with him. The four, Wolf, Groth, Quinius and Karoline left the shores of the Gold Coast for Hamburg, Germany in January 1851 having made no converts. Before then, Wolf had taken Karoline to be his wife. Upon reaching the harbor of Hamburg, Germany on April 9, 1851, Wolf died. During the four-year period of evangelizing in Peki, Wolf wrote a 16-page book entitled *Wiinje Aballe Deka Eibe Kasem* (an Arithmetic Book). He also compiled a hymn in Eʋes with four hymns - *Elle Chazi-Eibe fia.*

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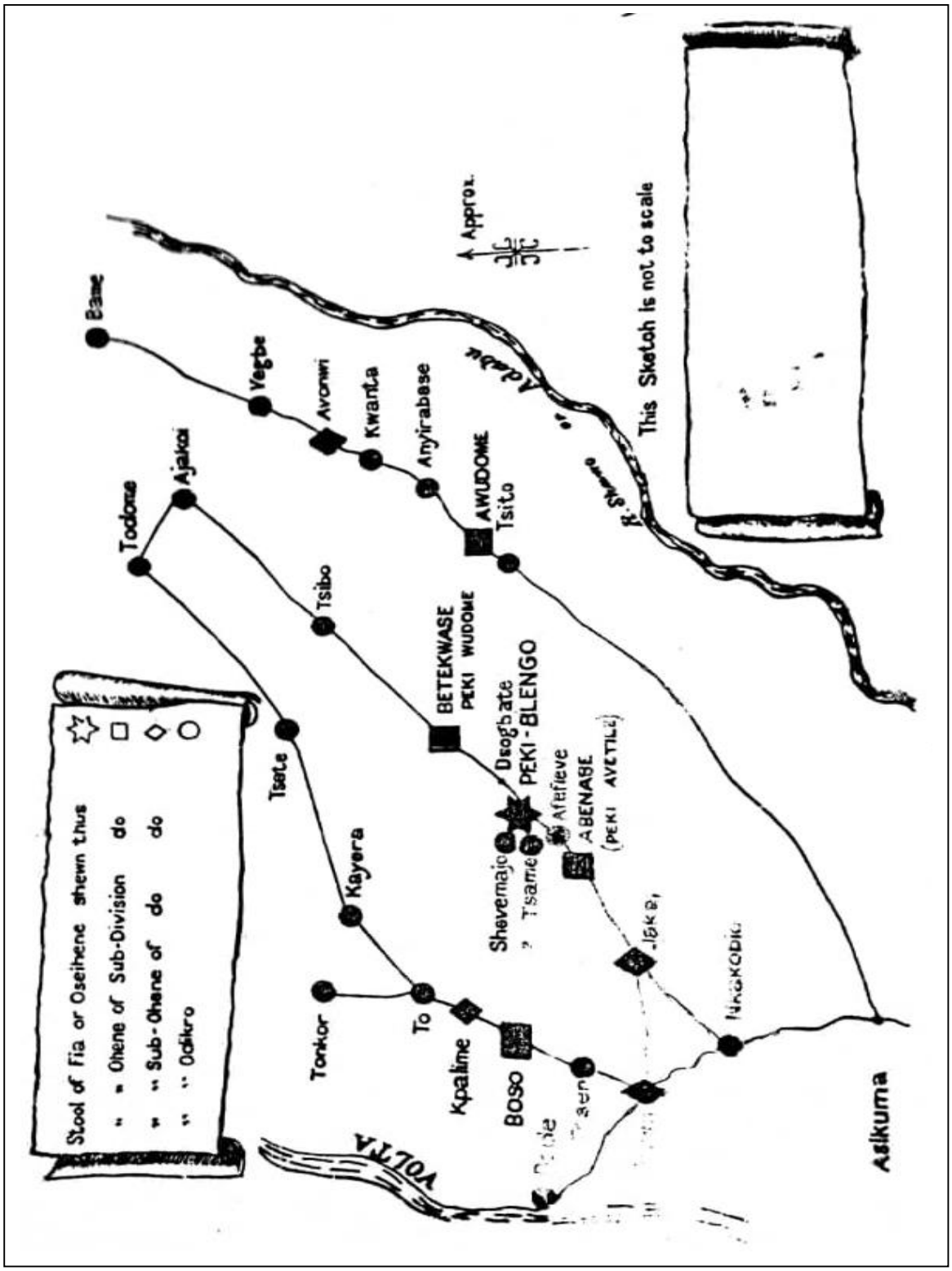

Sketched Map 3: Peki State (Weilman, 1924, p. 9))

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2.7 Second Attempt to Evangelize Eʊeland by Bremen

The first attempt to evangelize Peki did not yield much result. But the mission at home, Bremen, was very resilient. Mission station at Peki was important to Bremen. This is because Peki and the whole of Eʊeland was untapped and free from missionary rivalry. Quinius, Wilhelm Dauble and Johannes Menge were sent back after twelve months of missionary absence in Eʊeland. The trio were Basel trained missionaries in Switzerland. On December 23, 1851 they arrived at Christiansborg. John Wright – Wolf servant joined them. Quinius, come with his newly married wife. He led the team to Peki because he has already been there.

The fate of the second team of missionaries was not different from their forerunners. The mission house was dilapidated; they suffered from constant fever which hindered the progress of their activities. Quinius lost his new born son on March 6, 1852. The other missionaries were constantly taken ill and had to leave Dauble alone at the station. There were threats of war between Peki and Akwamu. Because of this, supplies stopped coming from the Basel mission at Christiansburg. Dauble petitioned Bremen that he should be transferred to Keta but Bremen will not quit Peki because it was a strategic point between Asante and Dahomey. Two missionaries joined Dauble in January, 1853 in support of the missionary work.

Meanwhile, the Ashantis and Akwamus had formed an alliance against Peki. To make matters worse, the Danes had sold their Christiansborg castle to the British and were leaving to the Guinea Coast. At the time, the British had just introduced poll tax in the Gold Coast. Its introduction caused confusion among the people of Gold Coast because they were not willing to pay. The people of Peki were not supportive anymore because they were preparing for the Peki-Akwamu war. These challenges among others compelled the British governor to request the missionaries to leave Peki. Dauble agreed to the request. He

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petitioned Bremen for the missionary activities to be transferred, if possible, restart at Keta. After critical deliberations, the mission agreed and a letter was sent to that effect. It was received at Christiansburg on July 27, 1853.

Dauble and Plessing landed at Dzelukoʃe by ship on September 2, 1853. From there, they went to Keta by foot after about a half hour's walk. Keta was very sandy as compared to the greenish vegetation of Peki. It had a fort which belonged to Commander Evans, the governor of the fort. The governor accommodated the missionaries. They built a mission house with the assistance of the people. Some of them were John Wright and Kwao who were previously baptized at Cape Coast and had skills in carpentry and other vocational endeavours. Others were Ababio and Peter Papa who were Peki indigenes recruited by the missionaries. Unfortunately, the difficulties at Peki re-surfaced. Dauble took ill and died on December 26, 1853. Plessing was left alone to continue with the work. He was joined by Brutschin on 6th January 1854. Together they continued the building project. Brutschin, Quau (Kwao) also died suddenly. The then paramount chief of Anlo had ordered his people not to assist in the building because the missionaries did not pay him homage but this was resolved. The building was completed at the beginning of 1854. The missionaries evangelized the people of Keta but at a very slow pace. Like their counterparts at Peki, they were more akin to their gods than the 'missionaries' God'. The people demanded gifts from the missionaries, for example, money and alcoholic drinks.

On the February 22 1854 a school was opened at Keta. The pupils were children of migrants. Schauffer, a new missionary joined but died shortly. In that year, seven converts were baptized. It is worth noting that, after working for seven years, seven missionaries died, and seven converts made. Among the seven converts was Johannes Ababio a Peki born – where missionary activities started. The missionaries faced resistance from the paramount chief of Anlo to evangelize the interior of his jurisdiction. The missionaries were believed

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to be interested in trade and this hindered their efforts to propagate the gospel. The people of Keta were not prepared to let go of their traditional religious beliefs but cleaved unto their gods.

The people living beyond Keta to the north did not readily accept them because of two reasons. The paramount king's command to the people not to assist or associate with the missionaries and the people's thoughts about the missionaries as disguised traders who were propagating the gospel. The effects of colonialism also hampered the activities of the missionaries. Ambitious to evangelize the whole of Eʋeland as much as possible, the missionaries moved further away from the coastal areas into the hinterland. They entered the Adaklu plains on 11th August, 1855 but the people of Adaklu refused to accept them. Brutschin and Steinmann were the two pioneers who commenced this trip.

They got to Waya on 26th January, 1856. Here, they were received. They built a mission house which served several purposes such as a chapel, school, dormitory, carpenter's shop. Bernard Schlegel a linguist moved from Keta to Waya. The trio were eager to learn the Eve language. Some of the pupils from Keta were brought to Waya to continue their education and to augment the missionary work. Missionary Illg worked at the horticulture and landscaping sector of the mission house at Waya where he planted very useful trees and a started coffee farm. The station became very attractive. The missionary work grew progressively and rapidly. Stations were built at Anyako and Ho in 1857 and 1859 respectively. The establishment of the station at Ho marked "the end of the pioneering stage of missionary activities and the beginning of its expansion" (Ansre, 1997: 35).

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2.8 The Importation of Musical Practices into the Church

2.8.1 The Use of Western Musical Style in E.P. Church, Ghana

As I mentioned earlier, the E.P. Church, Ghana evolved out of missionary quest to evangelize Eveland. Scholars have asserted that the missionaries disregarded the African ways of life and therefore sort to provide a sort of remedy to the 'menace'. Hereafter, the 'African prototype' of the church was structured in conformity to the Protestant and Lutheran tradition. Attesting to this fact is E. P. Church's affiliation to the Evangelical Association of Reformed and Congregational Christian Churches (W.A.R.C.) thus, World Alliance of Reformed Churches. E. P. Church, Ghana and the Presbyterian Church of Ghana belong to the same tradition and heavily depends on the singing of Hymns and Psalms which uses biblical text for their content.

Accustomed to the mainline church and against the backdrop of the Reformation tradition, the E. P. Church, Ghana uses musical forms peculiar to that of the missionaries namely Hymns, Psalms, Canticles and short chants. I will discuss these musical forms and their application in the E. P. Church, Ghana in much detail in the subsequent subtitle of this chapter. Therefore, the discussions that follow, hereafter, will constitute an introduction to the corpus of the preceding discussions.

2.8.2 Hymns

The hymn is the oldest liturgical content that draws on biblical sources for its text. It was developed out of the medieval plainsongs. Scay (1965) asserts that the hymns were designed to teach religious doctrine and were polemic in nature although the text used popular melodies and folk tunes. Considering St. Ambrose (340 -397) as the father of Catholic hymns, Scay explained that St. Ambrose's work established the model for further generations. His work eliminated the heresy which was as a result of the occasioned subjectivity by the Eucharistic, non-Biblical background and the ecstatic emotion attached

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to the Alleluia. The hymn became popular, sung congregationally, hymns were rhythmic – a shift from "the qualitative classic Latin to the qualitative Medieval Latin". (Scay, 1965: 46-47).

Grout described the genre as "the strophic congregational hymn, called in German as Chorale" the most distinctive and important musical contribution made by the Lutheran church. The chorale is essentially made up of a text and a tune. As mentioned earlier, the text is barrowed from biblical themes. Grout observed that the hymns (chorales) from the onset were intended for congregational singing in unison without any harmonization or accompaniment. Empowered by the Reformation, Luther wrote chorales for use in the Lutheran church. A popular one is Ein' feste Burg (A mighty stronghold). In some cases, the tunes were adopted from the secular and the text was modified to suit the liturgical demand. The refinement and embellishment were achieved in the hands of J.S. Bach (Grout, 1990: 662 - 667). Singing the hymn in vernacular started during the Reformation and has remained the constant practice worldwide. Hymn sing in the E. P. Church, Ghana began at Peki, the birth place of the church. The first attempt to translate the hymns into the vernacular (Eʊe) was carried out by the Bremen missionary, Lorenz Wolf. The book contained four translated German chorales with the title *Elle Chazi Eibe fia.*

2.8.3 English Anthems

The word Anthem was derived from the Greek word antiphonos; anti, meaning 'against' and phonos, meaning 'sound' or 'voice' It first appeared in old English as "antefn" "performed as devotional versus sung as a response during religious services" (Merrian-Webster Dictionary). Anthems became liturgical incorporated. It involved solo, chorus and mixed variants of compositional techniques solely for voice and accompanied mostly by the organ. Anthems could be rendered to symbolize an individual, a group or a nation hence

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national anthems e.g. Ghana National Anthem "God Bless Our Homeland Ghana". One of the oldest national anthems is 'God Save the Queen' of Great Britain.

Because of its antiphonal nature, the anthem attracts different compositional and performance techniques. For example, cantata as a baroque musical form served the purpose of an anthem. Heightened by J.S. Bach in the sixteenth century it was performed based on the old and new testaments of the bible in reinforcement of the minister's sermon. It could last several minutes and could be composed in different musical forms such as solo, duet, chorus, arias and recitative. It was accompanied with the organ or orchestra; Its text was sacred or secular and its composition could be based on a chorale and sand in vernacular in either major or minor key (Kamien, 2002: 130-131). Through missionary endeavors, anthem singing became popular with mission churches and choirs through the hybridization of the western idioms and Ghanaian traditional idioms through the effort by Ephraim Amu.

Agordoh argues that Amu was the first Ghanaian who "appreciated and taught Western music like the hymns and anthem". But I argue that before Amu's hybridization through intercultural experimentation there have been Basel, Wesleyan and Bremen trained ministers and catechists who have appreciated and taught German and English hymns (in its pure vernacular forms) except that they did not trod the path of hybridization of the two cultures. Perhaps, they had not acquired mastery of the theory of music, had not been encouraged by their superiors in the likes of the Scottish missionary Rev. Thomas Beveridge and W. E. Ward, the Western musician and historian, who encouraged and enlightened Amu about some Western usages that has resemblance and parallels Ghanaian traditional usages, or they feared to break the cultural segregation - the purification. The new idioms developed by Amu was what will become Ghanaian Art Music which parallel the western anthems in character and used for liturgical purpose in Ghana.

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2.8.4 Chants, Canticles and Psalms

Chants variously means to sing a Psalm and songs of the church. They were developed out of the plainsongs. They have short musical passages in two or more phrases and are unmetered. Its text is based on biblical themes. Agordoh (2011: 33) cited three Evangelical Hymns or "Cantica majora" of the Roman Catholic Church namely, the Magnificat, Benedictus Dominus Deus Israel and Nunc Dimittis. In Ghana, the singing of canticle, psalms and chants finds its high expressions in the Roman Catholic Church, Anglican Church and the Methodist Church.

2.9 The use of Eʋe traditional Music in the E. P. Church, Ghana.

2.9.1 Traditional Tunes

Ghanaian traditional songs are constituent to the traditional society. Their philosophical underpinnings are firmly rooted in the day-to-day interactions and interrelations of the complex web. Traditional songs in the Ghanaian traditional space emphasize and interpret the worldview of its people. The similarities and difference in these philosophies and their minutest detail lies in the custody of the various ethnic groups. In short, it is these traditional tunes that have been adapted into the church to serve themes in the Christian religious services. Local tunes are directly borrowed from various themes within the traditional setting such as work songs, recreational songs, lullaby, play songs, dirges, contemplative songs and praise-songs.

Because of its familiarity, worshippers in the churches have shown interest in its uses. The 'affacts' of these traditional tunes have resulted in various forms of 'effects. Scholars like Amuah and Agordor have argued that it was Rev. Thomas Birch Freeman who allowed non-literate members of the Methodist Church in Cape Coast to sing any of their traditional tune to biblical texts. The result of this development is the African music type described variously as 'Fante Lyric, Akan sacred music or *Ebibindwom* (African songs).

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In the E.P. Church however, a type of the *Ebibindwom* is occasionally used during service. It is performed in the style of Akpalu. The root of this traditional tune can be traced to the southern part of Eʋeland where its original creator lived. This is discussed in detail under the subtitle *Akpalu*.

2.9.2 Traditional Choruses

Rt. Rev. Amenu, the immediate past moderator of the General Assembly of the E. P. Church, Ghana, noted in the interview that the 'charismatic' groups within the mission churches in Ghana, for example, the E. P. Church, Ghana started around mid-twentieth century. This assertion was supported by Ansre (1997: 118 - 127) when he wrote: "Newer Christian groups imerged in the missionary churches in Ghana. Some imported and others home-grown". Amenu explained that the E. P. Church had her fair share of that social current.

Amenu continued that, the creation and performance of traditional contents or choruses in the E. P. Church was considered to be a rebellion against the Western traditions in the Ghanaian churches, particularly, the E. P. Church, which consequently faced opposition from the church presbyters. The groups that sprouted up among the 'traditional' missionary practices depended heavily on Ghanaian or African traditional choruses for their repertoire. Also, the genre uses call and response technique: a characteristic of an African style of composition and singing.

In using music as part of their worship sessions, individuals within the 'new' formed groups made up tunes for their uses in church. Its growth, spread and popularity came about as a result of the breaking away of some converts - who were not in favour of the Western church traditions - from their mother churches to form their own churches. Individuals in the E. P. Church who had the gift of music had the freedom to make up more tunes for

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worship too. Those who broke away from the church as a result of opposition from authorities and Western taboo on dancing in church, also created more tune that were borrowed for inter and intra church consumption. Rt. Rev. Frances Amenu argued that the use of traditional choruses in the E. P. Church, Ghana is therefore, an influence from outside the Bremen tradition. Some converts in other missionary established churches in Ghana, for example, Presbyterian Church of Ghana, Methodist Church Ghana, etc., defied all oppositions and remained, still practicing their new spirituality within the context of their denominations. (Interview: 26th May, 2019@9:00 GMT, Dansoman, Accra).

Collins made the assertion that "These included local gospel music which operates within the untaxed spaces of churches" (Collins, 2005: 8). Writing about the "Emergence of Local Gospel Popular Dance Music" - which share common idioms for their compositional resources – Collins explained that' local' content used for Christian worship", "is largely based on the rhythms, melodies and instrumental resources of popular dance music". Thus, their compositional resources are drawn from the pool of Ghanaian traditional musical idioms. These are not used for outreach purposes alone but it is also used for 'praise' and 'choruses' Collins (2005: 31). It is clear from the foregoing that Collins used the word 'local' to describe Ghanaian musical types that are embedded in Ghanaian traditional idioms, particularly, for public usages. Perhaps, it is the same conceptualization which the author of LOCAL GHANAIAN CHORUSES, thus, Emmanuel Boamah harnessed to compile, harmonized about sixty-five Ghanaian traditional choruses as a study material for basic piano tuition.

Because the traditional chorus is performed in the African style, it has attracted a lot of attention. It allows the worshipper to freely participate in the worship unlike other traditions which prohibits audience participation in the musical performance. This is the place of worship where the individuals were semi-literates and found the singing of western

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hymns burdensome. Like the other genres described above the text of the traditional choruses are grounded in themes from the bible. They are very repetitive and easy to memorize. They are mostly composed in the major mode with no or very few modulations. Because of these and more, the African is more acquainted with their liturgical usages. Generally, the choruses have no right of ownership. Local choruses or tunes are accompanied by traditional instruments, mostly percussive in addition to ostinato hand clapping (Boamah, 2007: i - ii). Common local chorus among the Eʊes and Akans are *Akpe mada Na Mawu* and *Da N'ase* respectively.

2.9.3 Agbadza

My first encounter or experience with any form of Eʊe recreational expressions was when I lived with my maternal uncle in *Hyɛbrɛkrom* or *Kpoviadzi No.2*, a suburb of Prestea in the Western region of Ghana. Before then, all I knew that *agbadza* is a recreational activity of the Eʊes. I pre-suppose that this foreknowledge is common among most Eʊe-urban dwellers of my caliber as it might be among most non Eʊe-speakers also. It is no doubt that Younge (2011) describes it as the 'oldest musical type performed by the southern Eʊes of Ghana.

The word *agbadza* means broad or wide. It also connotes a war-girdle. Younge outlined three possible instances which might have occasioned its creation. He cited Nketia saying that Da Cruz attributed the origin of agbadza to King Tegbeson (1732–1775). It was performed together with other traditional types for example, *hanhye, gokwe* and *gbolo* as court music. Secondly, it emanated from an old-war dance-drumming ritual performed by men with different vocations. Thirdly, it was a hunter who spotted a monkey dancing to morn their dead. The hunter copied and taught others. (Younge, 2011: 46).

Agbadza is used at different occasions. It is used during funerals, recreation, and durbar. It is generic and has variants forms depending on the tempo and other important

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thematic materials such as rhythmic structure, song text and dance movements. Examples are *kenka, kete* and *atsiagbeko*. Younge listed *agbomasikui, akpoka, agba, ageshie* and *Kini* as other forms. Its instrumental resources are mainly percussive. It is structured in a compound duple time. Agbenu (1998) makes the assertion that agbadza is widespread among southern settlers of the Eʊes, thus the *Aŋlɔs*. It is also performed among the *Tɔŋus*. Historically, it used to be performed among only men but it has changed to include both sexes nowadays. Its singing style is a call and response and Performed bear footed. (Agbenu, 1998, p.108). Agbadza is commonly practiced among the Eʊe speakers of Ghana, Togo, Benin, and Nigeria (Agbenu, 1998: 108).

2.9.4 Bɔbɔɔbɔ

Younge noted that Francis Cudjoe Nuatro, alias F.C., a retired police officer is the originator of this popular traditional musical type commonly practiced among the Eʊedome. Kpando is the cradle for this dance-drumming genre. Ghana's independence struggle between 1947 and 1957 brought about pockets of social change in amalgamation to the complete whole.

The struggle and its inherent change affected the old Konkoma secular dance of the *Evedomeawo*. Agbenu (1998) noted that the difference between the two is their instrumental resources. Nketia noted that Nkrumah advocated for the performance of Ghanaian traditional forms to accompany the independence and also enforce the sense of nationalism. "It should be noted that during Kwame Nkrumah's era, *Bɔbɔɔbɔ* music was played at all CPP (Convention Peoples Party) rallies". It was also played at different social gatherings. Example; festivals, funerals, durbars (Younge, 2011: 112 – 113; Agbenu, 1998: 118).

Bɔbɔɔbɔ is a social drum-dancing musical type which literally means 'bend-down'. It is used in different Christian denominations especially in the Volta Region. Although it is originally a secular piece, when used by Christian worshippers, its text is modified to

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reflect the biblical themes and reflections. Its rhythm is structured on a simple metre. It is antiphonal and uses call and response. It instruments are mainly percussive in addition to the trumpet.

2.9.5 Egbanegba and or Gbolo

The caption above appears to be a confused one. This is because the literature on egbanegba, gbolo and gabada, as a dance-drumming musical type belonging particularly to the *Evedomeawo* has been given different historical perspectives by the academic discourse community. In his article *"Gbolo Komla and His Music:* A Performing Arts in Africa, Kafui (2014) makes the assertion that the originator, creator and composer of this music type is Komla Gbolo, a native of Agbi Kɔʃe, Alavanyo-Ʊudidi: Kafui explained that there are three generative processes that contributed to the creation of this dance-drumming namely; one, *Gbolo* (the whoremongery, fintive and adulterous nature of the performers of the genre); two, *Gabada* (the "charm" or "juju" which was used by the men to win the women; married and single – into having sexual affair with them) and three, *egbanegba* (the dexterity and vigour attached to the performance of this music after the imprisonment and release of Gbolo Komla by the police). Kafui therefore argues that Gbolo, Gabada and egbanegba is but one dance-drumming musical type of the northern Eʋes and hence of the same origin (Kafui, 2014: 70 - 74).

Pascal Younge, in his *Music and Dance Traditions of Ghana* separates Gbolo from egbanegba. He argues that there are two origins of egbanegba. First, that, 'Egbanegba was brought from *Ɔɔtsie* during the migration of the Eʋes by the people of Kpandos, under the name Gabada. Secondly, that it was created by the people of Alavanyo-Ʊudidi and Kpando during the 19th century, long after their migration'. The second story of origin agrees with

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Kafui's assertion. The assertions of Younge about the origin of this traditional is a confused one.

Kafui and Younge agree on the 'sexual gratification, spiritual and ritual dimension' associated with the rather family and friendly, story-telling musical type that finely laced with spontaneous singing and its inherent recreational activity. Younge does not draw any sharp distinction between egbanegba and gbolo recreational dance-drumming musical types through content analysis. The origin, the point where Kafui differs slightly, the generative processes and the performance practices are same for the two musical types. This suggests why Kafui grouped the three as one.

However, the dance-drumming has found a place among the Christian community. The texts are firmly grounded on biblical teachings and doctrines. When performing the music, one finds a contour and a chorus. The organization of the melody by contour is a recitative, free in rhythm and speech-like. It is performed and accompanied with membranophones and idiophones. There is a mixed chorus of male and female voices. The song is composed in a simple duple meter.

2.9.6 Brass and Woodwind Bands

The practice of brass and woodwind music in the E. P. Church, Ghana can be traced to the West African Frontier Force, a unit of the Ghana Armed Forces, during the pre-colonial era of present day Ghana (Collins, 2005). The missionaries also introduced this genre into the new African Christian churches and schools for parades. Today, these bands augments the musical performances in the E. P. Church in Ghana. They perform at functions such as funerals, Sunday offertory periods, route march for Palm Sundays and anniversary days, etc. Their repertoire is mainly improvised hymns, traditional tunes and choruses, African

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blues, etc. Because of their versatility, they have a wider range of stylistic performances. Their members are made up of mainly the youth (Wuaku, 2015: 2-3).

2.9.7 Akpalu

(*i*) Overture

Occasionally, one would observe that worshippers of the E. P. Church, Ghana performs a genre that is tailored along Akpalu's style of music. It will be helpful to give a brief biography of the composer known as Akpalu at this point. Vinɔkɔ Akpalu was born around the year 1888 at Tsiame in the Keta district of the Volta Region. His father, Kpodo lived at Fiaxɔ, 6 miles across the lagoon from Anloga, while his mother, Ehi, a native of Anyako, also lived in another island-town. Akpalu was born and lived under unhappy circumstances which were reflected in his compositions (Nayo, 1973: 120). As an indigenous composer, poet, performer of his own music and a custodian of Eʋe indigenous knowledge he uses the Eʋe figurative language and metaphors in both verbal and song discourse which he acquired aurally (Dor, 2015: 156 - 157).

(*ii*)Thoughts that permitted performance of Akpalu in E. P. Church, Ghana

How did the genre, *Akpalu*, found its way into the musical practices of the E. P. Church, Ghana? It is the interplay of factors such colonial legacies, indigenization processes and schisms in the E. P. Church, Ghana that paved the way. A brief background information about Mawuʃeame Wovenu Nutornuti of Tadzeʋu will help this discussion. Ganusah (2008) wrote that the first schism in the E. P. Church was perpetuated by Wovenu. He was the catechist of Accra New-Town E. P. Church (Bethel Congregation). In 1939, he started a bible study and prayer fellowship. As a catechist, he encouraged some of the practices spelt out in the Old Testament of the bible such as eating of 'taboo foods', sacrificing of animals (including birds), and encouraging polygamy. The congregation found these practices unacceptable in accordance with Christian and biblical teachings and principles. Ganusah

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quoted Wovenu, "Our food taboos are those stated in the Old Testament" and "Polygamy is allowed, according to scriptures but not loose living in sexual matters" (Ganusah, 2008: 44). Attempts to bring the catechist to order failed and in 1949, Mawuʃeame Wovenu Nutornuti break off from the E. P. Church, Ghana to form his church, Apostolowo ʃe Dedefia Habɔbɔ (The Apostolic Revelation Society) with its headquarters at Tadzeʋu.

Hitherto, Wovenu created the avenue in his church for the display of Ghanaian traditions elements for religious purposes. For example, as Dor (2005: 239) puts it, the prophet allowed traditional courtly processions into the worship arena with linguist staffs, king stools and other court regalia. As written by Avorgbedor (1997), Prophet Wovenu also enstooled his elderly daughter in the church. Her stool name was MAMA KEKELI (lit. MOTHER OF LIGHT). Mama Kekeli received adulations, homage, physical support etc. in public befitting Queen Mothers. Such treatments were assigned different meanings to suit the place of worship in the ARS congregations. This re-contextualization was common to the entire body of the church as well as its meanings (tangible and intangible) and sensory experiences commonly shared among the congregants. Additionally, According to Avorgbedor, such practices was among several African independent churches among the *Aŋlɔ*. There was so much variety that there was a debate among the independent churches in *Aŋlɔ* as to whose church was a 'cult' (Avorgbedor (1997: 1 - 2).

Avorgbedor (1997) noted that the indigenization processes were situated within the pre-colonial, colonial and post-colonial legacies of Africa, particularly, Ghana. It was, perhaps, within these thoughts that Prophet Wovenu and the other African independent church founders and leaders were operating. In summary, "The African pre-colonial, colonial and post-colonial experiences and material legacies are indispensable in understanding the contemporary situation of indigenous Christianity as far as the presence

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and configuration of cultural display and ethnic differences are concerned" (Avorgbedor: 1997: 1).

(*iii*) Akpalu's Conversion to Christianity

In 1964, Akpalu converted and was baptized into the Christian faith. He became a member of ARS (Apostles Revelation Society) whose founder and leader were Prophet Charles Kwabla Nutornuti Wovenu (Dor, 2015), otherwise known as Mawuʃeame Wovenu Nutornuti. An author of Akpalu, Nayo, draws our attention to a different facet of Akpalu's conversion. He wrote, "A former 'fetish priest of songs' as he believes himself be, Akpalu has now been baptized into the Apostolic Church with the name Jeremiah to the disappointment of many Akpalu fans" (Nayo, 1973: 121). The sources given above buttress the fact that Akpalu converted to be a Christian and performed within the Christian circles. This is what I seek to concern myself about under in this subtitle.

(*iv*) Akpalu's Compositions after Conversion

Akpalu's song text changed after he converted to the Christian faith. However, it must be noted that there was no reduction in his productivity as a poet and composer. He continued to be enabled by his *Hadzivudu* (lit. song or music god). He claimed to be an indigenous priest of songs - as noted by Nayo - possessed by the spirits of songs, a God – sent and created by God. Dor, explained that his compositional dicta at this time did not changed significantly. Principally because, the song text was not drawn from the Bible directly, but they were still philosophical, contextually. In his compositions, Akpalu praised Prophet Wovenu's style of preaching and his (Wovenu) attempts of using Eʊe worldviews and thoughts. Again, the composer addressed the concerns of his critics who busied themselves about his (Akpalu) conversion to the Christian faith Dor, (2015). As a result, Akpalu composed a song to silence the gossipers. *Mi dasi taŋu nam* (lit. It is my own head, Leave my head alone, or Leave me alone, it's my own head). This is the song he composed to

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counter the gossipers (Nayo 1973: 121 in Dor, 2015). Wovenu instituted a concept in his church labelled *Tutudo* (lit. building-on or developing). Dor referenced Dogbatse (1997) about the role Akpalu played in the *Tutudo* project. Accordingly, Akpalu and his music became emblematic in ARS. Dor (2015) noted "This was the kind of reflexive modernity and landscape that appealed to several Anlo Ewe traditionalists including even priestesses and musicians of whom Akpalu was very visible and notable".

(*v*) Theoretical Basis

The theorical concerns of the cultural display and the construction of ethnic identities in the ARS which creates the cultural space and eventually accommodates Akpalu and his music is clearly spelled out by Avorgbedor. He distinguished between two patterns that serves as a backdrop to cultural displays in African countries – the permanent and the negotiable. He wrote, "It is the negotiable which allows national and policy makers to pursue their goals in encouraging innovation and creativity in the spectrum of arts and culture. This creativity is potent because it enables the construction of new relations, expectations and more when it derives on multiple ethnic sources" Avorgbedor (1997: 1 – 2).

(*vi*) Appropriation and Practice of 'Akpalu' in E. P. Church, Ghana

I have noted the extent of proliferation of indigenous practice(s) accustomed to the independent churches among the *Aŋlɔ* ensued in the indigenization processes in the pre-colonial, colonial and post-colonial legacies and the African, or better, Ghanaian Independent Churches written by Avorgbedor (1997). What enables the genre fit into the church's musical tradition? First and foremost, let's consider the fact that the E. P. Church has a sizable number of *Aŋlɔ* indigenes playing vital roles in the day to day activities in the church. Secondly, there is a section of converts in the church who favour re-contextualization of traditional ways for use in church. Thirdly, a good number of Akpalu's

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fans are also faithful and loyal to the E. P. Church, Ghana. These and many others create the space for the acceptance and performance of the genre in the church.

This song style has been contextualized in many Christian religious settings including the E. P. Church, Ghana – biblical text and themes are now employed in the genre's compositional frameworks. Examples of these songs sung in the church are: *Mena ŋuse mi ɖe gbɔgbɔvɔwo dzi e, miwɔ dɔ kple kale* (I have given you authority over unclean spirits, be brave to work), *Yesue do dzo aɖe, dzo ya Wo do ama 'ɖeke ma teŋu atsio* (Jesus has kindled a fire which no one can quench), *Yesua mexɔ e, agbemɔ na vu nama mayi Mawu gbɔ* (Jesus have I accepted, the ways of salvation be granted me), *Anyigba ledzo leke a , alleluia Yesu e va dem kaba* (The world is sore troubled, Jesus come to my rescue swiftly) etc. I do not, however, make the assertion that the examples of songs listed here are strictly *Akpalu.* The intention is to provide a conceptual framework to facilitate our understanding of the sub-title. Similarly, the Methodist Church Ghana is privy in such religious practices. Among the 'Ghanaian' Methodist it is known as *Ebibindwom*, (See, for example, Adolph, 1975, Amoah, 2010: 44 - 48, Dor, 2013: 186 - 187). These songs are performed spontaneously during Divine service. As a result, they find no specific place in the liturgical order in the E. P. Church, for example. This character of spontaneity is confirmed by Dor when he wrote that "The older women will draw upon sermon themes to make songs spontaneously in situ". He continued by explaining that "The practice of singing Ebibindwom not only ensured a more active and inclusive participation during worship for adult participant, but the genre's style also added an indigenous flavour to the worship" (Dor, 2013: 186 - 187). In the E. P. Church, Ghana, they are normally unaccompanied. To perform this genre, there is a principal cantor assisted by one or two chorus leaders (Nayo, 1964: 54).

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2.10 The Musical Tradition of the E.P. Church, Ghana.

2.10.1 Ghanaian Art Music – An Art of Musical Hybridity

In the foregoing chapters of this thesis, I made mention - although briefly - of the advent of the Reformation and how it gave rise to Protestant churches and the Apostolic Revival. The following discussion under this sub-title provides a valuable conceptual framework for analyzing the music and performance in the E. P. Church, Ghana for further scholarly scrutiny. The missionaries propelled by the Apostolic Revival arrived in West of Africa and eventually penetrated the Gold Coast and her cultural web. Threading on ethnocentrism, the missionaries considered the indigenous culture to be a backward and 'primitive' lifestyle and therefore "sought to transform the way of life of their converts by instituting relevant aspects of their own Western culture and religious practices" (Nketia, 2016: 88) through evangelization, provision of healthcare and the establishment of educational institutions. As time lapses, especially during the post-colonial era there was the need to bridge cultural dualities created by missionary and colonial activities. Nketia (2016) asserted that 'the bond was fashioned in a manner that will satisfy the theological and philosophical issues but would have the capacity of ensuring 'traditional modes of expression and communication in the contemporary context of Christian worship' and its related activities'.

The 'Christian community' was separated from traditional ways of music making. New converts were prohibited from taking part in communal modes of musical expression. They were to regard them as heathen. The penalty was excommunication from the Christian religious sect. Dor (2005: 442) writes that despite the suppression of the music and dance forms, some traditionalists were steadfast and loyal to their heritage. This was made possible through the acquisition of skills in reading and writing music at academic institutions established by the colonial government. 'The autodidacts drew on the experiences of long-

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term engagement with the church music to compose part songs that were Western in style' (Dor, 2005: 443).

In the 1900s, Amu and his temporaries sought to reconcile the cultural dualities from the residues of the two cultures; Western and African traditional idioms. By so doing, they created a hybrid form from the two distinct cultural practices. The process was augmented through a process of self-identify and re-definition. By returning to traditional idioms whiles learning about western usages, a new musical style came to birth at the shores of the Gold Coast which is now Ghanaian Art Music, a hybrid of western musical idioms and that of Ghanaian traditional idioms. Terpenning (2016: 460 - 463) suggests that it is preferable to use the 'older term, such as "creolization" or acculturation "to mean the mixing that occurs during contact with cultures to hybridity which continues to be a contested term among the humanities. Terpenning cited Amar Acheraiou investigation of hybridity as a "historical phenomenon outside the historical era into the ancient times". What we refer to today as a western culture are hybrids of other cultures. By extension Ephraim Amu and his contemporaries were practicing what has been the norm when two distant cultures get into contact.

Decades of practice by practitioners of Ghanaian art music has validated the compatibility of the two separate cultures. Ghanaian choral composers have experimented with both the western musical structures and traditional modes of expression and brought to the fore a musical practice which falls between the two extreme cultures. One finds the combination of scales, melodies, harmonies, rhythms, texture and instrumental organizations and musical forms.

Ghanaian art music has utilizes western forms such as strophic and through composed. These forms are prevalent in vocal music intended for church consumption,

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especially in the mission churches. Amu and his immediate successors dwelt heavily on these musical forms in order to 'bridge' the traditional and the western. Extended compositions such as sonata, theme and variation, symphony and suites are borrowed Western forms intended for concert halls and also for reflection. Pentanata by Kenn Kafui quickly comes to mind. The term is a coinage of musical words pentatonic scale and sonata. Pioneers in the field of this form of idiomatic expression include 'J. H. Nketia, Atta Annan Mensah, N. Z. Nayo Turkson, Nicholas Kofie, Gyima Larbi, Cosmos Mireku, George Dor, Kenn Kafui etcetera.

Traditional melodies and choruses have been extensively used in Ghanaian art music. Composers who followed the footsteps of Ephraim Amu, the father of Ghanaian art music, use pre-compositional materials, for example, melodies, rhythms, harmonies etc., from different ethnic backgrounds to curve a new form. Art music in Ghana strictly adheres to the speech contour of the Ghanaian languages but strictly follows the speech rhythm when writing four-part writing, an art which has been a challenging one. Dor (2005: 448) explains that musicians have found a way of solving the problem and such is a characteristic of Ghanaian art music. During a class section in 2011, the late Dr. Boamah made mention of the raised 4th and the lowered 7th as a feature of traditional melodies. He cited examples in Nketia's collection of traditional tunes.

One can continue to examine other musical structures e.g. the rhythm which follows drum language and harmony in parallel 3rd, and 6th among the Akan speaking people and aslo the speakers of Eʋe. Intercultural music validates the authenticity of traditional idioms earlier on opposed by separation by westerners by way of the thought that the western culture was superior. The missionaries and colonial administrators blurred their vision by sharply distinguishing between indigenous music and that of their culture, a distinction which described the locals' ways as being tribal. The change in attitude does not only inform

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us about the possibility of hybrid forms 'but carries with it not just the recognition of coexistence of musical cultures but also the challenge to broaden our musical horizons by accommodating or making sense of differences' Nketia (Intercultural music vol. I 1995).

The creative imaginations of Ghanaian art composers are challenged. The exposure to different musical systems places a demand on the intercultural composer to use melody harmony, rhythm, texture and instrumental in creating new musical taste that will not depart from the cultures from which they are borrowed. Contemporal compositions can be seen as filling the gap between the traditional and the foreign by bridging the two aliens. Bela Bartok investigated the traditional folk music of the Romanian and composed Hybrid forms out his research. Recordings and migrants' musicians to urban centres, where educational institutions abound have been of a great resource to the composition of intercultural music.

2.11 The Soundscape of Church Music in Ghana

The soundscape of church music in Ghana is a piece of mosaic. The phenomenon encapsulates the Mission, Pentecostals, Apostolics, Charismatics and the Nackabah musical practices. Different musical traditions constitute its corpus. Scholarly investigation and the general Christian religious scene in Ghana points to differences such as the 'missionary traditions' (Nketia, 2016) which is at the custody of mission churches for example, the Roman Catholic Church, the Methodist Church, Ghana, A.M.E. Zion, the Presbyterian Church, Ghana, the Anglican Church and Apostolic, Pentecostal and Charismatic churches.

Musical practices which dominate the mission churches are predominated by choral music which includes hymns, canticles and psalms, masses and anthems that are traditionally accompanied with the harmonium, organ or piano. The church choir, the singing band and other choral group play an important role in the rendition of these musical styles. They institutionalize the art of the performance practice which serves as a means of

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transmission and preservation. In the mission churches, the performance of music is directly under the leadership of trained musician -commonly referred to as choir directors - who have been trained in missionary established educational institutions. For instance, Akropong Teachers' Training College, National Academy of Music, now Music Department of University of Education, Winneba, University of Ghana, Legon etc.

In missionary churches, one finds four-part singing by the choir whose traditional costume is the robe. The colour of the robe differs from congregation to congregation. Song ministrations are carefully selected to reflect liturgical order, themes and seasons and festive moments on the Christian calendar. Choral music has also found place of expression at the national programs. For instance, during national events such as Festival of Nine Lessons and Carols, opening ceremonies, state funeral etc. that are usually organized by state agencies, Ghanaian art music is being utilized greatly. We find government officials playing key roles at such functions. They participate in the congregational singing and also take up roles such as reading of scripture and other liturgical needs.

Pentecostalism and its inherent musical expressions started at the southern part of the Gold Coast, now Ghana, as a carbon copy of the British-based Apostolic Church. Peter Anim and James Mckeawn are the pioneers of this movement but separated due to "a dispute over the question of faith healing and the use of medicine" (Wyllie, 1974: 3). The break resulted in the establishment of Christ Apostolic Church and the Church of Pentecost by Anim and McKeon respectively. Anim was influenced by Pastor Clark of Faith Tabernacle of Philadelphia in the United States of America. McKeon on the other hand, was influenced by Elim Pentecostal Church in Scotland (Wyllie, 1974:2-4). In his concluding remarks, Wyllie makes the assertion that the Christ Apostolic Church and the Church of Pentecost share "a common pattern of church organization and a common body of doctrines and teachings". The assertion suggests similarity in modes of musical expressions in these two

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churches. There are common modalities, performance practice and philosophical underpinnings.

Today, the Christ Apostolic Church and the Church of Pentecost have been grafted into the celestial web of the Ghanaian religious space because the shared pattern of church organization and a common body of doctrine and teachings has been accepted by the Ghanaian religious body. African independent churches depend heavily on local tunes (Boamah, 2007: i - ii). Occasionally, they use very common western hymn but sang in the vernacular and also in a free rhythm. The rendition of anthems in these religious traditions are led by trained musicians and a choir. Modes of expression is based on "the direction of the Holy Ghost". Emotionalism plays a very important role in this tradition of musical expression. The church service tends to be joyous, spontaneous and celebrative. There is no 'formal' or structured liturgy. For example, local congregations of Apostolic Church in close proximity and homogenously composed will have different scripture readings, songs, order of service etc, on the same day, time and season (Agordoh, 2011: 55 - 57).

Observations at selected Apostolic and Pentecost churches show that dancing and sitting arrangements in Pentecostal and Apostolic churches are organized on gender basis. During praise sections, the men and women groups have their turn separately. Dancing is done in rings. In the few time I worshipped at such gatherings, I observed that the deacon or church elders have their turn in the dancing separately. The experience points sharply to classism (social discourse where people are grouped into sets of hierarchical categories). The women forming the masses at the bottom of the pyramid, at the middle are the men, then at the top the deacons. In the urban centres like Accra, Kumasi, Takoradi, singing is led by gospel artists who have acquired a level of reputation in the gospel scene in Ghana, such as Esther Smith, Obaapa Christy and Kweku Gyasi. They are mostly assisted by vocalists. Hand clapping *(Ewe: Asikpoli)* as an accompaniment to praise and worship is

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predominant among this category of worshippers. Clapping is also used to accompany intercessory prayers.

Spontaneity is a major feature of Pentecostalism. Worshippers who congregate at these worship centres believe in 'contemporaneity of spiritual gifts, baptism with the Holy Ghost, speaking in tongues, divine healing, prophecies and a very loose and free style of worship. It also encourages participation of lay people to some extent. Aglow International, a network of women intercessors for Ghana who also care for the welfare of women and children, have utilized this form of musical expressions at their intercessory meeting grounds. The proliferation of media houses in Ghana in the wake of democracy has also popularized these traditions by way of their air plays including the activities of radio pastors at Ghanaian media houses such as Peace FM, Adom FM, Oman FM and etc.

The third category of the church's musical expressions in Ghana is Charismaticism. Just like the Pentecostals and the Apostolics, Charismaticism was born out of the biblical narration in I Corinthians 12:1-12. The movement believes in the gift of the Holy Spirit, speaking in tongues, free style of worship, dancing (sometimes in formation), jumping, shouting, running, crying, raising of the hands, lying prostrate. The membership of this category is primarily made up of individuals who were not satisfied by neither the mission, Pentecostal, nor the Apostolic traditions of modes worship and music. Charismatic ministry in Ghana is similar to gospel music in 'black congregations' in America and Europe. The musical expression depends heavily on synthesizers, jazz drum sets, electric lead, rhythm and bass guitars, electric pianos, brass, saxophones etc. These western instruments are normally blended with traditional percussive ones like rattles, congas and gong. Their repertoire is mainly the styles of the Black American idioms, swings, jazzy. The keyboard is basically percussive. When harmonizing more of the diminished, sevenths and suspended

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chords are use. There is always a solo and a choir. Contemporary charismatic choirs have conductors that are not western trained.

The next category is associated with the church of the Twelve Apostles popularly known as "Nackabah". Deji Ayegboyin and Ademola Ishola (1986: 25 - 29) claim that it is probably the first indigenous church in Ghana. The teachings of this religious sect were first brought by Prophet William Wade Harries in the Western region of Ghana. Ayegboyin and Ishola outlined beliefs and practices that set worshipers apart from other denominations. Worshippers at Nackabah are stark illiterates according to Ayegboyin and Ishola. There are no dogmas or creed. They have tow objects for worship. This religious sect endorse polygamy. There are two objects of worship. All they have is the bible and the Guard rattle. It is mandatory for every worshipper in this sect to have this percussive musical instrument. They hold them in their hands. There is a holy ground referred to as the Garden for Special Religious Activities. Their musical tunes are traditional. Their melodies are built on the traditional scales. It's very homophonic and harmonized in parallel 3rd and 6th. It based on call and response. Their instrumental resource is primary the percussive instruments; shakers, one or two. Worshippers at these churches wear white or red robes.

2.12 Musical Innovation in the E. P. Church, Ghana

Several factors are responsible for the composite nature of musical expressions in the independent churches. The inflow of the traditional and ritual, composite nature of the verbal and visual arts accounts for this innovation to which the E. P. Church, Ghana is not exception. The plurality of traditional music, the wide spread of musical practices and the fluid boundaries between the sacred and the secular is the connecting factor between the performance and the religious traditions in Africa. Independent churches are those who have gained autonomy from their parent churches through an amount of rebellion, relatively.

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Local initiatives and inputs from foreign missionary work in Africa are the two possible sources of the performance practices in the Independent churches.

It must be emphasized that the foreign missions have contributed immensely to traditional practices in these independent churches through partnership and exchange programmes. These practices are responses to the missionary heritage which also ensures autonomy which the missionaries sought to suppress. The origins of the music and dance forms can be traced directly to the indigenous pool of recreational, ritual, rite of passage and other contextualized realities. Demography of the congregation, background of the leader, the level of competition in order to increase membership and the general politics are some of the factors that defines the musical style in the independent churches. Although European established churches, especially, the Catholic Church is perceived to be conservative but it has recorded an outburst of indigenous activities in recent years, many of which are commonly shared with the independent churches.

2.13 Characteristics of the 'Musical Indigena'

After the religious crisis between the E. P. Church 'of Ghana' and its mother church, E. P. Church, Ghana in the 1980s that was primarily caused by the interpretations and uses of Spiritual Gifts – the mother church has now co-opts these new forms of music and liturgy in a bid to maintain the E. P. Church, Ghana faithfuls and partly to win back the 'revolutionists'. Additionally, the move is also necessary to respond to the wave of indigenization across the sub region. The church, hitherto, has become a training ground for contemporary musicians whose mode of training is aurally based. The church administration readily provides musical instruments for their use. The songs have ready markets. The 'school of indigenous music performances' in the church has also enrolled multiples of female cantors into the church music scenery. In the E. P. Church – Accra New Town (Bethel Congregation) for example, names like Maggie Gbindey, Beatrice Amoah (the late),

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William Klatsu, Akpene Jenifer, , etc. readily comes to mind. Avorgbedor sums up the characteristics of indigenous musical practices in the independent churches:

> "Predominance of percussive texture, call and response, repetition, emphasis on timbral variety and "pitch bending" (in contradistinction to pure or exact pitches, by Western tempered scale system), polyrhythmic (several layers of rhythms sound at one time), "offbeat" phrasing, music as integral art form (i.e. combines sound, movement, costume and visual arts), active participation and audience inputs, music as integral part of rite of passage and daily life, employment of three basic timbral levels in drum ensembles, influence of speech tone (in tone language societies), inventiveness and improvisational skills, and music as a medium of social criticism and competition. In addition, spontaneous music expressions is highly characteristic of church independency and autonomy. This spontaneity and related tradition of orality in the indigenous practices are partly responsible for the ephemeral and anonymous nature often identified with the print music of independent churches. When hymnbooks are compiled these are quickly superseded by subsequent edition or they simply go out of print. The unsystematic methods of collecting and assembling and the low quality mediums of preservation are aslo responsible for their transient nature. They emphasize their indigenous musical roots and culture differently both within and across churches, spontaneous compositions by members along Western art music models and selective continuation of Protestant hymnody all of which can be experienced in one congregational service. The heritage of the African churches is thus articulated through the practice of hybridity or plural musical styles" (Avorgbedor, 2004: 269)

Avorgbedor noted that, historians trace the origin of the earliest form of this popular music to the colonial labour settlements in the industrial centres of Kinshasa. The transport system and mining industries brought together male labourers from different parts of Africa into the region. Before this time there were influences of the *Maringa* and *Agbaya* ring dances. Congolese and West Africa guitar music were also becoming popular and were marketed in Central Africa in the early 1920. Because of the cosmopolitan nature of the region the music grew together within the city. The first professional band started playing as early as 1930.

History records the initiative of the Catholic Church, Vatican II, beginning with Pope Paul VI in 1963. The practice was coined as Musical Indigena, Reverend Father Guido Haaze being an exponent. 'Musical Indigena' however, has offered the opportunity to choreographic performances in the E. P. Church, Ghana supported by the proliferation of

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synthesizers and the availability of music records of indigenous styles. Celebrations such as anniversaries, children's day celebrations, graduation ceremonies and variety shows have been the avenue for such choreographies. As noted by the SAGE International Encyclopedia of Music and Culture edited by Janet Sturman, the availability of sophisticated electronic gadgets, drum machines, synthesizers etc. have eroded live bands performances and discouraged them of their improvisational skills, variation techniques and their collaborative efforts for such choreographic performances. Music records and synthesizers have also reduced live indigenous practices at funerals, birth day parties and other social events to some extent. The intersection between the Christian and secular music is exhibited through contextualization: appropriation, invention and the syncretic: amalgamation of religious and musical practices, cultural and linguistic practices (Avorgbedor, 2004: 268 - 272).

2.14 Institutional Contributions

At its inception, it was the intention of the Bremen missionaries to impact knowledge unto the Eʊes through their evangelization processes and to eventually involve them in the continuum of evangelization cycle. Thus, the evangelized to evangelize. To accomplish this aim, schools were established in some Eʊe communities, for instance, Peki (1847), Keta (1855), Anyako (1857) and Ho (1859). This is the first attempt to institutionalize the theology and music of the E. P. Church, Ghana and the earliest nucleus of dissemination in the church. The compilation of the first four hymns in Eʊe by Lorenz Wolf, the teaching of these and other hymns and the establishment of schools; basic, elementary and seminaries was the beginning of the institutionalization of what will become the music tradition of the E. P. Church, Ghana. It must be noted that the institutionalization process was going concurrently at other mission stations across the Gold Coast by different missionary societies.

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The role played by colonial educational institutions in shaping the choral tradition in the mission churches is enormous. Ephraim Amu was among the first batch of three 'senior high school boys' who were transferred from Peki seminary to Abetifi seminary in 1916 due to low patronage as a result of the German-British demarcations (Ansre 1997:163-164). In his article 'Uses of Indigenous Genres in Ghanaian Choral Art Music: Perspectives from the works of Amu, Blege and Dor. Dor (2005: 446) noted the contribution of the 'School of Music founded by Amu in 1949 at Achimota in Accra, which was later moved to Kumasi in 1951, in producing very fine composers. He enumerates institutions such as the Department of Music of University of Ghana (since 1960s). The Department of Music of the University of Cape Coast, the N.A.M, Winneba now the Department of Music of the University of Education, Winneba. Dor (2005) asserted that courses in composition taught in these institutions which resulted in the compositional acumen of these 'finest' art composition. Nketia (2016) explained that the genre developed by Amu was sustained by successive composers and performers through the generations of Ghanaian art music. The E. P. Church Teachers' Training College at Amedzofe and the seminaries at Green Hill Campus, Peki-Blengo and Amedzofe continue to feed the E. P. Church, Ghana with musician in bid to satisfy her musical needs.

After Ghana attained her political independence, the awareness of people to their cultural identity increased. This was fueled by Nkrumah's national ideologies. This has a parallel in the E. P. Church, Ghana. After the 1992 split, the E. P. Church, Ghana became fully aware of her liturgical and musical practices. The musical policy continued to be emphasized through institutional interventions such as the national annual Workshop for all Musicians and Catechist at Ho – the headquarters, Presbytery Choir Masters Workshops, District and Zonal Workshops.

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The Presbytery Biannual Conference organized by the church Music Directorate ensures the maintenance of the musical tradition and its performance directions through a process of acculturation such as:

- Assembly of choirs
- Maintenance of Code of ethics and traditions through routine inspection
- Coronation of 'fine musicians'
- Performances of choral music (not instrumental music)
- Applause in appreciation performances
- Use of indigenous and Western instruments (Interculturalism)
- Invitation of other choral groups from sister churches
- Communion service

According to an interview with Mr. Richard Avah on 09/11/2018 at his residence at Madina - Accra, the annual and later, the biannual conferences of WVPCCU has played a significant role in shaping the musical practices in the E. P. Church, Ghana. By constitution the church choir is mandated to lead congregational singing. It will therefore be appropriate to discuss the activities of the church choir at its highest organizational level, thus the Biannual Conferences. The conference is organized at various levels of the administration levels. These are National Conference, Presbytery Conference and Zonal Conference. Songs are been selected for the conference. They fall within Ghanaian Choral Art category. These includes Translated German chorales and English hymns in the *Hadzigbale* (E. P. Church Hymnal) and more recently hymns by Ghanaian composers that are found in the new edition of the Hadzigbale (2008 edition). The selection cut across all the themes in the Hadzigbale and shared to the choirs according to their competences. The second category of songs is the selection of anthems (local or western) and marching songs. This is of two folds. One, the mass songs. These are the mass anthem to be rendered by participating choirs. The other

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mass songs include: processional, introit, before and after sermon, doxology and recessional songs. Two, the optional songs. These are optional processional songs and anthems rendered by individual choirs. This section will be discussed in detail under the sub title dubbed Performance Practices, subsequently.

Before the conference, the choirs are vigorously taking through singing drills and performance techniques by trained choirmasters. These are done to ensure that high standards performance. The technical team of the choir ensure that codes of ethic are met and the issue of morals addressed before the 'camp'. Preparations take months. i.e. after Easter festivities the choirs converge at a pre-determined venue.

The concert or performance takes two evenings at Presbytery levels because of the number of participating groups/choirs. On the Fridays and Saturday's evenings, the conference showcases the finest of composers, conductors, players of various indigenous and western melodic and percussive instruments like the *bɔbɔɔb* set of drums, agbadza set of drums, various shakers and gongs, the hour-glass drum and the electronic keyboard. The organ is rarely used at conferences because of its sophistication, cost of transportation among others. The keyboard is preferred because it is durable.

Dor (2005:445-446) mentioned that during the mid-80s when Robert Manford was the director of the National Academy of Music, Winneba, performances of the final year students was predominantly choral, which is contrary to the priority given to instrumental performances by finalist during N. Z. Nayo's tenure of office as a director in the late 1970s. This may however suggest that the choral performances (sacred tunes) during the conferences of the E.P. Church choir may have been influenced by the out-pouring of Ghanaian art choral composers in the 80s from the music institutions like N. A. M., Winneba, which might be happening concurrent at other institutions like the music

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department of University of Ghana. The rendition of hymns and anthem by the choir as an institution and partly by the congregation dictated to the choice for choral music, principally, at the conference. Prominent composers whose works continued to be feature are, Ephraim Amu, J. H. Nketia, N. Z. Nayo, R. K. Ndor, G.W.K. Dor, Kenn Kafui, Pappoe Thompson Walter Blege, , Charles Datsa, etc. procession to the stage is done by singing, drumming and dancing in formation (light movements). At the sound of the cadence, the performing choir is congratulated by applause, shouts and clappings. This is done to appreciate and congratulate the choir. The practice and experience are the same at national, presbytery, and zonal conferences. The phenomena at the conference, here mentioned, has a resemblance of the description given by Dor at the final year performances at N.A.M., Winneba; preparation by students modes of composition (i.e. instrumental and choral), the competitive nature of performance, the composition of audience and the 'final cadence' and its inherent applause.

Service of the Eucharist on Saturdays at conferences is re-enactment of the liturgical order and musical practices of the church. With the exception of procession and recession, there are singing of hymns and choruses. Some of the hymns are sang and accompanied by drumming. Local choruses and tunes are rendered within a continuum of simple time or compound time. During such sections, observations shows that brass and woodwind sections jointly accompanies the singing. This emphasizes the Interculturalism as a solid foundation of the musical tradition of the E. P. Church, Ghana. The ministration of the Holy Communion will be discussed in detail in subsequent sections.

The role and contribution of other religious and educational institutions cannot be over emphasized. Choirs, especially, those affiliated to churches and those non-aligned to churches continue to be invited to perform at programmes such as anniversaries, inaugural programmes, concerts, weddings, funerals, book launch, national programmes e.g. state

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funerals, internal conferences, etc. At these programmes the invited choir render the choral songs within their jurisdiction. I mean to say the culture of music familiar to them.

2.15 Performance Practices in the E. P. Church, Ghana

The musical tradition of the E. P. Church, Ghana is directly linked to the performance practices of the missionaries and the Pre-colonial Eʋes through successive generations. From a protestant and Lutheran background, the missionaries introduced the singing of hymns into the church. German chorales and English hymns were translated into Eʋe. During its formative years, the hymns constituted the main musical tradition of the church, a tradition that has remained up-to-date. Among other things yet to be mentioned, a 'structured' liturgy and the rendition of hymns is what readily distinguishes the E. P. Church, Ghana from other *Asikpoli Tsɔtsiwo.* The Hadzigbale has been revised over the years by both western and indigenous scholars, ministers, musicians and other church agents. "Old-timers" in the E. P. Church, Ghana use the term, *Asikpoli Tsɔtsiwo*, to refer to 'contemporary churches – especially, 'one-man-established' churches - where hand-clapping is used extensively during their musical performances and prayer sections. It is worth to mention that the term is rather derogatory in its meaning. It is used to down play the Apostolic and Pentecostal modes of musical expressions.

Although not a common practice, some local congregations E. P. Church, Ghana use the psalms and canticles, for instance, Bethel Congregation of the E. P. Church, Accra New-Town. I have played the Gloria during church services several times at Bethel. It is mostly used for Doxology and Before and After Sermon. My search at the choir's music library has also reveal that they used canticle 24 during their 1983 Nine Lessons and Carols during Catechist J. R. K. Necku's tenure of office (1975 - 2001). Hope Konu, choir director and organist of E. P. Church, Ghana in an interview mentioned that the Bubuashie E. P. Church Choir under the directorship of one Mr. Konu also used utilized canticles, chants and psalms

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extensively aside the 'routine Ghanaian Art Choral pieces. He noted that the practice boosted the choir's standard of performance and musical appreciation. As a choir director at Penile and Bethel local congregations, I also teach, direct and perform Psalms and Canticles at these affiliated congregations. This practice parallels the musical practice of the Dansoman E. P. Church Choir. Observations at Biannual Conference of the Vest Volta Presbytery Church Choirs U union show that the choir's frequency of using Baroque and Classical pieces as a stage piece during the 'sing-song' night is higher than that of others choirs, relatively. During a conversation Prosper Cudjoe remarked "Dansoman church choir like singing classical music during church services". These practices do not differ from the Methodist Church Choirs that is well vested in singing canticles, psalms and other English anthems.

Mr. Divine Kpatakpalu noted in an interview on 6th September, 2017 at 17:30 GMT at the Peniel church premises that "the once serene atmosphere of worship when drums were not accepted as mode of expression during congregational worship has changed drastically". These days the church has become one of the *Asikpoli Tsɔtsi*. He noted that in the course of time some individuals in the church got bored with the 'rigid' missionary ways of worship and introduced new musical styles into the church. The use of traditional musical instruments and modes of expression were borrowed into the church. Local tunes and choruses set to biblical themes became composite part of the tradition of the church over the years. The influence did spread among local congregations quickly because of factors such as homogeneity of the E. P. Church, Ghana membership, inter and intra church migration etc. The move was experienced during the third and fourth quarter of the twenty-first century. (Interview with Mr. Kpatakpalu: 27/02/19, 11:45am). 'Style' associated with the E. P. Church also includes brass band music. It members, mostly the youth, are drawn from the children's' ministry and adult service. Their repertoire is regimentory in character.

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They mostly play hymns and local tunes and choruses but with a touch of brass and woodwind idioms.

The 'pop-band' has also found its place with the musical tradition of the E. P. Church, Ghana. Popularly referred to as the Praise Team. They perform highlife tunes using biblical themes just like the other groups. 'Matured' congregations especially those in the capital city of Ghana uses heavy musical instruments, synthesizers and magnifies. Their sound levels are mostly high. They do these as a replica of the high quality of sound in bigger auditoriums in the urban centres. They mostly minister during a time of 'Praise and Worship', offertory and also during 'All Night and Revival sections.

2.16 Historical Antecedents

Some factors are accountable for the explosion of the 'new' variety of performance practices inherent in the E. P. Church, Ghana today which differs from the Bremen heritage. The account documented by Ansre (1997: 118 - 130) in the 150 years of Evangelization and Development of the E. P. Church, Ghana - 1847-1997 delineates the emergence of the practice. Ansre pointed out that the period between 1972 and 1984 was the time when the E. P. Church, Ghana experienced a massive explosion of congregations particularly within the West-Volta Presbytery. Thousands of her congregants migrated to the Greater Accra, Western and Central, Eastern, Ashanti and Brong Ahafo Regions. As a result, the geographical location of the church shifted from the Volta Region (the birth-place) to the West of the Volta. A process of rejuvenation among different ethnic groups in Ghana was initiated although the E. P. Church, Ghana is predominantly made up of Eʋe-speaking people.

The Bible Society of Ghana engaged bible scholars from inter-denominational Eʋe-speaking churches to embark on a revision of the Eʋe Bible into a new one because the old

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one was extremely literal' and sought to retain the Hebrew and Greek expressions. It was also to work at the advancement in biblical studies and take care in the changing grammar in the Eʊe language. Hermeneutically, this might enlighten a cross section of worshippers in the E. P. Church about a quotation in the Holy Bible. "Praise the LORD with harp, sing unto Him with the psaltery and an instrument of ten strings. (Holy Bible KJV, Psalms 33:2)" and "Make a joyful noise unto the LORD all the earth, make loud noise, and rejoice and sing praise (Holy Bible KJV, Psalm 98:4)". The importation of the traditional or indigenous into the once 'missionary culture' was a rebellion against the 'anaemic', may be.

In August, 1973, a committee was set up to revise the *Homedodo* (Church Order) of the E. P. Church, Ghana and the Eglise Evangelique du Togo. This move was taken in order to take major decisions about the church's way of doing things. Copies were not given to the Togo Branch of the church and discussions came to a dead end. The change of name from *Eve Kristo Hame* (Eʊe Christian Church) – [1922], to Eʊe Presbyterian Church – [1926] then to Evangelical Presbyterian Church – 1[954] by successive Synods was to make the church more universal - thus, open to non - Eʊe speakers – who might not necessarily be breast with the 'Presbyterian' musical traditions. I argue that, this also created an avenue for the importation of 'new' musical forms into the church. To make the church more universal, "There was, therefore, no point in tagging a Church with a tribal name" (Ganusah, 2008: 43). This suggest that, the church is readily opened for variety of musical practices from different cultural backgrounds.

The period between 1960s and 1990s was the time when the number of 'newer Christian groups' increased. Some imported and others 'home-grown' that was very much alike to the Apostolic and Pentecostal churches usually referred to as Spiritual churches or *Asikpoli Tsɔtsiwo*, preferably. In addition, the personality of Demons and Satan is emphasized in these so-called spiritual churches. Demons that are much alike to those

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described in the Holy Bible or the African cult systems such as *afa, dzo, adze, tru* and *vudu*. "An essential claim of these churches is their 'ability to exorcise these devils from their victims and restore them back to Christ" (Ansre, 1997: 122). The healing process in these churches is reminiscent of the procedure in the traditional settings. Consequently, many Christians and non-Christians were attracted to these practices as a result of finding solution to their problems. A fraction of E. P. Church, Ghana's members were among those people. Some left the church entirely while others remained but felt that the *Hamedodo* must be tailored substantially to 'provide adequate cure and relief from these demons and their master, Satan.

Another development during the late twentieth century was the increase in the use of Ghanaian art music in the traditional mission churches including the E. P. Church, Ghana. The use of Ghanaian or African musical instruments during church service increased significantly. The work of Ephraim Amu (the father of Ghanaian art music) and his students were integrated into the musical practices of the mihamession churches. These including anthems, 'local' hymns, marches, choruses and various instrumental forms. The 'Ghanaian School of Art Music' trending on the wheels of intercultural music merged indigenous and western music practices.

In his concluding remarks, Schuyler (1998) argued that tradition in music goes beyond the present and the future. In his expository, he categorized a musical tradition as (i) Repertory of the tradition (2) Performance Practice and (3) Context. Contextually, the repertoire includes western church musical forms, Christianized traditional musical expressions and a hybrid of the two. The repertoire of songs is archived in media such as the *Hadzigbale* (Hymn Book), the Supplementary Hymn Book, Children's Hymn Book, E. P. Church Choirs Songs Book, E. P. Church Choir libraries. However, a collection of music scores can be found at some libraries of 'matured' E. P. Church Choirs, such as Bethel

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Church Choir – Accra Newtown, Mamprobi E. P. Church Choir, North La, Nima E. P. Church Choir etc., and individuals- mostly trained choir directors and organists.

As the rejuvenation processes evolved, the new mode of musical practices in the church continued to be transmitted through various means. The mode of transmission or training was achieved through formal, semi-formal and informal practices. Formal training is achieved via the institutions (discussed above). Semi-formal training is achieved via the routine workshops organised by the choir directors' union aimed at upgrading the musicianship of directors and organists who could not access formal musical training or whose training is considerably low. Repertoire of songs that are not necessarily art music can also be accessed informally through performances by various singing bands, e.g. C.Y.B., Hadzihaga (Great Choir), Womens' Bible Class, Womens' Guild, Israel Group and E.P.S.U. Most of those songs have been recorded on CDs. Others are also on the social media. Even as they may be intended for meditation, reflection and for the sake of listening pleasure, they are also a means of preserving them for future generations and for further studies. Reservation can also be found in print format. In context, the musical tradition of the E. P. Church, Ghana is a reflection of the past. The music would be appreciated better by careful examination of the missionary, colonial residues, wake of indigenization in Ghana if not in the whole of Africa.

Bright Meyer (1996) noted that the rise of modernity "gives a resurgence of demons, witches, and spirits rather than their disappearance" practical zed among the Eʊes at the time of North German Missionaries religious activities. This was confirmed by Ansre (1997: 120). The Eʊes conception of sin were defined by malevolent actions which were dealt with by purification. As a result, important parts of Eʊe traditional religious practices remained merging it together with elements of Pietist religiosity as a result breeding a hybrid of 'new configuration'. She added "It is precisely the hybrid nature of the post-missionary_Eʊe that

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makes it a useful tool for thinking about the ambivalent nature of embracing new forms, social relations and personhood while always partially renouncing the old. (Mayer, 1997)" Contrary to the E. P. Church, Ghana, the Pentecostal churches appeal to people because they emphasized the devil and gave 'directions' to people through exorcising the devil, laying of hands and anointing in bid to end their suffering.

2.17 Instrumental Resources

The literature on African traditional instruments in general and that of indigenous musical instruments of the Eʊes abound in prints such as Nketia's *The Music of Africa* and Pascal Younges *Musical Traditions of Ghana*. The history, origins, social functions, the customs associated with their uses, their construction and especially their role within the cultural setting has been discussed in detail. I will limit my discussions to the craftsmanship and the context in which these 'selected' Eʊe indigenous musical instruments are used in the E. P. Church, Ghana.

The musical instruments accessible to performers in the E. P. Church, Ghana can be grouped into two major categories, thus the Western and traditional African musical instruments in their respective categorizations. Among the indigenous musical categorizations, the membranophones and idiophones are easily accessible and predominantly used during church activities. The indigenous instruments at the disposal of performers are dictated by two factors, the geographical location of the church, thus, the communities within which the church is situated and the mode of musical specialization peculiar to those geographic areas. For instance, E. P. Church congregations established at the southern part of the Volta Region of Ghana will use instruments selected from *agbadza, husago* or *atsiagbekɔ* drum set and those at the Eʊedome will resort to *bɔbɔɔbɔ, gabada* or any other traditional dance drums set.

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Inter-cultural marriages, the search for greener pastures and other social factors allows most Eʊe speakers to congregate at a particular local church and this accounts for the utilization of instruments of both the south and northern musical cultures. An additional factor that determines the selection of instrument if the proposed style of music to be performed. For example, *bɔbɔɔbɔ* and *gabada* drum set will suite songs composed in common time whiles songs composed in com pound time will suite *agbadza, husago* or *atsiagbekɔ* set of drums. There are musical instruments that are borrowed from the local communities; example *kidi, atumpani* and those that have been integrated into the musical life of the church through mutual contact. A classic example of such borrowed instrument is the dondo or the hour-glass-drum, *adenkum* (a stamped idiophone), *brekete* and sorts of shakers from the northern tribes of Ghana.

There are similarities in the construction, design and tuning mechanisms of these instruments. In the E. P. Church, Ghana, these percussion instruments find their highest expression in all dance drumming activities. They are curved out of logs with two openings (big and small). There are pegs that plays two functions: one, for stretching the membrane over the opening usually the big end of the drum and two, for the tuning of the instrument. Most membranophones are tuned by hitting to top of the peg with solid materials such as stone, a piece of wooden clappers (which are musical instruments too) or with to *gakogui* (gong). Tuning may also be affected by wetting the membrane with water or drying in the sun or carrying out these two successively. Contrarily, the *dondo* and the *brɛkɛtɛ* are not tuned by hitting. They are tuned by relaxing or putting tension on the membrane through the pulling of tension twines.

Drums in the E. P. Church, Ghana come in different designs. Observation and participating in the musical practices reveal that the drums may be conical, cylindrical, semi-cylindrical or hour-glass in shape. Some may have their middle section slightly protruding

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with curving of patterns, images and designs. These designs are sometimes borrowed from the Eʊe tradition with may not have any connotation with the Christian faith. Drums curved out of logs with two opened ends are mostly found among the northern settlers of the Eʊes. Examples of these are *vuga, atumpani and asivui* etc. There are drums that are also constructed out of wooden strips and bound by a ring or stripes of sheet metals – 'barrel drums' for example. They are mostly tapered at both ends and finished with various shades of oil pants. In an interview, Daniel Atakpa, a drum builder at Akatsi, explained that colours depends on factors such as individual preferences and group societal colour. Examples of these drums are *atsimevu, gboba, soga, kidi and kagan* of the southern Eʊes. They are mostly found among the southerners.

It is very common to find single-headed drums with the opening covered with membrane, laced down by pegs and twines in a Y, W or X shape. Another type of drum that is common is the *dondo* (Nketia & Young, 1974). The *dondo* and its role in musical tradition of the E. P. Church, Ghana will be discussed subsequently.

2.18 Traditional instruments and their uses in the E. P. Church, Ghana

Voice: This is the most common of all the instrumental resources in the E. P. Church, Ghana. Both the clergy and congregation sing during a church service. In Eʊe, *Gbe* means voice. The *gbe* is that which is activated in singing a song (*Ha*). Generally, the word *Ha* means a song or music among the Eʊe speaking people. *Hadzidzi* is the term in the Eʊe language that is used to describe the act of singing. *Dziha* is an action word, meaning' to sing'. *Hadzila* is a noun, meaning 'a singer'. *Hadzilawo* is a collective noun. It means group of singers. *Hakpala* means a composer. Four-part singing is more prevalent in among the choral inclined groups in the church. Other traditional ensembles in the E. P. Church, Ghana utilizes cantor and chorus technique of singing which is borrowed from the Eʊe culture.

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2.19 Idiophones

***Gakogui* (gong-gong):** It is an idiophone variously known as *gakpevi* or *gagbleve*. It is constructed by a blacksmith from metal pipes and sleeves of broken machine parts. They are found in all dance-drumming activities in the church. They are played by striking the bigger and smaller bells in various rhythmic patterns that are normally vocalized using vacables such as *'tiŋ-goŋ'*. Their principal role is the keeping of time line during musical performances. Younge (2011: 21) distinguished sharply between the *gakpleve* and the *gakogui*. He refers to gakpleve as the double bell and the gakogui to the slit metal bell.

Figure 1. Gakogui (gong-gong)

***Atoke*:** This instrument is constructed from metal sheets such as leave springs of motor cars and other sheet metals. It is hammered into a canoe-shape. The slit or curvature in the embodiment of the instrument and the two hooks at its ends are the two distinguishing features. Its body resonates the sound at a high frequency. This categorizes the instrument as a high-pitched instrument. It is played by striking the slit with a metal rod of about 3-4mm in diameter. The piece of metal rod can be substituted by a piece of wood or stick as showed in figure 2 below. It plays the same role as the gakogui.

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Figure 2: Atoke

***Afretsiwa* (castanet):** This is known among other Eʊe-speaking ethnic groups as kretsiwa, or akoge. It is made up of two detached parts; the bell and the ring. The first part is constructed by beating and rolling a metal plate into an egg-shape with a recess for the middle finger. The second part is the ring worn on the thumb of the same hand used in holding the bell. It is played by striking the bell on the ring. One or two may be used in a performance. I have observed during a particular performance at Bethel congregation where more than ten players were involved in a rendition. This was during the performance of *Wodze La Madi Gbolo oo*, a choral composition by Joel Quophy Agnegue. Agnegue is a choral composer in the Republic of Togo. The instrument is mainly used for keeping time.

Figure 3: Afretsiwa (castanet)

***Atsikpakpa* (Wooden-clappers):** They are made from a piece of solid timber or bamboo. It comes in a pair. It may be cylindrical or rectangular in shape. It is played by striking the pieces against each other. They are also used for time keeping.

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Figure 4: Atsikpakpa (Wooden-clappers)

***Akaye* or *axatse*:** These are shaken idiophones. Nketia (1974) classifies them into primary and secondary rattles. The primary rattles include the guard variety which appear as a container rattles or as rattles surrounded by nets of cowries, sea shells, pieces of bones, bamboo shoots, metals, buttons or beads. It comes in sizes with or without handles or neck for holding. The secondary rattles are mostly worn by performers. The primary abounds in the E. P. Church, Ghana.

Figure 5: Akaye or axatse

2.20 Membranophones

***Atsimevu*:** The *atsimevu* is also known as sogo among the Tɔŋus the migrant peasant farmers who settled at Hyɛbrɛkrom or Kpoviadzi No. 2 in the Wassa West district in the Western region of Ghana. It is the master or lead drum in *agbadza, kenka, gahu, kete* etc. It

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belongs to the southern drum categories that are constructed by strips of wooden slaps and ring of sheet metal described above. It is single headed and are leaned towards performers and supported by stand thus, *vuglatsi*. *Atsimevu* curved out of solid wood are becoming common. Younge (2011: 24 - 25) noted that 'the playing technique includes one stick one hand or two sticks. Tones such as *ga, ki, te, ge, de, tsi, to, ka, dza* and *dzi* can be produced by varying the tension on the membrane by hand'. During any grand performance of agbadza, gahu etc. in the church, this drum may be used.

Figure 6: Atsimevu

***Kidi*:** Its construction is the same as that of *atsimevu* and the *gboba* but the *kidi* is small in size. It is the second supporting drum in most of the dance types among the southerners. It is played with two sticks in a close and open techniques. The tones also depending on tension mounted on the membrane by the sticks. It is played in a dialogue with the kagan.

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Figure 7: Kidi

***Dondo*:** The hour-glass-drum is a two headed drum. It is curved out of a wood and played by squeezing the drum between the armpits by stretching or releasing tension on the strings. It is played by an angled stick with broadened tip. The role of the dondo in the E. P. Church, Ghana is enormous.

Figure 8: Dondo

***Uuga*:** Is the master drum found in the *bɔbɔɔbɔ* ensemble. It is conical and single-headed. The *vuga* comes in three sizes. The big, medium and small sizes are named by the Eʋedome performing groups as the bass, tenor and treble respectively. It is played by holding it in-between the tights and the membrane slapped with the bear hand. Varying sound is produced by varying the distance between the open-bottom-end of the drum and

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the ground level. The rhythms played by its players are mostly carved in speech-surrogates or vocable. It mainly plays an improvisational role. It also plays leading role in the selection and changing of rhythms during a performance.

Figure 9: Uuga

***Asivui*:** *Asivu* or *Asivu*i is relatively smaller to *vuga*. It comes in two designs; the bottle necked shape or the conical shape. It is the supporting drum used in *bɔbɔɔbɔ* ensembles, two or three of these may be used at a time. It is held in-between the thighs and slapped by the hands. They are differentiated by their sizes and pitches. It is used by most singing bands in the E. P. Church, Ghana.

Figure 10: Asivui

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***Brɛkɛtɛ*:** The origin of this drum is of the Northern sector of Ghana. It is used in *fumefume* dance ensemble but it has been borrowed by the Israel Group of the E. P. Church for their performances. It is a cylindrical drum with two parched heads. It is molded out of veneer. The parched heads are held in place and tuned by a twine that is laced across the length of the drum in x shape. It is the master drum in the musical performances of the group.

Figure 11: Brɛkɛtɛ

Apart from those traditional instruments mentioned above some Western orchestral instruments are also used. Those ones that are commonly used for performances includes those that belong to the four families of the orchestra. Thus, the woodwind; recorder, clarinet, flute, the brass; B flat trumpet, cornet, trombone and tuba. The strings; Bethel congregation once had violins, violas and cellos. The percussion is commonly found among brass and woodwind bands in the E. P. Church, Ghana. Among these the percussion is commonly found. The organ is found at the Dansoman congregation. The harmonium was used extensively but is now fading out. Most local congregations use a five-octave electronic keyboard for music performances.

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4.1 The Trajectory of Performance Practice

4.1.1 The Art

The drama of performance in the E. P. Church, Ghana is a hybrid of western church musical forms and Eʋe traditional musical practices. It will therefore be understood better when observed against the backdrop of musical performance and organization among the Eʋes and that of western musical practices. From the point at which the choir and clergy process and continue with other formalities that make up the liturgy to the time of recession showcase some elements of traditional music making among the Eʋes. In other words, my observations at the selected congregations started right at the time when the church choir prepare in readiness for service, procession by choir and clergy until they exit with a procession. My discussion will be limited to the general musical tradition which spans the religious activities during Sunday Divine services since that is the climax of all weekly activities in the church except the Eucharist. Some of the week day activities include choir rehearsals by the church choir and other singing bands such as Hadzihaga, Good New Choir, C.Y.B., E.P.S.U, bible study and prayer meetings, wedding, funeral services, outdooring and naming ceremonies.

I will use what I call the 'church choir modulus' to guide the discussion. The 'church choir modulus' specific to the E. P. Church is the statutory seven genres rendered by the church that punctuate liturgical activities during a major church activity such as Sunday Divine service, wedding service, pre- burial and funeral service, induction service etc. It is worth mentioning that the 'church choir modulus' is not a separate item but an integral part of the liturgy. It is laced with other activities during the service. The modulus includes Processional, Introit, Selection, Before Sermon, After Sermon, Doxology and Recession. The performance practice of the E. P. Church, Ghana is made up of three stylistic traits. These includes Western church music, modifications of traditional music and a blend of both western and traditions idioms.

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To begin with, the church choir processes with the clergy. The procession involves several musical activities which is evident of Interculturalism. It is reminiscent of musical practices among the Eʋes - the people among whom the church was established. Procession is a common practice associated with some political intuitions in West Africa, especially, procession of the chiefs to the durbar ground amidst drumming and singing. There may be procession of bands, intended to announce the commencement of a performance in situ. Observations at different E. P. Church congregations proved the same practice. I must mention that procession at church is also a western inheritance. Marching songs for the procession may be a selection from any of the western hymnals namely Ancient and Modern, Church Hymnal, Sankey, Methodist Hymn Book etc. sang with the original English texts. The tune could also be borrowed from Western hymns but sang in the vernacular (Eʋe). Bethel Church Choir of the E. P. Church, Accra New Town congregation is vested in singing the English text and vernacular alternatively during a procession.

Optionally, the choir may sing a marching song or chorus composed by a Ghanaian composer that is set to biblical themes. Dor (2005: 445) observed that "most biblical texts have relevance and appeal for Christians all over the world". It is common with composers of Christian sacred choral music to paraphrase liturgical texts that speak to the needs of their specific congregations. Themes of congregational worship are used as a guide to the selection of the processional and recessional songs. The singing is mostly accompanied by drumming. Preferably, *bɔbɔɔbɔ* set of drums, the *dondo* and selected idiophones such as *gakogui, akaye or axatse, afretsiwa, clappers and shakers* are used for this activity. This is reminiscent of a procession of traditional chiefs to a durbar ground. The trinity becomes the object of reverence in this context.

In congregations where indigenous musicians abound, the drumming is treated to an ecstasy. The processional and recessional songs are introduced by the organ (western

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instrument) but cues (prompts) to start the march are given by the *dondo*. Roles are apportioned to these two instruments – one western and the other traditional – for the commencement of the procession. This interdependence is dictated by the instrument's abilities. The *dondo* appears to be saying ***Tsoooo boi!*** (lit. Hello everyone!). Where the choir responds by saying: ***Hei*** (lit. Yes!). Or the *dondo* says: ***Agoo!*** (lit. Hello!). The choir responds by saying***: Amee!*** (lit. Hi, or Come in). In the context of church musical practices, the choir is required to respond by singing and the drummers by drumming. In the Ghanaian traditional setting, the 'chant' is said by one individual preferably a male figure. This is what the *dondo* appears to be doing. In other mission churches like Presbyterian Church of Ghana and the Methodist Church, Ghana, procession is done without drum accompaniment. In both the former and the later, either western hymn sang in English or vernacular (Twi/ Ga/Fanti). Performance of the recession is the same as the procession.

2.22 The Rhetoric of the Dondo in the E. P. Church, Ghana

There are cubic metres of literature in print about the organology of the *dondo* in West Africa music literature. I will therefore limit my discussions to the uses of this musical instrument in the E. P. Church, Ghana. The *dondo*, also known as the hour-glass-drum, plays a vital role in the performance practice in the E. P. Church, Ghana. It is found in almost every local congregation of the E. P. Church, Ghana. Traditionally, the drum is not one of the indigenous musical instruments of the Eʊes. It is neither found among the court collections of musical instruments or among the 'commons. However, the *dondo* has attained such 'superiority and audacity' over dance-drumming musical activities in the E. P. Church, Ghana in my estimation. The drum is a native musical instrument of the norther ethnic groups. It might have been borrowed into the secular musical world of the Eʊes through a process of cultural diffusion. Wars, trade, cultural contact and other social factors might have been the cause for the transmission of the drum from the northern part of Ghana

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through the northern part of the Volta Region to the south. Bigger towns at the north of the former Volta Region before its re-demarcation into Oti and Volta Regions includes: Kpando, Hohoe, Nkwanta and Kadjebi.

The uses of the *dondo* in the E. P. Church is enormous. Apart from it musical role, the instrument demonstrates the philosophy of the linguist the Ghanaian political setting. One cannot speak directly with the chief except through the linguist. Traditionally, the king is reached through the linguist. The linguist is the medium of communication. Messages to and from the king are affected through the linguist. This philosophy is illustrated through the versatility of the instrument. *The dondo* has gained mastery of the vocabulary and 'rhythmic language' of all dance-drumming musical types in the church through its interpretative usages. Who is a linguist in our Ghanaian traditional 'sense'?

At this point, it will be beneficial to highlight the personality if the chief's linguist (lit. *Okyeame* [Akan], *Kyeame* [E*ve*]) and his role (usually men) in some Ghanaian traditional court systems. The *Kyeame* plays an intermediary role between the chief and his subjects. The *Kyeame* is the chief's mouthpiece, counselor or spokesperson. The chief who represents the ancestors, and for that matter, functions as the religious head and also the political head cannot be engaged in a communication directly. This is mainly because he is a symbolic representation of the dead and connotes the connection between the living and the dead. During 'state' or court functions he cannot be engaged with the living directly in communication. But this protocol or treatment is relaxed in his private life. Such is the fluidity in boundaries between the traditional court functions and the private life of the chief. This is where the role of the Kyeame matters among other things. On the account of addressing the chief, one must talk to the *Kyeame* who will in-turn address the chief in 'coded language or symbols' to the 'dead'. The chief then responds but it is translated into the 'language of the living' by the *Kyeame* to the recipient(s). I must note that "There is no

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other language involved, but elders often use esoteric proverbial turns of phrase which are not widely understood by most people unfamiliar with chiefs' courts" (https://www.refworld.org/docid/3f7d4d9931.html [accessed 2 June 2020])

The *Kyeame* plays other roles such as running 'high profile' errands usually between chiefs and elders He also plays intermediary role by pouring libation to the ancestors and lesser gods during state functions and other gatherings. Ross (1982) explained that it the mastery of 'cultured' speech or language (in this case, ethnic groups implied) that cultivates a mastery of rich proverbial lore. The ability to develop oral presentation of proverbs is a great art, she noted. "The *Okyeame* is the principal counselor and spokesman of the chief. His staff (*Okyeame poma,* lit. linguist's stick or counselor's stick), has a curved finial at least representing at least one proverbial saying and each saying has a chain of metaphorical associations that applies to subjects and situations" (Ross, 1982: 57 - 58). it is in these understanding I present the oratory of the *dondo* in the E. P. Church, Ghana.

The instrument is used for cues (prompts) for dance-drumming activities in the E. P. Church, Ghana In local congregations of the church where the *dondo* is not found, the drum, thus, *vuga*, or *asivui* or any of the idiophone, thus, *gakogui, afretsiwa or atsikpakpa* is used as a substitute, preferably, the '*bɔbɔɔbɔ*' master drum is preferred because of its ability to vary its pitches within a wide range. Any of the supporting drums or idiophones such as castanet, gong, rattle or such kinds may be used. Such practices usually go with the swaying of the body excluding the processional and recessional activities mentioned above. It is surprising to know that when singing, drumming, and dancing are to be performed concurrently during church activity, it will not commence until a cue is heard from the dondo. This usually happens when the *dondo* is part of the ensemble. Performers 'stands still' until the cue is heard. This is a replica of the role of the family head - *Abusuapanyin* (Akan), X*lɔtatɔ* (Tɔŋu) - in the Ghanaian cultural setting. Major decisions and actions which

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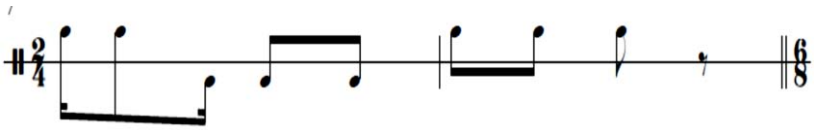
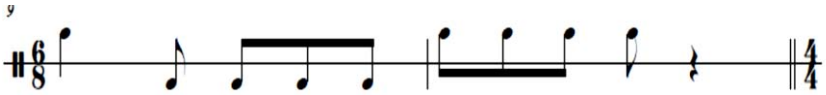
concerns the extended family, especially, cannot taken until an approval is given by the family head. The *dondo* is the family head in this context.



Musical Illustrations 1: Dondo cue for songs in a simple time signature.



Musical Illustrations 2: Dondo cue for songs in a compound time signature.

The two musical illustrations above, thus, illustration (1) and (2) are the fundamental rhythmic structures of the *dondo* cue. But within the various local congregations, one may find variations of these basic thematic materials (See Wuaku, 2015: 40 - 47). Any kind of the modifications plays the same fundamental role. It is identifiable because it is an integral part of most dance-drumming activities in the church. Also, the possible variations are fragmentations of the basic motivic structures of the cantus firmus.

Cues in the E. P. Church, Ghana have a parallel in other mission churches. It is a common practice among the mission churches. Interviews and observations in some selected Presbyterian and Methodist churches revealed that there is a modified version of the kind used in the E. P. Church, Ghana. During, my childhood years, thus early 70s, I heard this kind being used by singing bands of the Presbyterian Church of Ghana and the E. P. Church, Ghana. In a personal conversation, Nelson Kwame (the late) of Bethel Congregation of the E. P. Church, Accra New-Town, noted that this kind of cues (musical illustration 3 [a] and [b]) predates that which is being used currently in the E. P. Church today. It however suggests that the *dondo* cues used in the E. P. Church, Ghana might have been created as a variation out of the musical illustration 3 [a] and [b]). However, musical

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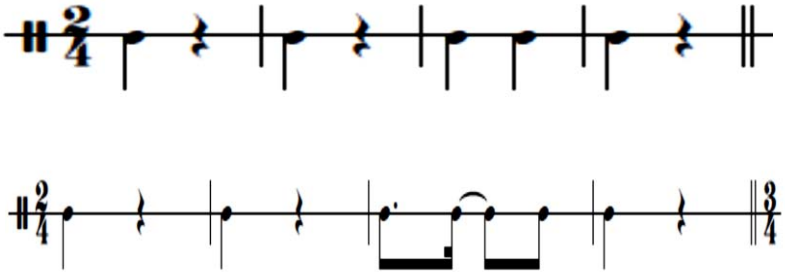
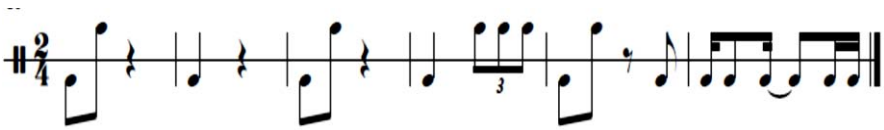
illustration 3 [a] and [b] is also used from time to time but musical illustration (1) and (2) are more preferred where drumming accompanies the singing. Simple idiophones like the wooden clappers, castanet, gong etc. are used for fig. 4.



Musical Illustrations 3: The cantus firmus from which variations of dondo cues in the in the E. P. Church, Ghana were generated

However, it is not every performance that calls for *dondo* cues to begin. Examples of these are invocations, introits, hymns used for prayer, 'affirmative' hymns and songs used during sacraments (the Eucharist and Baptism) etc. These are determined by the context in which the songs are being performed. Apart from the Israel Group that has a peculiar cue (musical illustration 4) for their performances, which certainly serves as their identity, any other singing bands including the church-choir uses musical illustration. 1 and 2 for cues. It is worth to note that marching songs that are composed in a simple time signature are mostly preferred to be used as marching songs for procession and recession in the E. P. Church, Ghana. Rarely are compound time songs used.



Musical Illustrations 4: Dondo cue for Israel Group.

The functionary attributes of the *dondo* also includes appraisals. When individuals or group(s) are commended for their good deeds during church service, they are being

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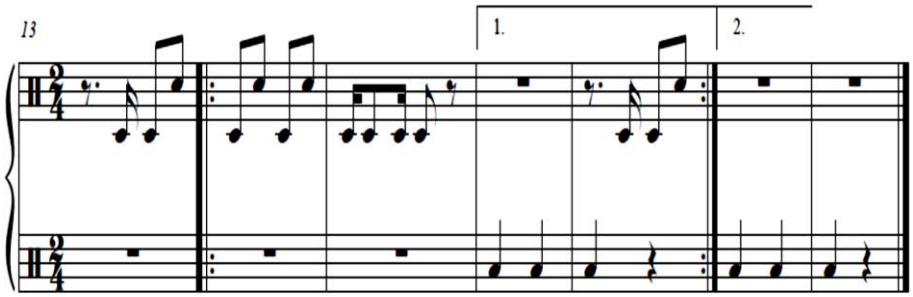
applauded. As a token for their reward by the entire congregation, the *dondo* initiates an appraisal by sounding another type of cue identifiable to the entire E. P. Church congregations both home and abroad. It is spontaneously performed. Appraisals below (musical illustration 5) in the church has its counterpart in court minstrel's performances and praise singing in some Ghanaian ethnic communities. In the E. P. Church, Ghana it is structured on call and response, an idiom of African indigenous music. The *dondo* calls by playing the cue in a simple time, the congregation responds by clapping, accentuating the beats in the same metre. Nketia (1974) noted that some ethnic groups in Nigeria uses clapping as an accompaniment to some types of their traditional music. Clapping as an accompaniment plays a major role group performance among some ethnic groups in Ghana. The appraisal by the *dondo* may be just once, twice or repeated severally depending on how gigantic the goodwill might be.



Musical Illustrations 5: Dondo Cue for Appraisal in the E. P. Church, Ghana.

Clapping also accompanies activities such as praise & worship and offertory. Participation, recording and transcription in such congregational activity shows that the rhythmic structure of these is in conformity with *bɔbɔɔbɔ* clapping patterns even if the song is being provided by the church popular band, thus, the praise and worship team. Musical illustration 6 below facilitates our comprehension of the sub title. Once the song is in the simple time signature, be sure of this clapping pattern. Apart from singing and drumming in any *bɔbɔɔbɔ* ensemble, hand clapping - as a fundamental structure of the performance - is also required of the participants. The clapping is anacrusically constructed within a simple

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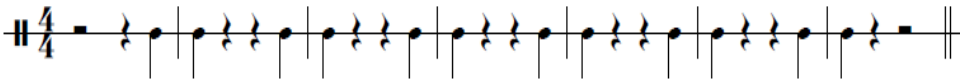
duple or quadruple time signature. The rhythm begins on the pick-up note or the weak beat and ends on the first beat (thus, the strong beat) of the next the measure. Basically, two beats of rests alternates two performed beats – a weak and an accented. Refer to musical illustration 6. Similarly, in other Akan dominated mission churches, example Presbyterian Church of Ghana, Methodist Church Ghana, A. M. E. Zion, such congregational activities also include clapping. Also, participation, observation, recording and transcription reveals that they utilize the time line of highlife, the Ghanaian genre which was developed among the Akan speaking people prior to Ghana's independence as noted in musical illustration 7. Clapping is a phenomenon in Ghanaian churches and needs a further scholarly inquiry. Further studies can investigate clapping as a pre-compositional tool.



Musical Illustrations 6: The usual rhythmic pattern of hand clapping- in the E. P. Church, Ghana Borrowed from bɔbɔɔbɔ rhythmic line.

Musical Illustrations 7: Highlife timeline that has influenced the pattern of hand clapping in most Akan dominated churches.

Structural analysis of the fragments of musical illustrations 4 and 5 indicates that idioms of egbanegba or gabada rhythmic structure noted by Kafui (2014: 70 - 76) in his study of the music of Gbolo Komla, an indigene of Alavanyo-Ʊudidi at Eʋedome in the Volta Region, forms basic building blocks. This might suggest that the cues might have been originated composed among the Eʋedome people. An inter-congregational migration underlines the familiarity of these cues within the E. P. Church, Ghana. The familiarity is

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substantiated by the fact that singing of praise song by minstrels and sorts of indigenous musicians abound in most African communities (Nketia, 1974).

The *dondo* is an 'independent' instrument within the context of drum-dancing activities in the E. P. Church, Ghana. Because of its versatility and dynamism, it is used mainly for improvisation. It neither plays a supportive role nor the master role. It plays an interlocking role between the rhythmic complexities of the performance fiber rendering the cross-rhythmic continuum a very complex endeavour. Music making in Africa is characterized by poly-rhythms and cross rhythms. During a discussion of the Seven Notions of Africa during my undergraduate studies at University of Ghana in 2015, Dr. Juan Menesses Diaz - the lecturer - pointed out emphatically that the rhythmic complexities are a composite part of music organization on the African continent. The use of the *dondo* attests to this claim. Several tones can be produced via the techniques of playing the instrument. After the introduction of a song by the organ, the *dondo* determines the amount of space to observe between the stanzas. This is because the instrument also plays interludes in between stanzas.

In a much weird manner, the *dondo* has the ability to shift the original accents of songs. In such instances, the rhythm also changes considerably. The rhetoric of the musical instrument can change a simple time into a compound time (thus, $^{4}_{4}$ into $^{3}_{4}$) in so doing changing the orientation of the song. The reverse is rarely practiced. Lead kindly Light, Now Thank We All Our God are examples of translated English hymns in a simple metre which can be changed during their performance in the E. P. Church, Ghana. The first point of alert is dependent upon the choice of the cue type chosen by the *dondo* player. The tempo at which these songs are performed is largely determined by the *dondo*. Metaphorically, he is the chief linguist who determines the pace at which dialogue between the instruments should go.

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Wuaku (2015) confirmed these changes imposed by the *dondo* in his PhD dissertation. He referred to *dondo* and brass band music cues as "Introductory rhythmic cue". He noted that the cues when employed in Western translated hymn singing poses some amount of challenges. These challenges he referred to as "Alterations" includes one, alteration in rhythm at certain sections of the hymn, two, a change in the entire hymn registering a different perceived meter and three, a change in the 'assumed' tempo of the music, thus, the music becoming rather slower or faster (Wuaku, 2015: 45-47).

The mockery about the use of the *dondo* in the E. P. Church, Ghana by some members belonging to other mission churches, example Presbyterians, Methodists in the cosmopolitan areas of Accra has been noticed by some trained musicians in the E. P. Church, Ghana. Mr. Hope Konu shared his experience about such instances. I have also been greeted with such mockery in a bookshop in Osu - Accra, Ghana, in 2011. They consider the use of the *dondo* as a derogatory and mean to the musical standards of the church. They take it to be a limitation to exploring the high-performance practices and standards associated with true missionary music making or better the reformation tradition, Mr. Hagan Okine – the shop keeper confirmed this. Observations show that the musicians of the Methodist Church Ghana have set a very high standard of the performance Ghanaian art choral music in Ghana, relatively. Rarely is hymn singing accompanied by drumming in the Methodist and Presbyterian Churches. However, danceable tunes and choruses (local or western) are being accompanied by drumming in these churches. Even if there is *dondo* it is not used as expressively as it is in the E. P. Church, Ghana.

2.23 Drumming in the E. P. Church, Ghana

Drumming has become an integral part of the musical tradition of the E. P. Church, Ghana. Drumming and other traditional musical expressions were introduced into the church during the cultural re-awakening in the early 1900s, a move was carried out in the whole of African

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as a result of cultural awareness of the African spearheaded by Dr. Kwame Nkrumah etc. (Agordoh, 2011: 47). As a result, many of traditional Eʋe dances have been borrowed into the church's musical practices. Some of these dance types are *agbadza, bɔbɔɔbɔ, egbanegba* etc. They are finely laced with the hymnody, choruses and other local tunes. Most congregations of the E. P. Church, Ghana sings hymns from the *Hadzigbale* accompanied by drumming and dancing (swaying). Because of many years of experimentation, the church has become addicted to use of the drum. This is evident at the peak of inter-congregational activities and Divine services such as Conference of the General Assembly, Presbytery Synods, District and Zonal Conferences and other related gatherings. Observations at such place show that drumming to accompany hymn singing is given an equal attention and prominence that is indifferent from other liturgical considerations. My position as a choir director and organist has offered me lot of exposure about these things. I have heard some Reverend ministers and catechist (trained and untrained) requesting for the drum to be played during church service.

It must be noted, however, that drumming in the church depends on the context of performance. Solemn religious activities such as singing a hymn for prayer, administration of the sacraments (Baptism and Eucharist), dedications, consecrations etc. do not require that the hymns and other traditional choruses used be accompanied with drumming. Introits, Before and After Sermon, Doxology also do not require drum accompaniment. However, during praise and worship, offertory, procession and recession by the choir and clergy, praise and adoration, the drums becomes a reliable and valuable resource.

It must be pointed out that drumming is more pronounced in the rural areas than it is in urban centres. Several reasons accounts for this. The distribution of traditional musicians in the Volta region favours the rural congregations more than those in the urban centres. The villages are the hub for training such cantors and instrumentalists. Unlike the

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cities where western music training is done through formal education for so many years, the 'traditional musician' is trained aurally (Nketia, 1974). Rt. SS. Agidi, the current synod moderator of the E. P. Church, Ghana once remark "There are good drummers at local congregation at Prestea. They will drum on every hymn by finding a suitable rhythm". This indicates that some of the hymns are not 'drummable' but good instrumentalists in the church will find a 'suitable rhythm' to accompany it. Most drummers in the urban centres are migrants from the Volta Region, the cradle for the making of Eʊe traditional musicians and or instrumentalists.

Drumming to accompany hymn singing in the Bethel Congregation (E. P. Church, Ghana), Accra New Town, is becoming a thing of the past. This is equidistant to Methodist and Presbyterian Churches as I mentioned earlier. The Methodist and the Presbyterians have a very high standard of music performance. Drumming on the hymn during church service is 'forbidden'. Does this account for their high level of music performance? Established in 1955, the Bethel Congregation (E. P. Church, Ghana), Accra New Town is the oldest local congregation in the then West Volta Presbytery which was made up of regions south of Ghana. Currently, irrespective of the liturgical demand hymn singing fulfills at Bethel congregation, it does not go with drumming. Thus, in-between procession and recession. This is because over the years the church and the church has been under the directorship of seasoned choir directors such Richard Avah and Hope Konu who do not favour the practice of accompanying hymn singing with drums. Their orientation and musical appreciation differ from most directors in the E. P. Church, Ghana. If the performance is composition in return then it can be deduced that their philosophy for music performance practices is the determining factor. Refer to the sub title dubbed Philosophical Leanings under chapter three of this thesis.

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As I have indicated procession and recession in the E. P. Church, Ghana is a replica of the procession of chiefs to the durbar ground. The chiefs' processes majestically, carried in a palanquin, accompanied by music making, heavy drumming, trumpeting (animal horns), singing, dancing, rocketing, display of *abrafowo* (executioners) etc. In a like manner, the procession and recession is done in a slow march (in a uniform footing). Usually *bɔbɔɔbɔ* set of drums are used with the usual dondo. The object of reference and reverence in the palanquin in this context is the Supreme God who is being ushered into the palace of worship (church) by the priesthood (the choir and clergy). Upon touching the threshold of the chapel the congregation rises to their feet in reference to His Majesty (God Almighty). The use of the choir's robe, playing of the organ, the use of traditional instruments and the use of translated hymns or local tunes underlines the Interculturalism of these religious activities.

2.24 Summary

Performance of music in the E. P. Church, Ghana is situated within two broad cultural practices, the Western and indigenous musical modes of expression. The liturgy and makes room for intercultural music to be practiced in the church. However, there are occasions when the liturgy demands a minimal amount of traditional influences even though the hymns and other religious activities are carried out in the Eʋe language. Intercultural and hybridisation of musical practices dominate the music of the E. P. Church, Ghana.

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CHAPTER THREE

THE MUSIC OF GEORGE WORLASI KWASI DOR

Because this chapter is earmarked to highlight the 'musical persona' of the figure popularly known in the E. P. Church, Ghana as George Dor, I would like to introduce the chapter by a brief highlight of his biography.

3.1 A Brief Biography of G.W.K Dor

3.1.1 Family Background

George Worlasi Kwasi Dor was born on Sunday, 11th July, 1954 to Seth Kwasi Dor and Lucia Afua Nyawuto[1] families, all of Alavanyo Ʊudidi. George grew up among other siblings including Theodore Kofi Dor, Edward Wise Kodzo Dor, Nicholas Sitso Yao Dor, Louis Mawusi Kodzo Dor and Bezalel Anani Yao Dor[2]. His father was a multi-talented indigene of Alavanyo-Ʊudidi who was a gunsmith, composer, band leader, conductor, performer, and a manufacturer of music instruments.

3.1.2 Basic and Secondary Education

George Dor enrolled into the Alavanyo Ʊudidi Evangelical Presbyterian Primary School and the Local Authority Middle School. After passing the Common Entrance Examination in Form Two, Worlasi pursued his secondary education at Kpando Secondary School. At the secondary school he met Mr. Albert Kwaku Avortri, the father of Kenn Kafui, who was then the music master. Whiles attending the secondary school, George actively took part in the performance activities of the Unity Orchestral at Alavanyo Ʊudidi which his father, Seth

[1] The Nyawuto and Gbogbotsi families have the same bloodline ancestary.
[2] Only the very musical brothers are mentioned here. George had other sisters and brothers who are not listed here.

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Dor established and directed. He was introduced to various orchestral instruments. Not only was George thought how to play some of the instruments but he was also taken through the various playing techniques of such orchestral instruments. It is within this orchestral sphere and the traditional musical setting of the people of Alavanyo which jointly shaped George's musical inclinations. This musical predisposition was further grounded because of his mother's musical acumen. George's maternal aunties and uncles were also musically viable.

3.1.3 Tertiary Education

- *National Academy of Music (NAM), Winneba*

After secondary school, he continued to the then National Academy of Music (N.A.M.), Winneba, now the Music Department of the University of Education, Winneba. Dor took causes in music harmony and counterpoint, composition, orchestration, cello and keyboard musicianship, African music including drumming, *atenteben* (traditional flute), and *gyil* (xylophone) etc. This was around 1974-1977. Whiles at the Academy of Music, Winneba, he met educationists and teachers which included Nicholas Zinzendorf Nayo, Michael Amissah, Eric Akrofi, George Ogbe, Vincent Richter, Kweku Acquah-Harrison, and Geoffrey Boateng. At NAM, Winneba, George Dor composed his choral work *Mawu Ve Mianu* (God, be merciful to us) which the Chapel Choir of the academy popularized.

After National Academy of Music, Winneba, George Dor was posted to Kadjebi Secondary School as a music teacher. At Kadjebi Secondary School, from1977-1980, Dor taught and directed the Kadjebi Secondary School Choir, and during holidays he led the Alavanyo - Ʊudidi E. P. Church Choir and the Unity Orchestra also of Ʊudidi. He in 1980 transferred to St. Aquinas Secondary School, Accra. When he was at St. Aquinas Secondary School, he extended a helping hand to the E. P. Church Choir at North La. He offered to assist the choir because at the time the North La church choir was without a choir director

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and thereby solicited for the directorship of George Worlasi Kwasi Dor. As a composer, director and performer, many compositions poured out of his creative mind and edge for the church's consumption through his association with the Church Choirs at local, district, presbytery and national levels. He was also instrumental at performances of Hadzihaga, Brass Band, Church Band and Christian Youth Builders, and other music groups within the church. George Dor served at the North-La E. P. Church, Ghana as the music director—choir master, organist, and composer--and as a committed church member from the year 1980 to 1996.[3]

- *University Education*

He gained admission for further studies at the University of Ghana, Legon at the Department of Music in and in the year 1982. For his first degree at Legon, he researched into the Unity Orchestra at Alavanyo for his Bachelor of Arts Music Degree. He researched into the musical institution which has contributed to his musical upbringing. After his undergraduate education, George was offered the opportunity as a Teaching Assistant at the Department of Music, University of Ghana in the year 1986. G. W. K. Dor pursued further studies after his Teaching Assistantship, and in 1990 he was offered admission to pursue a Master of Philosophy Degree in Music. For his MPhil Degree, he focused on three Ghanaian Art composers namely Ephraim Amu, Nicholas Zinzendorf Nayo and Kwabena Nketia. George W. K. Dor studied the trends of their stylistic traits in their Ghanaian Art compositions, and graduated as the first MPhil in Music at the University of Ghana.

[3] When he had to leave for the US for his doctoral studies.

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3.1.4 Music Career

Amuah (2012) noted that it was after this period that "church choirs and the West African Examination Council use his choral pieces for singing competitions/musical festivals and examinations respectively". Amuah further noted that the examinations council used his choral compositions because the examination body sought to portray the elements of Ghanaian tradition in their syllabuses. And as such the examination body selected G. W. K. Dor's compositions. In 1992, George Dor was appointed as a lecturer at the Department of Music at the National Academy of Music, Winneba, where he had studied as a student.

George W.K. Dor has held several positions within the E. P. Church Choirs' fraternity. He has been the choir director and accompanist in several E. P. Church local congregations which includes the local churches at Alavanyo-Ʊudidi, and North La. He has also served as the presbytery choir director for the WVPCC. George has also assumed such a positon at the national level. From 1995 to1996 he served as the National Director of the National Church Choirs' Union of the E. P. Church, Ghana. Because of his musical versatility, he was assigned the responsibility to be the Synod organist for two times. This appointment was offered him as a result of his proficiency at the organ and various musical instruments.

G. W. K. Dor founded the Goethe Institute Choir in Accra, Ghana. He directed this choir from 1993 to 1996. Through an email message from George W. K. Dor to me on 11th March, 2019 he (George) noted that the idea to form the choir was muted by one Mrs. Fodjor, a teacher at the institute, who got to know that George was a composer. This was confirmed during Afropop's interview with George W. K. Dor on 1st August, 2013 (https://www.google.com/ George+Dor+interview+with+Afropop). The choir's membership was made up of students who had enrolled at the institute to acquire literacy

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skills in the German language of which George was one. Several Germans who were working in Ghana and needed to fellowship with the local people were also included. The choir served two main purposes. One, to the Germans it was fraternizing. Two, the Ghanaian students used it to further their knowledge in the German Language. Whiles at the institute, George Dor set a couple of text by German poets, for example Johann Wolfgang von Goethe and Hilda Domins to music for the institute's choir. These includes:

Was verkurzt mir die zeit?	What makes the time for me shorter?
Der Schatzgraber.	The Treasure Hunter.
Wer es konte die Welt hochwefen.	Who can lift the world up high?
Schutzen Sie die Walder!	Protect the forest.
Wenn jeder eine Blume planfzte.	When everyone can plant a flower.
Wir brauchen bruderliches Leben.	What we need is brotherly living.

G. W. K. Dor noted "So maybe I'm the first Ghanaian who has performed a highlife song in German" (George Dor's interview with Afropop: 1 August, 2013), (Personal communication with G. W. K. Dor: internet, 13-04-2019). He also recorded an album with the Goethe choir. The record's title is *Wenn jeder eine Blume planfzte* ("When everyone can plant a flower") (CD by the Goethe Institute Choir, Accra, 1996).

Dor also performed with the National Symphony Orchestra as a cellist. Later he graduated to the position of a resident conductor. Under his directorship, the symphony orchestra performed different compositions by famous Ghanaian Art composers such as N.Z. Nayo. He composed orchestral pieces which were performed by the orchestra. For instance, "Fraternity Symphonic Suite," Three movements I: Borborbor, II Agbekor, Akpi), 1995, "Echoes", 1995, "Fantasy on an Adowa Song", 1994, "Linguistic Dance", 1995. In addition to the orchestral works, George Dor has a also composed three Choral-Orchestral

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works. These are: "Money is the Milk that Nourishes the world" (Text by A. A. Tamakloe), "The Lord God Created the Universe" (Text by A. A. Tamakloe) and "We've Got Our Own National Theatre" (Text by Ben Addallah). Other musical works includes music productions.

3.1.5 Life at the Diaspora

G. W. K. Dor travelled to the USA in 1996 for further studies at the Department of Music, University of Pittsburgh for his PhD degree. He was awarded the Andrew Mellon Foundation for his doctoral studies. His dissertation was based on Eʊe Traditional Vocal Music. Currently, he is residing at the U.S.A. (Amuah 2012) (Interview with G.W.K. Dor on 12/04/2019 at 15 GMT).

George Dor is actively engaged in teaching at the University of Mississippi, U.S.A. He has held various positions such as Professor of Music and McDonnell Barksdale Chair of Ethnomusicology, the president of Society for Ethnomusicology (SEM), 1997, the president, International Council for Traditional Music (ICTM), 2010 etc. He has chaired SEM panel sessions during conferences; 2006, 2007, 2011 and so on. He continues to function as a member of Doctoral Dissertation Committees and Masters' Thesis Committee. He provides consultancy serves in academia at the diaspora. He is also a member of various peer review boards and so on (CV of GWK Dor).

3.1.6 Musical works

The compositions of G.W.K. Dor exhibits intercultural musical practices. His sense of traditionalism (his exposure to some aspects of the indigenous way of life and his ability to contextualize them in his compositions) and confession as a Christian serves a pool of references for his compositions. His anthems, hymns, marching songs and patriotic songs

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serves as a repertoire for various choral groups around the globe. The melody of his songs are fairly distributed among all the four parts.

In his forward note to G.W.K. Dor's *CHORAL WORKS, Vol. 1*, 1988, Avorgbedor outlined the features of George's choral compositions. George Dor has a balanced interest in switching between sacred and secular choral works. Themes of his sacred songs are inspired by the scriptures. The secular works cover areas such as patriotic sentiments (e.g. "*Ghanaviwo mina mia wɔ deka*," "*Ghanaviwo mitso"),* morality (e.g. "*Megati nusi kɔwu wo la yome o*," *Dokuibɔbɔ nyo*") and lullaby "*Tutu Gbɔvi".* The themes express Christian virtues, the importance of singing, honesty, resilience etc. George W.K. Dor uses Eʋe proverbs as sub-themes to support his central ideas in an attempt to facilitate the cohesiveness of his song text.

He is very symmetric with his melodic construction. Conjuncts and disjunct melodic movements, occasional leaps and octaves (especially at the bass) are common in Dor's musical compositions. Strikingly, his harmonies can be very chromatic at times. Smooth cadences are usually used to convey the thematic materials. Occasionally, dominant ninth and thirteenth are also used. Homophonic and contrapuntal textures are either used entirely or interchangeably depending on one, the targeted audience and two, the uses of the composition. The rhythmic motifs of his songs depicts the drum language of some traditional music types of both the Northern and Southern Eʋes.

Avorgbedor (1988: ii - v) described the general trait of G. W. K. Dor's choral compositions in his concluding paragraph an Intercultural music. He noted, "It is a hybrid contemporary collection representing African and Western parameters of music. The composer has used his creativity and his general but high musicianship to add to the exiting rich Ghanaian tradition of Art Choral Music" (Avorgbedor, in Dor 1988: i-ii).

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Scores of most of George Dor's compositions can be found at different places. For example, church choir music libraries such as that of Bethel E. P. Church choir, Accra New-Town and Nima E. P. Church choir. Choir directors who have served the E. P. Church, Ghana for a considerable number of years do have quite a number of G.W.K. Dor's compositions, example, Misters Richard Avah, Humphery Agbeihia and Ampony.

Photograph 1: Portrait of G. W. K Dor
(http;//Afropop.org/migrated-uploads/2013/07/GDor3_web.jpg)

3.2 The Musical Organization of the People of Alavanyo

Because George W. K. Dor comes the northern part of the Volta region, I deem it appropriate to discuss the general musical background of the people of Alavanyo in order to offer a deeper understanding of the themes and sub themes of this chapter. Musical

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organization of the people of Alavanyo shares common organizational procedures with the rest of the Northern Eʊe settlers and a number of other African ethnic groups, (See, for example, Agawu, 1990: 221 and Kafui 2000: 68 - 71). Kafui noted that "The concept of music and its modes of performance cuts across the whole of Eʊeland, but due to environment factors and other conditions differences are seen and heard in them as one moves from one community to the other". In view of this, I will discuss the content of this topic as a generalization of the basic musical structures that define the *Evedome* as a people. George W. K. Dor comes from Alavanyo, so it will be expedient to discuss the possible sources of his influence.

Pascal Younge (2011: 96) noted that among the *Eveawo* "various forms of heptatonic scale are preferred over the pentatonic scale" (Younge, 2011: 95 - 96). He referred to the keeping the normal pitch of the seventh in an ascending order and lowering it in descending order as a special feature of performance practice among the people. In general, Agawu (1990: 221 - 224) made referred to the overall descending contour of the Northern Eʊe melodies, which he also considers as a widespread "archetypal contour of African melody" as the shape of a succession of the teeth of a rip saw". He noted that "A good deal of Northern Ewe symbolic expression is earth-oriented". Dance movements are done with elaborate feet movements, squatting and looking on the ground. He explained that:

> Most dances involve elaborate movement of the feet, bending at the waist, looking towards the ground, and squatting. The ubiquitous art of pouring libation, which accompanies practically every ritual from a palm wine drinking party to the most serious invocation of ancestral presence, is earth- oriented: alcohol is poured on the ground for the gods to come and drink. It is true that in a basically agricultural society, the earth is an important life-giving source, and not only symbolically; but it is equally true that in dance and myth… (Agawu, 1990: 222)

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Abotchie (2013: 98) argued further that the African pours libation to the ground when communicating with his ancestors, usually to intervene with affairs. He noted that "the act of pouring libation is a typical ritual, so are the actions associated with the installation of a chief, the out-dooring of infants, puberty rites and funerals".

Harmonic organization includes unisons (perfect unisons and octaves), parallel thirds and sixths. Harmony is referred to as *egbe evelia* among the northern Eʊe settlers. Meaning the second voice not necessarily a higher or lower-sounding part. This assertion however suggests that among the people of Alavanyo and the neighbouring community's equal attention and prominence is given to all the parts irrespective of pitch.

The organisation of rhythmic motives among the Eʊeawo and their neighbours is usually structured within the simple and compound metre. This concept accommodates some of the common musical types among the people of Alavanyo. For example, *Egbanegba, Gbolo and Gabada, Akpese, Totoeme, Zigi, Tuidzi, Pamprovu*, and so on. Mostly, one would find note values consisting of dotted quaver notes, quavers and semiquavers. There are also longer ones such as crotchets, minims and tired notes. However, there are also musical types in compound metre ($^{6}_{8}$) which includes Adeʊu and Aviha. Examples of songs in compound time are *Lawada mezɔ kple fe o* (a theme in the anthem *Dokuibɔbɔ Nyo* by G.W.K. Dor) and *Ditsa na kpɔe da.*

Music is organized as a group activity, although solo performances also exist. While the Alavanyo people organize some of their musical performance around life-cycle events, part of their musical activities is meant for entertainment. Exclusive musical activities are reserved for specialized groups including traditional priests, hunters and the chief's warriors' associations (Dor, 1992: 15 - 27). They include:

Dzovu or *Trɔvu* (cult or religious music performed during traditional religious activities).

Adevu (the music performed by hunters' group or association to celebrate a successful game

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hunt or dramatise their experience in the forest)

Akpi (music performed by warriors whiles going to war or used to celebrate their victory in a battle or demonstrate their valour during a state function).

These musical types are also performed during the funeral's rites of members of such specialized groups. Other Northern Eʊe musical types includes dirges, story-telling songs, children's game songs, work songs, recreational songs etc. These includes:

Devihawo or *Vidzehawo* (lullaby).

Fefehawo (recreational songs for children).

Gbɔtohawo (puberty songs sung during initiation of young girls into womanhood).

Agblehawo (songs that sung whiles cultivating the land).

Avihawo (dirges)

Recreational musical types among the Eʊeawo includes, *Gabada*, *Gbolovu, Tuidzi, Bɔbɔɔbɔ, Agbo, Zigi* etc (Agawu, 1990: 222 - 229 and (Kafui, 2002: 29 - 30).

Also, court music genres are performed during installation of chiefs and state funerals. There are praise songs in honor of chiefs in the traditional setting. Instrumental resources of the northern Eʊe are mainly membranophones and idiophones. Eʊedome membranophones include *asivui*, *vuvi*, *tamale*, *dondo*, *vuga*, *vukpo*, and *atumpanie*, while their idiophones comprise *ekpo*, *krentsiwa*, *akoge*, *akaye,* and *kpoekpoe*. *Ladzo*, the animal horn which is used as a court regalia is one of the few surviving aerophones of the northern Eʊe people. Similarly, no native chordophone has survived among the Eʊedome people. Rather the name of a climber *bentaka,* meaning *benta* string, suggests that the northern Ewe once had a rustic chordophone called *benta.*

Two categories of Eʊedome traditional musical practices are readily available. First, those recreational musical practices that are not connected to any ritual of any sort, and may be performed for entertainment or relaxation. These are usually organized during leisure.

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They are referred to *as modzakaḍevu*. The second type of musical activities are connected to social institutional structures and systems that may be political, religious, economic, marriage and family, funeral rites of specialized groups (warriors and hunters) and so on. The musical types that are used in this category are interspersed with rituals that are performed. These musical types may be accompanied by special dance movements which normally takes place at a dance arena by the custodians of the music. Apart from its dramatic component which fulfills the social and religious demands, the music carries symbols and mannerisms which are recognized by members of the group. The music also serves as a medium of communication between the performers and the deities that are responsible for the music type

Those who perform structured musical types undergo recruitment, confinement and training. During this period, the recruits are taught special language of the 'cult', songs, musical instruments (belonging to the court) playing techniques, gestures, dance movements and customs, for example. These have a parallel in the *Yeve* cult of the southern Eʋes. Songs in praise of the respective deities abounds as much as those which address inter-personal relations. The music that are played on one occasion usually differ in style and content to another played on a different occasion depending on the demands of the deity at a given point in time.

3.3 The Dor Family

Seth Kwasi Dor and his children parallel quiet a number of Ghanaian families that are known for their musical inclinations. Examples of such families that are noted by patrons/patronesses of Ghanaian art musical space includes the Chapman-Nyahos, the Nayos, Aggors, Kwamis, the Fergusons, and the Wuakus, the Dogbatses and so on. Hitherto, it is therefore a common phenomenon to index the 'Dors' as a musical family as a result of the recurrence of the exemplary musicality that goes hand-in-hand with their life-long

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activities, either professional or amateur. The Dors have involved themselves in several musical activities in their life time. For instance, reproduction and maintenance of musical instruments, compositions, performances, teaching and directing (music) and research activities through self-discovery and awareness of themselves. By this self-awareness they actively participate in the musical sphere of their societies. The head of the nuclear family, here discussed, is Seth Dor. Seth gave birth to Theodore Kofi, Edward Wise Kodzo, George Worlasi Kwasi, Nicholas SitsoYao, Louis Mawusi Kodzo, and Bezalel Yao Anani.

3.3.1 Seth Dor (1908 - 1988)

Seth Dor, who was born in 1908 at Alavanyo Kpeme before moving to Alavanyo Ʊudidi had his formal education up to only class five (Standard two). However, his son George Dor commented in an interview that "I have never seen anybody in this world as creative as my father" (Telephone interview with George Dor: 12th April, 2019@15 GMT). Seth Dor was a genius of many sides, a creator who demonstrated great intelligence and artistry. He was a gunsmith, manufacturer of musical instruments, a composer, performer and orchestral conductor, all rolled in one. He manufactured sophisticated guns with very simple tools in his local blacksmith workshop. With his power of imagination, he designed and manufactured sophisticated guns whose bullets could travel about half a mile. On the account of this creativity he won the first national prize at the maiden National International Trade Fair held in Accra (Interview with G.W.K. Dor, April, 2019).

Seth Dor reproduced a clarinet in E flat, although his formal education along Western lines and standard was relatively low. He was an autodidact. Through his exemplary and exceptional endeavours he undertook activities by his own initiatives. The outcomes of these moves are enormous and long-lasting touching many lives. These are enumerated below. The Unity Orchestra at Alavanyo was established by Seth Dor. Before its establishment he

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ordered musical instruments such as alto saxophone, clarinet, trumpet, accordion, keyboard (piano), and string bass and taught himself how to play these instruments. After acquiring the playing techniques, he then relays the art of playing such instrument(s) to someone else in the town until the Unity Orchestra was formed. Such initiative at the time and geographic location is only possible through self-actualization, commitment and flair of a genius (Telephone interview 12th April, 2019@15 GMT).

Seth established the orchestra and become its manager and director. The orchestra continues to play a vital role in the soundscape of the Alavanyo traditional area. They perform at various programmes at the Alavanyo traditional enclave. Most of the pieces they performed included original composition of Seth Dor, re-arrangements of local tunes and choruses and tunes from the *Hadzigbale* (the E.P Church, Hymn book).

The musical potency of Seth Dor did not end at the orchestral circles. His edge in choral music led him to undertake various choral activities at the Alavanyo-Ʊudidi E. P. Church, Ghana. He was the director of the *Hadzihaga* (Great Choir) at Ʊudidi. He composed a number of choral pieces and shorter works for the group and other singing bands. Popular among them is E.P Hymn No. 185, *Yesu dua fia dɔlawo ha*. Further, Seth Dor composed the song "*Mistso Aseye"* to commemorate the 50th anniversary of the E. P. Church at Alavanyo-Ʊudidi. George Dor noted in the interview that the harmony at a point in this particular musical piece involved a divisi into seven parts—(SSAATTB). The composition's title *Mitso Aseye* (Eʊe) literary means 'Jubilate! Christians'.

The rhythmic motif of most of his choral compositions was based on syncopated rhythms, the 'off-beat' style. Singings in this style was therefore familiar and popular at Alavanyo and its immediate environments at the time. It was given mass market appeal

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through the choral performances of Alavanyo Hadzihaga under the directorship of Seth Dor. "Today, it is claimed that Kenn Kafui's style of composition is based on syncopation-the off-beat style. It has been there before Kenn Kafui. The Hadzihaga at Alavanyo-Ʊudidi has been singing in that style of music composed by Seth Dor long before Kenn Kafui. For example, "*Nɔviwo Mise Agbenya si Krsito he ve na mi la da*" (Friends, Come and Listen to the Good News brought to Us by Christ". It was this Hadzihaga style which Kenn Kafui discovered, liked and popularized[4]" (Telephone interview with George Dor: 12th April, 2019@15 GMT).

At his old age Seth Dor partially retired from active directorship of the orchestra and the singing band but his children continued the work he had started. Seth only played a supportive role. "It was in this environment in which I grew up" (Telephone interview with George Dor, 12th April, 2019@15 GMT)

3.3.2 Theodore Dor

Theodore worked at Ghana Graphic Cooperation, Accra and fellowshipped at the Bethel congregation of the E. P. Church, Ghana - Accra New Town. He taught and directed the church choir. He was a very good player of the harmonium. Theodore composed some choral songs not only for church choirs' use but also for the consumption of other choral inclined singing bands. Popular among these compositions is his use of the song texts of E. P. H 208 in composing a new piece—tune and harmony, *Ne Yesu ava fe tu ge nami,* in a continuum of simple duple. A hemiola rhythmic motif runs throughout the entire piece. Theodore left Bethel Congregation, Accra New-Town and went to Mamprobi E. P. Church to assist Walter Blege he (Blege) was the music director. He functioned as one of the

[4] As in Kafui's "Mida Akpe na Mawu" and "Dzidzom bena mezu Yesu to".

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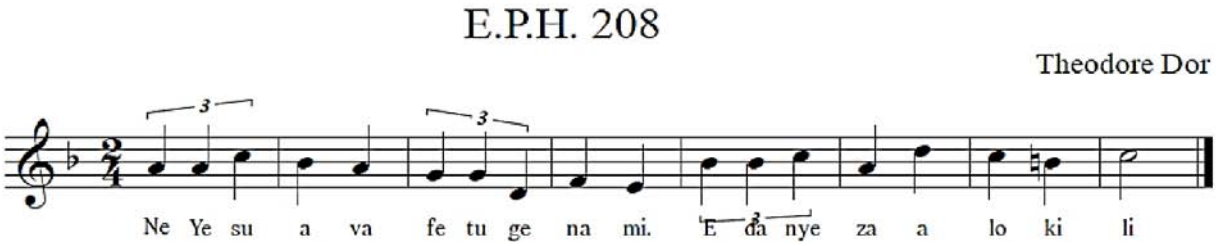
assistant directors of the choir. He served at Mamprobi E. P. Church for several years before living for Alavanyo Ʊudidi after his retirement from Graphic Corporation.



Musical Illustrations *8*: First eight measures of Theodore Dor's version--tune and harmony—to the words of EPH 208[5].

3.3.3 Edward Kojo Dor

Unlike his brother Theodore, Edward pursued further education in music after his basic elementary, and teacher training at the Anum Presbyterian Teacher Training. Edward then attended the National Academy of Music at Winneba where he acquired a Certificate in music theory and performance. Subsequently, he gained admission into the University of Ghana, Department of music, Legon, for the Diploma in Music program, where he studied music harmony, composition and orchestration and so on. Edward did not attempt compose that much but he was a good choir director. Edward was the school choir director when he was posted to Sogakoʃe Senior Secondary School. He was then transferred to Adidome. His choir which represented the Ʊume district of secondary school choirs won the first prize. Subsequently his school choir represented the Volta Region at the national cultural festival. His choir won the first national prize during that year. Edward extended his love for choral music to the Bremen mission station at Sogakoʃe. He established the Sogakoʃe E. P. Church Choir with one Mr. Amenɔŋu. Mr. Amenɔŋu was a vibrant choir director at Kpando.

[5] A recording of this version by the North La E. P. Church on their "Gbɔgbɔ Kɔkɔe Kplɔla Nyuie" CD popularized it.

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3.3.4 Louise Dor

Louise had a university education at the University of Ghana, Legon, and earned a Bachelor of Arts degree in French and Linguistics. Although he has a musical background and comes from a musical family, he did not pursue music. But his musical inclinations enabled him to teach and direct music in different religious and educational institutions, for example, mission established churches and second cycle institutions. It was Louise who took over the school choir when G. W. K. Dor was transferred from Kadjebi Secondary School to St Aquinas Senior Secondary School in the Greater Accra Region of Ghana. When he came to live in Accra he fellowshipped at the North La congregation of the E. P. Church, Ghana as an active church choir member and occasional director of the Hadzihaga. He was linguist by profession.

3.3.5 Nicholas Dor

Just like his father, Nicholas was a blacksmith and a musician. He spent most of his time at Alavanyo-Ʊudidi with his father Seth Kwasi Dor. Nicholas directed the orchestra, the church choir and Hadzihaga at Alavanyo-Ʊudidi. Nicholas taught music and played the saxophone. He takes charge of the orchestra whenever his senior brothers were not around.

3.3.6 Bezaleel Dor

Bezaleel was also musically inclined. He was not different from his brothers. He loves music, and as the trend has been, he also directed the Kadjebi Secondary School choir when he was pursuing his Advance Level there. He did not pursue music. Bezaleel received his Masters in Business Administration.

3.4 George Dor, 'The Traditionalist'

During a one-on-one conversation with Prof Austin Emielu in his office, he made a remark which broadened my understanding and also gave me a different focus about my research.

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"George Dor is a traditionalist" he commented (Prof Austin Emielu: Personal Communication: 2nd May, 2018@11:00 GMT, Dept of Music, UG). I asked myself several questions. In what sense? Because I know George Dor as a Christian? Since when? Does he practice 'traditionalism'? But the answer is not far-fetched. Anku (2009: 37 - 39) answers the question in his opening paragraphs of his article entitled *Drumming among the Akan and Anlo Eve of Ghana: An Introduction.* "It is generally recognized that the cultivation of music in any given society is limited by its tradition and history. Where ethnicity defines the boundaries of social and cultural life, particularly traditions of drumming tend to be similarly confined" (Anku, 2009: 38).

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Photograph 2: George Dor leaning against some traditional African instruments.
(http;//Afropop.org/migrated-uploads/2013/07/GDor3_web.jpg)

It is an established fact that Ghanaian art music, generally, is a symbiosis of the traditional African and the western musical practices. In this regard, Prof Austin Emielu's reference to Dor as a 'traditionalist' makes sense. George Dor could not have gained popularity in the circles of the Ghanaian choral space if he was not well abreast with traditional modes of musical expressions, perhaps. In this discussion, I do not intend to treat

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the composer as a 'pagan' but as a composer who only draws from the idioms of the traditional music but also as one who is propelled by the philosophical underpinnings of his culture to re-create the known. Some of the traditional idioms used in Dor' choral compositions include tonal inflections in dialect of the people of Alavanyo, parallel thirds, unisons, drum surrogates, rhythmic motifs of some familiar dance-drumming styles of the northern and southern Eʊe settlers and repetitions.

Agawu (1990) postulated that the most obvious feature of Northern Eʊe melody is its overall descending contour. Structural analysis of selected choral compositions of Dor unearths this assertion. It is worth mentioning that it is not every phrase or groups of northern Eʊe melodies that has this overall descending contour as a characteristic. The melodic contour of G.W.K Dor falls into the rise and fall patterns described by Agawu as the teeth of a rip saw. George Dor maintains this in his melodic constructions. Agawu observes that "A good deal of northern Eʊe symbolic expression is earth-oriented". Per the compositional practice akin to African choral composition melodies are guided by the speech intonations which are naturally undulating. The earth is very significant in the life of the African. Among Eʊes the ground serves as the major natural resource for all farming activities, architectural expediencies, the platform for all recreational activities, the final resting place for the dead and also libations are poured on the earth and so on.

Traditionally it is believed that Mawu lives in the sky. The high-pitched notes is a reverse of the overall descending contour pointed out by Agawu. They point to the sky. By so doing, it directs our attention towards the Supreme Being who play a major role in the worldview of the Eʊe. Rain for the cultivation of the land, the moon and moonlight for story-telling by the fire side etc. are all sky oriented. It is therefore evident that the rise and fall pattern of Dor melodic lines are deeply rooted in the traditional setting. Jones in Agawu describes it as the rip-saw effect. What are the effects of numbers in the traditional setting?

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One can quickly point to the naming of children according to the order of birth practiced among the Akan of Ghana.

The duplication of parts in traditional vocal music equidistant to the philosophy of the musical practitioners. For example, the Akan proverb *Praye wo ka bomu a ennbu* (The broom cannot be broken unless it is singled out in strands) literally means there is strength in unity. Social activities such as group musical performances, clearing of major paths that leads to important places like markets square, farm lands and the community underpins this philosophy. This proverb points to the Africans philosophy of the source of strength. To an African strength is a connotation of unity. There is the saying that "Together we stand". This depicted in the tradition concept known as unison.

In traditional musical expressions voices are duplicated in octaves, the female voices being laid over the low-pitched male voices. Even though they occasionally break into parts (thus, into thirds and sixths among the Eʊes and Akans) the duplication of parts in octaves is the most common. Singing in union by both sexes is common among ethnic groups which do not distinguish between male sect and the female sect in some forms of their musical practices. Not surprising, a number of Dor's choral compositions has unisons for their harmonic constructions. Example *Hadzihowo*, *Mawu wɔ Nusianu pɛpɛɛpɛe*, *Nye Ma Dzudzɔ Akpedahawo Dzidzi Akpɔ o,* etc. George Worlasi Kwasi Dor was transcribing the thoughts of the African and what he has accumulated during his stay at Alavanyo-Ʊudidi during his formative years. These and more are factors which dictates to the generative processes involved in the compositions of George Dor.

Amuah (2012) noted that Dor's compositions are inspired by musical expressions within the Eʊe traditional musical space (Amuah, 2012: 56). These traditional dance-drumming genres includes *Akpi, Adevu, Egbanegba, Agbadza, Kenka* etc. The melody of

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the bass in George Dor's choral compositions imitates the 'drum language' inherent in traditional performance practices. An analysis of the melodies of the bases shows that the melody of the bass occasionally leaps between octaves. The high and low-pitched octaves have a resemblance of the 'mute and open' drum playing techniques among various ethnic groups in West Africa and other African sub regions that resort the membranophone as an instrumental resource. On the musical score of his anthem *Hadzihawo*…Dor reserves two measures solely to appellations. In these measures, all other instruments voices and organ goes dead silent, allowing only the drum to sound. This tells us about the importance Dor places on traditional drumming.

Some scholars are of the view that drums are additional artefacts that adds up to the recreational need of the African and also plays some religious roles. Drums are sometimes used as a medium to invoke a deity. Occasionally, they are used to punctuate religious activities. The drumming serves as a speech surrogate which arouses the desired emotions for the necessary actions in the particular rhetorical situation that necessitates the use of the drums to be taken. Bokor (2014) argues that the drum rhythms are highly developed mechanisms for creating meaning to shape both personal and group behaviour in traditional African societies "Drums are ubiquitous in sub-Saharan Africa" (Bokor, 2014: 166). Historically, they have always been an integral part of the culturally determined rhetorical apparatus of the various societies, used to communicate messages that influence human behaviour.

Both music directors and performers will observe that G.W.K. Dor is a fun of repetitions and rests and repeats that are not restricted to melodic and rhythmic motives only but also repeats of themes and sections. For example, *Hadzihawo Midziha le Mawu Fe Fiadufe La Nuti, Megalam O Mawu, Agbefia La Gbɔna* and many others have their first

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themes repeated. There are also repeats of different time values, thus, rest of half notes, quarter notes eighth note.

Repetition is an established idiom of traditional African musical expression. To deal with the issue of boredom, traditional musicians' resort to variety in their performance practices. This is found in stanza. A song may have stanzas and not everyone in the chorus can remember the stanzas in its entirely. Nketia (1947) noted that there is the need for someone with a retentive memory and a sweet voice who is not easily disturbed by the chorus and instrumentalist. The alto solo in Hadzihawo is in line with this technique. The boredom is dealt with by not assigning to solo to a soprano, tenor or baritone as the case has mostly been in Ghanaian art choral compositions. In using the alto G. W. K. Dor creates a variety (Kofie, 1994: 62 – 65; Nketia, 1974: 53 - 56).

It is common to know that most African musical compositions consist of repetitions, imitations, transpositions to higher and lower registers within the tonal framework of the music. Kofie argued that these are the commonest forms of repetitions to the westerner. The development of musical forms, for example, theme and variation, rondo, sonata form, symphony, fugue etc. are themselves repetitions of a sort (Kofie, 1994: 56 - 57). Briefly, Regarding motivic development and transformation, Reti in Maw (1961) argue that "in all the great works of music up to about 1900 (Debussy, however, included) there is between the themes of a single movement, and between the themes of different movements, an underlying homogeneity - they all spring from the same musical impulse. Further, that the 'spiritual' and musical content of these themes is often not resolved until the last movement" (Maw, 1961: 492 - 493).

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3.5 Alavanyo-ʊudidi, The 'Vienna'

The musical potentials of the people of Alavanyo and its influence on other musical cultures, especially those in the Volta region of Ghana and the Republic of Togo is a well-known phenomenon among music minded people in these two regions of the Sub Saharan Africa. Walter Blege who is also a product of the musical dexterity of the people of Alavanyo explained in an interview that:

> "I stayed with my grandfather, Jacob Dzator - a native of Alavanyo - who was a Germans-trained teacher and a musician but taught in Togo and migrated to Kpedze in the Volta region of Ghana. From time to time I go to Alavanyo with him to visit some of our relatives. This was in the first half of the 1900s. I haven't seen a people who are musically gifted like the people of Alavanyo" (interview with Walter Blege, 20th May, 2019, at 10: 30am - 12: 15pm)

3.5.1 The Beginnings

Blege emphasized that Western music among the people of Alavanyo started in the Northern Germany established church – the E. P. Church, Ghana. Western musical forms such as hymns and 'responsive short chants' used for Sunday services and those used in serving other sacramental needs begun in the church. Even though the western music continued to be performed in the church it also found itself in the public domain. The repertoire of the Unity Orchestra at ʊudidi played both religious and seculars songs. Blege emphasized that the playing of the various orchestral instruments at Alavanyo-ʊudidi "were self-taught because setting up an orchestra among the Eʊe people was not the agenda of the missionaries, although I saw Wiegrabe, Bremen missionary playing the trumpet", Blege noted. This was also confirmed by G.W.K. Dor in interview (Telephone interview 12th April, 2019@15 GMT).

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3.5.2 Influential Characters

1. According to Blege, one of the musical characters of Alavanyo that has imparted on current generations of art musicians in Ghana and abroad, and to some extent, traditional musicians in Kpedze and its surrounding areas includes Alavanyo Tata, an indigene of Alavanyo. He can be compared to Akpalu who "was born in 1885 at Anlo Tsiame, near Atiavi in the Volta Region of Ghana" but comes from Anloga his father, Kpodo Ahiamadi's hometown (Dor, 2015:155; Nayo, 1973: 120) I make this comparison on the basis their musical creativity and knowledge of Eʋe folklore as a pool of compositional resource. Alavanyo Tata was a traditional musician who used to perform at Ablɔme (a suburb of Kpedze, where the town market was situated) on every market day which falls on every five days within the week.

He was a cripple and performed solo. He used his musical talent for economic gains. Admirers gave tokens to him in appreciation of his performances. Normally, he performed *Gabada,* accompanying himself with idiophones. Kafui (2002), noted that the originator of *Gabada* is Gbolo Komla, a native of Alavanyo. Meanwhile, the school, some "Christian homes" and the political authorities governed by the Westerners did not support the traditional music.

"It is from Alavanyo Tata that I learnt that *Gabada* has four movements", Blege added. *Movement 1,* the zigi dance – which is purposely meant for warming up for the band. It was also used as an avenue to comment about current affairs which may be political, religious, economic, marriage and family etc. "because at that time there was neither radio, television nor newspapers". *Movement 2*, the recitative – This is referred to as *Hadododa* in that tradition. It is a free rhythm text performed by the cantor. *Movement 3*, is the fast movement and *Movement 4.* The coda (See, for example, Kafui's accounts of the performance structure

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of Gbolo music practiced among the Eʋeawo; *Gbolo Komla – A Traditional Composer and His Songs,* Kafui, 2014).

There are scores of art musicians apart from Blege who have drawn from the mass collection of these pre - compositional tools embedded in traditional genres like *gabada* marketed by Alavanyo Tata. Such traditional music includes *adevu, akpi* etc of the Alavanyo people. Some of these composers are G. W. K. Dor (*Megalam O*), J. k. Djamson (*Miyi Weinbɔ la me*), N. K. Zanga (Miva) etc.

2. Blege noted that A.Y. Kornu was a first-generation art musician who was also a self-made musician at Alavanyo. Perhaps he was influenced by the Germans (see Kafui 2002: 36 - 37). He led the E. P. Church choir at Alavanyo - Kpeme. According to Blege, "The choir at Alavanyo was a great musical heritage, not only to the church but to the natives as well." Kornu subsequently brought the church choir to Kpedze and honoured several invitations for performances in the Volta region. A popular composition of A. Y. Kornu is EPH 462 *Anyigba kple 'menuwo keŋ*.

3. The orchestras of Alavanyo - the Unity Orchestra of Ʊudidi and the Liberty Orchestra of Kpeme - have played an exceptional role by institutionalizing, defining and contributing to the soundscape of the traditional area. The Unity orchestra established and managed by the family of Dors was very formidable. The orchestras did not only accompany hymn singing in the church but was actively engaged in performances in the communities. Their repertoire included secular songs, some Eʋe traditional tunes, sacred songs and Western classical music. The Unity orchestra made some giant strides. Alavanyo orchestras toured and performed in the Volta region and Togo, whiles the Unity orchestra of Ʊudidi took part in the Coronation Cup competition in Ho and won. According to Blege, the performances took place in the empty silos belonging to former A.U.C. (African Unity Company).

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The Alavanyo orchestra proved to be the best among the others established in the whole of Volta region and Togo. They used music stands, sight-read the notes, they used staff notation and observed the various musical markings such as dynamic marks, tempo marks, expressional marks etc. Contrarily, orchestras from other towns such as Takɔkɔe, Tanyigbe did not sight read their music. They played their music by route (refers to what is popularly known in Ghanaian 'contemporary' music as 'hear and play'). According to Blege these orchestras were nicknamed as *Sanukoko* orchestra. These lack repertoire, sight-reading and artistic direction. *Sanukoko,* therefore, is derogatory in meaning, contextually. The word '*Sanukoko*' has its equivalence among the Akan speaking people of Ghana, especially, among the youth. It is used to describe something that is good-for-nothing.

During such occasions, entry to venue of performances attracted an admission fee. The orchestra did not only engage in performances but also "the leaders and the instrumentalist thought the people of Kpedze and the neighbouring communities how to set up an orchestra. "I was part of the orchestra at Kpedze. I played the saxophone (treble, alto tenor), and the clarinet. This was somewhere in the year 1956 and 1957", Blege recounted in the interview. Occasionally, the Alavanyo-ʋudidi and the Kpedze orchestras met in a completion in Ho

4. Mention must be made of Jerome Dzator who was also a musician trained by his father Jacob Dzator. Jerome was the musician of his father's house. He started a chamber choir in his father's house which was made up of members of the house household. Blege noted in the interview that he (Blege) sang the soprano, John sang the alto, Paul and Emmanuel sang the tenor and the bass was sang by Jerome himself. He explained, "Initially, we used sol-fa notation from music books but later the staff notation was introduced". Jerome again doubled as the leader of the Komkomba No.2 band. He played the piccolo, flute and the bass flute. At that time there was also Komkomba No. 1 band

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which was owned by the migrant indigenes of Kwahu who were residing among the people of Eʋedome for economic reasons. Jerome was also the leader of the Catholic choir established by Jacob Dzator. These activities took place between 1945 and 1948 (interview with Walter Blege, 20th May, 2019, at 10: 30am - 12: 15pm).

A.Y. Kornu, Alavanyo Tata, Seth Dor, the Unity and Liberty orchestras etc. are some of the musical characters of Alavanyo that have influenced both traditional and art musicians alike in the communities surrounding Alavanyo from the view point of Blege. As a result, number of musicians have emerged from Alavanyo, including the Dor family—Seth, Theodore, Edward, George, Nicholas, Louis, Bezaleel; Kornu—Alfred, Agloba; Richard Nudanu; Togbe Petekwasie of Dzogbedze; Eric Apreku; the Akortia family—Barnabas, Samuel, and Christian; Seth Yeboah; Gbosi family of Kpeme; Gborgbortsi---Victor, William, Erasmus, and Eric; Amponay—Carl and John; Pongo--Michael and Charles; Kattey family—Adolph and Hanson; Dzator or Walter Blege's maternal family of Deme, and other notable musicians from Alavanyo.

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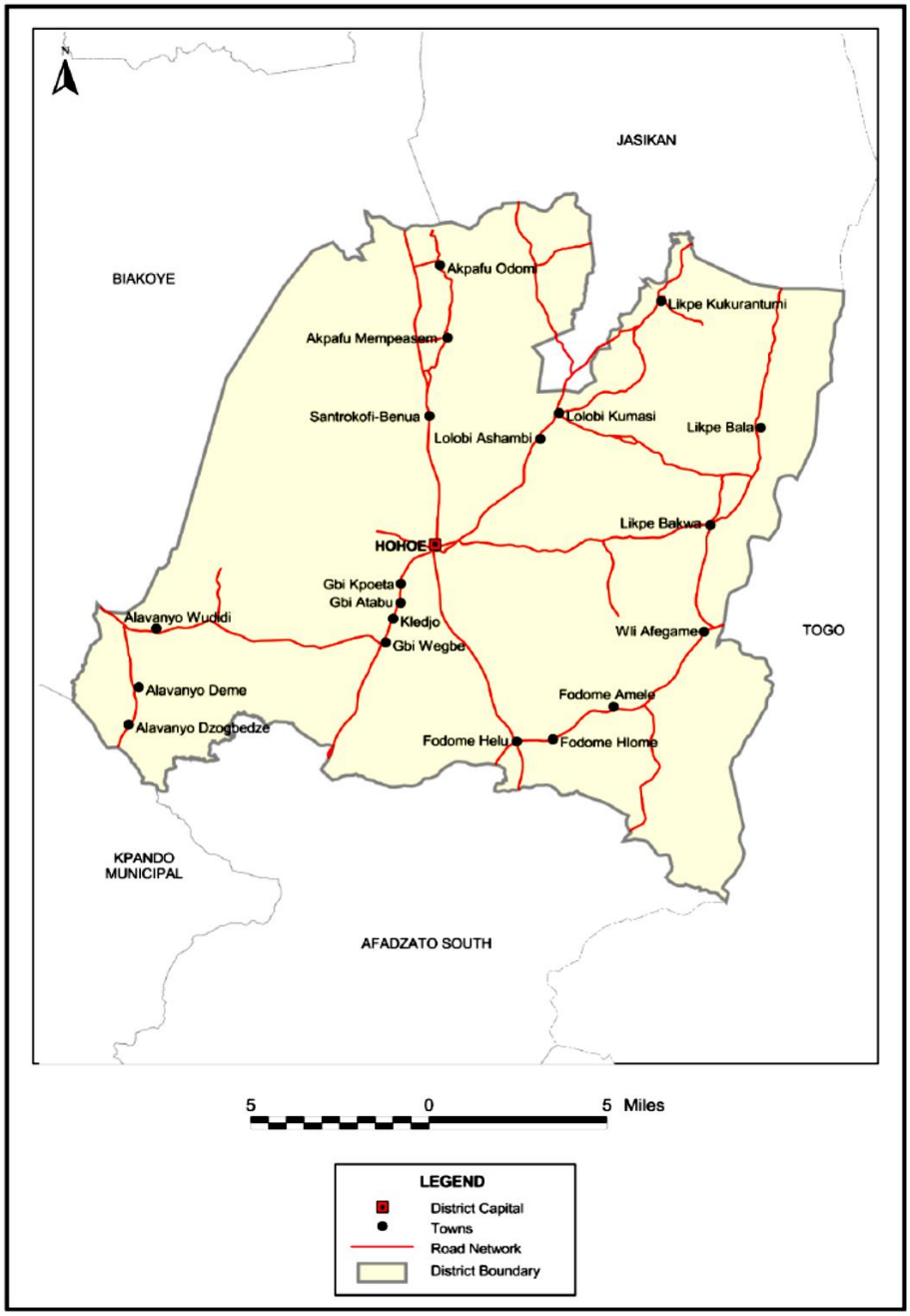

Map 5: The location of Alavanyo-Ʊudidi in the Hohoe Municipality. (Ghana Statistical Service, 2010 Housing and Population Census (2014)

3.6 George W. K. Dor: "The Forge and the Anvil"

3.6.1 The Beginning of a Composer

G.W.K. Dor had composed several compositions that are relatively short before he composed *Mawu Ve Mianu*. In terms of extended compositions *Mawu Ve Mianu* is the first. He composed the anthem when he was a student at the then N.A.M, Winneba, now, the

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University of Education at Winneba in 1976. *Mega tsi dzi o* is one of the earliest but short composition that was composed by G.W.K. Dor.

He had directed several church choirs and played the harmonium at several E. P. Churches. As a composer George W. K. Dor had taken courses in music theory and is therefore knowledgeable in counterpoint, harmony, compositional technique. He was also taught by Michel Amissah and N. Z. Nayo who have made giant strides in the area of composition in the Ghanaian school of art music. Another pre-requisite that enable George Dor to compose is in connection to the fact that he has taught the same music courses he studied. "I taught the same courses which I learnt", he noted. He taught chromatic harmony for several years, plays the saxophone and the keyboard pretty well, played in the Unity Orchestra at Alavanyo.

These experiences in part gave him the edge over the uses of chromatics in his compositions. The assertion by many that he was influenced heavily by N.Z Nayo regarding harmony is falsified by the following response: "I was just composing what I was teaching". G.W.K. Dor added in a telephone interview (12/04/2019 at 15 GMT).

The popularity of the *Mawu Ve Mianu* can in part be attributed to the willingness of Miss Grace Agyei who allowed the chapel choir to learn and perform the piece of music. She was the director of the Chapel Choir of the National Academy of Music. After composing the anthem, G.W.K. Dor approached Miss Agyei and sought permission from her if she could allow her choir to learn and perform the music. She reluctantly agreed to the request but granted the permission anyway.

At the time, Mr. Paul Kwami (now Dr. Paul Kwami) was then the pianist of the Academy's Chapel Choir which happened to be one of the best on N.A.M. campus. (Dr. Kwami is now the director of the Fist Jubilee Singers, Nashville (footnote). George Dor

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then asked Dr. Kwami to assist him in teaching the anthem. "The members of the Chapel Choir liked it so much" George Dor recounted. When the anthem was going to be performed, Miss Agyei, the conductor of the choir wanted me to conduct it but I said 'No, you are the conductor of the choir' so go ahead'. After the music was performed the audience showed their appreciation of the music. Those who liked the music included non-choir members, teaching and non-teaching staff of the academy. "The students started calling me Mawu. But I said 'No! I am not *Mawu*. *Mawu* is God. Stop calling me *Mawu*' ". Through this maiden performance and the subsequent performances of the anthem on other campuses, churches and the concert halls the anthem became very popular. Recently, it was used by the Ghana Presbyterian Church Choirs Association as a test piece (Telephone interview with George Dor12th April, 2019@15 GMT).

G.W.K. Dor explained in the interview that the performers of the music and the audience liked the music because "the music was good", thus from a composer's point of view. For a piece of music to be good it must possess some qualities. The message must be good and cohesive. This composition is based on Psalm 67. One theme must be carried throughout the whole song. The melody must be beautiful. One whose contour is conjunct and also disjunct at few points. The harmony is an important factor. It must bring out the desired mood by using the appropriate key signature, time signature, harmony, modulations, accidentals cadences etc. The texture should not have the same density from the beginning to the end. The texture of *Mawu Ve Mianu* has some counterpoint and imitations. The manner in which the Eʊe text *Dukɔwo akafu, Dukɔwo akafu*… (m. 14 to 17) is handled in the piece of music trilled the audience. "These and others combine to define what a good choral music should be", Dor noted.

It must be noted that the qualities mentioned above is not limited to only *Mawu Ve Mianu*. The song text, melody, harmony and rhythm of the compositions of G.W.K. Dor are

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treated with mastery and pre-eminence. This suggests the popularity of G.W.K. Dor within the E.P. Church, and beyond (Telephone interview with George Dor12th April, 2019@15 GMT).

3.6.2 After National Academy of Music, Winneba

George W.K. Dor composed several songs after he composed *Mawu Ve Mianu*. After, N.A.M., Winneba, he was posted Kadjebi Senior Secondary School. Because of the proximity of Kadjebi Secondary School and Alavanyo he had the opportunity to help the church choir at Alavanyo-Ʊudidi. He taught and directed the Alavanyo-Ʊudidi church choir. During this time several compositions flowed from the stylus of George W.K. Dor. These *includes Megati Nusi Kɔ Wu Wo La Yome O*. It was composed in 1977. The first group that performed this piece of music was Kadjebi Secondary School Choir. Other compositions are *Gblɔ be Mate Kpɔ* (1978) - this piece of music is pretty extended, *Megana Ta O* and *ŋuwo Dzɔ La Medɔ Alɔ O* (1978).

The above are some of the extended anthems by G.W.K. Dor's which were composed after *Mawu Ve MiaNu*. *Xɔsetɔwo Mitso* is another famous composition. Musama Disco Christo Church (MDCC) choirs popularized it through their competitions and later on by Methodist and Catholic Church Choirs. G.W.K. Dor composed this piece of music when he was still at Kadjebi Senior Secondary School in 1978. There are several anthems that were composed.

3.6.3 The Creative Processes

Any Ghanaian choral art music is well appreciated if the listener understands the cultural background in which it is situated because of its intercultural dimensions. However, a lack of understanding of custom and or traditions of G.WK Dor's ethnicity can potentially create problems. George Dor noted that "Whatever I say in my compositions reinforces the central

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idea. One can be an Eʋe but if s/he lacks understanding of the language, culture, metaphors, proverbs, folklore, the fellow will not appreciate my music. For instance, the proverbs in my composition titled *Mega ti musikɔ wu wo la yome o,* reinforces the central theme. Eʋe proverbs such as *Avu du ʃu medua laga o, Devi bia nu me bia golo lo ʃe azi o, Koklo be dzanidzani ta ye bobo do* are used in the music to enrich, establish and communicate the central theme" (Telephone interview with George Dor: 12th April, 2019@15 GMT).

These proverbs are derived from the worldview, interactions and interrelations of the Eʋes and more specifically the people of Eʋedome. The sub-theme which reinforces the central of *Dokuibɔbɔ nyo* (Humility pays) are intriguing. Firstly, G.W.K Dor used proverbs to carry the main theme then he relates it to biblical accounts of the birth of the Messiah in the manger, then, His triumphant entry to Jerusalem on a colt as signs of humility. He used five Eʋe proverbs.

Ala wɔ ada mezɔa kple ʃe o (The wildcat never walks with their claws out).

Gbe blewu ye wotsɔa xɔa nu le ʃia wo si (The heart of the king is won by a soft and gentle voice).

Koklo be dzanidzani tae ye bɔabɔa hafi yia kpo me (The fowl stoops low before entering its hencoop for the sake of beauty).

Adzata ʃe ʃɛ le aku me (The lion's claws are sheathed).

Ekpɔ ʃe ʃɛ le aku me (The leopard's claws are sheathed).

Some biblical themes he used to reinforce his central theme of humility are:

Kpɔ dziʃo Fia ʃe dziʃe da nasrɔ nunya (Consider the birth place of Jesus Christ - the manger - to gain wisdom).

Lawo ʃe nudunu me e wodzi do (He, Christ, was born in a manger).

Le eʃe Yerusalem yiyime menɔ sɔ dzi o (He rode a colt during his triumphant entry to Jerusalem and not horse).

Tedzie wo do ŋutifafa ʃe dzesi (He rode a colt, a sign of humility).

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Agbemavɔ miyam miele and many others ply the same "main theme and sub-theme" route. There are different kinds of compositions where the composer may use limited amount of thematic material and the other where the composer may use a central theme and whatever will help carry the message across to the audience. Therefore, criticism of a composer's music as being wordy is based on lack of understanding of the creative processes.

The creative processes that concerns the usages of the structure of music such as form, melody, phrasing, harmony, cadences, rhythm, key signature and time signature that are inherent in George Dor's compositions that earns him popularity are discussed in detail in chapter five of this work under the major title Application of Analytical Thoughts.

3.6.4 The Appeal of G. W. K Dor's Compositions

Asked whether he is aware of his popularity, this is what G.W.K. Dor has to say. "I don't know about my popularity. All I know is I have a musical talent and come from a musical family. I have great teachers who have taught me. The appeal of my music may be because of the lyrics, which may be a source of inspiration and meaning to people". The poetic nature of the lyrics may be a pulling factor, perhaps. **"**I am a Christian. I read my Bible, listen to sermons and get inspirations from all these. As an Eʊe coming from Alavanyo-Ʊudidi, I have witnessed and loved the performances of all the *adevu* groups, *akpi,* and *akaye* music. Some rhythms in my compositions are borrowed from these traditional music groups" (Telephone interview with G. W. K. Dor 12th April, 2019@15 GMT).

When one listens to G.W.K. Dor's choral music s/he finds a theme from the bible and the culture setting which are illustrated by the various usages of musical elements such as melody, harmony, rhythm, text and metre. For instance, *Megalam O, Mawu* is figurative. Symbolically, the music paints a picture of the vine tree and the gardener. The vine tree

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(personified) is pleading to the gardener not to hew him down but spare him sometime and that he will bear good fruits someday. George Dor also uses life situations and circumstances as themes for his compositions. The Christian is expected, by reason of his relation with Christ to bear fruits of the Holy Spirit. Frightened by Jesus's teaching that any fruit which does not bear fruit will be cut down, dried, gathered and thrown into the furnace (Luke 13: 6-9). It is composition, *Megalam O, Mawu*, therefore, a supplication to God by the Christian for pardon and mercy.

By setting these ideas to music G.W.K. Dor has to be poetic. The relevance of the text, and its meaning to the Christians, the melody and the harmony were key factors that were considered. *Dzimetrɔtrɔ fe dzi*, *Dzimetrɔtrɔ fe dzi* (a heart of repentance), 'the dew of heaven and of repentance will fall on me one day to bear good fruits. G.W.K. Dor is poetic, exploring all the poetic devices in all his compositions within both the Christian and cultural settings.

Perhaps, it is these and more that earned George W. K. Dor the standing ovation during the annual WVPCCU rally at Suhum in the eastern region of Ghana in 1995. The participating choirs were registered local church choirs of the union drawn from the south –western part of Ghana; Greater Accra, Eastern, Western, Central, Brong Ahafo and the Ashanti regions of Ghana. *Hadzihawo, Midziha Le Mawu ʃe Fiaduʃe La ŋuti* received a rousing applause and an ovation for its composer because of the craftsmanship appealed to the worshipers and participating choirs.

3.6.5 Factors of Influence

The maternal family is a great influence to the success. The musical potency of George Worlasi Kwasi Dor maternal family is worth mentioning at this juncture. G. W. K. Dor stressed that his maternal lineage, the family of Nyawuto and the Gbogbotsi are very

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musical. His aunties sings beautifully. They are very good alto singers who sang in the church choir and *Hadzihaga* at Alavanyo-Ʊudidi. Erasmus Gbogbotsi and Eric Gbogbotsi are musically inclined individuals from George maternal family.

Some of the factors that are accountable to G. W. K. Dor's musical dexterity are enumerated by him when he said "The biological or innate, the Alavanyo orchestra, musical influences from both my paternal and maternal families, my father and my mother and the traditional environment contribute immensely to my musical background" (Interview: August, 2018@14:30 GMT, Dept of Music, UG; Telephone interview 12th April, 2019@15 GMT). It therefore suggests that the musical environment of Alavanyo-Ʊudidi into which G. W. K. Dor was born served as the cradle for his musicality.

At the beginning of G.W.K. Dor's music career he found among music composers and scholars. For example, Prof. N. Z. Nayo, Dr. R. N. Ndor, Walter Blege and Albert Kweku Avortri. The latter being educationist and music teacher, helped George during the formative years of his music care. Mr. Avortri was George Dor's music teacher at Kpando Secondary School. "I was blessed to have dad the choirs: Alavanyo-Ʊudidi Church Choir and Kadjebi Secondary School Choir did not only served as practice grounds for me but aslo as a demand on me to compose songs for their performance needs" (Interview: August, 2018@14:30 GMT, Dept of Music, UG; Telephone interview 12th April, 2019@15 GMT). If one is a composer, s/he should not forget about the impacts of the choirs s/he associates himself with.

The brothers of G.W.K. Dor have aslo been very supportive. The Alavanyo-Ʊudidi choir was very good in the Central Presbytery. As I noted, this choir was used as a testing piece of choral group. When George went to Kadjebi Secondary School he also modelled

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the school choir to a very good standard. So the work continued. The headmaster of the school was then Mr. Kwasi Owusu. He was very supportive. Whenever George Dor pays a visit to his hometown (Ʊudidi), he goes to the church choir at Alavanyo-Ʊudidi.

When George was transferred to Accra St. Aquinas Secondary School, the position of choir director and organist at the North La congregation of the E. P. Church, Ghana was vacant. Consequently, church and the choir earnestly sort for the services of a trained choir director and organist to occupy the position. George W. K. Dor was engaged for the services. The North La Church Choir under the directorship of G.W.K. Dor was very good. "We were the best in the whole of West Volta Presby. The choir was adjudged first on three occasions during WVPCCU singing competitions at the annual rallies. It was only once Accra Newtown church choir came first in the history of contests. The competition was organized on four occasions. The competition generated bitterness which later led to its cancellation. However, the contests helped the choirs to aspire higher. The choirs, especially North La church choir expected compositions from their director, GWK Dor which pushed him (Dor) to compositions at the spare of the moment. Therefore, the making of a composer has a direct relationship with the choirs the composer associates himself with.

It is not only anthems that were composed for the choirs. Marching songs were also composed. For example, *Gbɔgbɔ Kɔkɔe Kplɔla Nyuie* was composed as a request for a marching song some choir members. So, George Dor inspired by such requests from the members of the choir did compose several songs. *Kristo, Alekplɔla Kple Efe Aleha* was composed for Sunyani WVPCCU's rally. Therefore, church programmes, requests and other life situations informed the works of G. W. K Dor as a composer. So, when someone listens to the music s/he can tell what is happening at the time. "As a composer you must be

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inspired. Strange happening can inform what you write as a composer" George W. K. Dor noted during the interview.

3.7 The Hybridizations of G. W. K. Dor's Choral Compositions

3.7.1 The Premise - Relate Discussions

The discourse of hybridity has received an appreciable scholarly attention. Terpenning (2016: 460 - 465) asserts that the term poses some amount of challenges because of its biological science origin. Homi Bhabha in Terpenning (2016) infers that hybridity is rather active in challenging colonial ideology and contests the hierarchical categorization of cultures. Taylor explains that the ambiguity inherent in the term blurs the authenticity of world music. He continued that it's a way of identifying, commodifying and selling what on the surface is a new form of difference. Amar Acheraiou argues that the concept of hybridity is a historical phenomenon which the westerners trod to build themselves. Terpenning noted, "So interpreting the ambiguity inherent in cultural hybridity is itself an ambiguous endeavour". Should scholars agree on the meaning and application of concepts the same way, then would the 'music' be monotonous and unattended. (Terpenning, 2016)

The different scholarly thoughts assign to the word, in my view, gives it more impetus over its usages in the humanities. However, I do not align myself with any of the foregoing arguments but do infer that the phenomenon of hybridity is characteristically human. The biblical account of Genesis has it that "God created man in His own image, in the image of God created He him, male and female created He them". (Genesis 1:27). By virtue of this man was heavenly and celestial. According to the scripture, man lost his identity and relationship with God after the consuming what belonged to his new environment (the earth). The eating of the apple (earthly) by man (who was created in the image of God-heavenly) was the genesis of man's attempt to hybridize foreign substances.

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Secondly, the Israelites been warned by God, who brought them out of the land of bandage, to utterly destroy everything Canaanite, denied God and took wives and husbands of the strange tribes, worship their god, adopted their culture etc. by this I argue that man is by nature hybrid because of the Adamic nature . The colonial master engaged in all forms of intercourse with the colonized and made babies out of their interrelations. This is also hybridization.

Terpenning draws our attention to the fact that Hybridity as a creative process was limited the composition of "Yen Ara Asase Ni" during Amu's time, so to speak. But the concept of hybridity was depicted across the arts and social lives of the people of the Gold Coast during the colonial period. European goods such as mirrors, alcoholic drinks, European manufactured guns and gun powders, fine cloths, radios; colonial ideologies such as formal education, judicial and political systems and other European life-styles flooded the geographical space of the traditional people. In its adulterated form is the creation of *Asasa* (a piece of cloth made up of patches of different other fabrics but of the same kind). Asasa is a creative process demonstrated by the garment maker of the colonial period. I therefore infer that the innovation of *asasa* was not precipitated by the endeavours of the biological sciences nor the composition of *"Yen Ara Asase Ni"* or better still *"Ame wo Gyife Nyigba"* to be used for the Emperor's Day but was instinctively created.

3.7.2 Cogitations

The UNESCO traditional village, the colonial architectural edifice at Ejiso Besase in the Ashanti Region of Ghana demonstrates hybridity. The plan and walls of the building are of European origin but the roof structure and roofing materials are of traditional origin (thatch). Traits of hybridity is therefore buried in the subconscious mind which dispatches the act of Hybridity. African music is said to be rhythmically advanced. Combination of different materials that belong to the same category is what breeds the polyrhythms and

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cross-rhythms characteristic of the African musical tradition. Hybridization of the traditional African and western modes of expression was happening concurrently at different walks of life within the colonial space.

Hybridity is a product of social functionalism. Two or more independent cultures mutually depend on each other to yield the desired outcome. Alfred Redcliffe-Brown, the theoretician asserted that institutions, rituals and customs: tangible and intangible function to keeping the society "going". Malinowski contracts the assertion by focusing on the individuality of the members of the society who contribute to the sustenance of their society by satisfying their needs first. (Makhan, 2010: 22 - 23). That is satisfying the needs of cultures occupying a common geographical area by bridging the musical gap. Musical expressions among any homogeneous group are by themselves made up of different philosophical underpinning of the same geographical space. These patterns of thinking are drawn from the total interactions and inter-relations of the society that finds expression in their musical culture. These 'borrowed thinking patterns' mutually function as a complete whole. At this level, the tradition, say the traditional or Western can be merged with other musical cultures to create a new genre.

3.7.3 Application of Hybridity to G.W.K. Dor's Choral Compositions

As noted earlier, the compositions of George Worlasi Kwasi Dor demonstrates this art of hybridity. It merges idioms from his 'home' musical traditions with that of western musical tradition. The outcome of the exercise is hybrid which principally satisfies the musical needs not only of the E. P. Church, Ghana but also other missionary established churches. Purposive samples of the composer's choral pieces have clearly exhibited western idioms such as major and their relative minor scales established during the baroque period. Kofie (1994: 56) noted that traditional African musicians does not give thought to the scale in which he performs his music. Although, Dor may use a traditional melody, he confines it

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to a key signature in a bid to satisfy the norms of western musical practices by so doing merging the two distant cultures. The idea to notate the songs on a musical staff is also foreign endeavour, with time signatures and clefs affixed not talk about the medium of Western accompaniment. Samples of musical scores collected have musical titles, a practice of the nineteenth-century musical practices. Romantic, composers provided titles to the music, titles that expounded on the themes of the composers.

Time will not permit one to talk about western harmonic structures such as major/minor chords, dominant seventh chords, diminished chords, chromaticism, dynamic marks, expression marks, medium of expression and accompaniment. These and many others are modes of wester musical expressions that are merged with the traditional for his compositions. The idioms listed above functions with the traditional idioms such as the proverbial expression. Amuah (2012: 20 - 38) asserts the George Dor is very proverbial in the treatment of his text. The proverbs the George Dor uses in his lyrical content are drawn from the worldview of the Eʋes particularly, the Eʋedome. They are drawn from their interactions with nature and interrelations among their kinsmen. Repetitions, drum surrogates, rhythms of different drum-dancing groups, call and response are but some of the few ones used African musical idioms that are fine laced with Western idioms. The creativity involved in G.W.K. Dor's composition bridges the gap between the western and the tradition. It is a common knowledge that the missionaries and the colonial administrators sort to separate traditional ways of life from the western 'life styles'. As a result of the creative processes individuals of the reformation and Lutheran backgrounds esp. these from Bremen can comfortably share their religious experience with the Ghanaian church. The entries of the *Hadzigbale* includes compositions of G.W.K. Dor in the hymn style. The two idioms of the two distant cultures are inter-dependent in playing the religious role.

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Musical roles that binds people of different dialectical, racial and social backgrounds together in the works of George Dor substantiates his sense of hybridity. A classic example of George Dor's musical hybridity is demonstrated by the use of the organ as an accompaniment to the alto solo in *Hadzihawo, Midzi Ha Le Mawu ʃe Fiaduʃe La ŋuti*. The text of the music is in Eʊe which belongs to the Kwa group of languages, the compound duple time (**$^{6}_{8}$**) is predominantly common among the southern settlers of the Eʊes. The talking drum has its orientation in the court music making of traditional African political institutions. These and others – mentioned above - are combined with the organ, also known in the Western world as the King of instrument.

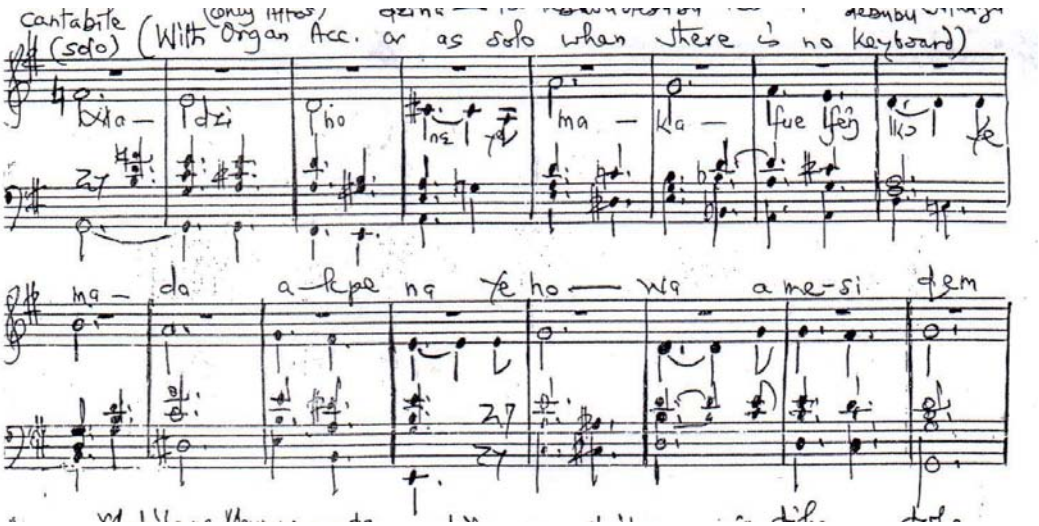

Figure 12: Alto solo and organ accompaniment.

It will be irrelevant to talk about the history and capabilities of the organ at this point. But it will serve a great purpose to note that the organ belonged to the elite class of European societies as at the time of the Gold Coast colonization. It still has much reverence in the musical culture of the Westerners. It is found in cathedrals, king's courts and other bigger town halls in Europe, America and later in Asia. This instrument is the one combined with Ghanaian choral music. It is a common practice to have songs both local and western being

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accompanied by the organ some Methodist and Presbyterian churches in Ghana. What is striking is that G.W.K Dor specially assigns a section of the composition (*Hadzihawo*….), measure 45 to 60, to the organ. He also wrote a different harmonic scheme for the medium unlike the art of assigning melodies to four parts for choral singing. Essentially, he uses very high chromatic vocabulary for the instrument. This is hybridization to a very high level, a crisscross of cultures. This shows the equity of importance G. W. K. Dor places on the two musical cultures.

3.8 Philosophical Leanings

3.8.1 Philosophies of Some Ghanaian Composers

Every composer is guided by a philosophy. It is this philosophy which dictates his creative processes. Through the creative processes the music is brought to the fore for the consumption of the audience targeted. The audience, out of various levels of emotion and appreciation evaluates the music, involuntarily, and this propels them to make some remarks, comments and even come to some sort of conclusions. This, to some extent, can lead to a level of mind-sets that can be irreversible or that would take much effort to deal with. Such assertions, remarks or conclusions are based on the individual's opinion.

Scholarly discussions about art music in Ghana quickly points to one iconic figure as the path finder - Dr. Ephraim Amu - the father of Ghanaian Art music who has laid the foundation of choral music in Ghana. Prominent among the Eʋes who followed suit are Prof. Nicholas Zinzendorf Nayo, Dr. Robert Ndor, Walter Blege and many others who have also written several choral and instrumental works, for example, Kenn Kafui.

Composition as an art depends on the composer's creative philosophy of composition. For example, Dr. Agordoh made the assertion that "Though choral music for worship does not exclude the greatest complexities, it is always advisable for a composer to

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take into consideration the performing standard of the choirs his works are meant for". He further explained that some choristers feel that the choral works of George Dor contains too many chromatic notes that beats their capabilities as singers (Agordoh, 2011: 95). It can be deduced however, that to Dr. Agordoh composition must be very simple and that is his philosophy about music composition. Ephraim Amu wrote *Alegbegbe*, reduced the content in order to make it simple. He did not use modulations. He came down to the level of several people. That was the philosophy which informed the composition that had a contrapuntal texture to a large extent. Dr. Amu believed that choral music should be simple, but some of his music remains challenging. This philosophy informed his compositions.

Prof. N. Z. Nayo was a pioneer of competition among choirs so far as choral musical performances are concern. He has also written instrumental and orchestral musical pieces. Relatively, writing in and for such media is comparatively demanding in their technicalities and complexities as compared to choral music compositions. This is primarily because of the abilities of the medium of expression involved. Technically, the human voice is more limited in capabilities than say, the piccolo, violin, trumpet or the timpani. Nayo was therefore influenced by the orchestral setting and this surfaced in his choral compositions too. He wrote difficult pieces with chromatics and accidental in a bid to challenge the competing choirs. A move which was tailored towards building capacity of the choirs, ensuring a wider horizon, view and orientation to music in general of the chorister, increase music appreciation and performing standard to an appreciable level of church choirs. That was his philosophy.

Amu does not favour competitions. Prof. Nayo and Dr. R. N. Ndor were all lovers of choral music but had different philosophies that informed their compositions. The former favoured contest among choirs as a way of increasing their musical appreciation and also boost their performance standard. The later does not flavour choral contest among

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performing groups. Hitherto, their music is be based on their individual compositional creeds. "Naturally, a composition is an outpour of what the composer is" (Interview: August, 2018@14:30 GMT, Dept of Music, UG)

Dor played musical instruments for several years. He has taught harmony and chromatic harmony at N.A.M, Winneba for several years. Some argue that George Dor was influenced by Nayo and that accounts for the chromaticism inherent in G.W.K. Dor's musical pieces. "That is not right. I have taught chromatic harmony for a number of years. Why won't I compose my musical pieces with chromatics? I also play the keyboard, saxophone and cello to some extent, and have taught chromatic music. Why won't I understand chromaticism? I was simply composing the music which I taught! (Telephone interview 12th April, 2019@15 GMT)"

3.8.2 The Interior and Exterior Factors

The philosophical background(s) which underscores musical compositions would be understood better when viewed against the backdrop of some 'interior' and 'exterior' influential factors which Dor termed 'Style-Moulding Determinants' Dor (1992). He coined the term in reference to factors which contributes to a composer's taste and style of composition. He enumerated factors such the biological, socio-cultural, psychological, philosophical, the type of musical milieu in which the composer has been brought up in, types of musical exposure and the ideas of the composer which he described as the musician's innate potentialities and a host of factors that collaborate to determine the composers creative processes and a style attributed to a particular composer. These serves as a pool from which the composer draws his/her compositional resources. These are intrinsically driven.

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Extrinsically, the society also becomes a school which imparts on the composer creative abilities. The cumulative musical exposure, formal musical training, knowledge of indigenous music presents a fountain of musical ideas from which he may draw raw materials. Factors of aesthetics, the target audience to which a particular composition is addressed, commissioned compositions and the aesthetic criteria that may be used to judge the composer's work may shape the composer's work.

In addition, the virtuosity of artists and the performing standard of specific band(s) for whom works may be written, may serve as a yardstick to the quality of work to be composed. A composer's national pride and his responsiveness to the musical needs of his dynamic society may affect his finished product. "Any significant change in some of the above-named style modeling determinants may result in a corresponding change in certain aspects of the composer's style" (Dor 1992: 17).

3.8.3 The Philosophy behind the Composition of '*Hadzihawo*….'

This anthem was composed in a response to a request from Mr. Richard Avah, the choir director of Bethel Church Choir, E. P. Church, Ghana, Accra New-Town. Established in 1961, the church choir was 28th years and was marking the milestone with a choir anniversary celebration in the year 1989. The anthem is respectfully dedicated to the director of the choir, Mr. Avah, Richard. The story behind the composition of *Hadzihawo Midzi Ha Le Mawuʃe Fiaduʃe La ŋuti* was recounted by the composer of the music, G.W.K. Dor.

"I was then a second-year student at University of Ghana. I was very busy with church activities, always going to North La E. P. Church every evening for choir rehearsals and music performances. I was the choir director for church choir and also helping *Hadzihaga*, Christian Youth Builders (C.Y.B.), Church Band practices, and on Sunday I was the organist. So busy. So one day, I had closed from church choir rehearsals and was

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on my way to my hall at University of Ghana campus. On my way, I had the inspiration. The song kept ringing in me till I got to the hall. I liked it and sang it in my mind. Upon reaching my room, I notated the music. God being so good I scored A's in all my courses that semester. I thought I was investing too much time on church work (Telephone interview 12th April, 2019@15 GMT)".

As part of his creative process G.W.K. Dor endeavours to make all the four parts to sound interesting as much as possible as mentioned earlier. The melody is distributed evenly to all the parts. There are times when the bass carries the melody. "If you are a composer, make sure that it's not only the soprano which should 'carry' the melody. All the other parts must be interesting", he explained during the telephone interview. He has several fugal expositions serving as episodes in his works. These are some of the technicalities incorporated in G.W.K. Dor's compositions that may have earned him the appeal and the popularity.

At this point, it is very important to mention the influences of the 'exceptionally good' part-singers in the choirs which influenced George Dor in writing very beautiful melodic lines for such parts, not forgetting the alto singers. Narrations have ascribed the beautiful alto melodies in G.W.K. Dor's choral compositions as influences from his wife. Patrons of George Dor's choral works have observed and noted the singing potentials of George W. K. Dor's wife. In a number of personal conversations with some choir directors and choristers alike of the E. P. Church, Ghana, I have been informed that she is a very good alto singer and also a member of the church choir. George Dor's maternal aunties are adept and gifted alto singers too. His mother is another talented alto singer, George explained. However, this suggest that little George might have grown within the ambiance of the alto sound too before he met his wife, Rose Dor.

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Giving and account of why he decided to use alto solo for what I term Alto Aria from measure 45 to 76 of *Hadzihawo Midzi Ha Le Mawu ʃe Fiaduʃe La ŋuti,* G.W.K. Dor explained during the interview and said, "My mother was an alto singer. When I teach some beautiful alto parts, people will always say 'Eei, Efo George (lit. Hello, brother George), it's because of your wife'. Then I will say, 'It's not because of my wife. What about my mother and my aunties? I sing tenor. Having said that, the sopranos carry the melody most of the time. So, I said to myself why not do something different? Why not go to the altos? Maybe it was also influenced by several good alto singers in the North La Church Choir. Mostly, composers are used to 'employing' the sopranos to carrying the melody. If it's not the high female voices, usually the soprano, then it will be the tenors. What about the altos and the basses? This is the novelty of it. Now let's give the opportunity to the altos. But the underlining principle is that if you are composer make sure all the four parts are interesting" (G.W.K. Dor: Telephone interview 12th April, 2019@15 GMT).).

G.W.K. Dor used a chorale style in composing the anthem for Mr. Richard Avah. The part where the altos are accompanied by the other three parts is characteristic of 'Bach-like harmonic' treatment of the chorales. The style is where a hymn tune is being carried by a tenor voice with the other parts supporting, there is a counterpoint at that section where we have *Madziha na Mawu nye tegbee* (measure 61 to 76). The basses carry the same subject at the introduction by the sopranos and the tenors. When G.W.K. Dor was commissioned by Mr. Avah to compose a piece of music to mark a mile stone of the Accra Newtown Church Choir, George as a composer had to consider some thoughts and possible follow up questions. For instance, what is the role of the church choir? Answer: they sing about the kingdom of God'. Which traditional theme can be used to support the central theme? So, the central theme must be singing about the Kingdom of God. This is supported by *Fiaduʃe* in traditional Africa. Then, another question follows. What will be the medium for

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expressing the music? Answer: the church choir (four-part singing) with an organ accompaniment. That is the overriding idea.

So, everything the composer said in the music, so far as the song text is concerned, is about the Kingdom of God. "So, I need to think about a scenery of an earthly kingdom" he added in the interview. African or better, Ghanaian traditional themes become the driving force through which the creative processes were accomplished. The political institution of the Eʋes now served as a pool of knowledge from which royal concepts were drawn by the composer. G.W.K. Dor used royal themes such as *efidodo* (lit. the installation, instatement or investiture of a chief of king), *efiadudu* (lit. rulership of the king), *efiakuku* (the kings crown), *efianyenye* (lit. the awareness or better, the state of being a king), *efiatikplɔ* (the linguist's staff), *efiadufe* (lit. the provenience or kingdom) and *fiasa* (the king's court). He then shifts the paradigm from the terrestrial horizontal plane to the celestial vertical plane. Such treatment of the compositional themes by the composer is allegorical to Calvary's cross – lightly interpreted to be love for God and love for neighbour.

Out of his biblical knowledge, George Dor used sub-themes which portray the sovereignty of God Almighty to buttress his central theme. For example, *fri tititi ke, Mawu ne nye, xoxoxo, xoxoxo, Mawu nenye, Alpha kple Omega* and expressions like *dzidzenu adeke mesɔ kple eʃe fiadufe o, Eʃe fiasa ʃe kekeme didime lolome, Fiamavɔ ye nenye, Nyee NyeMawu* floods the song text of the music. These concepts are used to show that there is no end to God's Kingdom. He is the beginning and the end. God lives and reigns forever and ever.

It all begins with the imaginative power of the composer. The imagination of the composer can export him to some scene or a place, expand, and develop it through lyrical, harmonic, and rhythmic content in order make the song beautiful, G.W.K. Dor explained.

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These philosophies parallels that of Walter Blege by which he developed the needed themes for his anthem dubbed *Mawu Gbedegbleme*. Blege also used traditional political concepts of the Eʊes commonly seen during durbar of some West African chiefs. Themes such as *Mawu kɔm la 'paka me, atikplɔ, atamkayi woalɔ adzadza le ŋunye me, adekplɔvio nenɔ ŋgɔ nye, tsiametiawo nenɔ ŋgɔ nye* etc. are used in the lyrics to support the central theme. Blege imagined the procession of traditional chiefs in some African ethnic groups. Same be said of Ephraim Amu who also imagined the asafo group and said *Yaanom Abibrimma ee*, followed by the responsorial *Yee*, composed in 1931. In view of intercultural composition, the lyrical content is not always taken from just one cultural background. A good deal of thematic materials are also drawn from the traditional pool of interactions and interrelations which defines the complete social structure. Amu imagined the dialogue between the *asafo* group, of the Akans of Ghana, and their leader during their times of chanting. This provides Amu some amount of lyrical content.

During the composition of *Agbemavɔ Minyam Miele,* G.W.K. Dor had to give thought to the dualities which exits between game hunting in the rural communities to the Christian race for eternal life through Christ Jesus expounded by Apostle Paul in 1Corinthins 9: 24-25 and Philippians 3:11-16. Resultantly, four sub-themes were developed. These are *adevu, adedada* (lit. the act of hunting)*, ademinyaminya* (lit. aiming at the game)*, alawuwu* (lit. shooting the game). So, George juxtaposed knowledge as an Eʊe and also as a Christian against each other. It can be deduced from the foregoing that the totality of G.W.K. Dor is what is transcribed into his compositions, thus, the totality of him as an individual shaped by the style moulding determinants'. His Dor's cultural consciousness is the underlining factor to his creative abilities. He takes it, put it into another context and gives it back, using the church as a medium of communication.

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CHAPTER FOUR

THE CONTRIBUTIONS OF GEORGE WORLASI KWASI DOR

The contributions of George Worlasi Kwasi Dor to the E. P. Church, Ghana is enormous. As a composer and performer, his works have come to the limelight at various organizational levels both in the E. P. Church, Ghana and other religious and government institutions such as the Methodist Church, Presbyterian Church of Ghana, Roman Catholic Church of Ghana, Musama Disco Kristo Church and the Ghana Educational Service not forgetting the Goethe Institute, Accra - Ghana.

Dors contributions to the E. P. Church, Ghana especially, can be grouped into various categories. These includes (i) the repository of musical heritage which serves as repertoire for the church choir, principally, and other choral inclined organizations in and out the church. (ii) His contributions through his institutional affiliations within the church. (iii) Commissioned choral compositions. (iv) Fulfillment of special assigned responsibilities imposed by the synod and other governing bodies of the church.

4.1 The Repository of Musical Heritage

There are tons of choral works by George Worlasi Kwasi Dor in circulation in the E. P. Church, Ghana. As the practice is among cultures that notate their music, one would always see the inscription 'G.W.K. Dor' at the top right-hand corner of George's music scores. Mostly these music sheets are in the custody of Choir Directors, Assistant Choir Directors and instrumentalists. These music scores come in various forms. One may find loose sheets of the compositions that are used as a teaching material at choir rehearsals by choir directors and instrumentalists. There is also compilation of G.W.K. Dor's works for choirs. *Choral Works Vol.*, August 1988 is a publication of selected choral works composed at the early stages of G.WK. Dor's musical career. There is another one complied by John Ampony,

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title *Compositions of G.W.K. Dor*. This is not published but it contains selections of the matured choral works.

I have not yet seen any musical score of G. W. K Dor in tonic sol-fa notation. Originally, all his compositions are notated on a musical staff. However, it will not be strange to find some of his composition notated in tonic sol-fa circulating in other religious denominations such as the Methodist Church Ghana and the Presbyterian Church of Ghana, especially. Some choirs especially those of the Methodist tradition (those in the urban centres) are more abreast with learning new songs, irrespective of the style of the composition and the complexities it may come with, firstly with the tonic sofa before texts are even applied. This practice will justify the situation in which any of Dor's composition may be seen in tonic sol-fa notation. Usually, E. P. Church Choir learn songs by route, irrespective of the style and possible complexities. The staff notation of the songs comes in close scores mostly. The original copy of *Megalam O, Mawu* comes in close score but it has been transcribed into an open score with the aid of a computer-aided software. It is been observed that the musical scores of G.W.K. Dors are mostly hand-scribed except entries in the *Hadzigbale* (the E. P. Church Hymn book).

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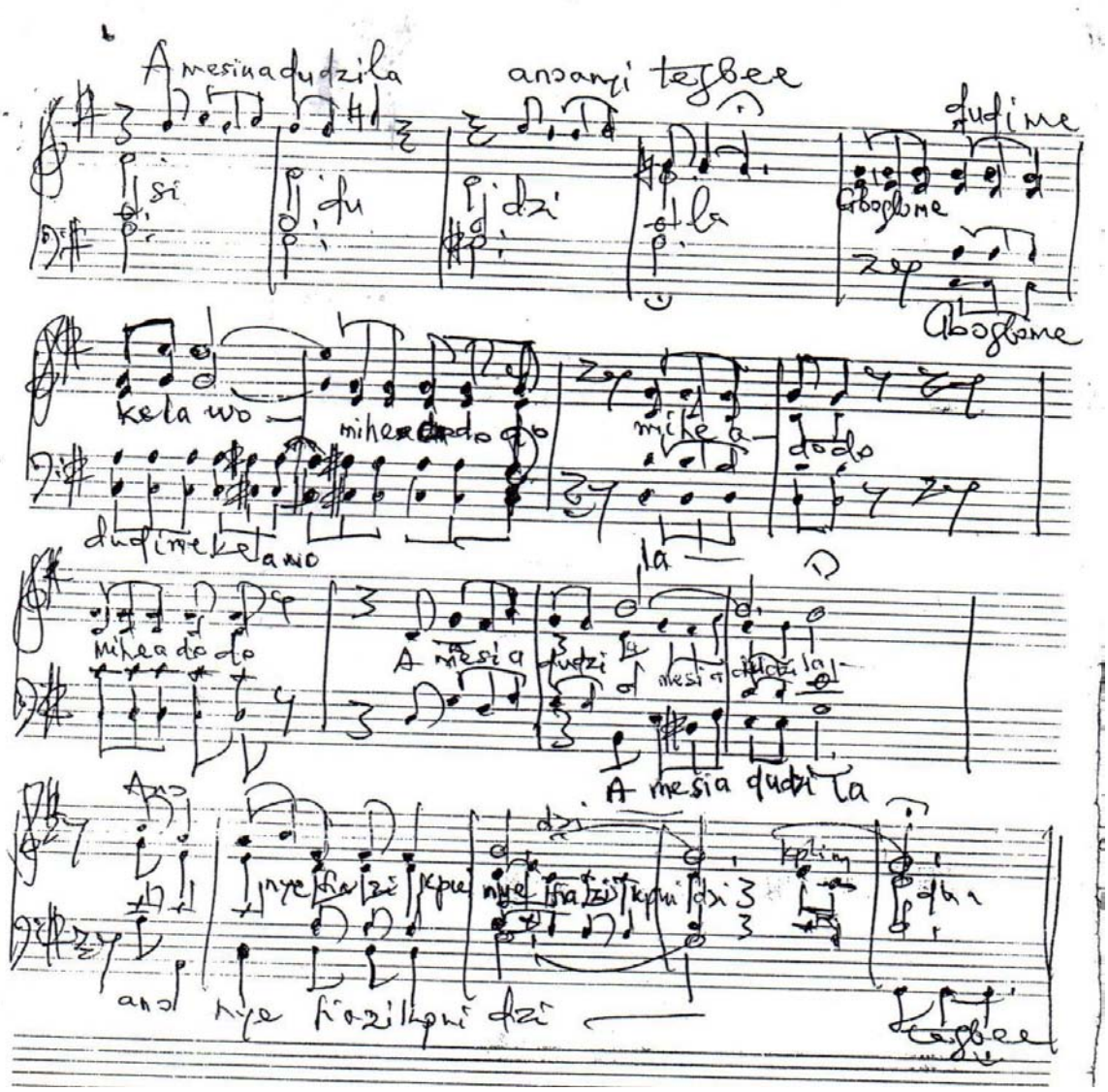

Figure 13: A script of G.W.K. Dor's composition showing ink marks.

It will be meaningless to describe the physical features of Dor's musical scores without taking about the place of the music in the church. The compositions can be grouped into various categories. The first category is the anthems. The church choirs of the E.P. Church, Ghana are the custodians of the repository of songs. This assertion is based on reasons such as G.W.K. Dor is affiliated to the church and has played cardinal roles in the church. The lyrical contents of a good proportion of the compositions are borrowed from the Eʊe language which favours the homogeneity of the E. P. Church, Ghana. Some central and sub themes are drawn from the worldview of the Eʊe speaking people out from which trained music directors in the church emerges. Lastly, tons of the musical works are in the

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custody of musicians of the church. The Sunday selection by the choirs (Church Choir, Hadzihaga. Good News Choir, EPSU) gives room for the performance of these anthems. Compositions of other composers may also be rendered. The selection of these anthems for renditions at church is based on themes for the occasion be it Sunday Divine Service, Inaugural Service, or any other assembly of worshippers such as funeral and wedding services. Additionally, the anthems are resource materials for stage performances at church choir conferences, anniversaries, concerts and so on.

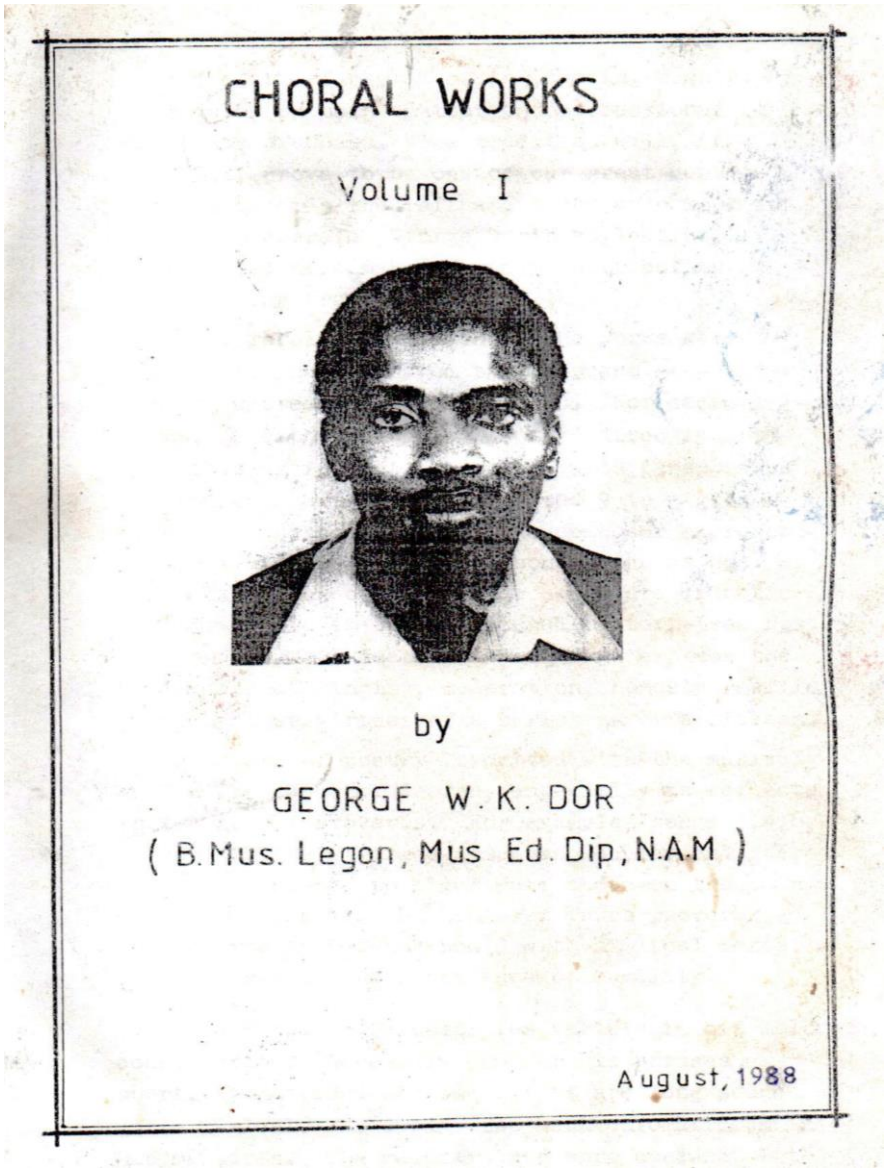

Figure 14: Cover page of CHORAL WORKS Vol. I by George W. K. Dor.

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The second group of the songs are the hymns. The *Hadzigbale* is considered as a source of wealth and treasure to the church. This chest of treasure contains some hymns of G.W.K. Dor. The song text of the hymns makes it possible to group them under the chronological ordering of the different themes to which the entries are grouped. In general, these hymn entries help the worshipper to focus on the Almighty God as the source and giver of life. Again, songs are considered to be a revelation of God's perfect creation; the gift is Jesus Christ as an atonement for sin, His sacrificial work on the cross, His resurrection from the dead and His ascension to heaven and second coming. This is the fundamental theology for the establishment of the Christian church that is demonstrated through composition and performance. Hymns of G. W.K. Dor in the *Hadzigbale* includes EPH 238 *Agbenya la le dzroyem* (I am yearning at the Good News), EPH 334 *Nɔviwo migavɔ o* (Friends, do not be afraid), EPH 416 *Milɔ mianɔe' o Yesu ye gblɔe* (Love your neighbours, Christ commands), EPH 644 *Yra mi, yra mi* (Bless us, bless us).

The third category is the patriotic songs G.W.K. Dor. These collections show how patriotic Dor is his beloved country, Ghana. EPH No. 339 and 338 is a reflection of the love and how patriotic he is to Ghana. Nketia cited in Terpenning (2016: 65 - 70) observed that the "composition of Yen Ara Asase Ni" reveals 'the first consciousness of Ephraim Amu to his sense of nationality'. It however, suggests that although G.W.K Dor is known to be an advent composer of church musical forms he is also thoughtful about his nationality as a Ghanaian. E.P.H 634 *Ghana, mia denyigba nyui la*, *Ghanaviwo mitso* (Ghanaians, arise), *Matsɔ nye agbe ake Ghana dukɔ* (I will sacrifice my life for mother Ghana) are but few examples of the patriotic songs.

The fourth group of songs includes the matching songs he composed for the choir's processional and recessional needs for the choir and clergy and processions to concert stages or platforms. The procession and recession of choir and clergy is a mark of the missionary

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established churches. The performance of these style of songs includes singing, drumming and marching (holding the hymnbook in the left hand, right hand by the side and taking slow but uniform and majestic steps). These marches are aslo used for processions to stage performances during choir concerts. This comes with lighter dance movements.

These compositions are resource materials for the Church Choir, Hadzihaga, Good News Choir and E. P. S. U. that are more inclined in choral music performances. Interest groups like dance-drumming associations are more flexible with Dor matching songs. Such songs are necessarily not found in the Hadzigbale. The mode of expression of these songs are found in the flexibility characterized by these dance-drumming groups, what can be termed as personalization of structural content of the music.

4.2 Institutional Affiliation

It is not the stock of library collections only that can be taken as G.W.K. Dor's contribution to the musical tradition but Dor's services rendered by way of his institutional affiliations. As a choral composer and director of church music the first association he aligned himself with and actively participated would be the Alavanyo-Ʊudidi orchestra and the church choir. This served as a preparatory ground for him to play an active role at the various organizational levels of the church choir and the church as a whole. He was the choir director and organist of North La Church Choir. He has also been the president of WVPCCU and many others. He was also a one-time national director of the National Church Choirs Union, a position he held for one term.

In addition to the various positions held, he has also served as synod organist for a considerable period of time. When the Hadzigbale review committee was set in the year 2005 G.W.K. Dor served on this committee and functioned as the organist of the committee. "I played exactly as notated" (Telephone interview 12th April, 2019@15 GMT). These give

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us a clue about Dor's proficiency at the keyboard instrument (organ or piano). Deductively, "I play exactly as noted" means sticking to the 'culture'. The end result of practices of this nature is what ensures the maintenance of the musical tradition inherited from the Bremen missionaries.

The maintenance of the musical culture through performance practices saved the image and identity of the E. P. Church, Ghana during the congregational identity crises in the 1980s. Western musical styles categorized into different historical periods in the literature of Western music (although there were considerable changes) were achieved by the adherence and maintenance of the modes of musical compositions and expressions over a considerable period of time. The Baroque composer, J.S. Bach and his contemporaries maintained the musical practices of their time to have the period established. The contribution of George Worlasi Kwasi Dor in view of this serves as the preservation of the musical culture. I argued in the preceding chapter that the E. P. Church, Ghana is influenced by different musical traditions from churches in close proximity. This may sound as a contradiction. However, it is worth noting that all influences from 'distant' churches (non-mainline) revolve around the Bremen tradition. Even though the tradition may change, it hinges on a formal liturgical order, the rendition of hymns, anthems, psalms and chants, and structured order of the ministration of the sacraments. The musical heritage of the Bremen missionaries can be taken to be jigs and fixtures. This is what Prof. Austin Emielu calls Progressive Traditionalism (graduate lecture, Nov. 2017, University of Ghana). The General Assembly, the highest organizational body of the E. P. Church, Ghana, will only appreciate the modes of expression they are familiar with and thus what G. W. K. Dor did when he was appointed as Synod organist.

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4.3 Commissioned Musical Works

Composition of anniversary songs is another area where G. W. K Dor played a very important role in the life of the E. P. Church, Ghana. After its formative years, several local congregations of the church were established in the east and west of the Volta River. The church has spread not only across Ghana and Togo but to neighbouring West African countries such as Benin and Ivory Coast. The church can also boast of local congregations in the U.S.A. and Europe. Year after year these established churches turn out in years. The congregations celebrate anniversaries to commemorate the number of years they have been in existence such as 25, 50, 70, 75 and 100 years. Dor has been engaged by the church session and planning committees of some of these local congregation to compose song(s) to be used for the celebration. Some of these local congregations of the E. P. Church are the local congregations at Leklebi (100 years), Alavanyo-ʋudidi (100 years) and Adidome (75 years). Music plays a very important role during such celebrations. The music enhances the processes of re-affirmation of faith, self-dedication and commitment to the church and establishment of the musical culture. It also enhances group consciousness and energizes the participant's zeal for the continuation of the spreading of the gospel. It is through the creative processes of George Dor that such phenomena are realized during those anniversaries.

4.4 Harmonization of Some Popular Eʋe Tune for Use in the E. P. Church, Ghana

During proceedings of the Hadzigbale Review Committee-led by the late Dr. Agordoh, composers of the church were encouraged to submit their compositions to be reviewed and published. Some popular local tunes and choruses were harmonized and added to the collection. The harmonizations were done by G. W. K. Dor and Walter Blege according to George Dor. Some of the tunes harmonized by Dor includes E.P.H. No. 664 *ŋutifafa woana mi* and *Mikpɔ alesi wo nyoe da*. These two works are the two re-arranged songs by G. W.

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K. Dor that breaks the monopoly of western hegemony in the format for the ministration of the Eucharist in the E. P. Church, Ghana since its establishment until the 2008 edition of the *Hadzigbale* was published. It is worthy of note that "The Eucharist is the highest level of worship in our church as Presbyterians" (Interview with Rev. Torvinyo, Francis: 14th April, 2019@11: 23, New Legon, Accra). Rev. Vida Asimah draws our attention to the E. P. Church, Ghana and her alignment with the Reformation tradition. She emphasized that the E. P. Church, Ghana esteems the Eucharist very high owing to the fact that "It is the symbol of the body of Christ broken for us to establish those who believe into the priesthood of the Almighty God" (Interview with Rev. Vida Asimah: 17th April, 2019@16:32GMT). It is at this point of congregational worship that we have find the songs harmonized by George Dor. I must emphasize that before the 2008 edition of the *Hadzigbale* published, there was a supplementary liturgical booklet used to as a guide to the administration of Eucharist in the E. P. Church, Ghana. It contained short chants and selected E.P. hymns, for example, Hymn 558, 120 and 191 that are used as responsorial to Holy Communion liturgical readings in addition to the two harmonized songs by George Dor.

In the interview, Dor noted that in preparation to outdoor the new revised hymnbook *Hata* was organized at Bethel Congregation of the E. P. Church, Ghana. Accra New. *Hata* in Eʊe language literally means exposition of song[s] (Interview with G.WK. Dor, August, 2018@14:30 GMT, Dept of Music, UG).

4.5 Intervention of the 'Church Band'

The commencement of the activities of the 'Praise and Worship Team' or the Church Band in the E. P. Church, Ghana can be traced to G. W. K. Dor. 'Praise and Worship Team' is a familiar term within the circles of most Ghanaian churches. It was borrowed from the 'Spiritual Churches'. When G. W. K. Dor was the music director and the organist at the North La branch of the E. P. Church, he veered into a different area of his musical career.

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He established a church band, commonly referred to today in the church as Praise and Worship Team. The band was made up of members of church choir that was led by George W. K. Dor. A very key player in the band was Richard Nudanu. George Dor explained that Richard Nudanu was very versatile on all the various types of Western musical instruments used as a resource to the band. Other instrumentalists in the band included Charles Kpongo, Edward Gblɔkpɔ, and Gershon Yakawonya (Telephone interview with Hope Konu, 10th April, 2019). The wife of G. W. K. Dor, Rose Dor, was also a very vibrant and dynamic member of the band. She was among the vocalists of the band and was judged by patrons of the band to be the best female vocalist. She was an alto singer in the church choir.

The instrumental resources were made up of electric bass and lead guitars, jazz drum set, keyboard, saxophones, set of congas tambourines, gong etc. The group was the first of its kind in the E. P. Church, Ghana. They performed choruses, highlife tunes, 'praises' etc. which were based on biblical texts. Some of the E.P. hymns were also used to argument the local tunes used for rendition.

They performed at the funeral grounds of members of the church who passed on into glory. The band was also hired by people from other denominations to play a similar role. Additionally, the church band played during offertory during church services. These were the manifest function of the band. But there was a latent function to the day-to-day activities of the band under the directorship of G. W. K. Dor, a secondary role which was not in the purview of the members of the band. Ansre (1997: 120 - 125) observed that during the mass migration of members of the E.P. Church in 1980s from the east of the Volta to the West new musical traditions such as drumming and dancing in church, clapping, dancing in circles, free forms of dance movements; with its inherent religions practices - that were strange to the E. P. Church, Ghana - were imported into the church. Principally, it was those members of the E. P. Church who remained in the church but wanted new church reforms

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to curb their financial hardship and harassments by demons who supported these new practices. It therefore suggests that the establishment of the band, latently, served as a room to accommodate this category of members of the E. P. Church, Ghana.

The growing trend in the 'Praise and Worship Team' concept in Ghana can be attributed to some social factors. The availability of cassette retail shops, and more recently CDs, YouTube social media have facilitated the activities of gospel performances in both missionary and Independent churches in Ghana, generally. Ghanaian gospel, here, literally means the variety of Ghanaian and Western tunes that are rearranged (normally using the guitar and jazz band media) for Ghanaian churches consumption. Training and rehearsal session are carried out by listening and imitation of the sound. This practice has produced many famous solo artists like Sonnie Baidoo, Cyndi Thompson etc.

The second factor is the preference for Black American music practices to the traditional musical types. Possible influxes are 'gospel raps', music videos in luxurious vehicles and houses, mannerisms, one word or phrase repeated for a considerable number of measures or time, engagement of the audience prior to the performance, interchanging the vernacular with English language etc. Third factor is the fame of popular gospel artists in the Ghanaian music scene. Both vocalists and instrumentals aspire to be like the giants. Television broadcasts and live gospel performances account for these.

In Ghana, generally, performance practices of this type of band are also characterized by religiously accepted dance movements, clapping, emotionalism etc. This musical tradition has developed to the extent that a large proportion of local congregations, including the E. P. Church, Ghana, especially those in the urban centres finds solace in this kind of musical expressions to maintain their youth. Since the establishment of the mission churches in Ghana, some of their members have moved out of the church. These individuals

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either join different churches or move out as a group to establish a new church all together. For example, churches that have broken away in the E. P. Church, Ghana, includes the White Cross, Apostle Revelations Society, and the Global Evangelical Church. The Methodist, Presbyterian Anglican etc. churches in Ghana have also suffered similar 'fates' in various dimensions.

Over the years the trend has changed through the adoption of Musical Indigena in these churches. The philosophy behind indigenous practices in mainline church is spelt out in a paragraph of Avorgbedor's essay on *Musical Innovation in African Independent Churches* in the Garland Encyclopedia of African Folklore, 2004. He writes that the musical independence in some mainline churches such as Methodists, E. P. Church, Ghana, Anglican, Baptist was cultivated (or achieved) in many ways but without a session formation of a completely separate or independent church from their mother churches. For example, the Global Evangelical Church broke away "to emphasize the 'the gift of the spirit' and the avant-garde music and liturgy". The paradox of the motive is true for the 'independent music practices' in the E. P. Church, Ghana. The church (E. P.) emphasized this same gift of the spirit' and the avant-garde music and liturgy to maintain and increase her membership.

Because of the intervention of G. W. K. Dor the youth in the E. P. Church, Ghana remain in the church being satisfied by the performance of the church band. The band in E. P. Church is made up of the youth who seemingly imitates the musical traditions of the Apostolics, Pentecostals and the Charismatic churches. The next congregation that established the church band is the Bethel Congregation of the E. P. Church, Accra New Town. It was led by Mr. Nelson Kwame. Its members included, Humphrey Amesu (late), Mawuli Amu, John Agboado, William Klatsu, Beatrice Amoah (late) and many others all belonging to the church choir. It played a similar function as that of the North La band.

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Today, the Church Band in the various E. P. Church congregations are seen on big public platforms performing with some legends in the Ghanaian gospel industry. Comparatively, their level of performance is not different from the popular Eʊe band that plays with Joe Mettle as found in YouTube. The band's administration and performances has been relayed from the church choir to the youth wing of the church depicting the analogy of parent-child transfer of property. The credit goes to G.W.K. Dor in his 'Musical Innovation' in the E. P. Church, Ghana.

4.6 The Linguistic Role

The choral compositions of G. W. K. Dor plays a linguistic role. The birth place of the E. P. Church, Ghana is the Volta Region. The E.P. Church, Ghana is largely a homogenous institution. Its fraternal congregations sited among non-Eʊe speaking ethnic groups in the Greater Accra, Kumasi, Brong-Ahafo, Takoradi, Cape Coast for example are largely migrants from the Volta Region, and the newly created Oti Region. The Eʊe language is the principal language through which congregational activities such as singing, teachings and other important religious formalities such as the sacraments (Baptism and Holy Communion), naming ceremonies, funeral and burial rites and many others are carried out. Structural analysis of selected music scores (anthems and hymns) of G. W. K. Dor substantiate to the fact that the text to his choral music are in Eʊe. As a homogenous group, it can be said that G. W. K. Dor's compositions serves as a medium through which the literature, tradition and folklore of the Eʊes are preserved. He preserves the dialect by using the Eʊe language. The titles of Dor's anthems, the stanzas to his strophic forms are poetically structured. There are tons of Eʊe proverbs within the textural content of the composition. These components and more make the worshipper feels inclusive and enables him/her to actively participate in church activities because the linguistic materials are drawn from the well of the socio-cultural practices of the Eʊeland.

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4.7 The Theological Role

The compositions of George Dor serve as a means of preserving the fundamental theological teachings of the E.P.C, GH. His themes are influenced by the theological background of the church. This is why it finds expression in the context of religion in the church. Rt. Rev. Francis Amenu, the immediate past moderator of the general assembly of the E.P.C., GH confirmed in an interview. He noted, "The compositions of George are sermonettes that can be used to teach, correct and rebuke if possible" (Interview with Rt. Rev Amenu, Francis: 26th May, 2019@9:00 GMT, Dansoman, Accra). The songs address moral issues. It is also re-affirmation of the Christian faith and relationship with the LORD. The songs addresses matters of our stewardship as Christians.

4.8 Impartation of Knowledge

G. W. K. Dor has produced a number of musicians. As a practicing musician and music educationalist he has impacted the knowledge of music composition, harmony, chromatic harmony, orchestration, etc. and the art of playing various musical instruments to quite a number people. Such courses or practices have been thought either formerly – as structured in the curricular of educational institutions such as N. A. M. Winneba, University of Ghana, Legon and Goethe Institute, Accra – or informally at avenues such as choir rehearsals and church band rehearsal sections etc. George Dor enumerated some of the students he has influenced in the interview section during my data collection proceedings.

Some of the students he thought at N. A. M., Winneba are Divine Gbagbo, Charles Datsa, Rev. Gilbert O. Datsa (late), Elias Dogbatse (late) and Dr. Mawutor Hilarius Wuaku. At the local E. P. Church congregation at Alavanyo-Ʊudidi, he mentioned the names of three people that he has impacted musically. They are Christian Akortia, Seth Yeboah and Seth Kplende. He has also imparted the art of music to some individuals outside the E. P. Church,

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Ghana fraternity. In the interview G. W. K. Dor stated that he has impacted knowledge to some students who have become prominent musicians in the Methodist Church Ghana. They include George Mensah Essilfie, Ebenezer Allortey, Charles Ato Brown and Bright Amankwah. (Dor, 2013: 209, and interview with G.W.K. Dor, August, 2018, 2:30pm)

4.9 The Popularity of George Worlasi Kwasi Dor

The musical works of George W. K. Dor continue used at conferences in the E. P. Church, Ghana on countless occasions. The August, 2018 Biannual Conference of the WVPCCU hosted by the E. P. Church at Kasoa used *Mawu Wɔ Nusianu Nyuie,* an anthem by G. W. K. Dor as the mass anthem for the conference. Before this conference, previous rallies (rebranded as conference) by the church choirs union of the E. P Church, Ghana have continuously used G. W. K. Dor's extended compositions and marching songs for their mass renditions. The uses of the compositions by G. W. K. Dor at presbytery church choirs' conferences attest to his popularity in the E.P Church, Ghana. Mostly his anthems are selected for the mass song or 'main conference piece' of those gatherings of the participating choirs. The frequency at which the anthems continue to be used is not readily attainable through archival search because of the loss of records at the appropriate bureau which should support such scholarly activity.

Because the choral compositions of George Dor find their highest expression within the church choirs performance practices it will be useful to highlight some aspects of the conference in a bid facilitated George Dor's popularity. The choir's organizational levels at which these compositions are put to use falls into four categories. One, mass performances at national church choirs' conferences, two, mass performances at presbytery church choirs' conferences, three, mass performances at zonal church choirs' conferences and four, Performances at local congregation level.

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For these categories, a selected song from the stack of musical collection of G. W. K Dor may be used for either mass performance by the participating church choirs or for the utilization of an individual church choir as optional song. It is worthy to note at this juncture that the compositions are not limited to only E. P. Church Choirs but to all 'able' singing bands within the E. P. Church fraternity and even beyond the shores of Ghana.

Some of the compositions by G. W. K. Dor popularly used as a resource material by the church choirs' union, especially, includes *Mawu Ve Mianu, Xɔsetɔwo Mitso, Ŋkegbe Didi, Hadzihawo, Midziha le Mawu ʃe Fiadufe La ŋuti, Agbemavɔ Minyam Miele, Agbefia La Gbɔna, Magalam O, Mawu, Alekplɔ la Kple 'ʃe Aleha, Misto Aseye, Mawu Wɔ Nusianu Pɛpɛɛpɛ* etc. Some of the marches are E.P.H. No. 334 *Nɔviwo migavɔ* o, a re-arrangement of E.P.H. No. 449 Nusianu si la 'gbe ʋana, E.P.H. No. 634 *Ghana/Togo mia ɖenyigba nyui la*, a re-arrangement of E.P.H 442, *O ɖe makpɔ aɖe akpe wo. Hadzidzi doa dzidzɔ nam*, *Gbɔgbɔ kɔkɔe Kplɔla nyuie* and many others.

During the interview section with Rt. Rev. Francis Amenu he pointed out that the choice of some rhythmic motifs by George Dor in some of his popular anthems are intriguing. "He uses the words as if he is drumming", he explained further (Interview: 26th May, 2019@9:00 GMT, Dansoman, Accra). The composer is able to play on the emotions of his listeners through his creative processes. The contextual usages of the texts *"Fri titi, fri titi, fri titi, fri tititi ke, Mawu ne nye, Mawu ne nye, xoxoxo, xoxoxo nenye Mawu"* in addition to the drama the music 'stages' is one of the things which makes people like the anthem popularly known as *Hadzihawo….* Divine Kpatakpalu confirmed Rev. Amenu's assertion by saying that "One I things like about Dor's compositions is how he handles his lyrics. Themes like *Frititi, frititi, frititi Tititititike, Mawu ne nye, Mawu ne nye*" (Personal communication: 6th September, 2017@17:30 GMT, New Legon, Accra).

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I concur that it is the rhythmic motif of the music and its recurrent patterns that appeals to this chorister. I have indicated earlier that George Worlasi Kwasi Dor grew up in the traditional music making circles and has therefore imbibed the traditional ways of modeling ostinatos to suite the community's musical expressions since his childhood. As a trained musician, he is therefore adequately equipped to 'satisfy' his target audience through his choice of creative processes. The motifs subconsciously appeal to the average choral lover. The usages of such rhythmic motifs and its fragmentations have resemblance of traditional musical expressions which is partly ostinato modelled. Perhaps, it reconnects the 'African worshipper' to their ethnic backgrounds irrespective of the fact that those themes are juxtaposed with biblical texts and western idioms.

Nketia (2004) wrote about the vitality associated with African music by making reference to W. E. F Ward's assertion. Ward - the musician, educationist and historian - noted that in rhythm "Africa is two centuries ahead of Europe but trails behind Europe in harmony and the development of forms" Nketia (2004: 5). Agawu stretches the discourse of African rhythmic viability further with a counter argument. (See Agawu, 1990, *Variation Procedures in North Eve Song*, Ethnomusicology, VOL. 34 No.2). He noted: "African harmony is as far developed as European harmony in the sixteenth century, it sounds different but it is not inferior." He added that recent publications of African harmony have "side-stepped" the progress made in this area of African music. However, the Africa's viability in rhythmic vocabulary is a thing to reckon with.

Perhaps, it is the artistic usages of these familiar rhythms of the various dance types of the specialized groups and that of the 'commoners' and the choice of harmonic progressions that contributes to the popularity of the G. W. K. Dor. The students and staff at the then National Academy of Music, Winneba expressed their likeness and joy over the section of *Mawu, Ve Mia Nu* that had drum surrogates and repetitions. *"Mawu woe dukɔwo*

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akafu, dukɔwo akafu Mawu woe dukɔwo akafu was appreciated. The listeners of George Dor's identified themes from their cultural backgrounds that are used in a new way**.** During one of my participant observation sections at Accra New-Town Bethel E. P. church choir rehearsals sections when *Megalam O, Mawu* was being performed, I notice the flair with which the choristers rendered the piece of music. John Mensah one of the choristers revealed by saying that "We know this very well because of the repetitions", when I inquired from him.

Through structural analysis I have come into terms with John's view about the song. The next chapter of this research project deals with the analytical aspect of some selected choral pieces of George Worlasi Kwasi Dor, therefor I will not discuss this in detail at this point. But for clarity sake I would like to mention but a few. Most of the introductory measures or the opening sections of Dor's compositions are repeated. Rarely would one find otherwise. Sometimes themes and patterns are repeated severally. Refer to last section of *Magalam O, Mawu* that has recurring thematic materials (measure 43 to the end). Repetition is an idiom of African music making as such, people within and without the choir lot will show appreciation about their usages in intercultural compositions.

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Photograph 3: The Church Choir of E. P. Church, Ghana - Peniel Congregation performing *Gbɔgbɔmenuwo* during a concert in December, 2017.

One of the compositions that appeals to most audience of Dor is his choral composition popularly known as *Hadzihawo*. Perhaps, the central theme of this choral composition appeals to most choristers because it highlights the core mandate of the church choir, thus, singing the in praise of God. The tile *Hadzihawo, Midziha Le Mawu ʃe Fiadufe La ŋuti* literary means 'Choirs, sing about the kingdom of God. George W. K. Dor lived among the finest musicians in his childhood. His musicianship is partly rooted in the orchestral practices of Unity Orchestra at Ʊudidi, the choral performances of the Alavanyo E. P. Church Choir and Hadzihaga including the traditional musical environment of the people of Alavanyo. These are innate factors which dictates to his compositional works. As a trained composer and scholar, he has the required skills needed to achieve his

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compositional goals. *Hadzihawo* is simply re-enactment of the choirs' mission that has been set to music by the composer, therefor its popularity cannot be denied.

Table 1: Archival material showing how frequent the music of G.W.K. Dors was used at WVPCCU rallies between the year 1978 and 1996.

1. EHB 551 ADAPTED BY J. K. AMPONAY
2. WOLA NE MELE WOIJUSE - RE-ARRANGED FOR NORTH LA E. P. CHURCH BAND BY G. W. K. DOR
3. HEAVEN IS OUR GOAL - G. W. K. DOR 1996 (SUHUM)
4. KRISTO, ALE KPLOLA KPLE EFE ALEHA - G. W. K. DOR 1995 (SUNYANI
5. AGBEFIA LA GBONA ZI EVELIA - G. W. K. DOR 1994 (MAMPRO
6. YESU AGBENA LA - G. W. K. DOR 1994 (MAMPROBI)
7. AGBEMAVO MINYAM MIELE - G. W. K. DOR 1992 (TEMA)
8. MIDO IJUSE MAWU FE AGBENYA LA - G. W. K. DOR 1990 (KETA
9. HADZIHAWO, MIDZIHA LE MAWU FE FIA DUFE IJUTI - G. W. K DOR 1989 (ANTOWON)
10. MEGALAM O, MAWU ! - G. W. K DOR 1989
11. OKEGBE DAI G.W.K DOR 1988 JUNE - TESHIE
12. MANO AKPEDAHA DZIM DAA - G. W. K. DOR
13. MIKAFU MAWU TEGBEE G.W.K DOR 1983
12. MAWU FE XEYIXIWO - G. W. K. DOR
MAWU WO NUSIANU NYUIE G.W.K. DOR 1978

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4.10 "Affects and Effects"

At this point I would like to borrow a sub title from Mkallyah to forward my arguments. The enjoyment of music, any, is can directly be linked to appreciation of its performance. It is the attachment of one's emotions to a musical sound – until recently where we silent music - that results in appreciating the music. As much as people continue to appreciate a composer's works it creates an avenue for the composer to become popular. There are cultural definitions for what should be considered be beautiful, therefore emotions appreciation and beauty is culturally driven. This is largely dictated by the cultural background of the listener.

Kassom Mkallyah (2016) explains in his article *Affects and Effects of Indigenous Tanzanian Traditional Music in Christian Worship in Dar es Salaam, Tanzania,* that perceptions are tied to the beliefs and values of a person's culture. When people are born, they adopts their parents' culture; food clothing, environment, belief systems, and the performing arts. Resultantly, the mental state of the individual is shaped by the music of that cultural setting. The aesthetic value of the music and the musical background is what crates the appreciation and its related emotions (Mkallyah, 2016: 305 - 312). Emotions are aroused in those who listen to Dors compositions because they are familiar with the building blocks of the music. To appreciate this assertion better is the drama which associates the compositions. Dor dramatizes his compositions by developing themes and sub-themes around the central theme.

4.11 Arousal of Emotions

The popularity of G.W.K. Dor propelled by the psychological responses can directly by linked to the familiarity of the traditional idioms and the biblical themes that are used as the strands in the composition. Whenever the music is rendered either in church or at the concert hall, the audience appreciate the music because of the familiarity of the thematic

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materials. They identify with it by connecting it to their respective social-cultural backgrounds. The memberships of the E. P. Church, Ghana, are largely speakers of the Eʊe Language. Although there are details in their socio-cultural settings, they share common cultural practices that define them as a homogenous group of people.

The participant observations I carried out at the selected congregations of the E.P. Church during their church services, music performances at the concert hall and at church choir rehearsals showed that worshippers and or choristers normally moved part(s) of their body to show their appreciation of songs that are performed at those times. This is done either by tapping of feet, nodding, swaying. It is much obvious whenever traditional tunes and choruses are performed. The songs of G.W.K. Dor's receives the same treatment whenever anthems such as *Xɔsetɔwo Mitso Miadzi Akpedaha, Midziha Yeye Na Mawu, Hadzihawo, Gbɔgbɔmenuwo, Megalam O, Mawu* and *Dokuibɔbɔnyo* are performed. The list continues. These are just at the periphery. This perhaps may be an indicator of attachment of emotions to George Dor's compositions is in the church.

I notice at Bethel church choir rehearsals sections that even when the song is being learnt the choristers make some form of body movements either by tapping their feet, beating their laps or nodding their heads in response to the beat. Another common thing is the facial expressions of the performers and the audience. They ware beautiful faces during the performances. Their facial expressions is an indication that they are familiar they are with the themes musical materials being used-especially those borrowed from their cultural backgrounds. This familiarity is achieved because of the role emotions plays in the songs.

The nodding of the head as Mkallyah puts it is an indication of the audience and performers' appreciation of the song enabled by the attachment of emotions. For instance, appreciation of *Hadzihawo*… and *Megalam O, Mawu* is is an outward expression of their

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inner feelings which is culturally driven. Before these outward signs are shown or expressed it means the individual has evaluated the music; its thematic and lyrical content including its performance. The nodding, for example, simply means 'approved'. The dance movements are drawn from either *bɔbɔɔbɔ* or *agbadza* dance movements. This is also dependent on the cultural background of the individual weather s/he is *Evedome* or *Aŋlɔ.* After the rendition of the anthems at church and the concert, the congregation show their appreciation by clapping. Clapping in Ghana and other West-Africa countries is not only used as musical accompaniment but as a form of showing appreciation. Applauds or better clappings in this context are un-metered.

4.12 Extra Musical Factors of G.W.K. Dor' Compositions

Apart from the direct benefits derived from the musical performances of the composer here discussed, there are other hidden factors associated to the performance of these songs that are not necessarily musical. These extra musical factors may not be readily conceivable but plays a vital role, latently. This sub-section discusses some extra musical factors of G.W.K Dor choral compositions and it effects in the E.P Church, Ghana**.**

4.12.1 Group Consciousness

In the previous chapters I have attempted to differentiate between traditional music, western church musical forms and Ghanaian art choral musical. Each of these genres requires an appreciable level of artistry for their highest level of expression. The requirement of this specialization and the individuals they favour unconsciously creates in-group and out-group awareness within the social organization of the church membership. The group consciousness is primarily dictated by the special roles assigned to the various singing groups in the church.

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G. W. K. Dor's choral pieces are composed through the academic 'conduit'. Therefore, the teaching, directing and performance of these pieces sharply draws a distinction between the academic sect and the otherwise although the choir may not necessarily be made up of the literates entirely. There is a perceived change in status to the illiterates in this type of setting by virtue of the fact that the songs are composed and taught by trained musicians. In a personal conversation with Evelyn noted that "the church choir is different from others groups in the church. We play a very important role in the church". Aku rather lamented about the "too many rules enacted for the chorister to observe. It rather scares people from joining the church choir". It therefore suggests that music performances through functional specialization creates a sense of 'we and they' in the church. Traditional ensembles in the church is also formed against the backdrop of specialization which also draws distinctions among the performing groups also.

4.12.2 Source of Theological Teachings

The compositions of G. W. K Dor are theologically laden. "I am a Christian. I go to church and listen to sermons; I fellowship and I know my bible". This remark by George W. K. Dor substantiates the tie between his choral works and the theological foundations of the E. P. Church, Ghana. His choral musical pieces are situated within the framework of the theological parameters of the E. P. Church, Ghana. The texts and themes of the songs serves as a resource of teaching materials for building and improving the Christian faith in the Christian community. The compositions of G. W. K Dor readily lend themselves for the liturgical needs of the church. Moral lessons for good behaviour for both Christians and non-Christians, and patriotism for the citizenry can be tapped from the compositions. The categorization of some selected compositions of George W. K. Dor are as follows:

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i) First category: Songs on scripture

Gbɔgbɔmenuwo.	Scripture gifts.
Midzi hayeye na Mawu.	Sing a new song unto God.
Mite va gbɔnye.	Come unto me.

ii) Second category: Songs on moral lessons

Megati nusi kɔwu wo la yome o.	Do not go beyond your means
Gblɔ be mate kpɔ, mega nata o.	Say, "I will attempt it, don't give up.
Dokuibɔbɔ nyo.	Humility pays.

iii) Third category: Patriotic songs

Ghana mia denyigbanyuie la.	Ghana our lonely motherland.
Ghanaviwo mitso.	Ghanaians, arise.
Matsɔ nye agbe ake Ghnana dukɔ.	I will sacrifice my life for mother Ghana
Ghanaviwo mina mia wɔ deka.	Ghanaians, lets unit
Ghanaviwo mina mianɔ agbe nyuie.	Ghanaians, lets live exemplary lives.

As the tradition in the mission churches, Sunday themes and scriptures are published in a year book and distributed to the church fraternity. This provision makes it easier for the selection of songs for any given Sunday or other. Anthems such *as Kristo, Alekplɔla Kple 'fe Aleha, Gbɔgbɔmenuwu, Xɔsetɔwo Mitso Miadzi Akpedaha, Agbemavɔ Minyam Miele* etc. are feasible for themes such as Sunday themes "the Good Shepherd, Spiritual Gifts, Faith as the fruit of the spirit, Jesus has eternal life etc.

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4.12.3 Making Space for the Traditional Instrumentalist.

Choruses and marching songs of G.W.K Dor ensures the availability of space for traditional musicians. Traditional musicians, drummers especially, who have been converted to the Christian faith and actively participate in the church activities becomes a valuable resource in this regard. Cross-sections of the communicants of the E. P Church, Ghana is made up of migrants from the Volta Region, some of whom were traditional musicians. Characteristic of some traditional tunes and choruses is its drum accompaniment. It is therefore common to have drum accompaniment during the rendition of some genres as I have noted. In the E. P. Church, Ghana, the drummers are usually those who have had contact with traditional musical practices. They treat the accompaniment to an ecstasy. Because of their familiarity of the instruments they get the instruments (drums) tuned before the start of any performance. The tuning is handled by master drummers, normally.

In addition to the anthems, there are a number of marches composed by G.W.K Dor. These marching songs find expression during the church service via the liturgical provisions. Provisions such as, procession, and recession are common junctions in the liturgy where these marches can be rendered. As I mentioned earlier processions and recessions are accompanied by drumming. When the church choir is called upon to minister song(s) for offertory, the marches mostly becomes the repertoire from which the songs are selected and these goes with drumming. The rendition of the marches/choruses however makes room the migrant musicians to actively participate in the worship. Some of them purposely enroll with the church choir and other singing band to contribute their quota through the playing of the traditional drums. The use of the traditional instruments serves as a force of attraction which pulls them to participate in congregational activities.

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4.12.4 Summary

G. W. K. Dor is a musical icon. His musical works finds expression along intra and inter denominational musical demands. Religious denominations such as the A. M. E Zion, the Presbyterian Church of Ghana, the Methodist Church Ghana, and the E. P. Church, Ghana are beneficiaries of George W. K. Dor's choral compositions. Some of the factors that has contributed to his musical background includes the musical inclinations and activities of his father - Seth Dor, the Unity Orchestra at - Alavanyo-Ʊudidi, the indigenous musical performances of the Alavanyos, the E. P. Church at Alavanyo, his mother and aunties and his pursuit of scholarship at different colleges and universities. The music of G. W. K. Dor is draws themes from the traditional setting. These themes are being supported by sub-themes from the biblical and Eʋe folklore. Through these creative processes George W. K. Dor has contributed enormously not only to the musical tradition of the E. P. Church, Ghana but also to the musical needs of other mission established churches in Ghana and their over sea affiliates.

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CHAPTER FIVE

APPLICATION of ANALYTICAL THOUGHTS

In this chapter, I critically examined selected compositions of G. W. K Dor by the application of some musical analytical thoughts to unearth the fibre of the musical works and their philosophical underpinnings that has occasioned his popularity in the choral fraternity of Ghana and abroad and its subsequent contributions to the E. P. Church, Ghana The motives which guided the selection of the compositions, the choice and applications of the analytical thoughts and tools and theirs uses are explained in the methodology. I examined *Mawu Ve Mianu*, *Megalam O, Mawu* and *Hadzihawo, Midzi Ha Le Mawu ʃe Fiadufe La Ɔuti*.

5.1 'Mawu Ve Mianu'
(God, be merciful to us),
Psalm 67

5.1.1 Basic History and Usage

5.1.1.1 Historical Background of this Music

This choral composition was composed in 1976 by G. W. K. Dor. It was the chapel choir of the then N.A.M., Winneba, now the Music Department of University of Education, Winneba, under the directorship of Miss Grace Agyei that popularize the song. The music was first performed at the academy's concert hall accompanied by Dr. Paul Kwame. I have already given a detailed historical account of this composition in the third chapter of this work under the sub title "The Beginning of a Composers".

5.1.1.2 Pre-compositional (Traditional) Materials used in this Music

Some indigenous musical idioms have been integrated into the fibre of this choral art music. The first measure of this composition readily registers indigenous idioms. This can be realized either by performing the music or investigating the creative processes through

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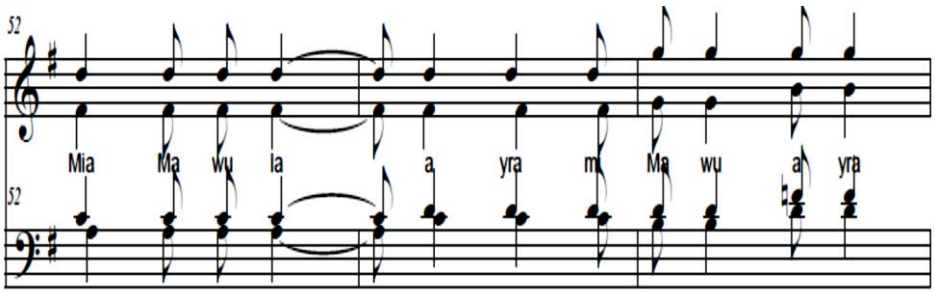
structural analytical tools such as Analysis of Form, LaRue's Quadrant Framework for style analysis in music, Don Freund's Spectrum of Fifths, analysis of patterns etc. The thematic material of the first measure is responsorial in character. The call is made by the male voices (tenor and bass) and responded to by the female voices (soprano and alto). It will also be noticed that the male voices in the same measure is built on unison which is characteristic of the harmonic structure of many traditional musical forms of, for example, the speakers Eʊe and Akan of Ghana.

The harmonic interval of the response thus, by soprano and alto is a major six. The use of the dotted crotchet beat ($^{6}_{8}$), thus a compound duple time, is aslo featured prominently in some southern Eʊe musical practices. It forms the basic rhythmic structure of dance-drumming types such as *agbadza, akpalu* and *adzida* (m.6 to 9, 26 to 35) as noted by Fiagbedzi (1997) and Younge (2011). The rhythmic motif in measure 2 is syncopation. It is also characteristic of indigenous musical practices in Africa. Harmonic intervals of thirds and sixths are found in measures 2, 7, 26 to 27, 34 to 35, 51 to 52 of this composition. Ostinato patterns are also prevalent in the rhythmic content of this choral composition m.25 to 27, 33 to 34, 36, 43 to 44 and 51 to 52. The rhythm from the second beat of m.19 to the first beat of m.22 is reminiscent of drum surrogates in the traditional setting where the pitches fluctuates between high and low pitches constructively. Such is the playing techniques of most idiophones also.



Musical Illustrations 8: Examples of repeated notes.

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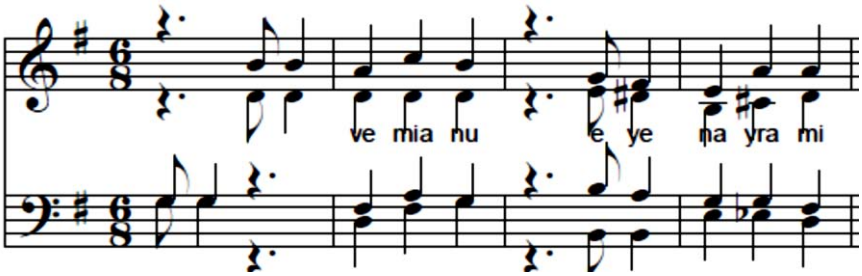

Musical Illustrations 9: Examples of syncopations, measures 3 and 4.

5.1.1.3 New Ways of Using the Pre-Compositional Materials

Strikingly, G. W. K. Dor structured the call and response in the first measure for only two crotchet beats (m.1). He used the responsorial type in which the cantor and chorus do not differ in both their textural and rhythmic content. In this case, the response is imitative of the cantor, all of these en-capsuled within two beats. One dotted crotchet beat for both the call and the response, all accented. This is followed immediately by a syncopation in measure two. Comparatively, vocal music among the Eʋes and other ethnic groups in Ghana are more homophonic than their instrumental music. This homophonic texture is what defines section [a]. Although *Mawu Ve Mianu* is largely homophonic, from the 37th to 42th measure is contrapuntal in its rhythmic construction. Secondly, the parts are arranged in a Western four-part harmonization. The parallel sixth and thirds are repetitively used in this choral composition. (m. 48 to 52).

5.1.1.4 Sociological Function of the Music

G. W. K. Dor noted in the interview that "All those who heard the music liked it when it was performed for the first time at N.A.M., Winneba". He explained further that both teaching and non-teaching including the students appreciated the choral work. The student body - which includes the chapel choir - and the staff of the college come from different cultural backgrounds with respective to their ethnic backgrounds but the music brought them together in appreciation of it. Similarly, the music enables worshippers in the E. P.

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Church, Ghana to lay aside their dialectical differences and express the text of this Psalm, 67, through this new medium choral composition.

5.1.2 Analysis of Form

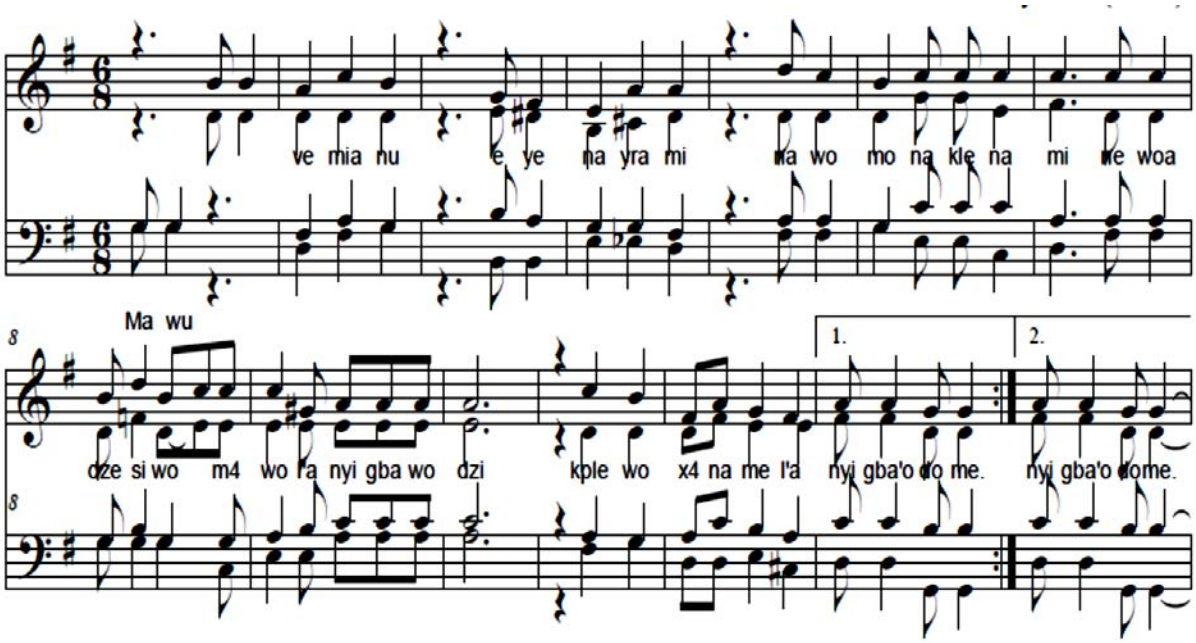
5.1.2.1 Divisions of Form

The form of this composition is binary, A B, with a coda, C. The first section, A, and its sub sections [a] and [a/] are established by the repetitions (from m.1 to 25).

Table 2: Sectional division of Mawu Ve Mianu

A	B	Cola
||: [a]:||:[b]:||	[c] [b]	m.47-61
m.1-13 m.14-25	m.26-36. m.37-47	

The first theme is stated between measure 1 and 12. After, this comes the sub-theme [a/], (m. 15 to 24). It is clearly marked by three musical structures; the themes, repetitions, texture and the change in dynamics.



Musical Illustrations 10: The first theme of Mawu Ve Mianu, sub section [a] of section A.

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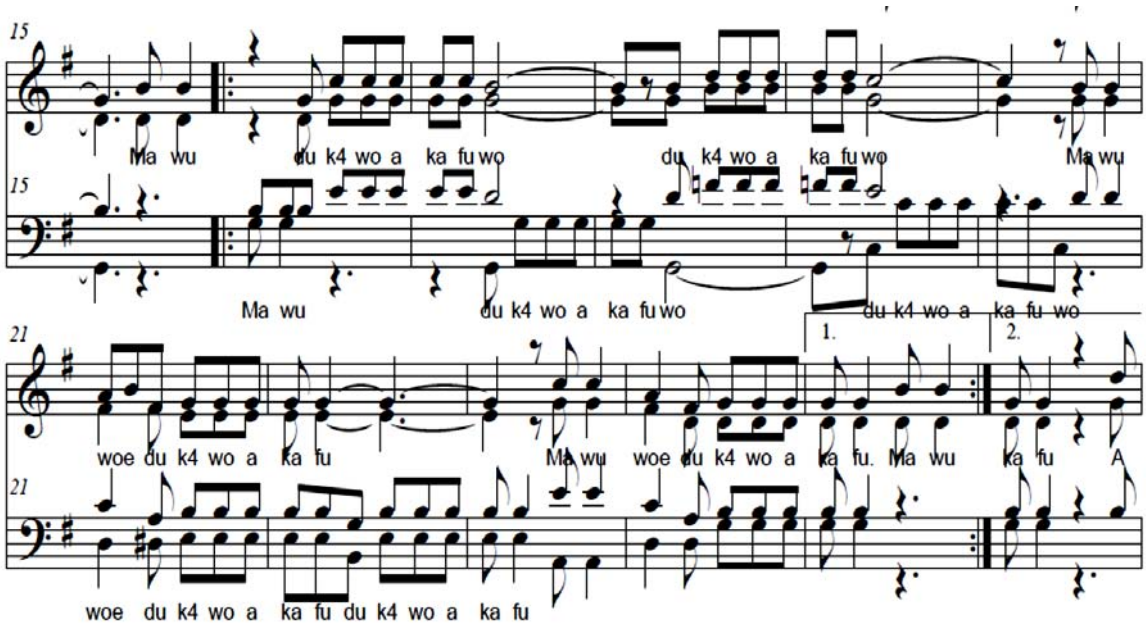
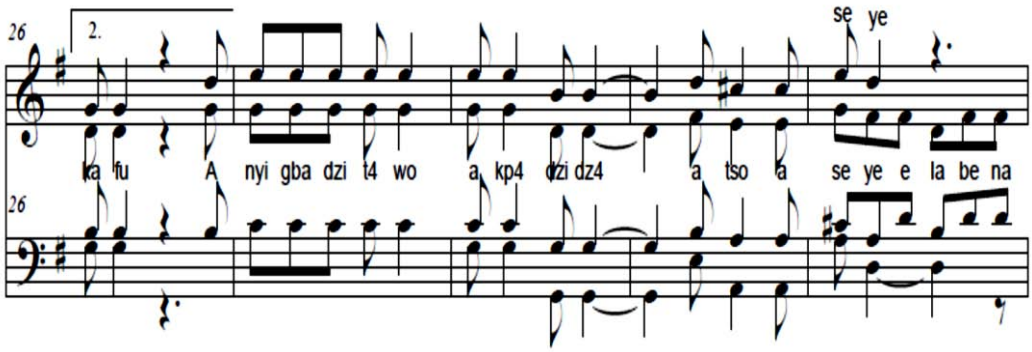
Section B begins at the second beat of measure twenty-five and ends at the forty-seventh measure (25 to 47). The statement of the second theme, beginning at the second beat of measure twenty-five, is what readily identifies this part of the music as the second section (B). This broad section is sub divided into [b] and [a/].



Musical Illustrations 11: Sub theme [a/] of section A.

Similarly, the structural arrangement of this section B does not differ from that of section A. both sections ends with the same vigorous rhythmic activity. In addition, a change in dynamic from ***ff*** (fortissimo) to ***mp*** (mezzo piano) delineates the two sections from each other.



Musical Illustrations 12: Second theme (beginning of section B) sub-section [b]

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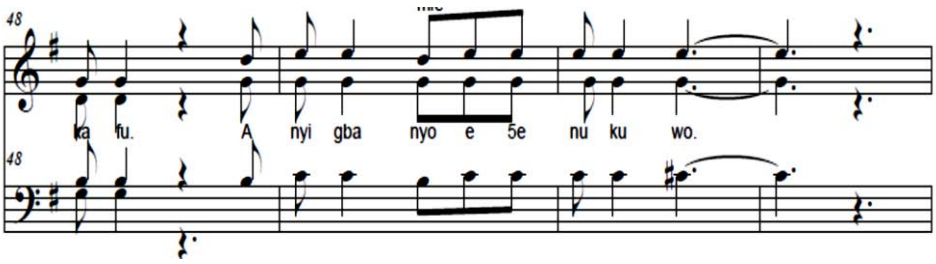
The coda (C), m. 48 to 61, is tensed. The prolonged $V^4{}_2/V$ in measure 49 and 50, the relatively high pitches (G5 for soprano, G4 for alto, D4 for tenor and B3 for bas), the crescendo (cres.) to fortississimo (*fff*), the prolonged V^7/V (m. 59 to 60) and the fermata remarkably sets this section apart. It is characterized by tensions and releases. The themes have no resemblance of the foregoing themes and sub themes.



Musical Illustrations 13: The beginning of the coda starting on the weak beat of the second pulse.

5.1.2.2 Comparison of Sections

Section A is relatively longer than section B followed by the coda in a ratio of 25:22:14 measures. In section A, both the first theme and the sub-themes are repeated successively. The melodies of all the sections are conjunct. For, example, from measure 5 to 9, 15 to 21 of section A; measure 33 to 36 and 44 of section B and measure .47to 52, 53 to 55 and 56 to 61of the coda is conjunct. There are also leaps of perfect fourths that intersperses the conjunction motion of the melody, generally. The sub-theme [a/] is the most rhythmically vigorous because of its contrapuntal nature (m.14 to 20).

The sections and sub sections have different thematic materials as have been indicated above. The recurrence of themes and sub themes, introduction of different dynamic and motivic treatment are some of the factors that distinguishes the broad and sub sections from each other.

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5.1.2.3 Pattern Analysis

i) ***Melody***. The phrases of this choral composition are partly symmetric and partly asymmetric. At same points in the music especially, from measure 5 up to m.35, the phrases start on the second beat of their respective measures stretched across two measures and ends on the first beat of the third measure. However, the phrases between measure 51 to 55 and 56 to 60 begins and ends on a strong beat. The melodic contours between measures 5 to 9, 11 to 25, 47 to 52 are stepwise.

The melodic motion in measures 14, 17, 24, 36 and 37 are skips or leaps. However, the melodic motion in measures 4 to 5, 15, 22, 25, 45, 47 and 52 to 53 are constructed by leaps of perfect fourths. The patter of the melody is undulating and wavy described by Agawu as the rip saw pattern Agawu (1990: 221 - 224). The tessitura is registered between measures 54 and 55. This is climaxed by the relatively high dynamic level (***fff***). The melody is influenced by the syllables tones and word(s) syllables. For instance, the *text Dukɔwo akafu wo. Mawu woe dukɔ akafu* (Let the peoples praise You, O God, Let all the peoples praise You. NKJV, Psalm 67: 3.)

ii) ***Harmony***: The music remains principally in the same mode because the harmony revolves around the tonic, sub dominant and dominant tonalities at the end of the broad sections. All the beginnings of the themes and sub themes are stated in the tonic key (G major). It also moves transiently to the related keys of the home key, thus C major (IV) and D major (**V**) both within and across phrases (m. 4, 12, 27, 47, 57 etc.). Additionally, it modulates from the sub dominant (m. 6) to the supertonic minor ($ii^5{}_3$) through the v/ii - ii (m.8 to 9).

In measures forty-three (43) and forty-four ()24, the harmony modulates to the sub mediant minor ($vi^6{}_5$) through the dominant seventh of the mediant (V^7/vi - vi). Others are V^7/IV - IV (m.17-18), V^7/V - V (m.28 to 29, 35 to 36) V7/ii-ii (m.58).

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There are diminished chords also, for instance, iii^{7} - vi or V^{o7}/vi-vi (m.20 to 21, 43 to 44. Apart from modulating to some remote keys such as those stated above, there are some tension chords also. For example, the V^{6}$_{5}$/V - V between measures 49-50 held for two measures followed by one beat of rest creates tension. It resolves to I^{6}$_{4}$ on a perfect authentic cadence.

Again, the V^{4}$_{3}$/IV - V in measure 53 resolving unto chord IV in measures 54 and 55 in a perfect inauthentic cadence at a relatively higher register. Referencing middle C as C4, the V/IV – IV between measures 53 – 54, the soprano is pitched at G5, altos G4, tenors F and Basses D4. With registration, it can be argued that the parts are stretched to their high limits, relatively. G. W. K. Dor took into consideration the vocal ranges of the four parts as the practice is in Western four-part writing. Lastly, in m.59, the prolonged V^{7}/V - V between measures 59 and 60 together with the fermata in the sixtieth measure also creates tension. It can be realised from the foregoing that harmony is varied throughout this choral composition.

iii) ***Rhythm*:** The rhythm is regular within a continuum of compound duple with a regular tempo. The rhythmic motif is a dotted quaver and its divisions, thus, crotchets and quavers. The longest rhythmic motif is the minim. (m.18 - 23). There are also syncopations. Measures 2, 4 and 10 are examples.

iv) ***Texture:*** The texture is largely homophonic for example measure 1 to 6, 24 to 29 and 47 to 61. But sub section [a$^{/}$] is more of a counterpoint bass and the other three prats. However, the rhythmic becomes contrapuntal in sub section a1 (m.14 to 20).

v) ***Sound*:** *Mawu Ve Mia Nu* is a vocal music composition for four parts (S.A.T.B.). The principal medium required for the performance of this music is the human voice. It can be performed *a cappella* or accompanied with the piano or organ. As I noted

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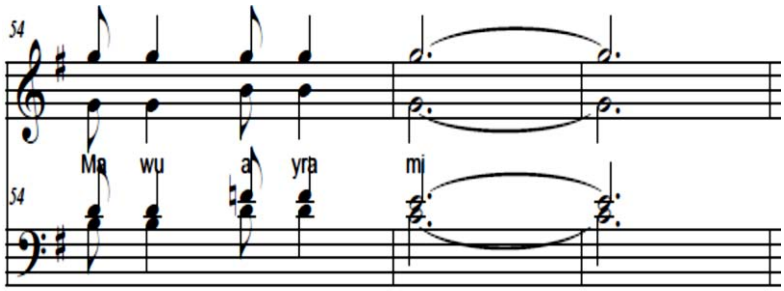
earlier, Dr. Paul Kwame accompanied the singing of this music with piano during the maiden performance of the music N.A.M., Winneba. There are changes in the dynamic levels throughout the music. Some of these are *mf* (m.1), *f* (m.16), *mp* (m.25), *cres*. (m.39), *ʃ fff* (m.54). There are also fermatas at some points of the music (m.60 and 61). The notes in measures 1 and 37 are accented. They are employed to place emphasis on the word *Mawu*.



Musical Illustrations 14: Tessitura and climax of the music.

According to Greene (2002: 1017 - 1027), the *Mawu* of *Ɖɔtsie* has been re-contextualized in the Christian faith. The occasional pilgrimages to *Ɖɔtsie*, the place that was revered for its religious significance, has now been redirected to the church where the evangelized Eʋe worshipper reverend *Mawu* as the omnipotent, omnipresence and omniscience who can be worshipped directly as opposed to the pre-colonial worldviews or notions of *Mawu* that cannot be worshipped directly nor had priests. Now, *Mawu* is being petitioned directly by calling upon Him with 'accents.

5.1.2.4 Implications for performing this piece in view of the form

As I indicated earlier, the form of this music is binary and this is clearly separated by themes and other musical structures. Different moods are introduced at broad sections and the interior of the sections. There is the need to emphasize the changes in order to bring out the expected goals of the composer. The rhythmic vitality must stand out to portray the African identity even as the harmony, form, dynamics are Western oriented.

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5.1.3 Application of Don Freund's Spectrum of Fifths to this Music

The spectrum of fifths is propounded by Don Freunds. He argued that music becomes brighter when it modulates or revolves around the cycle of fifths or the dominants, but becomes darker whenever it modulates to remote keys, but particularly, the around the subdominant keys. According to Don Freund's spectrum of fifths, this music remains relatively brighter because the tonic, subdominant and dominant tonalities constitutes majority of the harmonic vocabulary. However, the music becomes darker when it modulates to remote keys such as supertonic minor (m.9) and the sub mediant minor (m.20 to 21). It also becomes darker in measure 45 to 50 because of the raised fourth ($C^{\#}$) prolonged for two measures.

5.1.3.1 The Implications of the cycle of fifths in Performing this Music

Unity and variety with respect to the harmonic structure is achieved through how bright or dark the music becomes according to Don Freund. These contrasts should be included to the performance directions of the music to realise the desired mood changes indicated by the chord structure.

5.1.4 Psychological Analysis

In this study psychological analysis refers to the listeners expectations to any given piece of music. Thus, expectations based on structures such as the composer's treatment of harmony, sound, melody, rhythm, lyrics, key signatures, metre etc. Taking into accounts the cadences at the broad endings and sub-sectional endings, it can be argued that the psychological goals are met. But, let me sound a word of caution. This claim is implicit and highly subjective. For example, in the key of G major it is expected that the harmony revolves around the cycle of fifths naturally, thus, C major and D major. In this composition we realise that the cadences progress from the dominant seventh of the home key to the tonic key. Wherever

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there are secondary chords too it progresses from the dominant of the new key to its relative tonic key. Basically, the chords are resolved expectantly. In the case of the psychological goals are met about how the composer treats cadences.

To wind up the discussion on this subtitle, I wish to state that, the subject of psychological and emotion in music is currently being debated, therefore, this path – if desired – must be tread cautiously. The discussion in line with this matter has been critical re-visited and models outlined at the sub-sections below.

5.2 'Megalam O, Mawu'

(Do not cast me away, Lord)

5.2.1 Basic History and Usage

5.2.1.1 Historical Background of Ghanaian art music

Between 1920 and 1930 the late Ghanaian composer, ethnomusicologist and linguistic, Dr. Ephraim Amu, sought to find ways of merging Western and traditional African musical contents together. His aim was to enable Christianity as an imported religion to find general acceptability among the native people of Ghana and subsequently, among other beneficial African communities who, with Ghana, share common sociological and cultural backgrounds. Christian worship in Ghana is one that is accentuated by some unique indigenous musical elements that is still part of modern-day worship in Christian Churches in Ghana. "It is ultimately a creative problem, which one might again expect African musicians who are also Christians to tackle, provided the church is willing to change its attitude to African music and to encourage this creation which is greatly needed if the church is to become an indigenous institutions in Africa" (Nketia 1958, 2016).

The introduction of Western musical ideas by Missionaries, European traders and colonial agents did not exclude Western musical instruments such as the harmonium, the

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piano, the fiddle (string), the brass and woodwind instruments with their inherent instrumental styles.

Some mission established churches provided music education in their educational institutions in a bid to propagate Christianity. For example, see Nketia 1958 and Ansre Ed. (1997) *Evangelical Presbyterian Church 150 years (1997)*. Those who enrolled in the mission schools at Peki, Keta, Waya Adaklu, Ho for example, were taught 'Biblical History, Reading, Writing, Arithmetic and Hymn Singing". Ansre (1997: 35)explained that "The boys brought from Keta continued their education at Waya while they helped the missionaries in teaching the new pupils…The missionaries groomed some of those trained as teachers and evangelists and sent such trained personnel to the field to carry out evangelism throughout Eʋeland" (Ansre, 1997: 35).

This provided the platform for their pupils and students to acquire the needed skills to propagate the gospel and also to satisfy the musical needs of the 'young' church. George Kwasi Worlasi Dor is no exception. He has gone through the necessary skill training programmes in a like manner for his compositional aspirations and also for the propagation of the gospel. G. W. K. Dor has drawn heavily from the new compositional idiom developed by Dr. Ephraim Amu for composing songs for use in the E. P. Church, Ghana.

5.2.1.2. Pre-compositional (Traditional) Materials used in this Music

Characteristically, the rhythmic organization, textural content and melodic organization of this music is drawn from performance practices of traditional music that are identified among two broad regions of the Eʋes in Ghana; namely the Northern and Southern Eʋes, thus, the Eʋedome and the Aŋlɔ respectively merged with European musical idioms.

The traditional materials borrowed from the northern Ewe musical practices that are found in this choral compositions of G. W. K. Dor are directly associated with "*Gbolo*

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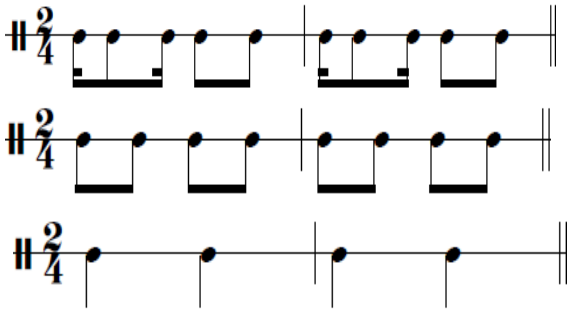
Music". These are one, *Gabada* and *Egbanegba* (Kafui, 2014). The rhythmic organization of these traditional forms are structured by dotted rhythms within a continuum of simple duple time, thus $^{2}4$. The quaver and the semiquaver are also use in their complexities.



Musical Illustrations 15: Basic rhythmic prototypes of gabada and egbanegba.

Secondly, call and response forms an integral part of this composition. Nketia argues that, music organization in traditional African is characterized by all and response. During a lecture section, the late Dr. Emmanuel Boamah explained during a lecture section (2011), at University of Ghana that there are varieties of call and respond that are practiced by some ethnic groups on the African continent. (Mention the varieties) Dor uses call and response to depict traditional forms of music making that ensues between the cantor and the chorus.

Thirdly, G. W. K. Dor uses parallel thirds in the harmonic organization of *Megalam O, Mawu*. Indigenous musical types such as *Adowa (Ye Nya Nni Agorɔ Yiee, Nana Eba oo)*, *Asaadua (Pɛ Aduro Yɛ and Sikyi (Ɔmmra oo, Tekɔbɔ Sikyi, Ɔkwantenten Awareɛ)* among the Ashantis, *Adevu (Lawada Mezo kple Fe o, Ditsa Nakpoe Da)* among the Northern Eʊes and some Gonja song, for example *Na Yala ee, Na Yala ee* utilizes parallel thirds and sixths in their harmonic organizations. (Younge, 2011: 247 - 349).

The predominant music types found among the Southern Eʊes are *Agbadza, adzida, Akpalu'* and so on. These traditions forms have their variant forms which are characterized by either change in tempo or modification in textural content especially, as noted by Fiagbedzi's (1977). For example, whiles *Mawu Ve Mia nu*, *Hadzihawo Midzi Ha Le Mawu*

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ʃe Fiadufe La ŋuti and *Agbefia La Gbɔna* are a Southern Eʊe characteristically defined, *Megalam O, Mawu* has its structures rooted in Northern Eʊe musical idioms. The time line of this music are structured in a continuum of compound duple meter. ($^{6}_{8}$) and simple duple respectively. Predominantly, $^{6}_{8}$ metred or the compound duple songs readily abound among the southern Eʊes than it is among the northern settlers. On the contrary, the northerners (Eʊeawo) also abound in simple time metred songs than the compound duple metred songs. G.W.K. Dor draws from the pool of these and other traditional resources for his choral compositions.

5.2.1.3 New ways of using the pre-compositional materials in this music

The traditional materials mentioned above are combined with western musical idioms such as four-part harmonization, texture, form, voice leading and phrasing. Although the melodic lines of the anthems represent the tonal inflections of the Eʊe language, it is being harmonized by the use tertian chords and cadences. The cadences serve as an aid to dividing the music in sections yielding to what is referred to as form.

Even though there are harmonic organization that are akin to some Ghanaian traditional music (some examples given above), thus, parallel thirds and sixths, it does not encompass four-part singing as exemplified in these art compositions by Dor. In the traditional setting one finds the main melodic line being harmonized in thirds, or sixths by the mixed voices- male and female- usually. The male voice is mostly a duplication of the melody at the same pitch or in an octave lower. Dor expands the spectrum by assigning four parts to the singers, thus, soprano, alto, tenor and bass). The composer demonstrates the principle of Interculturalism through the choice of the available idioms (Western and traditional) and the method of merging them.

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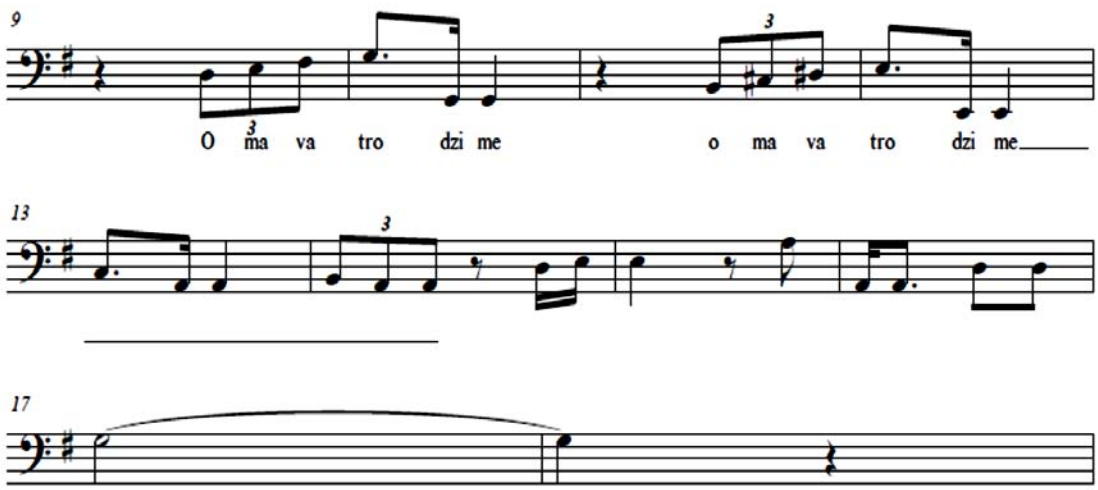
Gbolo music is performed at a fast tempo, relatively. But G. W. K. Dor modifies this to a slow tempo, relatively, to suit the philosophical content of this anthem (*Megalam O, Mawu*) - A petition to the Supreme God not to cast him (servant) away His (The Lord Almighty) wrath.

He used pre-compositional devices to illustrate his humility and submissiveness to his master - the Lord of the vineyard. The tempo is non aggressive and also depicting an act of repentance. He writes "In slow Gabada or Damba Takai rhythm". To illustrate his petition to the Lord to live yet longer (John 15: 1-6), he used compositional devices such as long rhythmic motifs, repetitions and recurrence of textural content. The longer rhythmic motifs for soprano and alto at the phrase endings between measures 1 and 18. The tied notes (dotted minim and crotchet and minim to minim) signifies an increase in years or prolonged life time. He repeatedly used the same thematic materials sequentially to emphasize the act of repentance.



Musical Illustrations 16: The bass melody showing drops in octaves

The song text is also used repeatedly just as the sectional divisions. From measure 1 to 18 is repeated. The leaps of octaves in measures 1to 4, 10, 12, 15 to 16, 20, 73, 81, 89 etc. by the bass illustrates the falling of the tree or a branch (thus, G3 to G2). The

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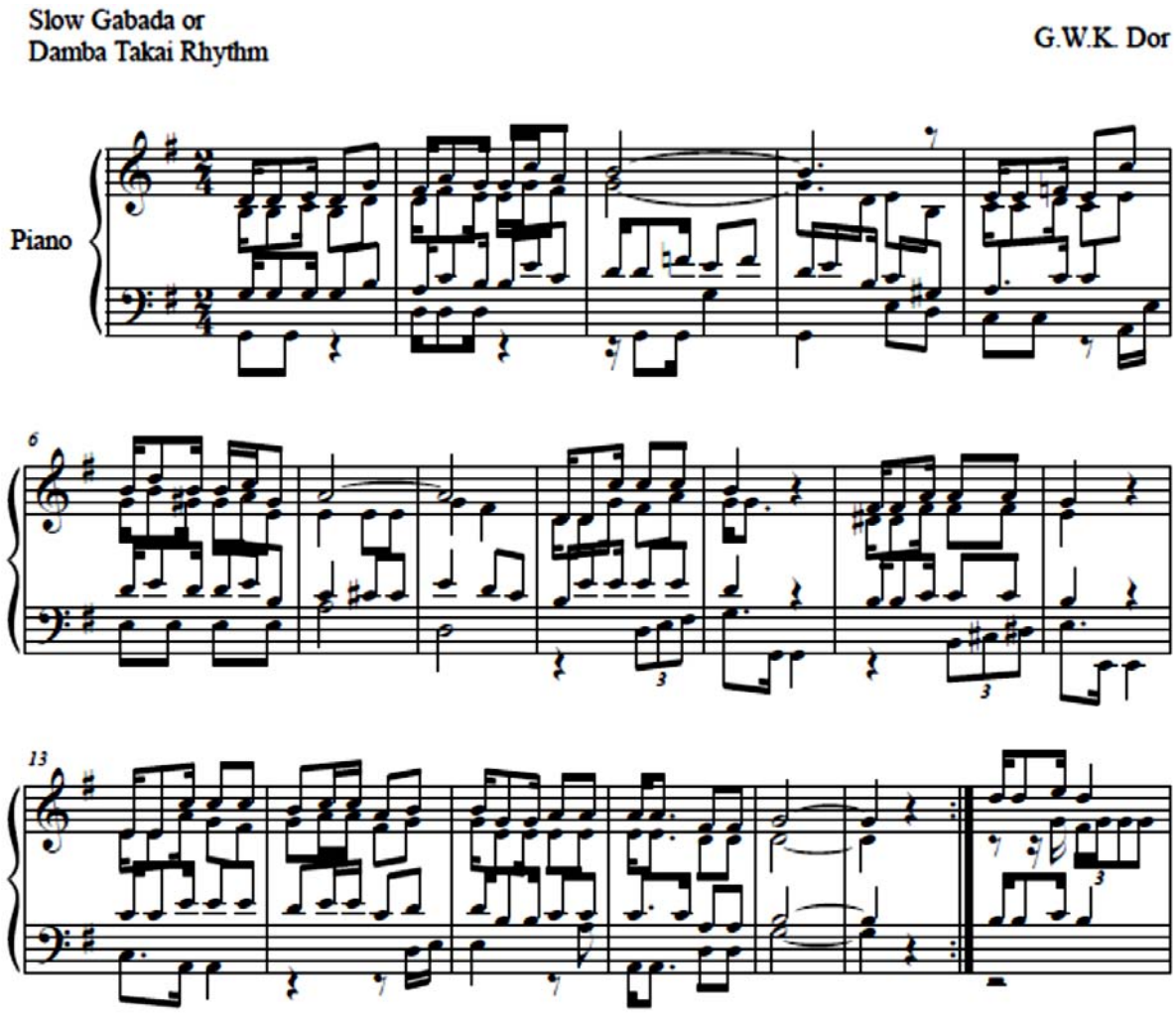
song text in measure 3 to 4 for bass reads *Megala muo* which literally means 'Do not cut me'. The notes are appropriated to paint the picture of a falling tree. *Mega* (G2) *la* (G3) *muo* (G2). *lam o* drops back from a higher pitch to a lower pitch as illustrated.



Musical Illustrations 17: Long rhythmic motifs at phrase endings, expression marks and repeats.

5.2.1.4 Sociological Function

What is the basic sociological function of this music? The basic sociological function of this music is to create in-group and out-group consciousness. (Nketia 1974) asserts that music is a communal responsibility. Members of an ethnic group who involved themselves in this kind of communal activity are those who share group consciousness, have the same destiny and are found in a giving proximity. They belong to the same homestead, share common

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kinship ties, boundaries, share common aspirations and have a common communication skill.

The music of G. W. K. Dor plays a similar sociological role. Members of the singing bands that perform George Dor's, for example the church choir, do not necessarily belong to the same homestead but they consider themselves as belonging to the same group of people who share the same religious beliefs. By virtue of this some administrative measures are put in place to govern and also to cater for the welfare of the group, latently.

Unlike the secular practices where family gatherings are organised during occasions such as funerals, festivals and traditional marriages. Singing bands are organised more regularly. It can be a number of times within one week. In this context, every meeting possibly means a time for performance not only at the church but also at naming ceremonies, birthday parties, funerals, weddings etc. Among the singing bands, position and hierarchy is not always structured along seniority as the case is in the local communities. Ascension to positions such as the head of the family large dependents on potentialities. For, example, to be a part leader or the choir director does not take into account the number of years one has served in the group or one's age but on account of how potent one could be in governing group.

To perform for example *Mawu Ve Nu* or *Megalam O, Mawu* the performers may come from different locations. A good illustration of this is demonstrated in the cosmopolitan areas of Ghana, Greater Accra and Tema for example, where choristers travel long distances choir and church meetings.

Sociologically, the music functions as a medium for group organization. As I mentioned earlier, the singing bands in the E. P. Church, Ghana are formed based on

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functional specialization. The choirs that are vested in performing choral art music are separated from other groups that performs other types of genres.

5.2.2 Psychological Analysis

Before I attempt a bite of discussion on the psychological analysis of this piece of choral work allow me therefore to define the concept of languge, possibly in music, through the lenses of Menon Narayana's *The Language of Music,* published 1983. In Menon's view, there are certain mannerism which convey feeling better than words. He itemized human actions such as a sob, a tear, single note of lament, a quiver of the nostrils and a moment of silence. Language, he said, is a means of expression with or without words, placing importance on expression more than words although stressing one more than the other will inflict significant changes to the message being communicated. Although he prioritizes expression, he describes it as the word incarnate. That is the nature of music. "The thought incarnate" (Menon, 1983: 17). He reminded us that the study of music among Greeks involved many subject areas including mathematic, astronomy, literature and other arts which were intended for the formation of human character. If so, then I argue that performers and listeners understand the language of music differently based on their strongest receptacles the arts they received during their music lessons. By extension, an attempt of a psychological analysis of *Megalam O*, *Mawu* may be approached and conclusions drawn differently by theorists and analysts.

Therefore, the claims I make here are subjective. Menon wrote that the careful study of music can reveal the dominant cultural patterns such as social values and national identities embedded in the music. Based on the foregoing, I define the psychology of this music - in this context - as the extent to which traces of Eʊe (or other) indigenous music and traditions are used as models of expression and consequently attaining an aesthetic value. First and foremost, the uses of the *gabada* rhythm in the music will enable the northern

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settlers of Eʋe to relate to because it forms part of their musical cognition. Psychologically, they will be influenced by their socio-cultural contents. Tolbert, reminds us that the indigenes will be engaged to the music by their "psychological responses to flow of sonic patterns" (Tolbert, 1992: 8). For, example how does the repetitions, folklore and text in this music as a musical pattern relate to the total cultural setting. As people are born, they adopt their culture through observation and active participation. This makes it easy for sound, and musical patterns to be readily identifiable if not appreciated. But Tolbert sounds a word of caution, "Meaning embedded in musical structures are not entirely arbitrary, nor are they located solely in the psychological response to the structural patterns" (Tolbert, 1992: 8). According to Zangwill's (2007), the psychological response to music should be situated in the aesthetic metaphor. He wrote: "Emotion description of music are [mostly] metaphorical descriptions of its aesthetic properties" (Zangwill, 2009:394). This thesis considers the function of the music with respect to its aesthetic properties. Based on this, the listeners of this music, probably of Eʋe origin, may draw some conclusions such as *Havivi* (lit. beautiful piece of music or song), *Edzani* [*Evedome*] or *Enyakpɔ* [*Toŋu*] (lit. its performance is nice to behold, thus, if it involves drumming and dancing, particularly), *Enyase* [*Toŋu*] (lit. its pleasing to the ear), *Mesi atsa o* [*Toŋu*] (lit. the music is nothing to write home about). Again, such descriptions are subjective depending on individual interpretations of the musical performance and patterns mapping it to the socio-cultural web unconsciously.

5.2.3 Analysis of Form

5.2.3.1 Structure and Divisions of Form

The form of the music is ternary ABA$^{/}$. There are key notifies which lead to the divisions of the sections and hence this conclusion. These are repeats, long rhythmic motifs, cadences, and silent bar.

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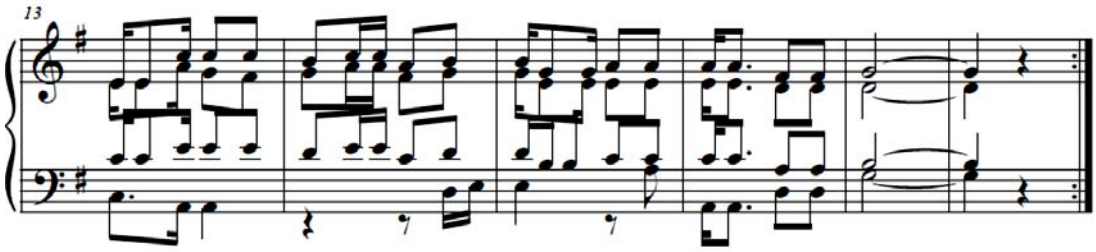
Table 3: Sectional divisions of Megalam O, Mawu.

A		B			A^{I}	Cola
||:[a]	[a^{I}]:||	[b]	[b^{I}]	[c]	m.90(19-30)(1-16)	m.92-94
m.1-12	m.13-18	m.19-30	m.31-42	m.43-89		

i) **Repeats:** There is a repeat of this section (A). Thus, thematic material, phrases, cadences, keys, modulations etc. are maintained throughout the repetitions. Repetition of this section is meant for emphasis. This distinguishes this part of the music as a separate section as demonstrated musical illustration 18 above.



Musical Illustrations 18: An example of the perfect authentic cadences

The long rhythmic motif encompassing two measures in m.17 and 18 and other half notes identified at portions of the music gives a sense of broad endings. Before the occurrence of these long motifs, the preceding motivic sequences have been short time values. For example, the eighth and sixteenth notes with the exception of measures 3 to 4. Comparatively, the long motifs in measures 3 & 4 and 7 & 8 appeared after four bar phrasing each, but the last motif signifying the end of the section is established after a ten measure of vigorous rhythmic motif.

ii) **Cadences**: The perfect authentic cadence (V-I) established not only between measures 17 and 18 but also at different points together with the strong beat of the simple duple time at these cadential points signifies and establishes a sense of finality. Preceding the E minor in m. 12 is V^{07}/vi – vi, i.e. modulation to the sub-mediant degree of the home

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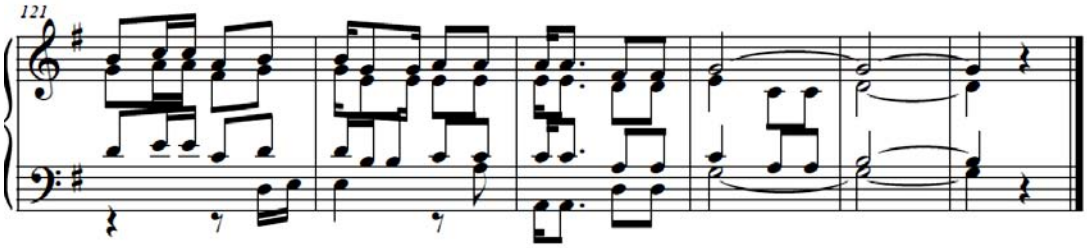
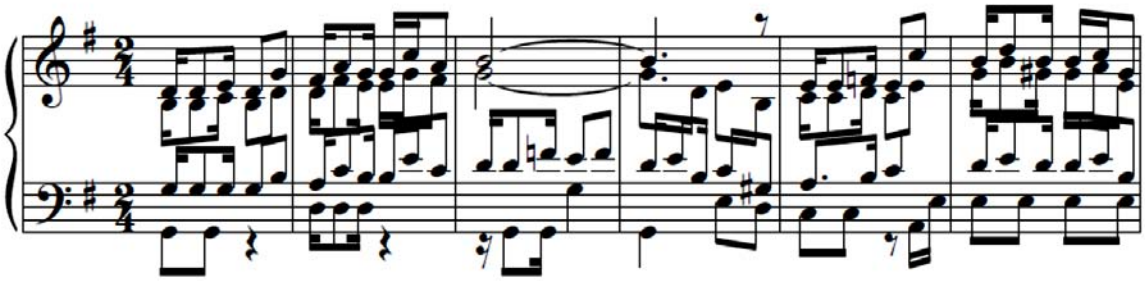
key of Gmj. Phrase and broad endings are identified by the dominant and tonic relations. This meets our expectation of finality and therefore yields to sectional divisions.

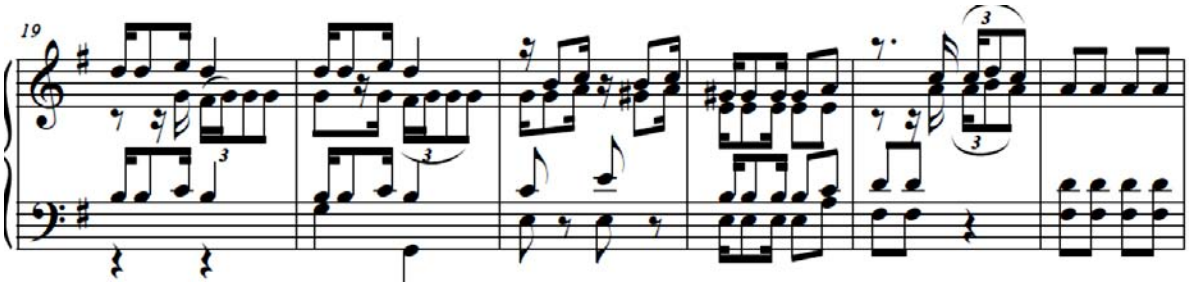


Musical Illustrations 19: The prolonged tonic chord signifying the end of the music.

iii) **Change of theme**: Switching between themes informs our intuition of changing sections which includes broad sections and cadences. The new theme which occurs after the one beat of rest in m.8 alerts us of a new section. Section A is structured for 18 measures. Theme two begins with a new melody.



Musical Illustrations 20: First theme.



Musical Illustrations 21: Second theme.

Section A

There are two sub sections which constitute this section; measure 1 to 12 and 13 to 18 respectively in the ratio 12:6 measure. There are two factors which precipitated this

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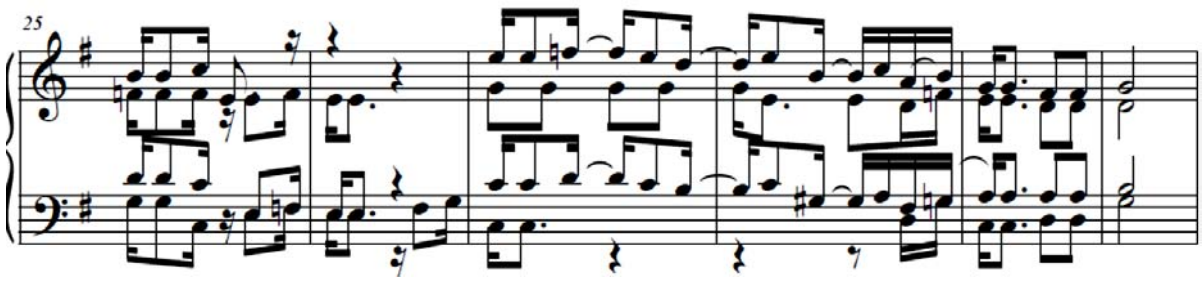
division. One, the modulation to the relative minor in the 12th measure through **V07/vi** and the quarter beat rest introduced immediately after the cadence. The modulation to the relative minor in my judgement, is remarkable to serve as a point of departure between the two sub sections. The second section begins at m. 12 and end at m. 18. It will not be strange if a different analyst or theorist uses the modulation to the dominant in m. 9 as a point of departure. The melodic material from m. 9 to m. 18 are identical.

Section B

This section comes after the repeated section (A). It precedes a long rhythmic motif and a perfect authentic cadence. This gives us a sense of a new page, a new beginning and a new experience. Similarly, this section (B) also has two sub-sections just like section A. It is structured between m.19 to 30 and m.31 to 42 – B/ and B//.

Both sub section begins and ends on the tonic chord with a perfect authentic cadence. It is in sub-section B// that the first 'theme of the music' appears. I made this conclusion based on the following factors: (1) Measures 27 to 30 occurs five times before the music ends. (2) The theme of the music is metaphorically represented in text within these three measures. It mostly precedes a call and response, a melody or a cadence. However, the conclusion is subjective. Music analysts are free to make their arguments based on their interpretation of the structures.



Musical Illustrations 22: A downward movement of soprano and tenor melodies illustrating the falling a tree.

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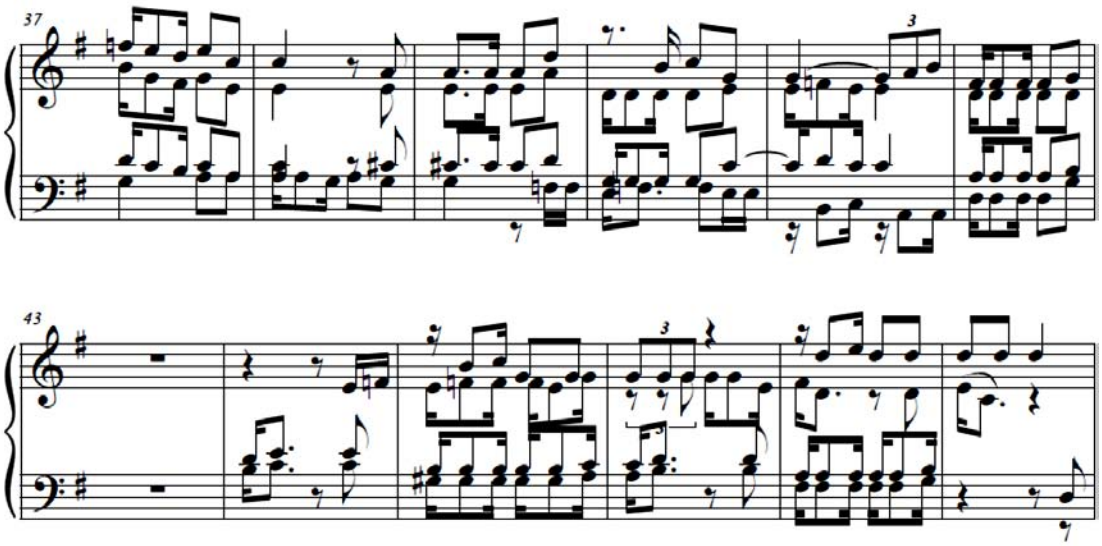
A second theme is introduced in this section. The soprano is pitched at D2 (referencing middle C as C1) thus, at the fifth degree of the scale. This section, first announces the 'theme of the music'. The appearance of this theme plays a psychological role. It prepares our minds of the subsequent usages of this thematic material in the preceding section(s). It also accentuates the G major key tonality establishing the G chord in m.31 and 42.

Section B/

Principally, there are two things which distinguishes this section as a separate material. Firstly, the silent measure (m.43) and secondly, the call and response which characterizes this section. Dor employed a complete silent bar at m.43. This is stylistic of Mozart – classical composer. Mozart used silent measure to separate sections and to give clear indications of different thematic materials being used in the work. (Hurwitz, 1986). The appearance of the silent bar in the piece of music functions as the end of one section(s) and the beginning of another. This section has six sub-sections. They are m. 44 to 56, m. 57 to 60, m. 61 to 71, m. 72 to 79, m. 80 to 87, m. 88-95. This section is characterized by a dialogue between the female and male choruses.



Musical Illustrations 23: A full measure rest used to separate the section of call and Response from the other.

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This section is repetitive in character. After the introductory (thus, between m.44 and 58) the rest of the section is based on repetitions of thematic materials and call and response between the female voice, male voice and the chorus. The repeated materials include m.57-60 and m.75-79. The theme between m. 27 and 30 repeats three times. It mostly comes after a call by either the female voice or the male voice. The male voices, thus, tenor and base is harmonically built in thirds. The theme of the music is stated twice. It functions as a response to the call of tenor and bass from measure 53 to 56 and a one measure chorus (m.67). Section A/ begins at measure 90. At this point there is a repeat of measure 19 to 30. Finally, the music ends with measure 1 to 16 and a coda of three measures, 91 to 93. The repeated themes at this section draws our attention to the opening themes.

5.2.3.2 Comparison of sections

Section B2 is a re-occurrence of Section B. It is the exact repetition of the previous section marked (B). Section A2 is also the same as the introductory section of the music. There are three cardinal sections, namely A, B and C, with B and A repeating. Sections A, B and C are the big blocks of the compositional materials which readily lend themselves for analytical considerations. The repeated sections A and B sections are not different from their parent sections. They are exact. Based on the foregoing it can be concluded that the repeated section does not embody any form of modifications and therefore, does not yield itself to any form of analytical considerations. The last two sections are exactly the same as used previously.

5.2.3.3 Implications for performing this piece in view of the form

The two themes established in sections A and B have to be differentiated and made clear to the audience by variations in dynamic levels. Varying the dynamic between the sections A, B, and C will enhance the contrast greatly. A specific dynamic level can be assigned to particular sections to aid easy recognitions of sections by the group to which this music is

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targeted. The call and response and the parallel thirds are akin to African traditional musical practices. These sections have to be performed more traditionally, thus with group sentiments characteristic of traditional African communities. The parts should dialogue with each other, the moods should be the same. The interrelations should by emphasized through coordination and articulation.

5.2.3.4 Pattern Analysis

i) Harmony: The most evident harmonic pattern inherent the harmony is the dominant - tonic relationship (V-I). This harmonic pattern is not broken anywhere at the sectional endings. It is also characteristic of the phrase endings. All tonic chords are preceded by the dominant. G major is stated in the first measure. It modulates to e minor in m.6. Immediately after e minor comes A major in m.7. Measure 17 has e minor which goes through key changes until we find G major in m. 18. Three measures after that, we have E major. After eight measures it modulates to G mj.

G mj, Amin, G mj appears in very short intervals until C mj in m.40. In m.42 there is G mj, E mj, G mj, G mj alternates within few measures. It takes six measures to modulate to a minor. After this point, the music moves on through eleven measures before arriving at the G mj in m.71. This is prolonged for twenty measures. C mj for three measure. After that G mj with four measure. D mj and C. the C modulates to D mj after three bars. D mj, E min, D mj then to G mj, successively.

ii) Rhythm: The motif begins with 8_{th} and 16_{th} notes. In m.3 to 4 it changes to minim and dotted crochet tied. It is followed by the motif. Occasionally, it changes to crotchet and semi-quaver. In measure 28 we have tied notes resulting in syncopation. The pattern is broken in m.41 by a crotchet and triplets. There are quavers in m. 47 and 48. These rhythms are used until the end of the music.

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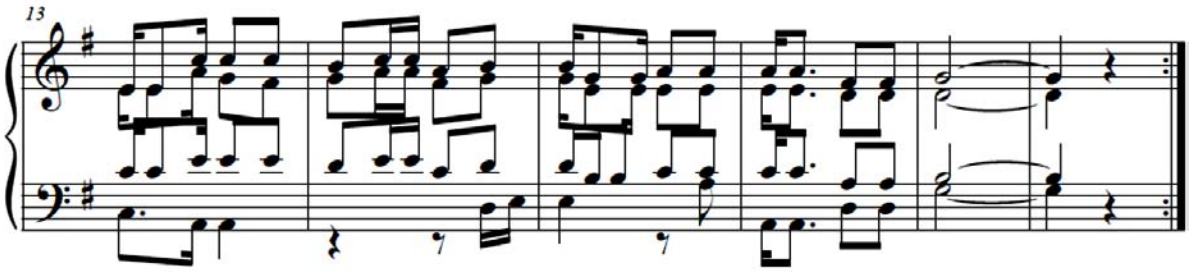
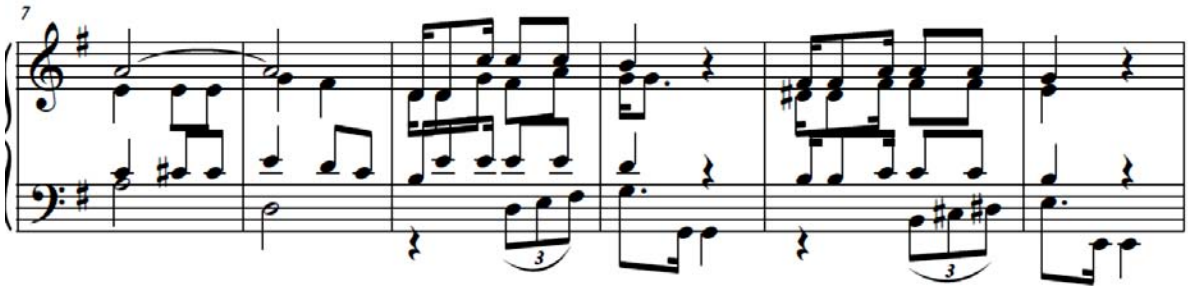


Musical Illustrations 24: The rhythmic motifs used in the music

Divisions of the basic beat is shown in the musical illustration 25 above. The pattern is broken by the occurrence of the triplets and syncopated rhythms of the bass melody shown in musical illustration 26 below.



Musical Illustrations 25: Change in rhythmic pattern from dotted notes and quavers to triplets.

iv)The Bass: At the beginning, the bass plays an accompaniment role. Between m.9-11 it plays a significant role by becoming the melody. It continues its accompaniment role but becoming very repetitive, e.g. between m.32-54. It assumes it melodic function again in m.116 to the end. Alternatively, soprano, alto and tenor becomes more of an accompaniment part. The changing roles assigned to the various parts (S.A.T.B.) confirms George W. K. Dor's assertion that for a piece of music to be pleasant, the melody must be distributed to the four parts evenly.

v) Meter: The simple duple time is maintained throughout the piece. This pattern is not broken.

Dynamics: There are no pre-determined dynamic marks. Even though, the tonal inflections, text, patterns of scale and rhythm may suggest the embodiments of dynamics to

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the music, it is solely at the discretion of the performer. This will make the dynamics very flexible.

5.2.3.4.1 Implications for the pattern analysis

The music is very regular in the treatment of harmonic progressions, the metre and its tonality. This enhances the stability of the music, relatively. Through all the sections we find ourselves in just one tonic centre. However boring this can be, it creates a sense of stability. The duple metre continuous unabated increasing the confidentiality. The bass and the dynamic are not regular in their pattern creating a sense of instability.

5.2.4 Application of Don Freund's Spectrum of Fifths to this music.

The beginning of the piece of music is bright because of the tonic chord (Gmj). The modulation to e minor and A major makes the music dark in tonality because these keys are not conforming to the chord IV and V modulations. The dark mood is prolonged for ten measures before the dominant of Gmj is stated in m.17 then to Gmj in m.18. For the first section is bright but goes through key changes to remote keys then to the bright side once more.

It is bright at the beginning of section B because of the G mj, then it becomes dark because of the E major (a remote key). In m.24 it becomes bright which is as a result of the Dmj7 to G mj in m.30. It remains bright even with the introduction of the sub-dominant chord. (C mj in m.40). In m.59 the piece of music modulates to the supertonic minor rendering the mood darker. The harmonic treatment is very unstable around this portion of the music for the next seven measures. Through measure 71 to 91 the music remains bright because of the tonic chord. (G major), the subdominant (C major) and the dominant 7th (D mj 17) chords. Until m.119 the music remains bright because of the tonic tonality. Measure 119 has E min as its tonal center but finally modulates to Gmj, the home key.

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5.2.4.1 Implications of Performing this Music in View of the Spectrum of 5ths

Most sections of this music begin and end on the tonic chord. Traditionally, the phrasal and sectional endings are preceded by the dominant chord, then to the tonic. The bright areas of this music have to be performed with articulation. The bright areas should be performed at a relatively high dynamics (*mf*) whiles the dark sides of this music be performed at relatively quiet dynamic level (***mp***). The mood changes occurred as a resulted of the bright and dark spectrums which was created by way of chromaticism. Therefore, performers must strive at playing the chromatics notes with perfection.

5.2.5 The Musical Goals

The musical goals are met based on the following. The key of G major was established in section A by beginning the music on the tonic chord, maintaining the G major tonality and closing the section with a perfect authentic cadence in measure 17 to 18 (V-I). However, through the sections, the tonality is maintained till the end of the music even though the music modulates to the relative minor in the twelfth measure temporarily.

The dominant to tonic is predominant in the music. The broad sectional endings are characterized by chord progressions that are akin to nature (V-I) Music is said to revolve around the cycle of fifths argued Payne (2009) in her book *Tonal Harmony*. All the sections conclude satisfactorily by ending on the tonic through the dominant. Phrase ending are also identified with the help of dominant – tonic relationship.

The traditional African phenomenon of call and response is illustrated through this piece of music. The structure of this section is based on call and response. The call is varied each time by the choice between the male and female voices but the response is same throughout. This creates a sense of equity and importance to all the parts (S.A.T.B.). It satisfies our psychological expectations. African tradition is largely repetitive.

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The sonata form of the classical period replicated. Just like the two themes of the sonata repeating at the end of the development, the first and second themes of this music (i.e. sections A, B) is restated after going through structural changes in section C. the repetition of the sections takes the exact 'form' of its first appearance. But Dor interchanges the positions (occurrence) the structural form is the same. This arrangement satisfies our expectations and psychological needs greatly. The two themes being in the same key meets are expectations. It is in conformity to stating the two themes of sonata in the key at the recapitulation.

5.3 'Hadzihawo, Midzi Ha Le Mawu ʃe Fiadufe La Ɲuti'

(Choirs, Sing in proclamation of the Kingdom of God)

5.3.1 Basic history and usage

5.3.1.1 Historical Background of this anthem

I have already given an elaborated account of the historical background of this choral composition in chapter III of this thesis under the sub title "The Beginning of a Composer". I will therefore, give a different dimension of the historical account in an attempt to broaden the spectrum and deepen our understanding. Mr. Richard Avah further explained that although he (Avah) commissioned George Dor to compose the anthem for the 28th anniversary, G. W. K. Dor willingly agreed to compose the anthem to show his (George Dor) gratitude and appreciation to Mr. Avah for his meritorious services rendered in the E. P. Church as a choir director. It is in view of this that the composition was dedicated to Mr. Richard Avah.

Mr. Avah has been the music director of a number of E. P. Church Choirs such as Ho Bankoe E. P. Church Choir, Accra New Town E. P. Church Choir, Adentan E. P. Church Choir, WVPCCU Central Choir etc. It is also worthy of note that it is Mr. Avah who started the Good News Choir in the E. P. Church, Ghana. It was cradled in the Bethel Congregation

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E. P. Church, Accra New-Town. Formerly, it was known as Unity Choir. Perhaps, the choir's maiden name was influenced by the brand name 'Unity Orchestra' of Alavanyo-Ʊudidi. Mr. Richard Avah has also held some positions in the choirs' fraternity such as the president of the WVPCU and many more. It must be noted that the anthem, *Hadzihawo Midzi Ha Le Mawu ʃe Fiadufe La Nuti,* was composed in 1989. Subsequently, the E. P. Church Choir of Bethel Congregation, Accra New-town performed this anthem - that is a year after the song was composed - at the annual rally at Takoradi in 1990 at the Ghana Secondary Technical School, Takoradi, (G.S.T.S.) hosted by E. P. Church, Ghana, Takoradi Congregation (Interview with Richard Avah: 4th February, 2019@15:10, Accra New-Town).

5.3.1.2 Pre-compositional (Traditional) Materials used in this Music

1. These includes compound duple rhythm associated with the *Aŋlɔ* Eʋes as noted by Fiagbedzi (1977), call and response (m. 13 - 19), drum surrogates (m. 78 – 8) and repetitions. Nketia noted that traditional music does not include only instrumental music but it includes contemplative styles which includes vocal types such as solos and duets. Tactically, Dor uses this technique in this work but gives it a little twist. He accompanies the alto with a western instrument.

2. **Usages of the Pre-Compositional idioms by the Composer**

The piece of music is composed within the confines of the compound duple time**.** At a glance, both music theorists, analysts and performers will notice the general rhythmic organization of this piece of music that lends to the core fibre of the pulse structure, thus the dotted quaver beat and its divisions. The compound duple is a characteristic feature of performance practice among the southern settlers of the Eʋes. It predominates their

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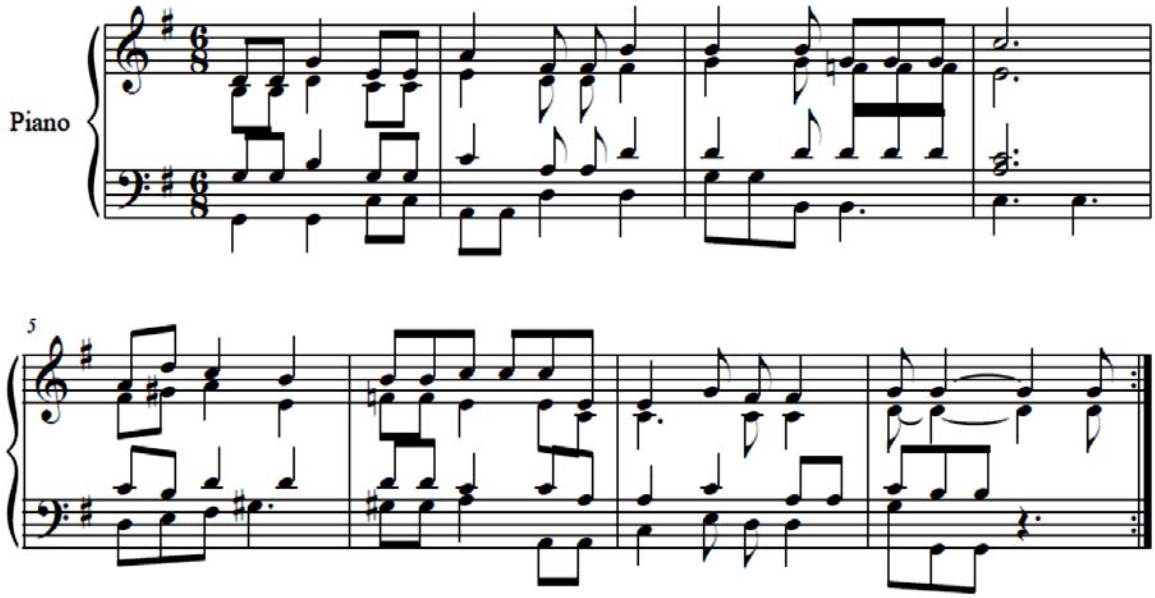
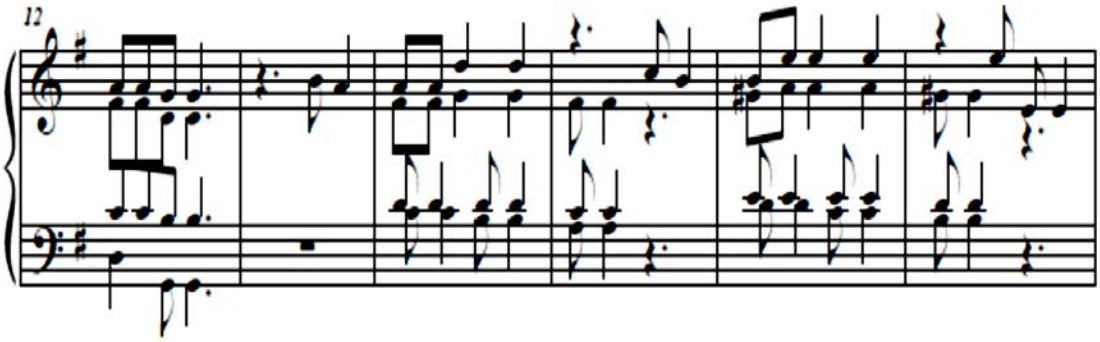
musical performances. This traditional idiom is used in most of their vocal and instrumental forms. (m. 1 – 13)



Musical Illustrations 26: The first theme of the music.

5.3.1.3 Call and response

Measures 13-19 and 28 features call and response as a technique in African traditional music making. Within the traditional setting it is practiced between a canto and chorus. In this choral setting (four-part writing), the soprano becomes the canto while the other parts – alto, tenor and bass assume the position of the chorus.



Musical Illustrations 27: Call and response between soprano and other three parts (alto, tenor and bass).

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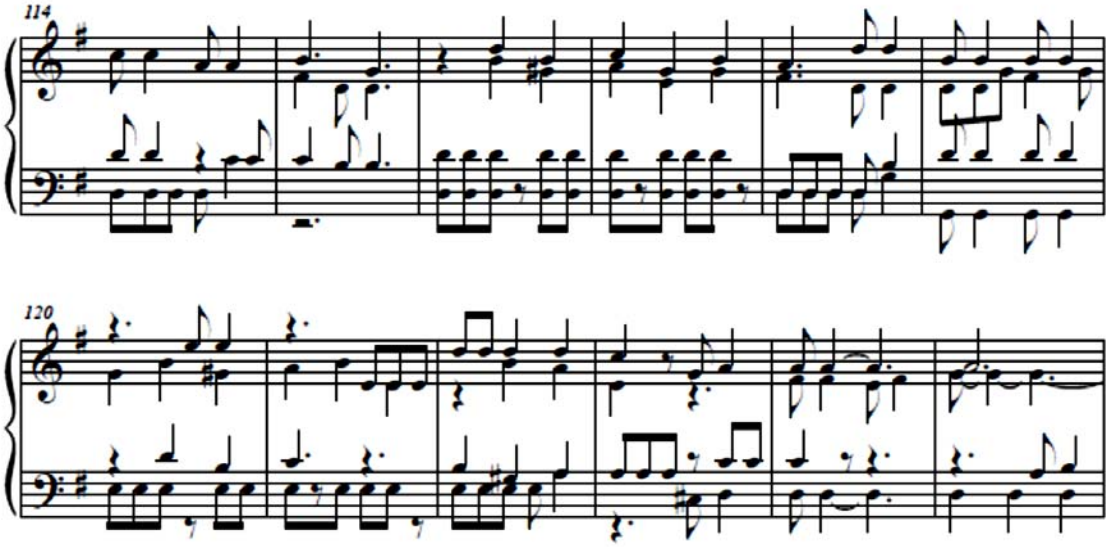
5.3.1.4 Repetition

Instrumental music in Africa, especially in West Africa, Ghana is based on ostinato. Recurrent rhythmic patterns form the building block of individual instrument in a given ensemble. Although very melodic, the four parts exhibits recurrent patterns (m.10-36; 114-125). Apart from the ostinato, there is also a repeat of sections in this music. For example, the introductory measures (m.1-8) and (m.33-44).



Musical Illustrations 28: Example of pedal notes

Dor uses the idiom of talking drum in this composition. The talking drum is used in court music during ceremonial activities of the African political institution. The composer celebrates the majesty of the Almighty God with those speech surrogates. It also emphasizes the melodic and rhythmic motifs of that section of the music, beginning at measure 78 and end at measure 128. In brief the drums re-echo the second theme of this choral compositions. (m. 79 to 89).

Unison:

The traditional material used in this composition also includes unison (m. 96 to 97; 100-108). Apart from the parallel thirds and six, unisons are also employed in the harmonic

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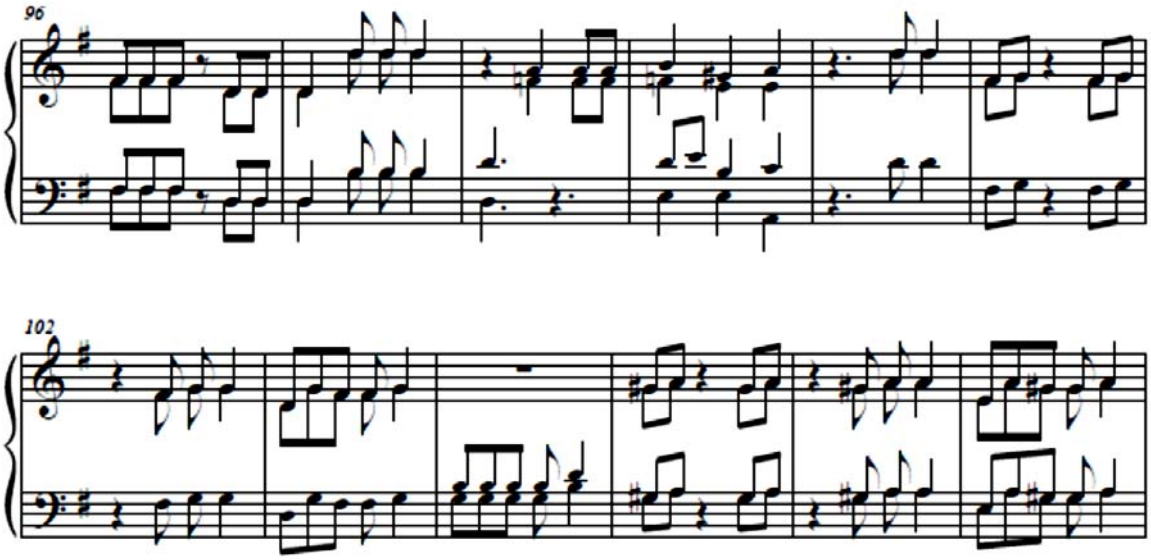
organization of traditional vocal music. Voices sometimes overlay each other in octaves, the female voice being the highest pitch. It is normally doubled by the male voice. Sometimes, the layers are produced in three layers – the female voice doubling above the male voive. In this composition, the tenor and bass double the melody of soprano and alto in the measures (m.96 to 97; 100 to 108).



Musical Illustrations 29: Examples of unisons between the parts.

Drum Appellations:

The melodic and rhythmic motifs in measures 100 to 127 imitates drum appellation in West Africa court musical styles. These are praise poems that are played on the talking drums. The sonority of these drums, for example, from, atumpani (Eʋe) and the hour-glass drum, replicates the greatness of the king. In this context, the composer uses it to depict the majesty of the Almighty God. It signifies the distinctiveness attached to the object of worship in Christianity. Drum appellations are also semi-public. The four-parts are vertically arranged in conformity with the speech contour. *(Kpɔda, Nye, Nye, Nyenye Amesi Menye, Frititi ke)* (Ahin, 1986).

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(a) The sociological function of the music

Sociologically, this piece of music bridges the gap between the traditional and western musical traditions. The two distant cultures are brought together by blending their idioms together. According to Nketia (2016) western ideologies through colonial instruments sought to separate the two distinct modes of musical cultures but through this and other similar compositions a new breed of genre has been brought to the fore that threads on Interculturalism. The central theme of the music is grounded on the choirs' mission to sing to the glory of the Almighty God. The sub themes and text of the music is a constant reminder to the choirs' fraternity for a call for duty. So long as they sing the song, it confirms their re-affirmation of their Christian faith and a rededication to the singing ministry. The dedication to the singing ministry is the driving force behind its existence both at the local congregational level to the national level.

5.3.2 Analysis of Form

Hadzihawo, Midziha Le Mawu Fe Fiadufe La Nuti is a Ghanaian art music composed for four-part singing (choral). Even though it may be used for other purposes it mainly serves as an anthem mostly in the mission churches.

5.3.2.1 Divisions of Form

The form of this choral music is ternary (ABA). It must be noted that these sections are broad areas that are sub-divided into constituent parts. The first section [a] begins at measures 1 and ends at measure 76. It is clearly delineated by the first theme of music which spans eight measures (1-8), symmetrically phrased and developed throughout the successive measures by fragmentations, melodic sequences, rhythmic, imitations etc.

Section [b], measuring 45-76 bars is mapped out by vocal and instrumental organizations. An alto Arial runs through the whole span of this sub-section in a very

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symmetric and phrasal systemization. The first sixteen (45 to 60 measures) are arranged for alto solo and a highly chromatic organ accompaniment. My use of the adjective 'highly' in this discussion is subjective. The solo is repeated for the next sixteen measures (61-76). This time the other four part serves as the accompaniment, again highly chromatic. Why is the composer so chromatic? Chapter III of the research project answers this question. This part of the music is highly chromatic, a characteristic of a Romantic composition. Is George W. K. Dor a Romantic composer? The Romantic composers at a point shifted from ensemble performances and gave prominence to solo performances. This gave rise to virtuosos and virtuosic performances. Because of this most Baroque and Classical instruments were improved upon. Example, the trumpet, piano etc In this choral work, we find George Dor giving attention to the alto, a habit which parallels Nineteenth century musical attitudes. What is special about the alto (or any non-vocal instrument) that it should receive such prestige in this composition? It is because George dared to do something different.

i) Divisions of the Form

This miniature ternary ends with a "recapitulation" of the sub theme [a'] (m.33-44). The whole of A is bracketed by thematic materials from the opening measures resulting in a complete section, thus, (A) as shown in table 4 below.

Table 4: Sectional division of Hadzihawo Midzi Ha Le Mawu ʃe Fiadufe La ŋuti.

A			B		A^{I}
[a]	[b]	[a^{I}]	[c]	[c^{I}]	[a]
m.1-44	m.45-76	m.33-44	m.78-99	m.100-127	m.128-137

Section B is made up of two sub sections, [c] (m.78-99) which is predominantly four-part harmonization and [c'] (m. 100-127). It is also harmonized in four parts but it is

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populated by unisons and drum surrogates. Marked by forte (*f*), this whole section is given a touch of drumming within the confines of traditional African music making. The last section C (m.128-137) is a recapitulation of the first theme of the music, measures (1-8).

ii) Key Changes:

The piece of music is in the major mode. Its home key is G major. This is clearly demonstrated at the beginnings and endings of the broad sections. With the exception of sub-section [b] (m. 45 - 47) that begins with a dominant seventh of the subdominant major (**I^7/IV**) in the home key, all the other sub sections are indifferent in starting and ending with the home key (G major). Remarkably, section B holds both the performer and listener in suspense by ending on the dominant seventh chord of the home key (**V^7/I**). The suspense is prolonged by stretching the chord within four measures (m.124-127). The suspense is released by resolving unto the tonic chord (G major) at the beginning of the last section, thus C, (m.128). The music modulates to the sub median minor (e minor) but transiently modulates back to G major (m.19).

iii) **Phrasing:**

The music is symmetric in its phrasing. The four-measure phrasing is notable right at the beginning of every broad and sub sections. (m. 1-8, 35-40, 45-52 etc.). There are clearly shown by structures such as melodic, harmonic and rhythmic organizations. Most of these phrases begin and end at the first beat in the respective measures and the end of chord progressions. Another feature that enhances the organisation of the phrases is the utilizations of rests. Whole measure rest (I) and crotchet rests are tactically used throughout the composition.

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iv) **Harmony:**

Because of the major mode (G major), the dominant seventh (**V^7**) resolving unto the tonic chord (**$I^5{}_3$**) governs the cadences. The broad endings of section A and C ends with **V^7/I - I** but section B ends with **V^7/I** (m.127) unresolved creating anticipation and expectancy. The treatment of this unresolved ending is another characteristic feature of the Nineteenth century music (Romantic period). The secondary chords that are used also progress from the dominant of the related keys to their tonics. Examples are vi765/ii – ii (m.6, 23-24, 133); I765/IV-IV, (m.3), ii765/V-V etc. There is a harmonic ambiguity (m.29).

In addition to the foregoing, primary chords (**I, IV, V**) also forms part of the harmonic organization. Their use renders the music simple, clear, and easy-going. It releases the tensions created by the chromatic chords. Simplicity and clarity as features of Eighteen century music (the classical period) are enormously used in this composition.

v) Texture:

The texture is largely homophonic. The rhythmic motifs that provides movement in the piece of music have common vertical entry points. The dotted crotchet and its divisions are distributed within the continuum of $^{6}_{8}$ time signature. At some points the dotted and crotchet note are overlaid with the quavers. Resulting in a homophonic texture. The melodic material at the beginning section [b] stated by the sopranos and tenors in parallel six apart does not end before the base re-announced it in the preceding measure. The treatment of this thematic material is a resemblance of stretto in a fugal exposition.

vi) Dynamics:

Dynamics and performance directions are clearly stated at sections of the musical score. The metronome mark shows that the tempo is a 'slow' andante, relatively. In the opening bars there is forte (*f*). The notes are stately and emphatic within the confines of a crescendo.

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The text *Hadzihawo* is echoed three times. In measure 9 there is dolce (sweetly). The agitation and stately nature of the music is brought to an end by the introduction of ***p*** piano on the **V**^{7} chords in measure 13-14. The remaining part of section A is performed in ***mf***. Section B is marked cantabile. In this singing style, the music progresses with the alto solo until measure 76. Measures 79 and 81 have marks of drum notations. These measures are to be performed using traditional drums (*atumpani*).The parts (voices) imitates the rhythmic motif of the drums. The music ends with accents (m.136-137).

vi) Comparison of Sections

In comparison, section A is the most elaborate in terms of vocal and instrumental organization. The themes and sub-themes of the melody and rhythm, the alto solo and organ accompaniment and the reoccurrence of [b] (m.33-44), the seventy-six measures etc. contributes to the elaborate nature of this section. The next is section B, very rhythmic and emphatic. The unison melody renders this section of the music very forcible and assertive. The repeated bass notes span fifty measures of musical activities. The shortest of all the section is section C which has ten measures, sections of it being a repeat of previous themes. The re-appearance of the opening theme (m.1-8), its homophonic texture, is a replica of the opening measures (m.1-6). The last four measure is what creates the difference. The melodic sequence, repeated texts (*degbefa, degbefa, degbefa*) and the accents (**>>)** is what differs.

The implications of performing this music in view of the form

The investigations above imply that the performance this piece of music must be guided by its ternary form; the broad sections ABA and the sub-sectional. Its performance should also be guided by structures such as the symmetric phrasing, vocal and instrumental organizations, the homophonic and contrapuntal texture, the traditional idioms exemplified by the repeated drum patterns and changing dynamic patterns etc.

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5.3.2.1 Pattern Analysis

The compound duple $^{6}_{8}$ time signature is constant throughout the music. Dotted crotchet beat is the rhythmic foundation of the rhythm. Although at the beginning, the soprano, alto and tenor are introduced by a hemiola it changes to various variations of the basic rhythmic motif. (m. 1-3, 4, 78, 116, 132). I will refer to middle C as C1 at this point of the analysis. The melody begins at D1, rises to D1 and descends to G1 from measure 1-8. It remains within the same range until measure 34 where it hits G2. This is the highest point of the soprano melody. The melody shifts to alto between measures 45 and 76. Within the same space the soprano, tenor and bass becomes the accompaniment. From measures 78 to the end the soprano takes up the main tune again except m.100-108 where they sing in unison. The melodic motif is made up of quavers, crotchets dotted crotchets and dotted minims. (m. 1-8, 21-26). The melody also has tied notes (m.29-30, 21-23, 124 -127).

In section B (m.78-127) the melody is constructed with dotted minims and dotted crotchets. The shape of the music is established by the punctuations at the broad sections. The four parts provides the movement at the beginning. It continues with the alto solo organ accompaniment in section [b], then to the four parts again till the end of the music.

The dynamic varies from forte (***f***), mezzo forter (***mf***), piano (***p***), crescendo. The homophonic texture pre-dominates the whole music. The use of the human voice attaches warmth to the music. The addition of the organ serves as an embellishment. The symmetric nature of the melody suggests a breaking point for breath control. Section A is the biggest followed by B and C. This implies that, the demands of performance in view of the sectional divisions are the same for all the sections. Performing this choral music will require different performance techniques to accurately execute the changing trends.

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5.3.3 Psychological Analysis

According to George Dor, the main theme of the anthem is anchored on the 'ecstasy' or the joy of singing about the Kingdom of God. He then draws themes from the Bible and traditional court maxims as sub-themes. Whether or not, it is the intention of the composer to communicate some sorts of sensory encounter to the audience through devices of extension and motifs and whether that purpose has been achieved, that is a different matter of concern. The subject of communication in music, or better, 'the language of music' is a highly contested one, I must note, firstly.

Therefore, any attempts to link musical composition(s) to psychological and emotional connotations may only presents slippery grounds for any scholarly endeavours. That notwithstanding, direct linking of music with specific emotional and psychological states are rather antiquated and very controversial since the 1959 publication by Deryck Cooke, *The Language Of Music.* The art of music composition and cognition has advanced considerably since the time of this publication. To talk about music as a lamguage that stimulates psychological and emotional reflexes means some models of syntax, semantics, pragmatics and rhetoric must be considered (Smoliar, 1994: 101).

In view of this, my attempt to link or gather structural principles and motifs in *Hadzihawo*… as communicating psychological satisfaction is highly subjective. However, George Dor preferred to remain in the brighter side of the home key tonality. He maintains one key (G major), shifting between the major, sub-dominant and the dominant. According to Freund, when music revolves around the cycle of fifths it renders the music bright (https://www.google.com/search?client=firefox-b-d&q=don+freunds+fifths). The chord progression waves through the tonic, subdominant and the mediant. Cooke (1959) noted that the home key can be perceived as the pivot around which other chords are built, therefore, whenever the composer moves through different tonalities, the audience expects

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that he finally arrives at 'home'. Although the music is saturated with chromatic harmony – as noted to be a character about the compositions of G.W.K. Dor – he ends the broad sections and the final cadence with **D^7 – Gmj** chord progression. The alto solo and organ accompaniment are aiming at the G major chord in measure 60 and 76 but goes through harmonic embellishment. Throughout the changing chords, the music ends at the tonic chord finally. From measures 124 -127, the dominant seventh chord is stretched beyond expectation. In accordance with the discussions above, the psychological goal is met by resolving to the tonic chord in measure 128.

Smoliar asserts that to explore the capacity of music for linguistic communication, we must focus our attention or differences on the performance and listening which are guided by asking ourselves about the role music can play in communication which are themselves buried in performance and listening (Smoliar, 1991: 104). On this note, I dare to say that whether the performers and listeners of this composition really catch a glimpse of the 'enumerable company of angels' singing to glorify the Almighty God - as guided by the main and sub themes - is a matter of personal interpretations of the structures and motifs of the song. There are more to the themes being presented during the performance, listening and analysing this piece of work. However, the processes involved in deciphering any psychological or emotional experience is a highly subjective process.

It is conceivable that music by itself is rhetoric in nature. Hence, to actively participate for any linguistic connotations, listeners and performers have to consciously engage in its oratory. "In order words, music does have a linguistic nature, but that nature is not to be uncovered by seeking structural elements and asking how these elements may be deciphered. Rather, it lies in a capacity to communicates that transcends such atomism." (Smoliar, 1992: 104).

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5.3.4 Application of Don Freund's Spectrum of Fifths

With reference to Don Freund's spectrum of fifth analytical scheme, the first phrase of this composition is brighter until the beginning of the second phrase (m.5). The music becomes dark because of the modulation to a remote key, thus, the supertonic minor (ii^{5}_{3}) but this is just a transient modulation. The music becomes brighter again by modulating to the related keys of Gmj V^{7}-I^{5}_{3} (m.7 to 8) and V^{6}_{5} - I_{6} (m.9 to10). There are places in section A where the music becomes dark for example, m.18 to 19 (V^{7}/I - vi) a deceptive cadence, V^{6}_{5}/ii - ii (m.23 to 24) and V^{7}/vi - vi (m.39 to 40). The first section A becomes brighter by ending on a perfect authentic cadence. The chromatic harmony from m.45 to 60 and m.61 to 76 renders this section of the music very dark because of the instability of the key.

Section B becomes brighter at the beginning by emphasizing the tonic key in the first three beats. However, from m. 84 to 91 the harmony goes through remote keys such as $I^{7}{}_{6}$ (m.84), VII MAJ $^{4}_{3}$+5 (m.85), VII^{5}_{3} (m.95), V^{7} and V^{4}_{2}/I – I (m.87), V^{7}/IV – I (m.91) before arriving at the sub-dominant major in measure 91 second beat. This harmonic treatment makes this part of the music dark. The D major to G major relations continues until the V^{7}/I - I is reached marking the end of section B. The last section A1 is brighter at the beginning, but it becomes dark because of the V^{6}_{5}/ii - ii (m.132-133) but it becomes brighter at the end (V^{7}/I - I^{5}_{3}); perfect authentic cadence.

5.4 Summary

A study of the compositions using the various analytical tools confirms the intercultural nature of G.W.K. Dor's choral compositions. The songs are hybrid of two distant cultures. The composer combined Western and African traditional musical templates for his generative processes. The melodies are symmetrically crafted and evenly distributed to all the four parts throughout the compositions except some portions of *Mawu Ve Mianu.* The

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symmetry has a connotation in the social organisation of the African traditional communities. The social institutions are interdependent on each other. All the institutions are equally important for the stability of the larger societal structure. The 'equality' and symmetry in the social organisation is what has been replicated in the music to create balance.

G.W.K. Dor's creativity is exhibited in his ability to manage the concept of unity and variety in all the compositions. This is achieved through the selective use of Western musical forms, harmonic vocabulary, variation of textural content, rhythmic and melodic materials from both Western and African musical contents. Two factors accounts for generative processes: memory and knowledge of procedure. As a Ghanaian art music composer G.W.K. Dor relies on his memory of traditional performance of Alavanyo-Ʊudidi and the theories of composition in the Western stream, combines it with the creative processes to achieve his goal. This is also hybridity, contextually.

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CHAPTER SIX

6.1 Brief Summary

The contributions made by George Worlasi Kwasi Dor can be traced to two major historical factors, the traditional musical practices of the Eʊes speaking people before the arrival of the missionaries and the residues of western musical practices that were introduced by the missionaries and the colonial government in the Gold Coast.

The organization of music and its performance practices among the Eʊes are practical interpretations of the worldview of the Eʊes. This is because to the spiritual world of the African is considered superior to the material world and as such the spiritual world dictates what must be done in the material world. The traditional musical activities among the Eʊes finely knit with other aspects of their socio-cultural settings. Politics, religion, marriage and family and other social institutions of the people are not divorced from their musical expressions. Music is the medium through which some of the traditional practices are carried out and this cut across the life cycle of the individual. Generally, there are identical performance practices among the Eʊes but one encounters differences among the northerners and the southerners. Their differences heavily depend on their material and their spiritual worldviews.

The North Germany Missions Society is a direct product of the Pietist Movement which can directly be traced to The Reformation, the religious movement in the sixteenth century lead by Martin Luther; and later by John Calvin. The religious revival in Europe during the eighteenth century further resulted in the formation of several mission societies including the Bremen Mission. The musical space created by the missionaries and the colonial government through their efforts in establishment E. P. Church, Ghana and the educational institutions did not only offer G.W.K. Dor the opportunity for acquiring western

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musical skills but it also provided the room for his musical activities, for, instance, performances at church, institutional affiliations and musical compositions.

Accustomed to the mainline church and against the backdrop of the Reformation tradition, the E.P. Church, Ghana uses musical forms that are peculiar to that of the missionary established churches namely hymns, psalms, anthems, traditional tunes and choruses. It is in these 'church musical forms' that the compositions of G.W.K. Dor are found. Music in the E. P. Church, Ghana has intercultural dimension. It has traces of both the indigenous and Western musical practices.

Ghanaian art music, with reference to choral music, is a hybrid of the traditional and the western musical practices. The choral compositions of George W. K. Dor have gained appeal in the circles of the Ghanaian choral space because he is well abreast with traditional modes of musical expressions. He draws not only on the idioms of the traditional music but also as one who is well grounded in Christian literature. Before his musical education at the then National Academy of Music, Winneba, G. W. K. Dor was already composing choral pieces.

6.2 Findings

i. The Contributions of G.W.K. Dor to E. P. Church, Ghana's Musical Practices

The compositions of George W. K. Dor are a repository of musical heritage to the E. P. Church, Ghana. The compositions can be put into various categories. The first category is the collection of anthems. The second are marching songs. Third, the patriotic songs and fourth, those that addresses issues of morality. The fifth category are the hymns. The church choirs of the E.P. Church, Ghana, choir directors and instrumentalists are the custodians of this musical heritage. The Sunday selection by the choirs (Church Choir, Hadzihaga. Good News Choir, EPSU) and performances at the concert halls gives room for the performance

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of these songs. The pile of G.W.K. Dor's compositions is an invaluable asset to the E. P. Church, Ghana.

G.W.K. Dor has served as director, organist, administrator etc. at various musical organizations in the E. P. Church, Ghana. His musical inclination is admired by many. He was tasked to play an active role at the various organizational levels of the church choir and the church as a whole. He was the choir director and organist of North La Church Choir. He was also a co-director of West Volta Presbytery Church Choirs' Union and the Central Choir of the presbytery. He was also a one-time national director of the National Church Choirs Union, a position he held for one term. In addition to the various positions he held, he served as synod organist for two times; one at Sunyani and the other at Ho. When the *Hadzigbale* review committee was set in the year 2005 G.W.K. Dor served on this committee and functioned as the organist of the committee. "I played exactly as notated", he remarked during the interview session with him, thereby maintaining the musical tradition inherited from the Bremen missionaries.

The composition of ceremonial songs for the celebration of 25, 50, 70, 75 and 100 years is another area where G. W. K Dor has contributed to the E. P. Church, Ghana. After its formative years, several local congregations of the church were established in the east and west of the Volta River. The singing of such ceremonial songs re-kindles a unifying spirit among the communicants for 'church building' and growth through their religious confessions and re- affirmation of their membership to the E. P. Church, Ghana. Symbolically, these are the wheel on which the church rides.

Some local tunes were harmonization by G.W.K. Dor and Walter Blege. Some of the tunes harmonized by G.W.K. Dor includes E.P.H. No. 664 *ŋutifafa woana mi* and *Mikpɔ alesi wo nyoe da*. These songs are included in the liturgical format for the administration of

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the Eucharist in the E. P. Church, Ghana. Significantly, these local tunes break the monopoly of western hegemony in the format for the ministration of the Eucharist in the E. P. Church since its establishment until the 2008 edition of the *Hadzigbale* was published.

It is G.W.K. Dor who introduced the Church Band concept into the E. P. Church, Ghana. This was at the time when he was the music director and the organist at the North La branch of the E. P. Church, Ghana. He veered into this area of his musical career to make room for variety. He established a church band, commonly referred to today in the church as Praise and Worship Team which has accommodated the 'charismatics and Pentecostals' who had rather break way to find solace elsewhere in the church.

The choral compositions of G.W.K. Dor plays a linguistic role. The Eʊe language is the principal language through which congregational singing, teachings and other important religious activities such as the sacraments (Baptism and Holy Communion), naming ceremonies, funeral and burial rites and many others are carried out. There are a number of Eʊe proverbs within the textural content of George Dor's choral works. The lyrics are also in the Eʊe language. These components and more make the worshipper feel inclusive and enables him/her to actively partake in church activities because the linguistic materials are drawn from the well of the socio-cultural practices of the Eʊe-speaking people.

Several musicians in the E. P. Church who continue to serve the church in different capacities were been trained by G. W. K. Dor. Their works continue to be used to satisfy different liturgical purposes and other social demands.

ii. The Musical Tradition of the E. P. Church, Ghana.

In their quest to evangelize the 'untapped mission field' in the Gold Coast, the Bremen missionaries introduced Christianity to the Eʊes. It was fashioned along that of North German protestant churches. An 'African prototype' of the church was established

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and structured in conformity to the Protestant and Lutheran music tradition. First and foremost, the E. P. Church, Ghana is guided by a formal liturgy for all its religious activities. Hymn and singing are paramount in the church. It also uses anthems and 'marching songs' composed by Ghanaian trained musicians. As a reformation tradition, the hymns are sang in the vernacular (Eʋe). Generally, the E. P. Church, Ghana is not fully abreast with singing Psalms and Canticles but the study has revealed that there are very few E. P. Church Choirs in the Accra metropolis that render Psalms and Canticles during Sunday Divine services.

Although the E. P. Church, Ghana, is modeled along the protestant tradition, it also has local contents in its own right. Local choruses are composed and ministered by charismatic groups which developed in the church around the mid-1900s. The text of the local choruses is in the vernacular and very responsorial in its melodic arrangements. It is performed as a group activity. It is also perceived as a means of individual expression. Singing bands such as the Christian Youth Builders (C.Y.B.), Israel Group and other 'interest groups' in the church are more into the performance of these local content in the E. P. Church, Ghana. *Agbadza, bɔbɔɔbɔ, Egbanegba* and *Akpalu* are some of the local content used in the church.

The musical instruments accessible to performers in the E. P. Church can be grouped into western and traditional African musical instruments in their respective categorizations. Among the indigenous musical categorizations, the membranophones and idiophones are easily accessible and are predominantly used during church activities. The indigenous instruments at the disposal of performers is dictated by two factors. One, the geographical location of the church, thus, the communities within which the church is situated and two, the mode of musical specialization peculiar to those geographic areas.

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The *dondo* plays a very important role in the E. P. Church, Ghana. It is an 'independent' instrument in the context of drum-dancing activities in the E. P. Church, Ghana. It is very versatile and used mainly for improvisation. It neither plays a supportive role nor the master role. It waves in between the rhythmic complexities of the performance fiber rendering the cross-rhythmic continuum more complex. Clapping also accompanies activities such as praise & worship and offertory. Participation in such congregational activity shows that the rhythmic structure of clapping during 'Praise and Worship' by the church band is in conformity with *bɔbɔɔbɔ* clapping patterns.

iii. Factors of Influence and how they inform the compositional style

George Dor was born into a musical family. His aunties are very good alto singers who sang in the church choir and *Hadzihaga* at Alavanyo-ʋudidi. The Unity orchestra at Alavanyo-ʋudidi, the musical influences from both his paternal and maternal families, his father and mother and the traditional environment (where traditional musical types were and continued to be performed) contributes immensely to George Dor's musical background. It therefore suggests that the musical environment of Alavanyo-ʋudidi into which G. W. K. Dor was born contributes to the renaissance to his musical potentialities and exploits.

The popularity of George Worlasi Kwasi Dor began when he composed *Mawu Ve Mianu*, his first extended choral composition. The appeal of the song can be attributed to the willingness of Miss Grace Agyei who allowed the chapel choir to learn and perform the piece of music. She was the director of the chapel choir of the then National Academy of Music, Winneba now the Music Department, University of Education, Winneba.

According to G.W.K. Dor the piece of music was appreciated by both teaching and non-teaching staff of the academy it possessed some qualities. The song text of the composition, which is based on Psalm 67, is cohesive. One theme is carried throughout the

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whole song. The melody is also uniform. The harmony of the anthem brings out the desired mood by using the appropriate key signature, time signature, harmony, modulations, accidentals cadences etc. The texture of song has some counterpoints and imitations. The texture varies from the beginning to the end. The rhythmic motif which was used to express the text *Dukɔwo akafu, Dukɔwo akafu* - the repeats and fragmentations – trilled everyone according to the interview with G.W.K. Dor.

Influenced by the appeal and impact of the composition he continued to compose songs which possessed similar characteristics as *Mawu Ve Mianu*, *Megadi Nusi Kɔ Wu Wo La Yome O* (1977)*, Gblɔ be Mate Kpɔ* (1978) - this piece of music is pretty extended, *Megana Ta O* and *ŋuwo Dzɔ La Medɔ Alɔ O* (1978), *Xɔsetɔwo Mitso* and many more.

The appeal of G. W. K. Dor's compositions are also due to his ability to situate the themes of his compositions in the traditional setting which the indigenes are already familiar with. He juxtaposes biblical themes with Eʊe folklore. The sub themes which supports the central themes is taken from cultural background of the Eʊes which usually parallels that of other non-Eʊe speakers. The sub themes which makes uses of the Eʊe language, culture, metaphors, proverbs, folklore creates emotions in the audience. When the music is understood it creates the necessary emotions then the emotions leads to its appreciation. For instance, the proverbs in the anthem titled *Mega ti musikɔ wu wo la yome o,* reinforces the central theme. Eʊe proverbs such as "*Avu du ʃu medu laga o", "Devi bia nu me bia golo lo ʃe azi o", "Koklo be dzanidzani ta ye bobo do"* are used in the music to enrich, establish and communicate the central theme. These proverbs are derived from the worldview, interactions and interrelations of the Eʊes and more specifically the Eʊedomes.

G. W. K. Dor has been commissioned to compose a lot of anniversary anthem. A number of E. P Church, Ghana, local congregations, at the Volta and Greater Accra Regions

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have commissioned George W. K. Dor to compose anthems for their 50th, 70th, 75th and centenary anniversary celebrations. The popularity of George Dor however spread as these songs continue to be used in the E. P. Church, Ghana. Popular among them is *Hadzihawo* composed for Bethel Church Choir's 28th anniversary celebration. Apart from the E. P. Church, Ghana, this anthem is very popular among the Roman Catholic, Ghana, Methodist and A. M. E Zion church choirs.

iv. Extra musical factors

The choral works of G.W.K. Dor creates a sense of in-group and out-group consciousness among the already homogeneous worshippers of the church. "These are church choir songs" said by some of my respondents in the interviews. It however suggests that the politics that ensues among the various singing bands in the E. P. Church, Ghana is dictated by the various musical styles practiced in the church. The notion of "We" and "They".

Apart from his contributions to the musical tradition of the E. P. Church, Ghana, the choral compositions of G.W.K. Dor also preserves the fundamental theological teachings of the church. The themes and sub themes are based on biblical content. For instance, Humility, Eternal life, the Good Shepherd, Spiritual Gifts, The Lord of Life Cometh etc.

The composition of marching songs creates an opportunity to the migrant traditional instrumentalist to practice his 'traditional instrument' within the confines of the church. It gives him the opportunity to actively participate in the church activities and hence contributing the growth of the church.

6.3 Conclusion

The contributions made by George Worlasi Kwasi Dor to the musical tradition of the E. P. Church, Ghana, is multifaceted. One, his compositions and affiliations to the various

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organizational bodies in the church, the commissioned works and harmonization of popular Eʊe tunes that are used during church activities are in line with the Christianization processes initiated by the four Bremen missionaries in an attempt to evangelize the whole of Eʊeland. The works G.W.K. Dor, therefore, conforms to the E. P. Church's institutional practices. His works are guided by laid down principles which defines the E. P. Church, Ghana as belonging the reformation tradition. Two, influenced by the Unity Orchestra at Alavanyo-ʊudidi and his choral background G.W.K. Dor exploits new paradigms is musical which latently influences the musical practices in the E. P. Church, Ghana. Today, the church band or 'Worship and Praise Team' in the E. P. Church is being used to accomplish a number of liturgical needs in the church. The relationship between G.W.K. Dor and the E. P. Church, Ghana lies between intercultural practices. George Dor as an intercultural composer is challenged to use the immense traditional idioms available to satisfy the liturgical needs of the E. P. Church, Ghana. It is easier to overemphasis the suppression made to the music and customary practices of the African than acknowledge the "revivals, innovations and adoptions of specific musical and ritual traditions of the African". It is through the intervention of certain mission machinery that the music of the E. P. Church, Ghana is, as we find it today. The process is achieved through collaborations of foreign missions and local congregations, adaptations of new musical forms and contextualization of music and dance forms for congregational use (Avorgbedor, 2004). I therefore argue that the contributions made by George Worlasi Kwasi Dor to the musical tradition of the E. P. Church, Ghana, was achieved through intercultural musical practices.

6.4 Recommendations

I recommend that the choral compositions of the various E. P. Church, Ghana choral composers must be kept at a central library for archival purposes. The collection should include the generation of composers whose works continues to be used but are difficult to

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come by. Several works of Seth Dor are not readily accessible. This will facilitate the scholarly study of the music of the E. P. Church, Ghana. I also recommend that a special committee be established to collect, if possible, all photographs of church activities into a central picture gallery to serve as references for various academic endeavours. Lastly, it will be of great help if the *EƲE KRISTO HAME ŋUTUNYA*- the E. P. Church, Ghana history book authored by P. Wiegrabe be translated from *Eve* into English language to make its content accessible to all including non- Eʋe speakers.

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APPENDICES

Notes to the Appendices:

Permit me to write, but briefly, about the nature, compilation, problems of multiple versions, legibility and the hand writing scores of George W. K. Dor. There are two states in which one would find the scores of George Dor's choral compositions. These are compiled and 'scattered'. As I noted above, the musical scores or sheets of G.W.K. Dor choral compositions are mostly found in scatted pieces (thus, loose sheets usually, fastened or stippled together). As a practicing choral director and organist in the E. P. Church, Ghana, I have spotted a number of choir directors holding scripts of select compositions either at a workshop, choir conferences or during performances. This is more evident at Presbytery and also at National choir conferences – the highest level of E. P. Church Choir's organisational body with all its expertise and standardization processes. However, a book that contains selected choral works of G.W.K. Dor is also commons among choir directors and instrumentalists belonging to a generation of choir directors 'of old', thus, who were active around 1988 up to 2000. This was the period when the compilation was sold at 'Choir Rallies'.

Some individuals can be considered as the custodians of George Dor's choral works because of many factors including working ties. One of such individuals is Mr. Richard Avah, the choir director of Accra – New-Town church choir who happens to be a good friend to George Dor, as he (Avah) affectionately calls him. On grounds of the friendship ties, Mr. Avah's expertise in choral directing and the working ties between the two, Mr. Avah has chance on the choral compositions of G.W.K. Dor in volumes in his personal library, some of which were not included into the *CHORAL WORKS, Vol. 1*, 1988 by G.W.K. Dor, he explained in an interview (Interview: 4th February, 2019@15:10, Accra

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New-Town). Another individual is Mr. John Ampony. Mr. Ampony was the assistant to G.W.K. Dor at the North La congregation of E. P. Church before George left for further studies abroad. As a result, Mr. Ampony also has the choral works in large volumes - the marching songs, hymns, anthems, lullaby etc. Mr. Humphrey Agbeihia also has the compositions in abundance. He also assisted G.W.K. Dor at North La E. P. Church Choir, Accra. During the series of interview with G.W.K. Dor, he referred me to Mr. Ampony and Mr. Agbeihia to assistance.

The provenance of the compilations - *CHORAL WORKS, Vol. 1*, 1988 by G.W.K Dor and *COMPOSITIONS OF G.W.K. DOR* compiled by John Ampony pre-dates the bi-annual conferences of the WVPCC. The first compilation was carried out by the composer. *CHORAL WORKS, Vol. 1* contains seventeen compositional works whiles Some *Compositions of George W. K. Dor* by John Ampony has fifteen compositional works. The purpose of the compilation is clearly spelled out in the preface by G.W.K. Dor himself. He wrote "The main object of this book is to help Church Choirs and other choral groups to have a variety of songs; ranging from patriotic to sacred" (Dor,1988: iv). The exercise was not for economic gains. Latently, the selling and buying of copies of the book by George Dor's fans quickly points to marketing of songs among the Eʋes. *Hakpakpa* (lit. the act of composing a song) *Hadzadzra* (the act of selling songs), *Hadzrala* (one who sells songs), *Hafeƒle* (the act of buying song), *Hafiafia* (lit. the act of teaching a song), *Hadzidzi* (the act of singing the song that may have been bought or otherwise), are some concepts of music commodification among the Eʋe speaking people that needs consideration at this point (See, for, example, Dor, 2015: 196).

It will be noticed that marketing of songs is a common practice among Eʋe traditional composers. As the song text of Akpalu explains cited in Dor (2015 "One does not have goods meant for sale and keeps them in the room," and "It is at the outskirts of big markets

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where one finds goods. For that reason, I [Akpalu] will sing my songs there for people to buy." Dor (2015, 168). I do not intend to align the compilation(s) to economic gains by the Dor, per say, but I desire to draw our attention to the popularity fostered by the compilation and subsequent performance of the entire choral work at British Council before a 'representative audience'. Most importantly, this is the first attempt to compile the works into one volume. It was at *Hyɛbrɛkrom* - a remote community of Prestea (Western Region), accessible only by foot and rail, about six kilometres from the nearest bigger town *Ankobra* - I first saw a copy of *CHORAL WORKS, Vol. 1*, 1988 by G.W.K Dor. That was between 1990 and 1995. The 'market' extended as far as the outskirts of the WVPCC, hundreds of kilometres from the capital city, Accra. Later, I saw a copy of *COMPOSITIONS OF G.W.K. DOR* in Accra in the year 2018 during my field work in the music library of Accra New – Town Church Choir. May I ask, 'Could this be another reason the *Hyɛbrɛkrom* folks talked about George Dor? I am just thinking aloud.

It is worth to also consider how easily some of the compositions can get lost if not stored, saved or achieved in the right media. Compilations into these volumes therefore creates the space for safe keeping, referencing for academic purposes and for the directing, teaching and performance, especially, in choral groups. In this case, sorting and accessibility of the works becomes easier. During my field work, I encountered a problem. It was extremely difficult to access some particular musical scripts 'of old' for study and reference sake for example, copies of *Mitso Aseye* by Seth Dor – the piece that involved a divisi into seven parts—(SSAATTB) and the German Choral pieces by George W. K. Dor. Those choral works are not found on library shelves but can only be retrieved from a reliable source such as the 'older generation' of choir directors. Therefore, the compilations of the works is of great value in individual home library management and public libraries. Another dimension is the categorization of the musical works of G.W.K. Dor generally. When works

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of different composers are mixed up, sorting out for a particular work by a particular composer can be difficult sometimes. The compilation helps in this direction too.

In which languages are the songs composed? The languages vary. They include, Eʊe, Twi, English and German. In Ghana, the popular and most performed pieces are in Eʊe because of factors such as our linguistic background as Ghanaians, demands from the Christian churches for liturgical purposes and sometimes the demands of public concerts. But in the US and Germany, for example, the most performed works will perhaps be in English or German, respectively. The demand for orchestral works in Ghana is relatively low, compared the choral and highlife music. As a result, the gravity towards G.W.K. Dor's orchestral works will be low in this direction. Refer to chapter four of this thesis for a detailed discussion on the categorization of G.W.K. Dor's musical works.

Trends in the compositional works of George Dor cannot be discussed in detail in this note. Future studies may consider this aspect. However, just a gist of it will suffice. Whiles in Ghana, George Dor composed most his song in Eʊe, six in German, few in English and Twi and four orchestral works. This informs us that the musical scripts of George Dor testify about him as a composer of different styles of music which includes; choral, hymn, marching songs, orchestral, high-life, choral-orchestral etc. The trend, background and other social factors are reserved for further studies. Careful study of the scripts will be revealed 'detailed' marks such as tempo marks, dynamic marks, expression marks and cues mark such as REPEAT FROM BAR 27 -30, BACK TO A, etc. these have been included to facilitate the interpretation and performance of the songs. During the field work of this studies, I found a copy of G.W.K. Dor's music in the Accra New-Town Church Choir's music library. It is a copy of Tutu Gbɔvi. It was ridden with age and has become very weak. Its edges were tearing apart. I gathered from this experience that there are facsimiles of George Dor that have to be retrieved and properly stored.

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This note will be incomplete if I do not mention, but briefly, the problems encountered with multiply versions of the musical scripts. With my experience as an assistant choir director to Mr. Richard Avah, I have closely observed that Mr. Avah is more comfortable teaching from a hand-script musical score of G.W.K. Dor than a transcribed finale copy by anybody. This position is not only directed towards George Dor's compositions but to many Ghanaian Art Choral Composers such as N. Z. Nayo and R. K. Nd. Mr. Avah would say, "This is not the original. I have the original (Smiling)" - referring to the transcribed finale work(s) as invalid. He confirmed, at rehearsals most of the time, that he doubts the accuracy of the transcribed works and to be on the safer side go for the hand script copy by the composer. Another challenge mostly encountered by choral music directors outside the E. P. Church fraternity is the issue of sight reading by choristers. This is mostly experienced in mission churches, for example, Methodist Church Ghana. The church choir in Methodist churches are accustomed to sight reading during rehearsals and performances irrespective of the form, text, the cultural background of the composer and the language in which the song – text appears. To them, every music in staff notation have to be transcribed to tonic-solfa for their effective use in the church. This places a burden on their music directors to transcribe staff notation to tonic-solfa especially when it has to do with extended anthems.

The hand script copies come with some sorts of challenges. Because of handling, these copies are faded posing illegibility challenges. Sometimes, the printing materials, usually A4 sheets, becomes very weak because of several years of hand – grips, handling, improper storage, change in custody, improper attitude in handling scripts, stains and other human factors. These and others render their uses extremely difficult and mostly lead to misinterpretations, false claims in attempting analysis, wrong renditions and misguided performance directions. It is within these thoughts and more which guided the inclusion of both hand-script copies and 'finale copies' in order to aid our understanding.

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Appendix A: Megalam O Mawu

MEGALÃM O MAWU

In slow Gabada or
"Damba Takai" rhythm

GEORGE.W.K DOR
March 1989

mf Me ga lã muo ma nɔa nyi ƒe sia me kpɔ

Me ga lã muo ma nɔa nyi ƒe sia me kpɔ ƒe sia me

Me ga lã muo ma nɔa nyi ƒe sia me me ga lã muo ma nɔa nyi ƒe sia me

Ma wu Ma wu gã me ga lã muo o nye

5 me ga lãm o ma nɔa nyi ƒe sia me kpɔ. Dzi me tɔ trɔ ƒe

me ga lã muo ma nɔa nyi ƒe sia me kpɔ me ga lãmuo Dzi me tɔ ma trɔ

kpɔ me kpɔ nɔa nyi ƒe sia me kpɔ me ga lã muo o Dzi me tɔ trɔ ƒe

Ma wu nye Ma wu me ga lã muo o ma va

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tsi Dzi me tɔ trɔ ʃe tsi dzi me tɔ trɔ ʃe

dzi me Dzi me tɔ trɔ ʃe tsi dzi me tɔ trɔ ʃe

tsi dzi me tɔ trɔ ʃe tsi. dzi me tɔ trɔ ʃe

trɔ dzi me o ma va trɔɔ dzi me trɔ dzi me

14 (16)

tsi a va dza ɖe dzi nye ma va tse ku nyuie gbe ɖe ka

tsi a va dza ɖe dzi nye ma va tse ku nyuie gbe ɖe ka.

tsi a va dza ɖe dzi nye ma va tse ku nyuie gbe ɖe ka.

trɔ dzi me ma va trɔ trɔ dzi me gbe ɖe ka

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19 *f*

me ga lām o me ga lām o me be ma va

kpɔ nye nu bla nu kpɔ nye nu bla nui me be ma va

Me ga lā muo me ga lā muo ma va

me ga lā muo ma va

22

De ɖɔ gbe ɖe ka me ga lām muo me ga lā muo

De ɖɔ gbe ɖe ka me ga lā muo Kpɔ nu bla nui Ma wu nye ma va

De ɖɔ gbe ɖe ka Ma wu kpɔ nu bla nui Ma wu nye ma va

De ɖɔ gbe ɖe ka Ma wu kpɔ nu bla nui Ma wu ny ma va

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26

(30)

Me ga lā muo me___ be ma_ va ne___ ḍe ḍɔ gbe ḍe ka.

ḍe ḍɔ kpɔ nu bla nui nam___ ma va ḍe ḍɔ gbe ḍe ka.

ḍe ḍɔ Me ga lā muo me___ be ma_ va ne___ ḍe ḍɔ gbe ḍe ka.

ḍe ḍɔ ma va ḍe ḍɔ ma va ḍe ḍɔ gbe ḍe ka.

31

De la nye nu vɔ wɔ la ta 'ye ne va ḍo a lē bu bu wo ta 'ye ne va ḍo

De la nye nu vɔ wɔ la ta ye ne va ḍo a lē bu bu wo ta ye ne va ḍo

De la nye nu vɔ wɔ la ta ye ne va ḍo a lē bu bu wo ta ye ne va ḍo

De la mia va trɔ dzi me mia va trɔ dzi me

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36

Ma'u me ga lā muo ma va ɖe ɖɔ ɖe ɖɔ gbe ɖe ka

Ma'u me ga lā muo ma va ɖe ɖɔ ɖe ɖɔ gbe ɖe ka

Ma'u me ga lā muo ma va ɖe ɖɔ ɖe ɖɔ gbe ɖe ka

Ma'u Ma'u Me ga lā muo ma va ɖe ɖɔ kpɔ ɖa

40

Ma va ɖe ɖɔ ma va ɖe ɖɔ gbe ɖe ka.

ɖe ɖɔ gbe ɖe ka mia ɖe ɖɔ ɖe ɖɔ gbe ɖe ka. *mf* woa

ɖe ɖɔ gbe ɖe ka mia ɖe ɖɔ ɖe ɖɔ gbe ɖe ka Woe nye

ma va ɖe ɖɔ ma va ɖe ɖɔ ɖe ɖɔ gbe ɖe ka. Woe nye

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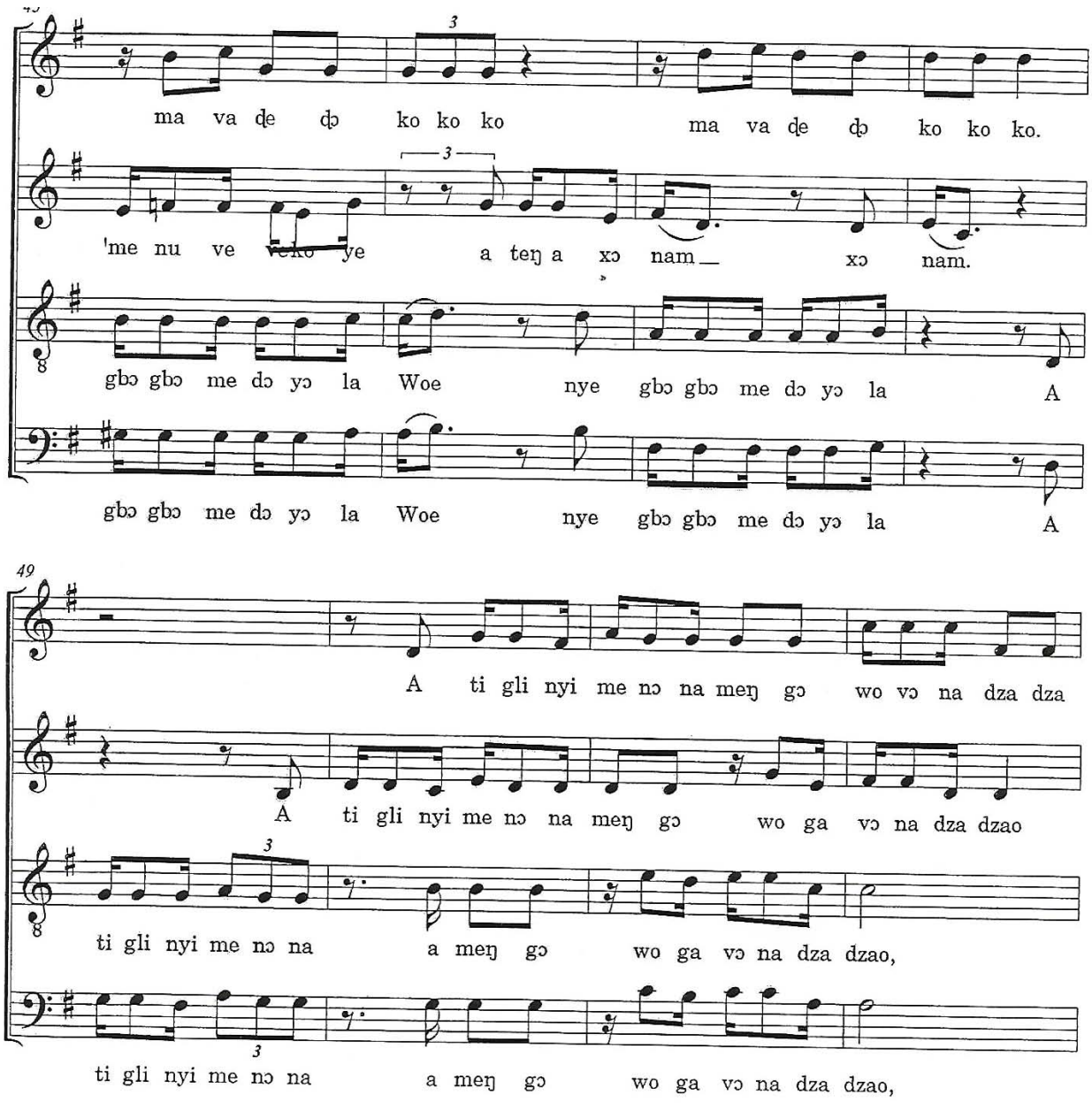

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53

Kpɔ mɔ na Ma'u.

kpɔ mɔ na Ma'u.

Mɔ kpɔ kpɔ me na na ŋu kpea meo me ga na ŋu na kpe muo nye be

Repeat from bar 27-30

Mɔ kpɔ kpɔ me na na ŋu kpea meo me ga na ŋu na kpe muo ma va

58

Ma'u Ma'u wo

Ma wu wo nu bla nui kpɔ kpɔ woa me nu ve ve a na

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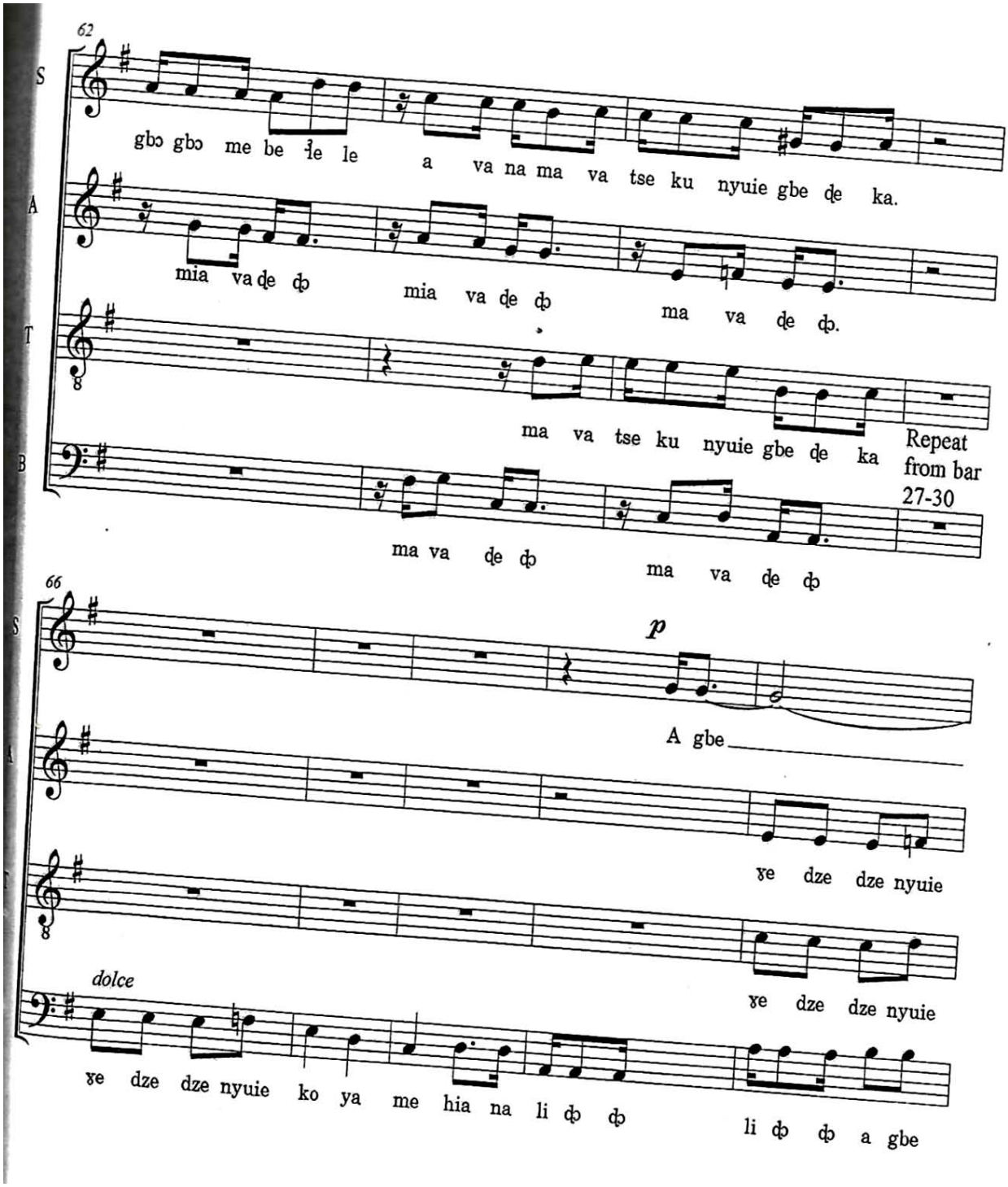

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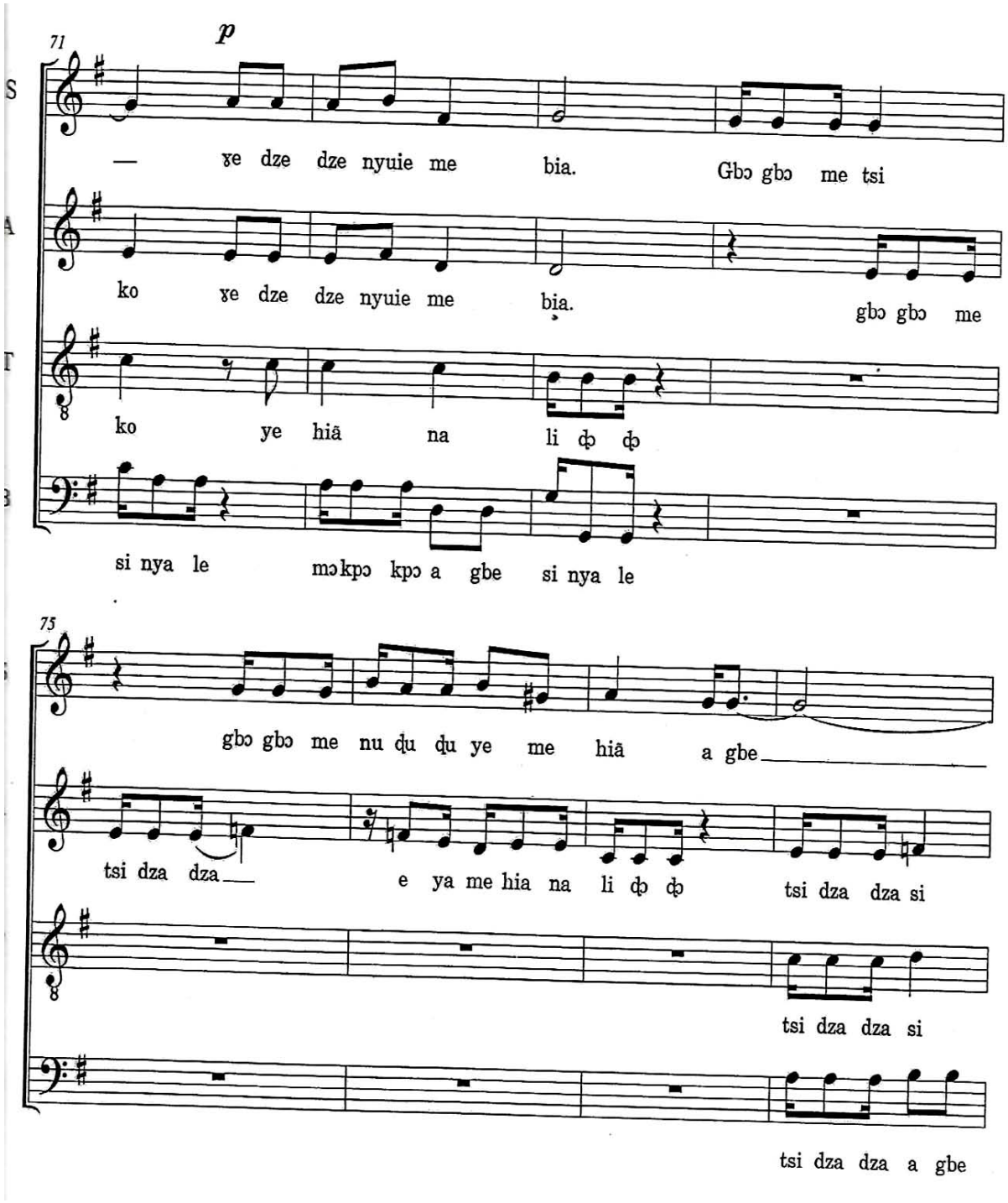

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— tsi dza dza nyuie me bia.

nya le tsi dza dza nyuie me bia.

nya le, tsi dza dza nyuie me bia. Gbu gbɔ ga dzi ʃe ku tse tse wo

si nya le mɔ kpɔ kpɔ a gbe si nya le. Gbu gbɔ ga dzi ʃe ku tse tse wo

84

Agbe gbu gbɔ ga dzi ye me

3

Gbu gbɔ ga dzi ʃe dze si gbu gbɔ ga dzi ye me

Yo me tim mie le. Gbu gbɔ ga dzi ʃe dze si gbu bgɔ ga dzi ʃe

Yo me tim mie le. Gbu gbɔ ga dzi ʃe dze si mɔ kpɔ kpɔ a gbe

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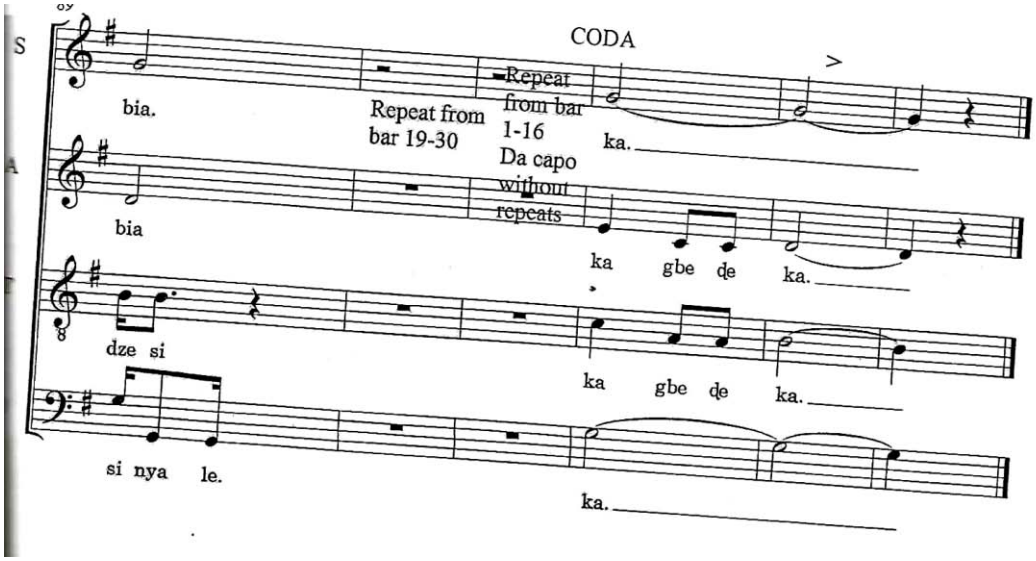

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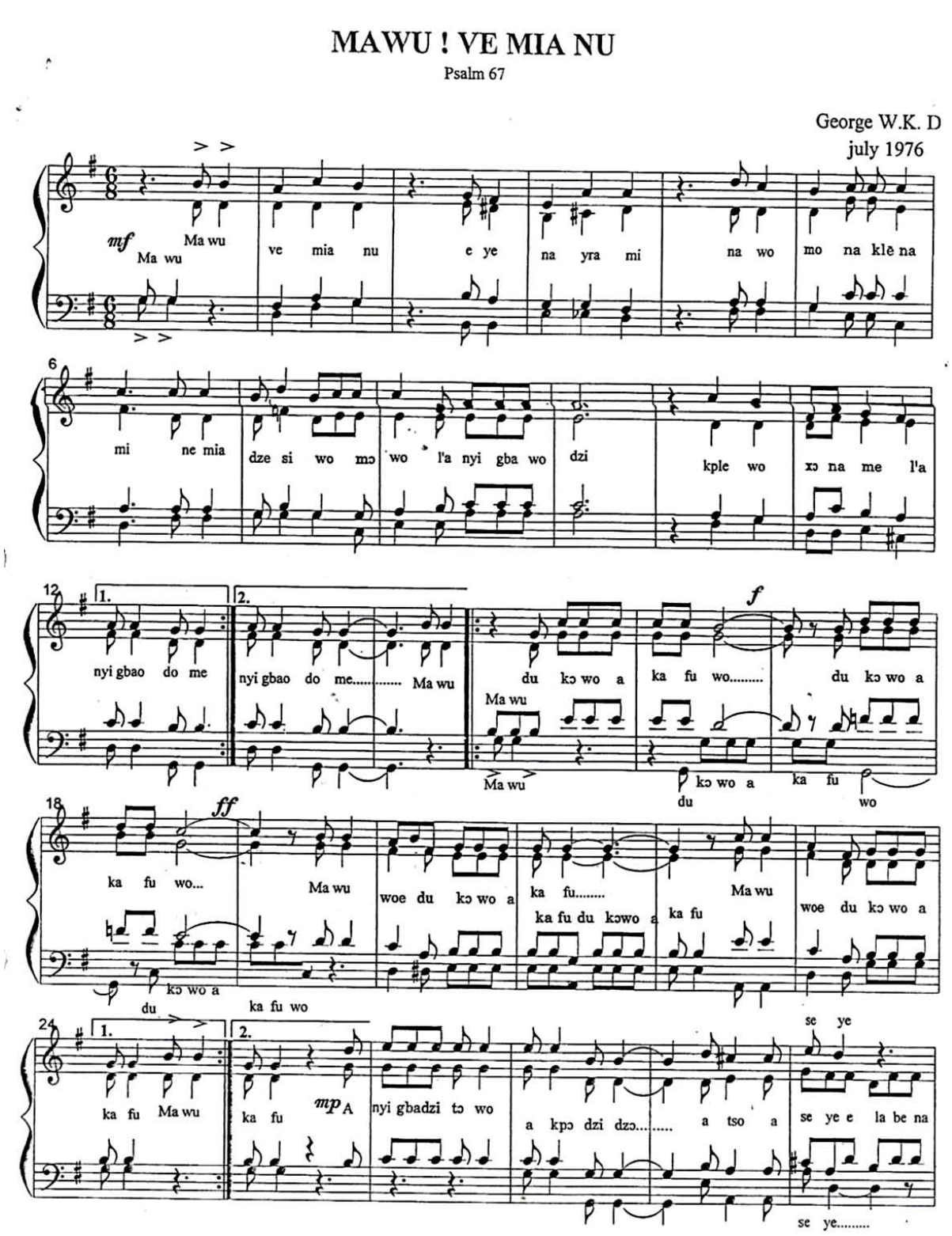
Appendix B: Mawu! Ve Mia Nu



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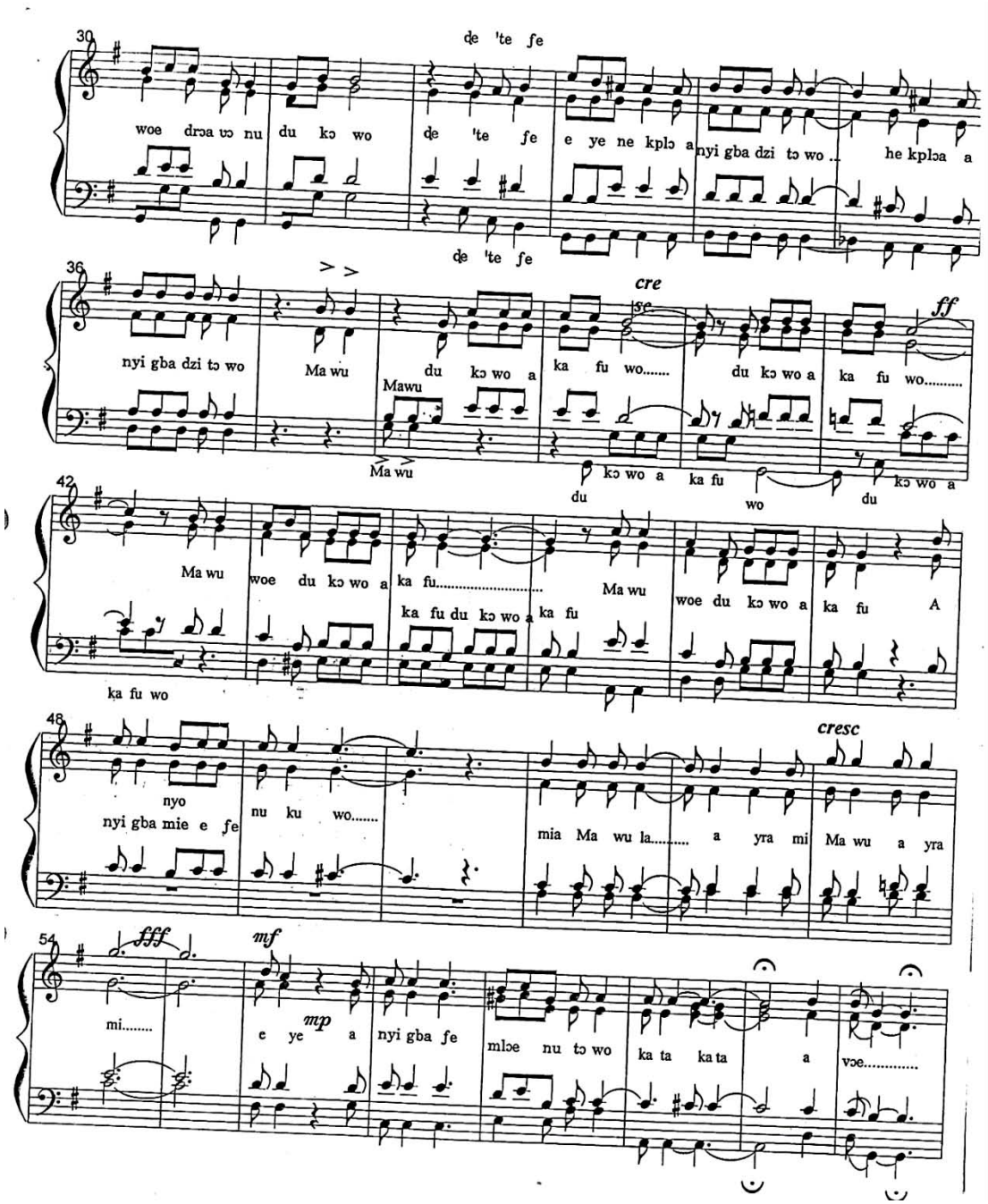

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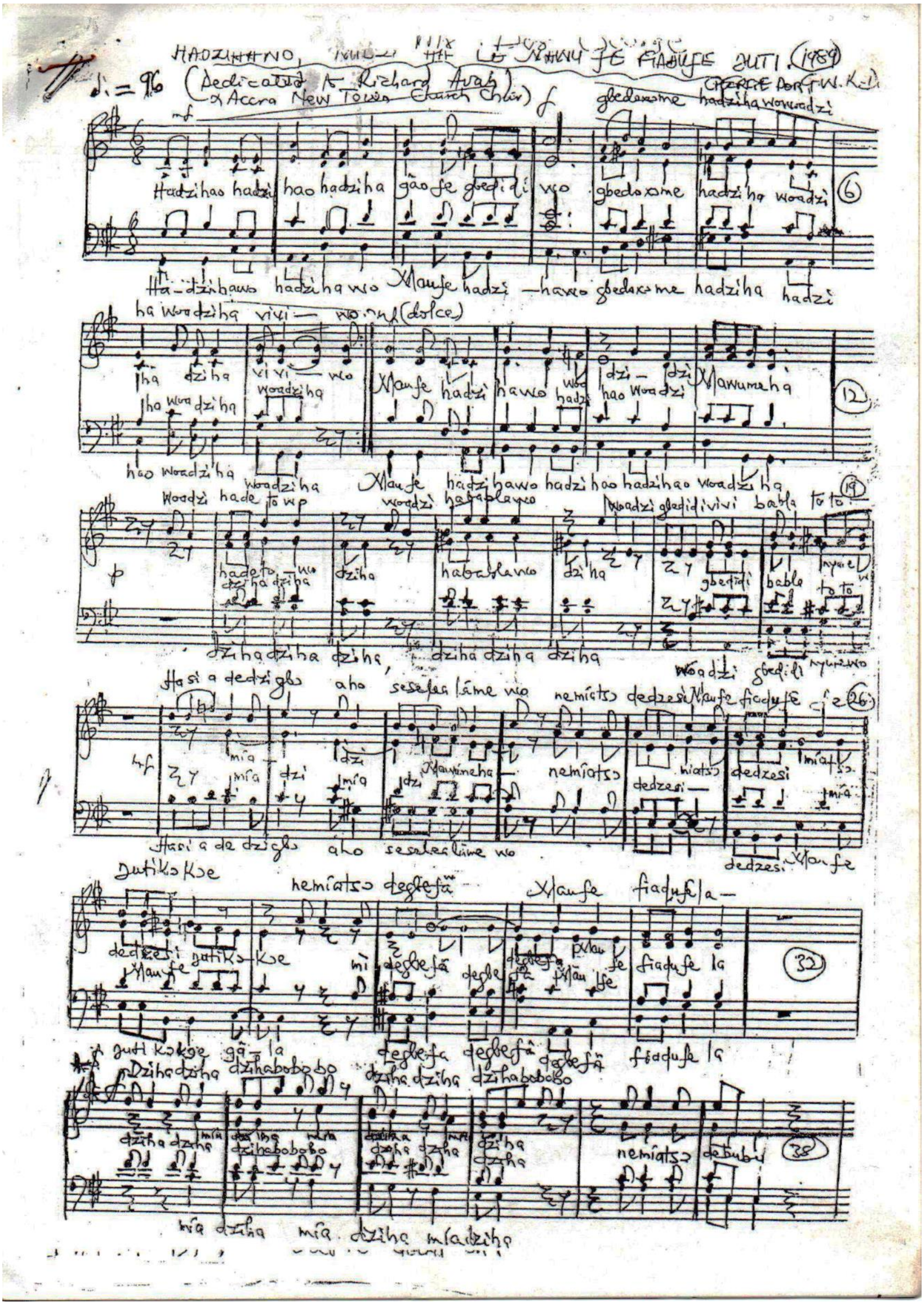
Appendix C: Hadzihawo….



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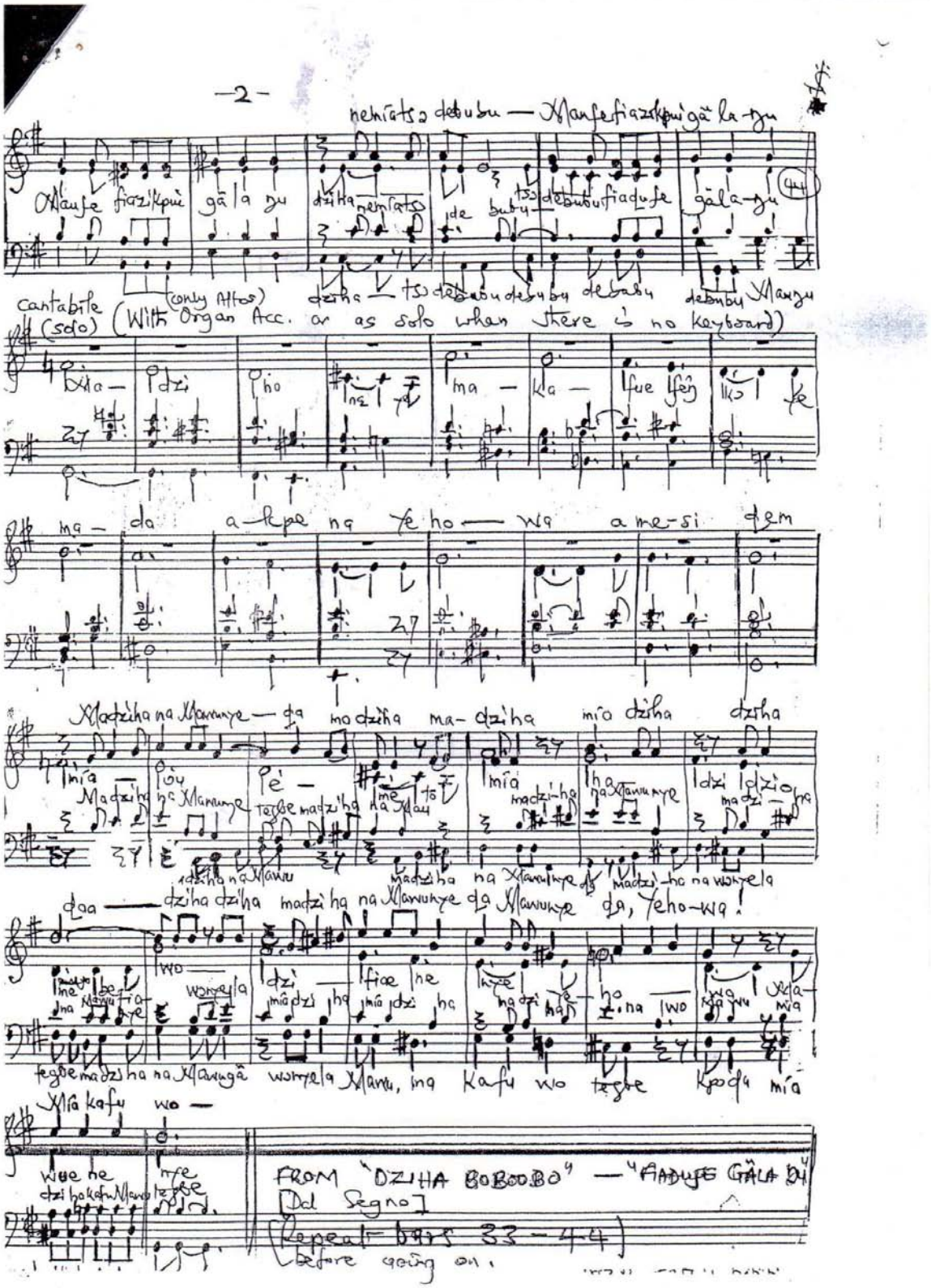

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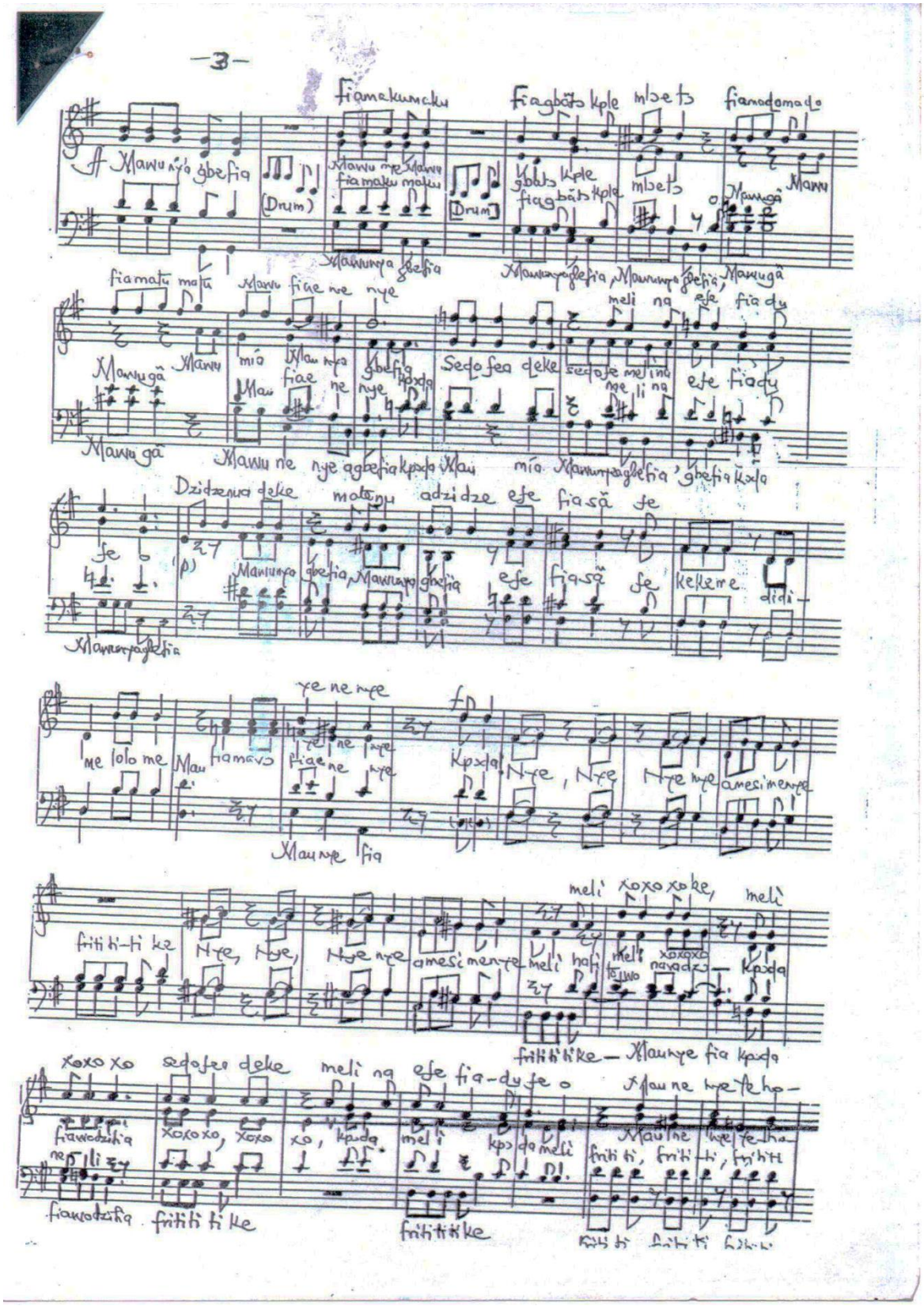

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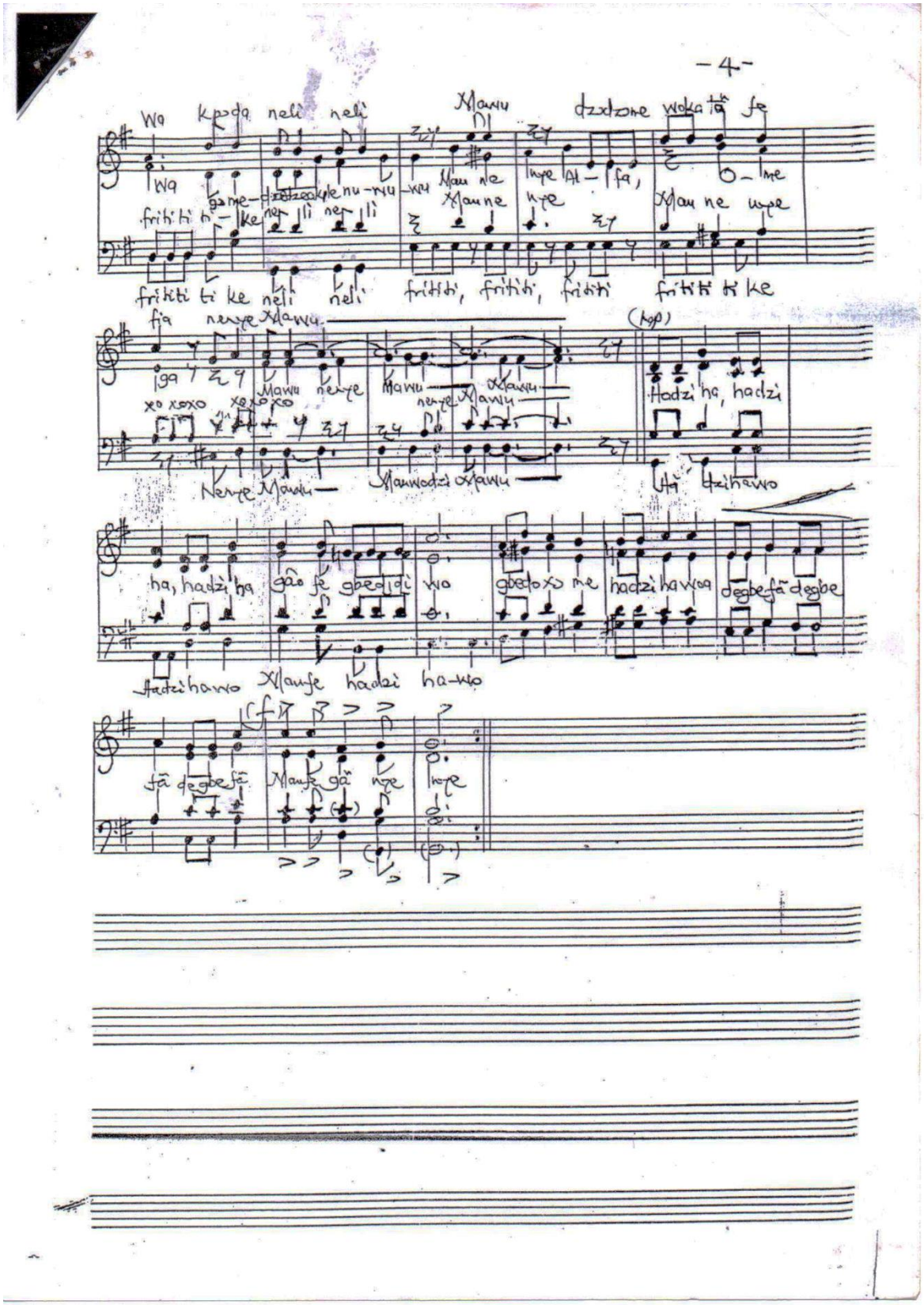

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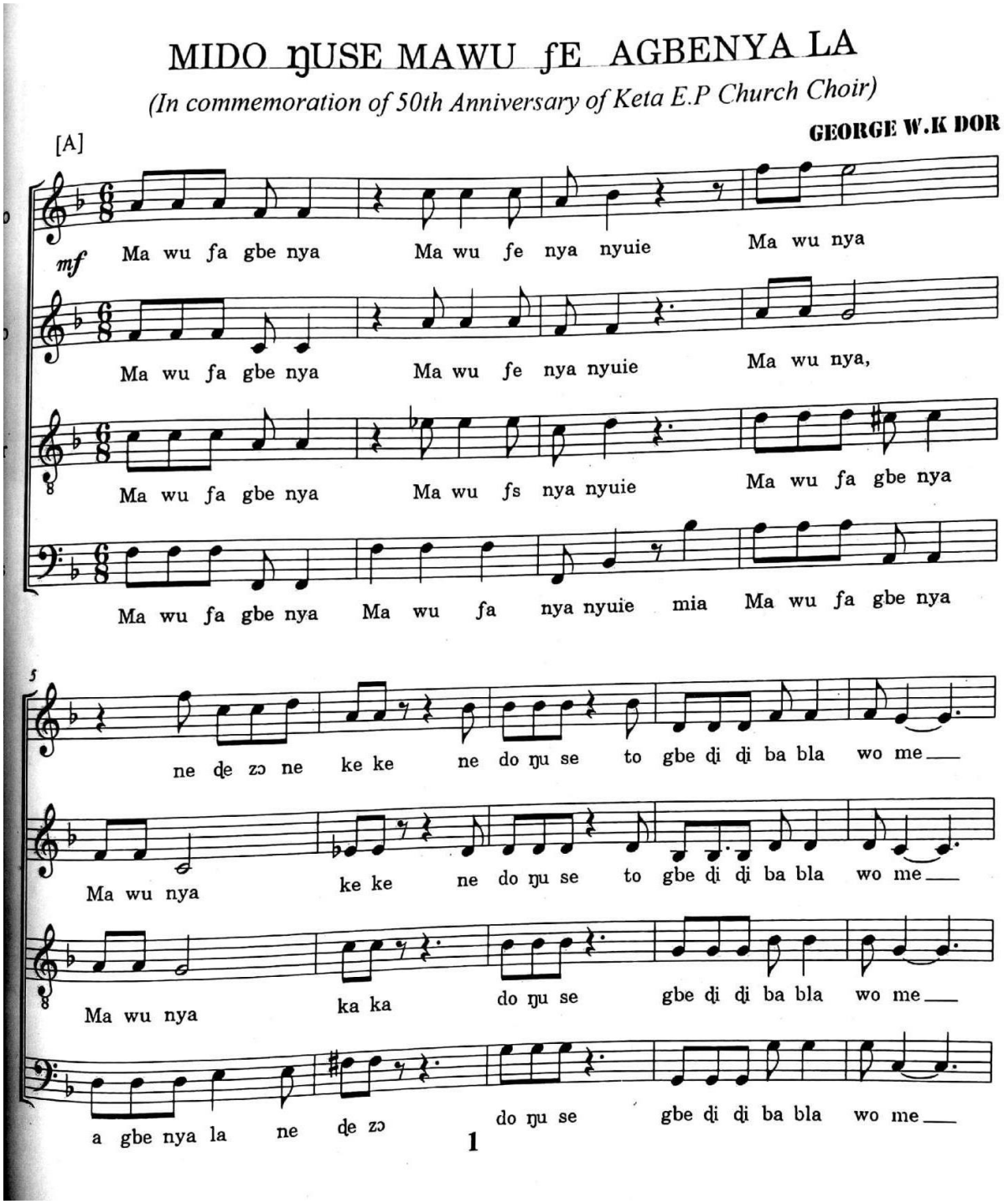
Appendix D: Mido ŋUse Mawu ʃe Agbenya La



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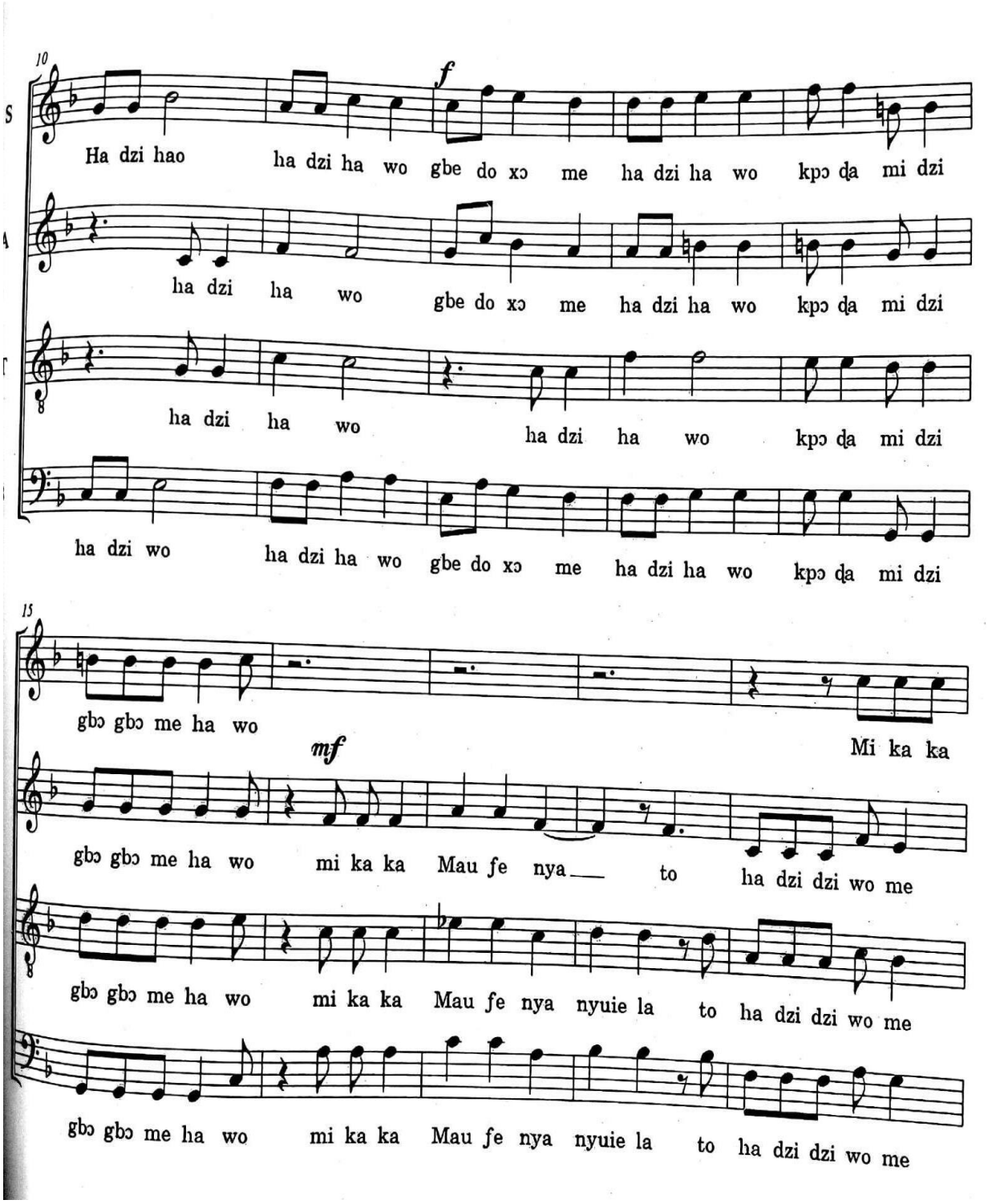

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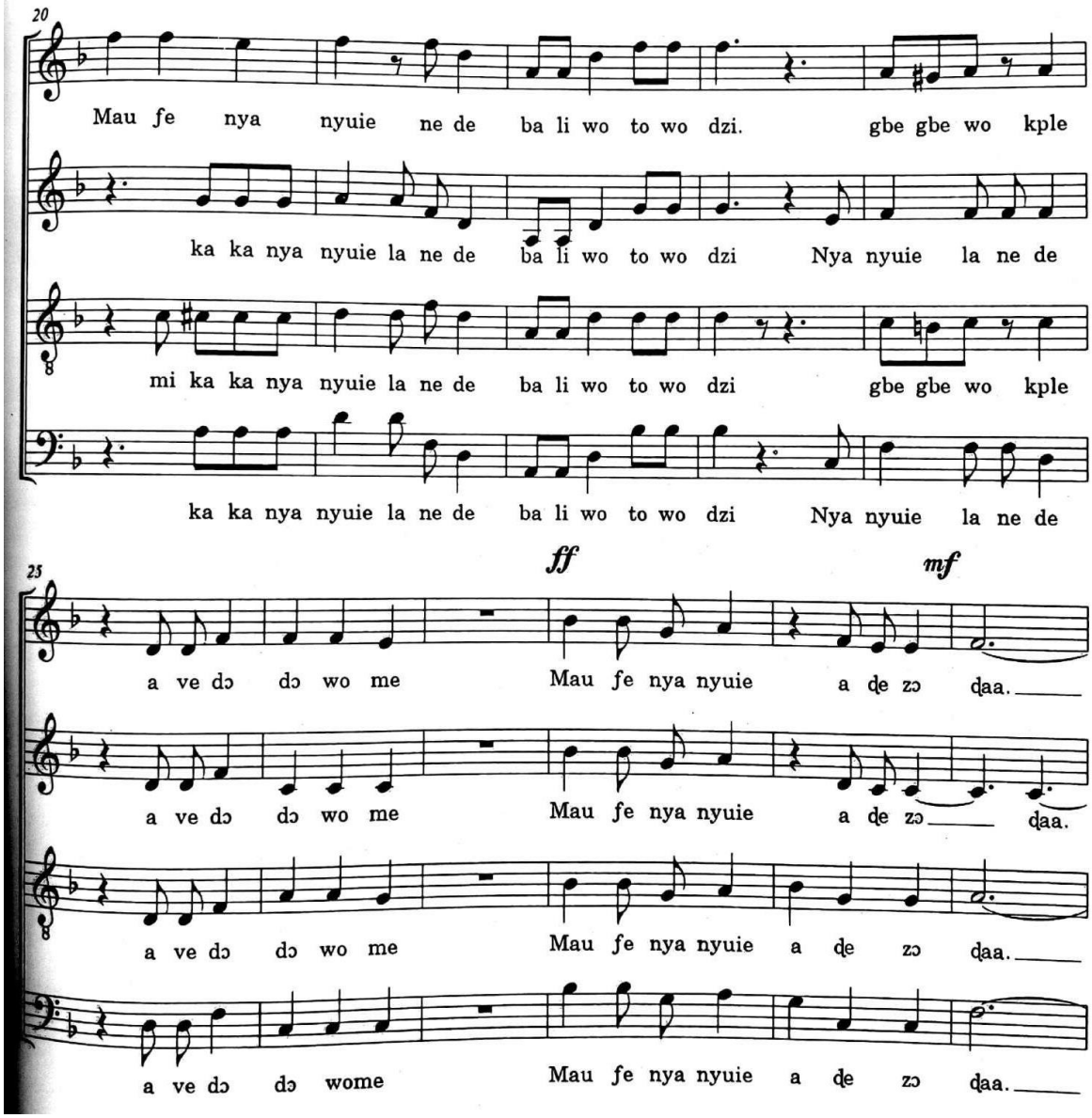

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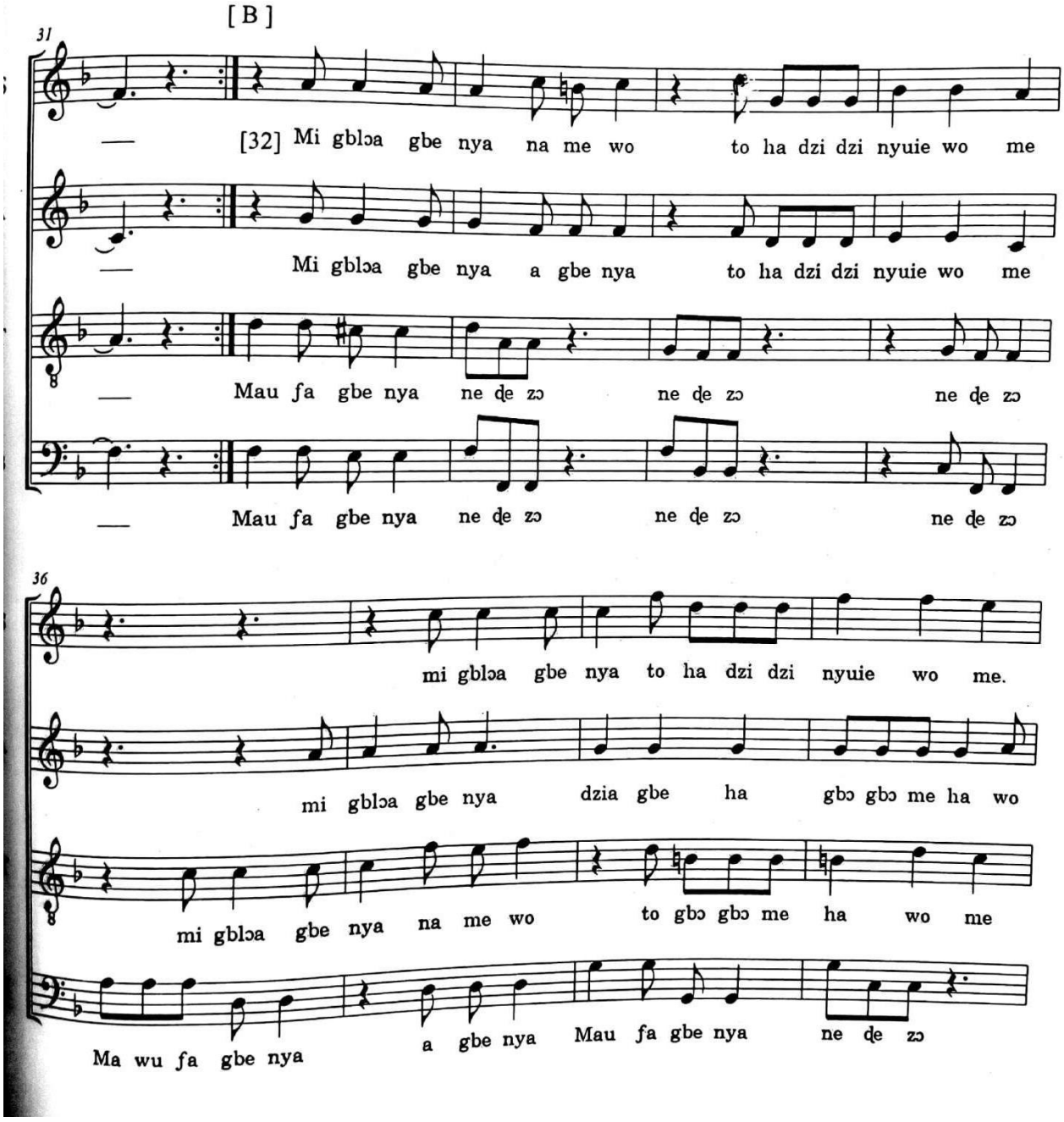

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40

Nye ma ku o. Nye ma ku o *p* ma gblɔa gbe nya a

Ma wu nya ne yɔ mia me ma gblɔa gbe nya

Ma wu ʃa gbe nya mia Ma wu ʃe nya nyuie gblɔa gbe nya

Ma wu ʃa gbe nya mia Ma wu ʃe nya nyuie gblɔa gbe nya

45

dzia gbe ha ne Ma wu nya na ɖe zɔ.

[C]

dzia gbe ha ne Ma wu nya na ɖe zɔ. Ma nɔa gbe a gblɔa gbe

Dolce

dzia gbe ha a gbe nya na ɖe zɔ kpɔ ɖa mi ɖe

dzia gbe ha Ma wo nya na ɖe zɔ. a gbe a gbe

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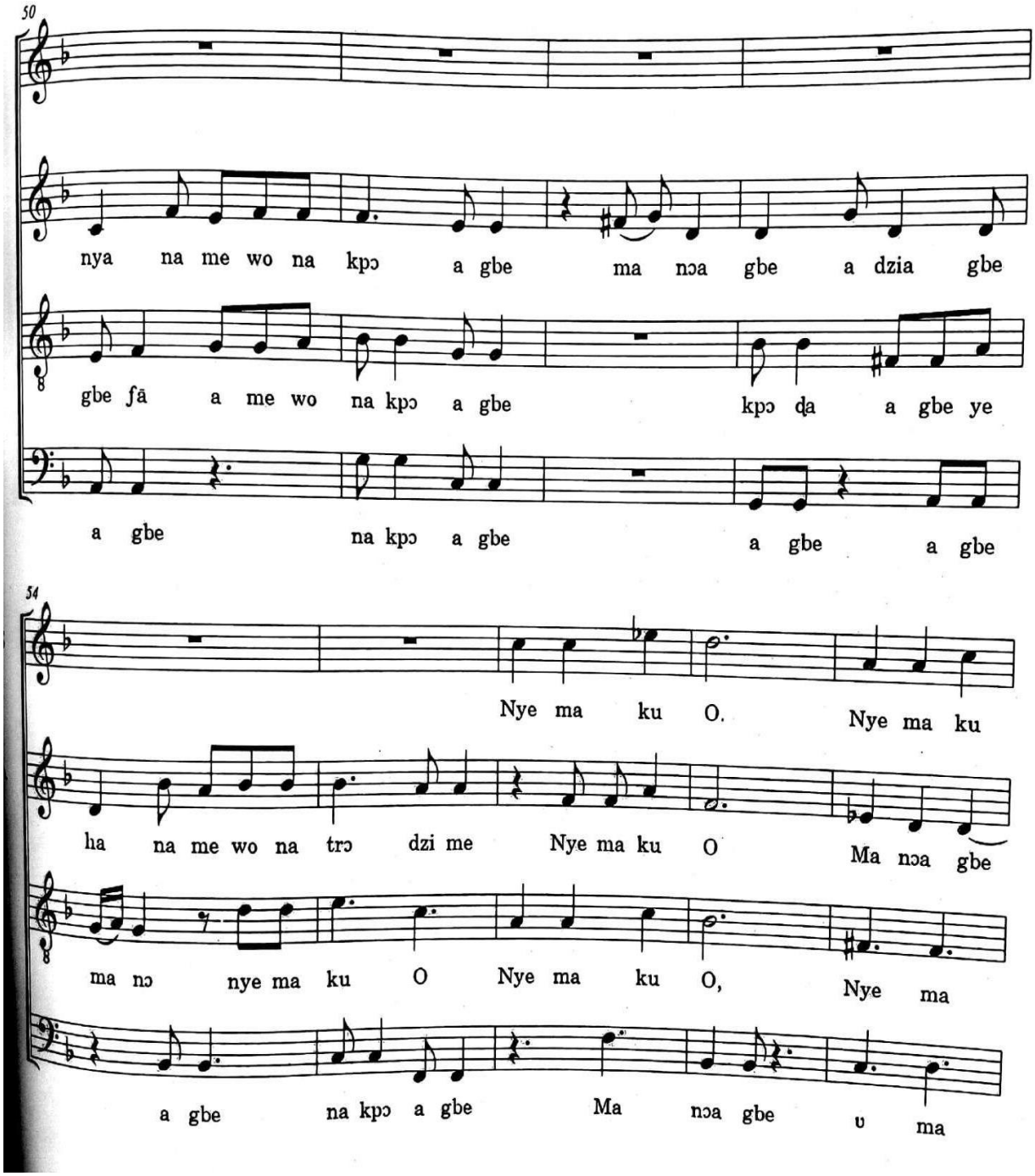

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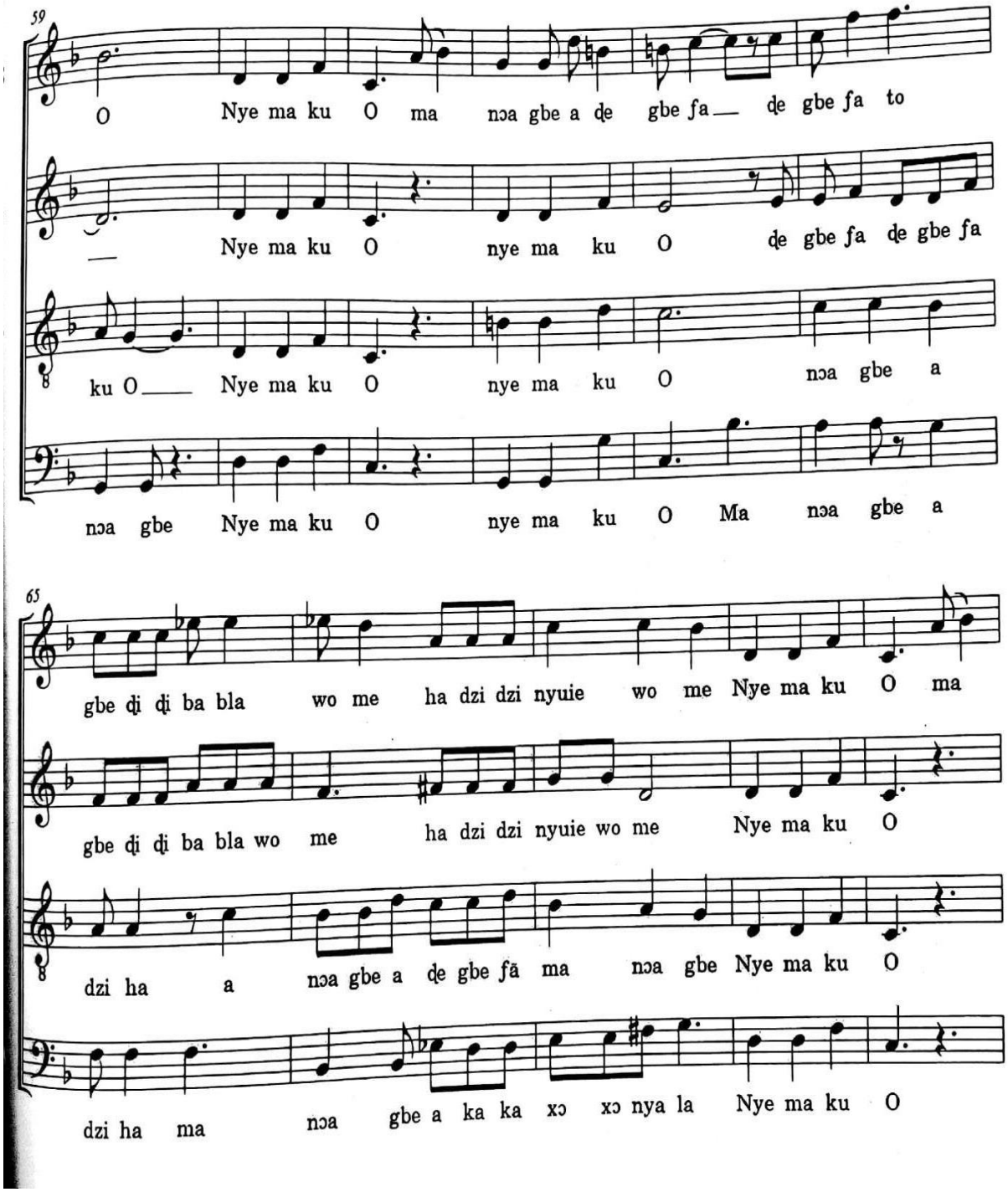

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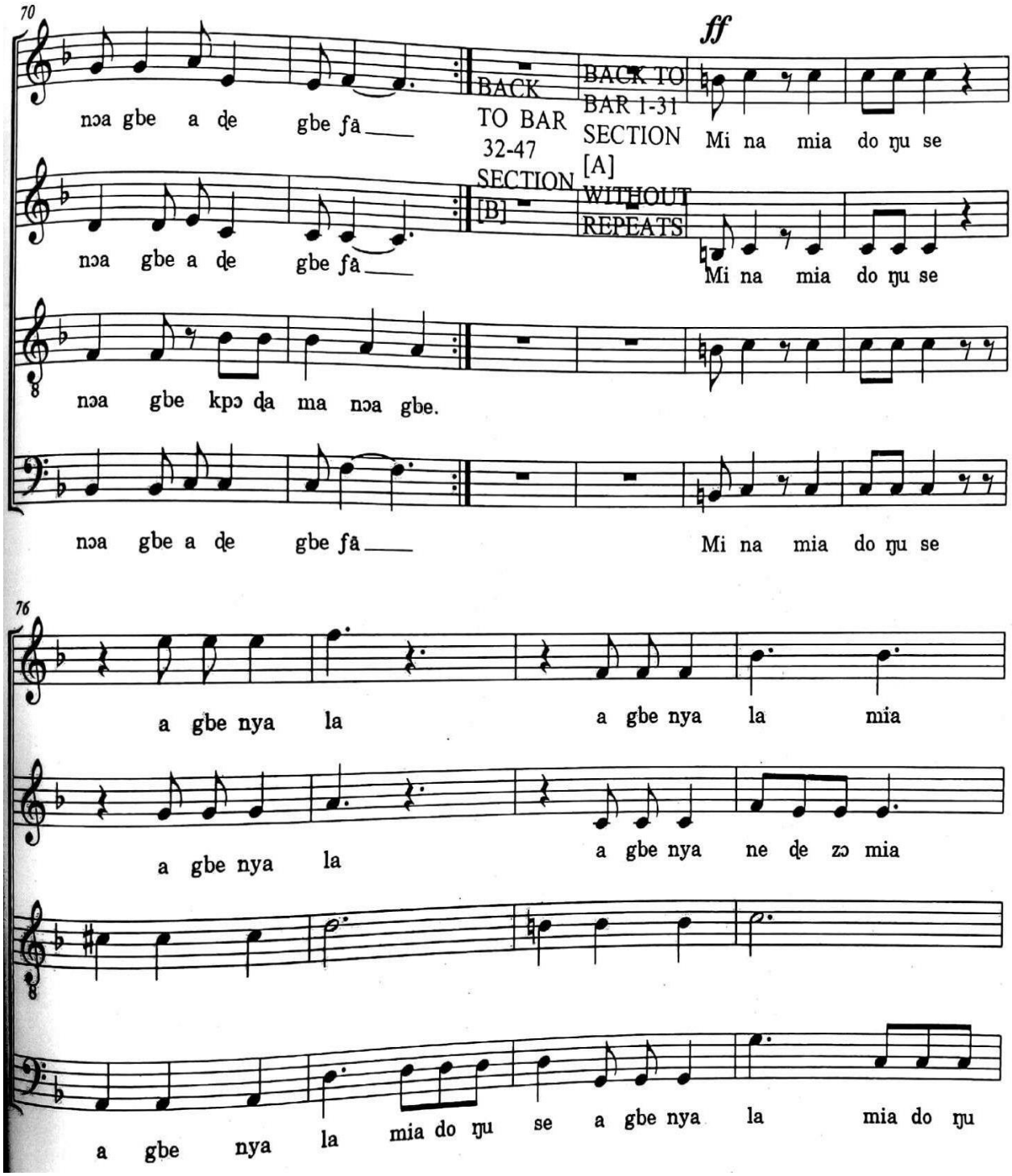

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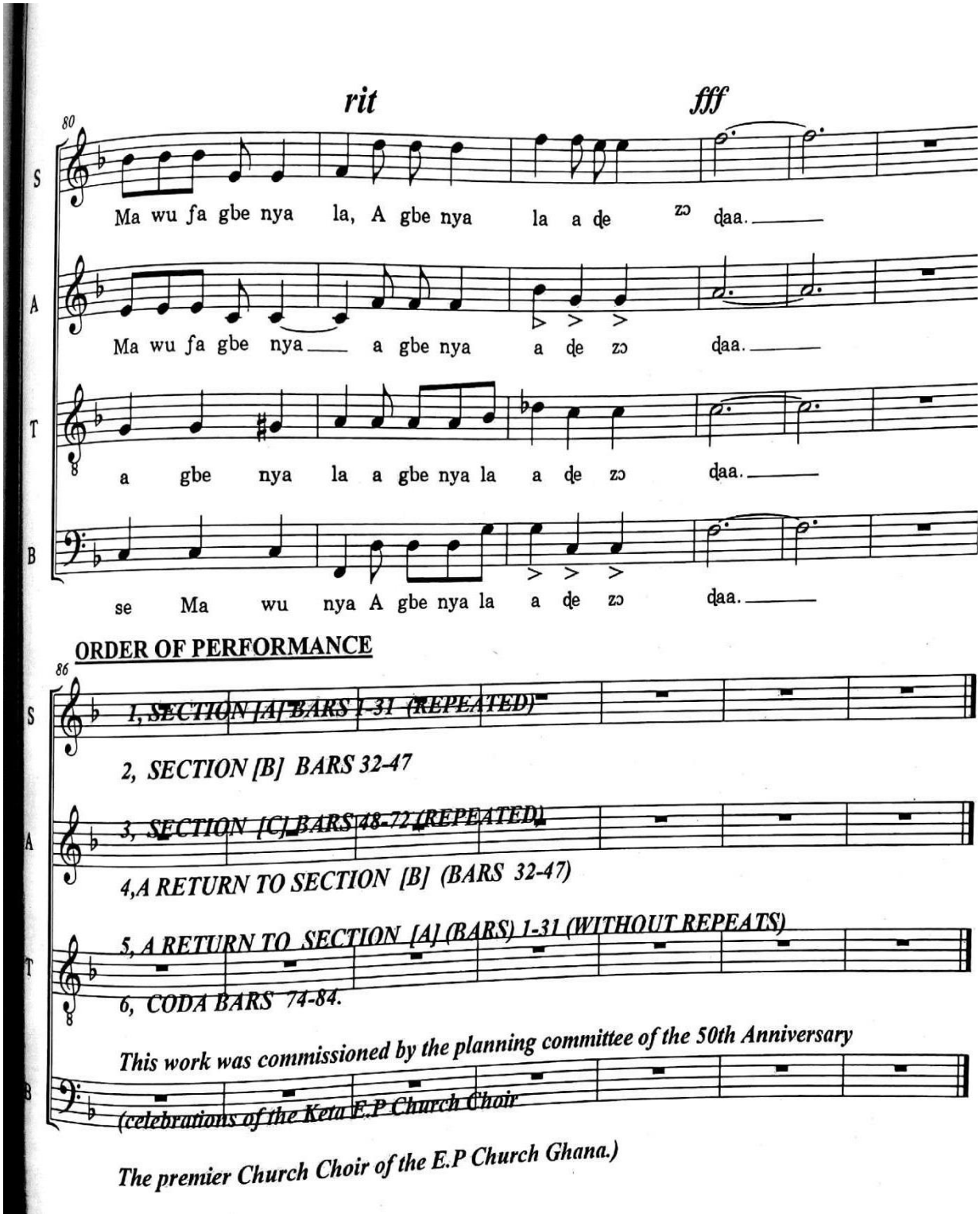

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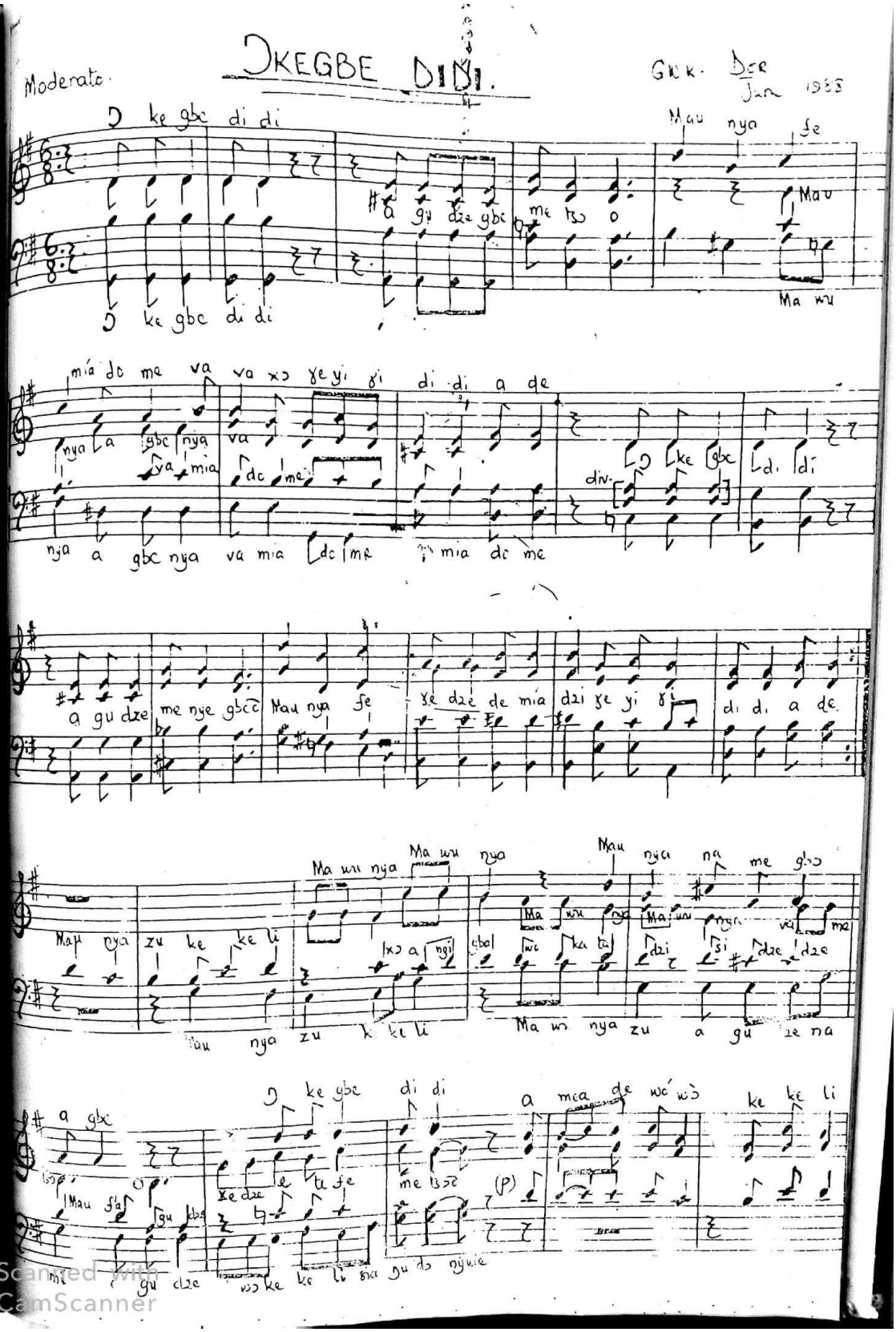
Appendix E: ƆKegbe Didi



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sia gu ti do

Nye nye mɔ la kple nya te fe

nyuie wɔ kpɔ a gbe

Ma wɔ nya na wɔ kpɔ a gbe

la kpa kple a gbe

nye nye mɔ la

(mp)

kple nya te fe la kpa kple a gbe

mɔ la nya te fe la kpɔ da kpa kple a gbe nye nye a gbe a me si a

xɔ nya la la a kpɔ

la a na

nya te fe a kpɔ

ke ke li ke ke li e fe mɔ dzi a kɔ

xɔ nya la la

nye nye a gbe nya te fe nya a kpɔ ke ke li

a zɔ le nya te fe me

e fe mɔ dzi a kɔ te nya te fe mɔ la dzi a to nya te fe

woa

nya te me e mɔ dzi a kɔ woa te nya te fe

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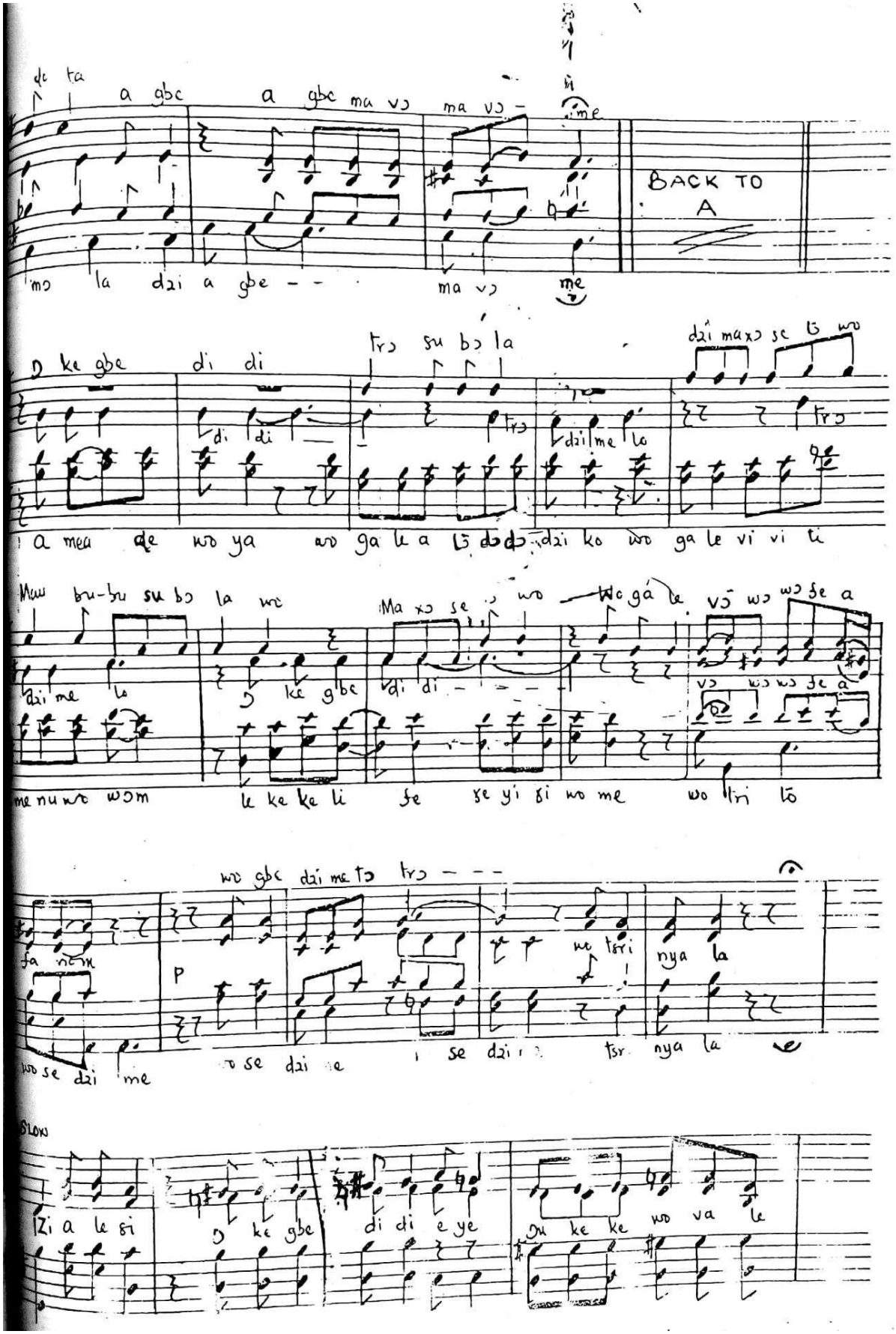

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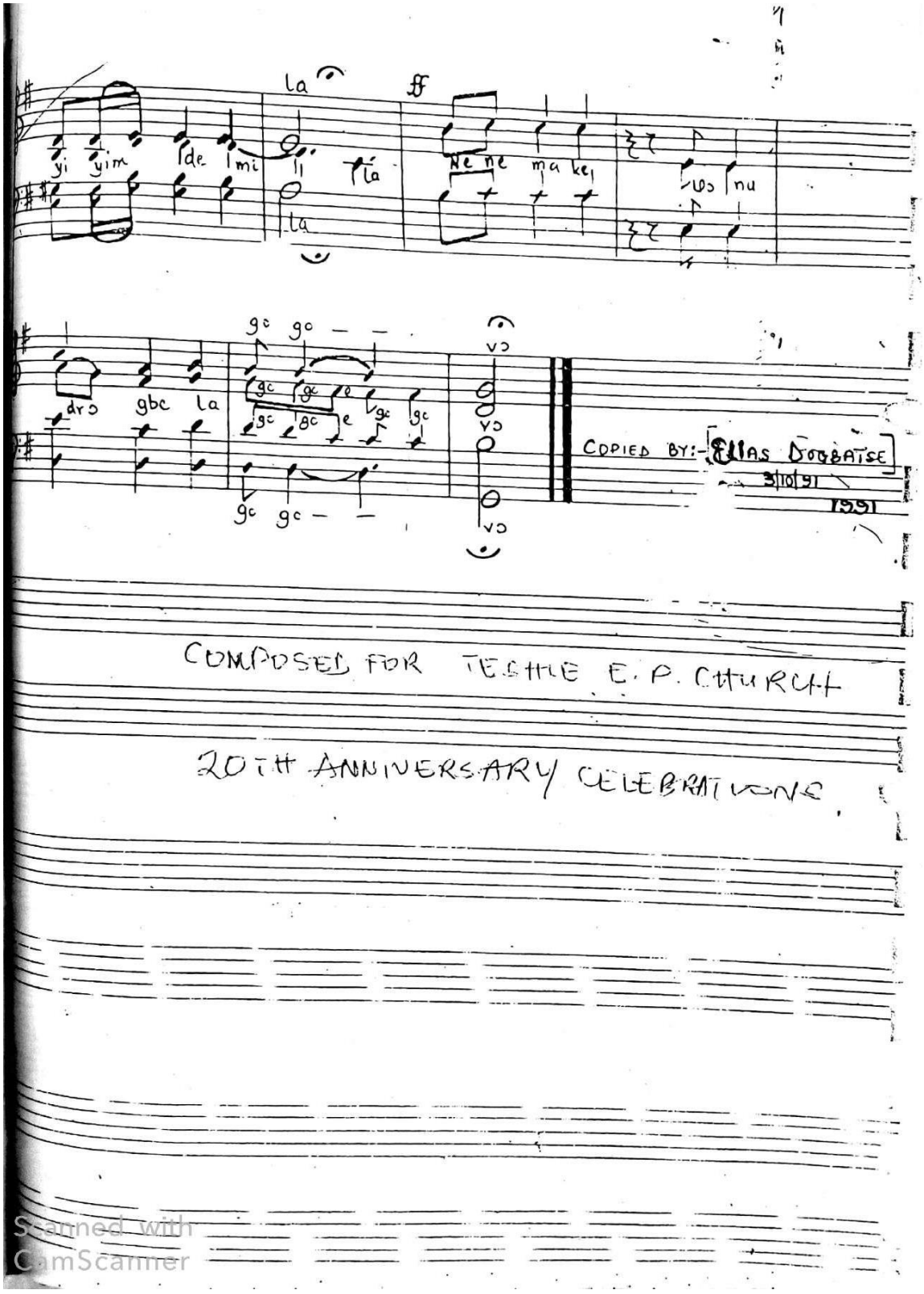

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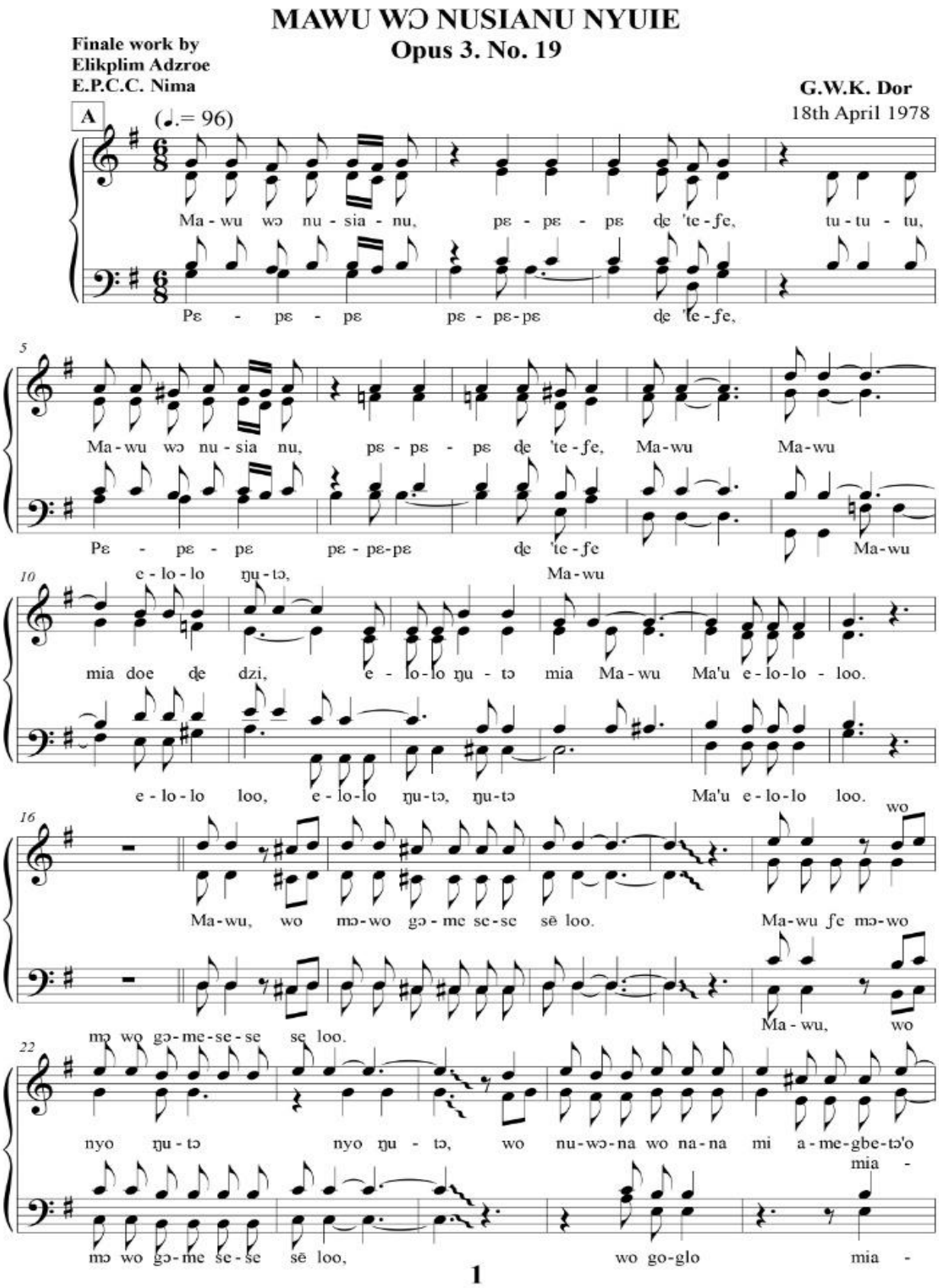
Appendix F: Mawu Wɔ Nusianu Nyuie



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MAWU WOR NUSIANU

2

27

Ma - wu wɔ nu-sia - nu pɛ - pɛ - pɛ ɖe te - fe,

ʃe nu ku na. Ma-wu wɔ nu-sia - nu pɛ-pɛ - pɛ

ʃe nu ku na. Ma-wu wɔ nu-sia - nu pɛ - pɛ - pɛ ɖe te - fe

ʃe nu ku na. Ma-wu wɔ nu-sia - nu

32

Ma-wu 1. 2. B

Ma-wu a - ɖa ŋu tɔe ne - nye. nye. a - ɖa-ŋu xɔa - si kple

Ma-wu

Ma-wu

39

nu-nya de toe ne-tsɔ wɔ dzi-ʃo a - nyi-gba a - tsia - ʃu, kpa-kple

a - tsia - ʃu

45

wo a - si - nu dɔ - wɔ - na - wo ka-tá, Ma-wu wɔ nu - sia - nu pɛ - pɛ -

Ma-wu

a - si - nu dɔ - wɔ pɛ - pɛ - pɛ pɛ - pɛ-pɛ

50

C

pɛ, ɖe 'te - fe me woa na-ne ke dzo - dzro o.

Ma-wu,

ɖe 'te - fe

2

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56

wo nu-wɔ-na - wo de to,

wo nu-wɔ-na wo de to, wo go-glo ŋu-tɔ, ŋu-tɔ, mi ka - fu Ma-wu

62

Wo nu-wɔ-na - wo de to, wo go-glo

wo go-glo ŋu-tɔ, ŋu-tɔ, mi ka - fu Ma-wu te-gbe, ka -

te-gbe, ka - fui te-gbe, Ma-wu wo mɔ-wo gɔ-me-se - se sɛ.

67

ŋu-tɔ, ŋu-tɔ, mi ka - fu Ma-wu te-gbe Ka - fui te-gbe.

fui te-gbe, Ma-wu, Ma-wu Ye-ho-wa Ma - wu lo-lo,

e - go-glo ŋu-tɔ Ma - wu, Ma - wu e-ʃe mɔ-wo sɛ - ŋu-tɔ.

Wò nu wɔ na wo de to wo go-glo 'u-tɔ,

72

e-go-glo wu mi a - me-gbe-tɔ'o ʃe gɔ-me-se-se, a-le si

ŋu-tɔ na

e - go-glo, gbe-tɔ'o ʃe

77

dzi-fo kɔ-boo wu a-nyi-gba la, ne-ne-ma ke wo su-su kɔ wu mi a-

wo su-su

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MAWU WOR NUSIANU

4

83 *p* *cresc.*

me-gbe-tɔ'o tɔ. Nu si'o, nu si Ma-wu wɔ la, e-nyo, e - nyo,

89 *ff*

e - nyo ta, a - me kae a - ke - ɖi dzɔ-dzɔ-me a - lo Ma-wu ƒe nu-wɔ-

e - nyo ŋu - tɔ,

e - nyo ta

a - ke ɖi

94

na ɖe? ke ɖi Ma - wu ƒe nu - wɔ - na ɖe be Ma-wu me wɔ ye

99 D

nyuie o, be Ma-wu me wɔ ye nyuie o. Ma-wu ƒe mɔ wo gɔ me se - se,

gɔ me se - se,

Ma-wu ƒe mɔ-wo gɔ-me se - se

104

nye nu - si doa tsi zi ɖea, a - me-gbe-tɔ'o ka - tã.

g - me se - se, Ma-wu, Ma-wu Ma-wu ƒe mɔ wo go-glo, wo go-glo,

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MAWU WOR NUSIANU

109

Ma-wu-ʃe-mɔ-wo nyo ŋu-tɔ. nye nu-si doa tsi zi ɖea mi

Ma-wu lo-lo, Ma-wu-ʃe-mɔ-wo, Ma-wu-ʃe - mɔ-wo nyo nyo na a-

Ma - wu,

Ma-w-ʃe-mɔ-wo gɔ me se-se, nye nu-si doa tsi-zi ɖea

114

mi na mia-ʃe

me-gbe-tɔ'o ka - tã. mi na nɔ-nɔ me kple nu-si nye mia tɔ la

mi na mia-ʃe

120

ne

na dze mia ŋu. ŋu-ʋa-ʋa ʃe gbɔ-gbɔ, na bu gbi-di,

126

ŋu-ʋa-ʋa ʃe gbɔ-gbɔ na-bu gbi-di, fi-fi-fi a-ha-si-wɔ-wɔ

132

kpla 'ʋa tso ka-ka, a-me wu-wu ʃe gbɔ-gbɔ, ne bu gbi-di ne

gbɔ-gbɔ, gbɔ-gbɔ,

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138

E

ŋu dze-dze kpɔ-kpɔ na-tso a - ʃe ɖe mia me. Ma-wu-wɔ nu-sia-nu

na tso a - ʃe ɖe mia me,

143

pɛ - pɛ - pɛ ɖe te-ʃe, tu-tu - tu Ma-wu wɔ nu-sia-nu pɛ - pɛ -

Ma-wu, Ma-wu, Ma-wu, e - lo-lo-lo, Pɛ pɛ pɛ pɛ pɛ pɛ,

148

pɛ ɖe te-ʃe Ma-wu, Ma-wu, mia 'ɖa a-kpe na wo ɖe a -

ɖe te-ʃe, Ma-wu, lo-lo,

154

le si ne wɔ mi ɖe wò ŋu-tɔ ʃe nɔ-nɔ me la ta. A-kpe na wò, ɖe gbɔ-gbɔ-me

nɔ-nɔ me la ta.

160

si - wo

F

nu na-na tɔ-xe - tɔ-xe wo nè na mí la ta.

si - wo

Zi a - le si

6

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166

mi l'a gbe la, mi na mia xle Ye-ho-wa ʃe dɔ-wɔ-wɔ wo a - fia,

171

e-dze ka-fu - ka-fu, mi ka-fui

ʃe dɔ - wɔ-wɔ wo a-fia ka - fui te-gbe. Ka-fui

e - ʃe dɔ wɔ-wɔ

dɔ wɔ - wɔ a-fia. Ka-fu e-ʃe

176

te-gbe ka-fu Ma-wu, a - kpe, a-kpe, a - kpe, a-

a - kpe,

ŋ - kɔ kɔ-kɔe la Ka-fui Ma-wu, a - kpe na - wò.

181

kpe, a-kpe, a - kpe, a - kpe, e-nye tɔ-wo ɖaa.

a-kpe, a-kpe, a - kpe nye tɔ-wò.

7

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6 GHANAVIWO MITSO NE MIADE ADZOGBE

Con Fuoco (In the style of "Gabada") [ARISE] by George W. K. Dor

♩= 112

(f) Ghanavio mitso Gha-navio Ghanavio mitso Ghanavio mitso

Gha — na Gha — na Gha — na — vi — wo Gha — na

Gha navio Ghanavio mi tso tso (mf) tso mi

vi — wo kpada mi tso tso mivamia de a-dzogbe

mi tso

yeye na miade nyigbalolsa minamia de adzogbe yeyenamiadenyigbalolsa

Gha-na le dzidzo

be na — miagli e — la adig nukwiare na Gha na na (p) dzidzo

kple yeyiyi sesee wo me le dzidzo kple yeyiyi sese wo me

(mf) Ghanavio mitso Ghanavio Ghanavio mitso Ghanavio mitso

Ghana Ghana Ghana — vi — wo Ghana Gha — na

-13-

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Ghanavio Ghanavio mi — tso

Gha- na-vio Ghanavio mi — tso (ff) mi na mia- ho a-va de kuviawowo

vi—wo mitso kple agbe— mina mia ho a va de va-di-nyenye gu

tso egbe dziyina mina mia ho a-va de va di-nyenye gu

mi na mia ho a-va de de gbagba fe nu-wona-wo gu bena

mia ho a va de nuba dawowo wo gu-bena

Ghana— (mf) mia de nyigba fe o-go-gbe yiyi nayo mia fe su-suwo

Ghana— ogo — gbe—yiyi nayo mia

me o (p) Ghanavio mitso (mf) Ghanavio mitso (f) Ghanavio mitso ame-siame

mina miawo

nawo e-fedo- dea-si kple moveviedodo (mf) dzitsinya nguie

miawomiafedo

-14-

-14-

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desia-de

lolõ kple nyatefetoto nazu Ghanavi

desia-de

fe atsyõ wu Ghanavio mitso Gha-navio Ghanavio mitso

Gha — na Gha-na — vi — wo

ne miotso miafe nutefe-wowo fe a-wowu atsyo mia

mia gli Ghanata —

mi tso mia gli e

gli Ghanata

ta — Ghana — bena Ghana mabu efe mafe —

le xexeame dukɔ xɔ ŋ-kɔ xɔ ŋ-kɔ-wo domes —

Composed by G. Zik Dor
Aquinas Sec. School
P. O. Box 910
Osu — Accra

-15-

8/12/81

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Con Brio. 1 MATSO NYE AGBE AKE GHANA DUKO.

♩ = 102. (I will sacrifice for the good of Ghana.) by. George W.K.D.

Matso nye a-gbe a-ke Gha-na du-ko Matso nye

a-gbe a-ke Gha-na duko le nye nu-wonawo kata

me ma vli e-ta yeawo kate ɣi do menyinu xoasi du-

koe Ghana nyena mí mia ɔ gbui wotso wofe agbe nade

Ghana ta nyema ɔ be Ghana nazu a-bo ɣo nu o

Ke bon ma woe be Ghana fe ɔ-ko nadi woade dzi boo

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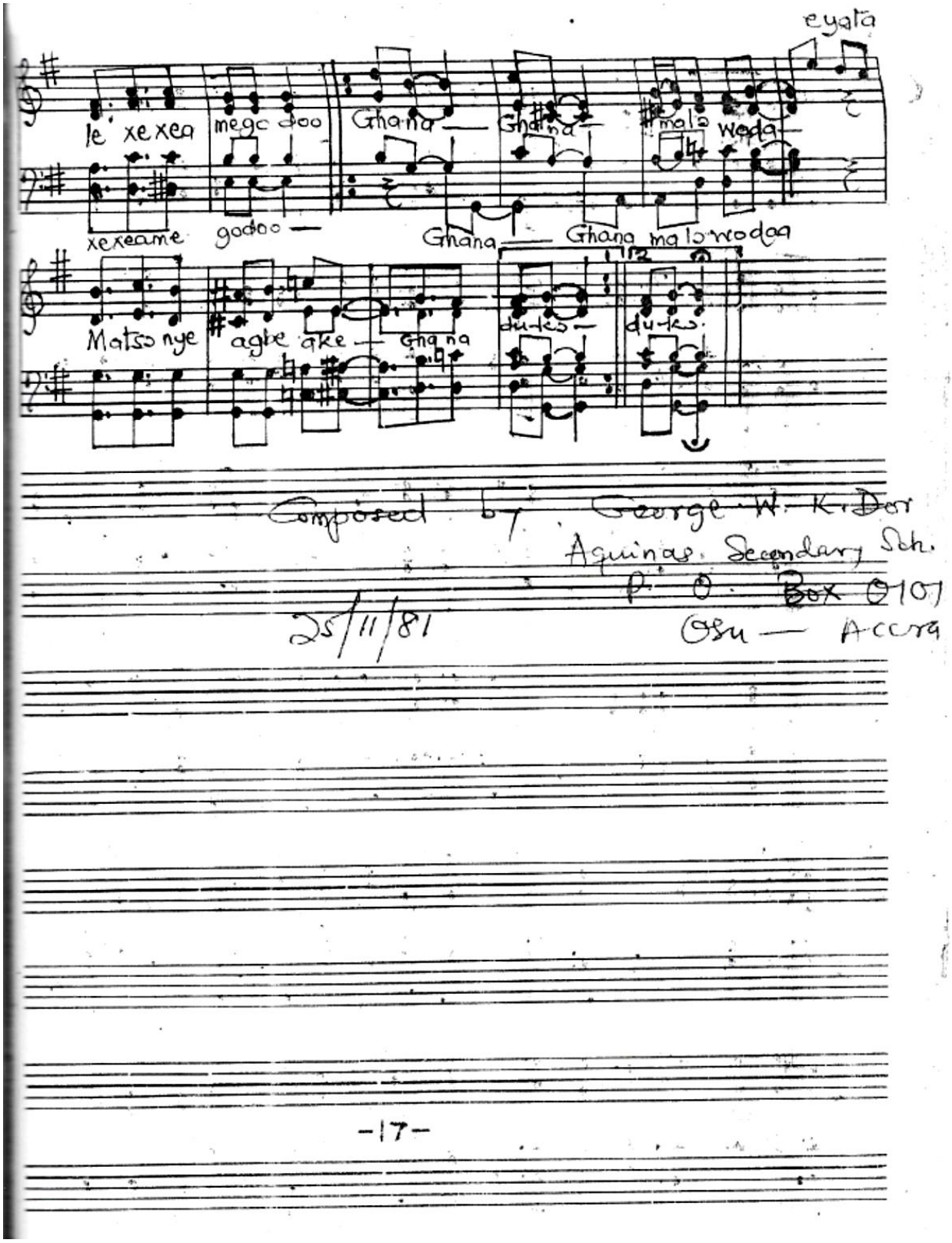

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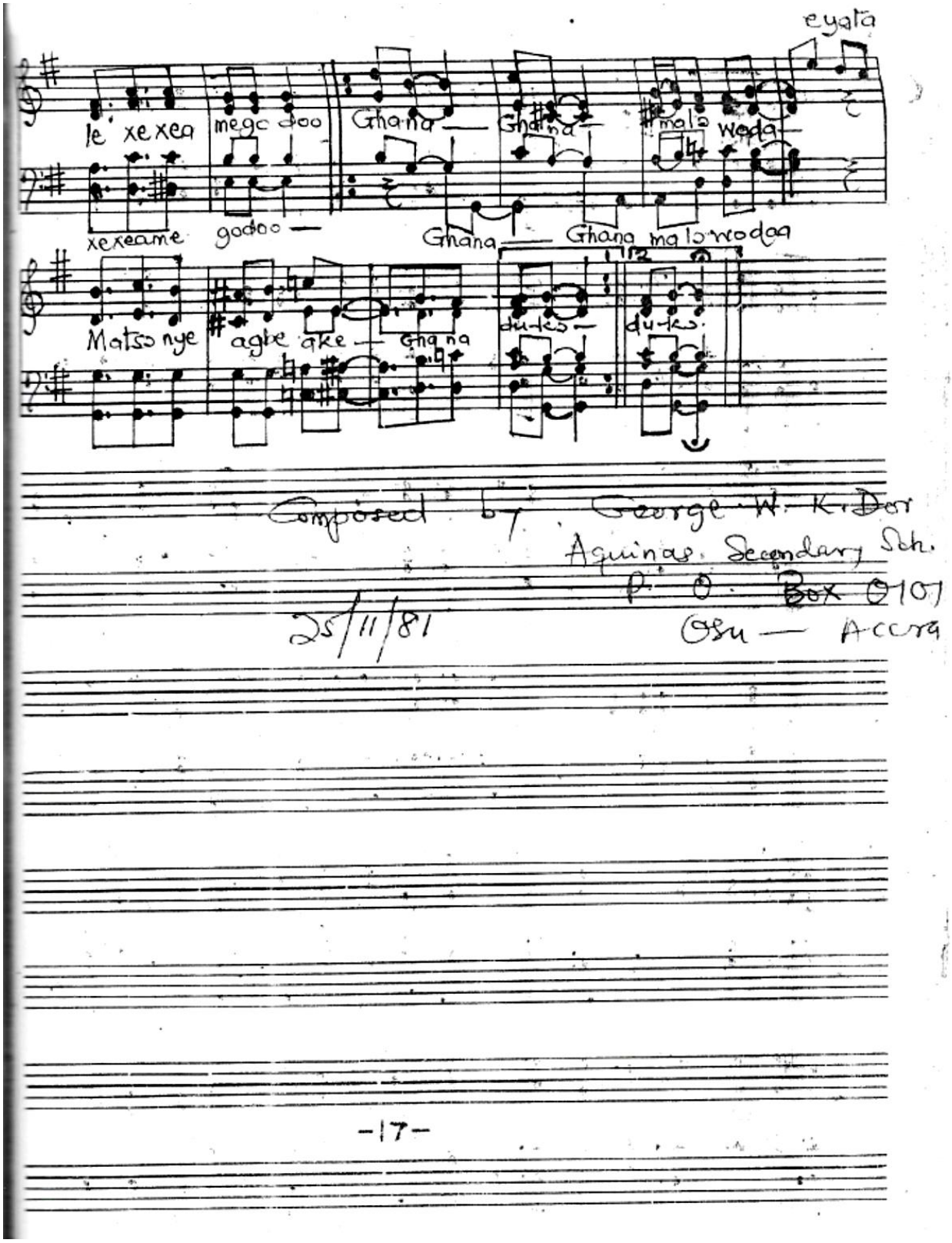

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18A GHANAVIWO MINA [illegible] DEKA by George W.K. Dor 2-12-81

♩. = 102

(mf) ff Ghana vio Ghana vio mi na mi wo de-ka de-ka wowo ɔlɔ

kple nu-so-soe (f) kpekpeda mense gu woenye Ghanavi-nenyefedzo

(mf) nyuie ɔwo Ghanavio Ghanavio mi na mi wo de-ka Gha-na-yi-wo

(p) de-ka wo-wo nyo dzrenehe-wo mamawo dokuiɔ-didi

ma mia wo si zom wole la

a-he Ghanafe ɔ-gogbezo-li si zom wole la

rit. - - - a tempo todzo o dee matena-le o

de megbe- (mf) a-bodeka melea todzo matena le o

a-bodeka melea todzo o dee matena le o

-18-

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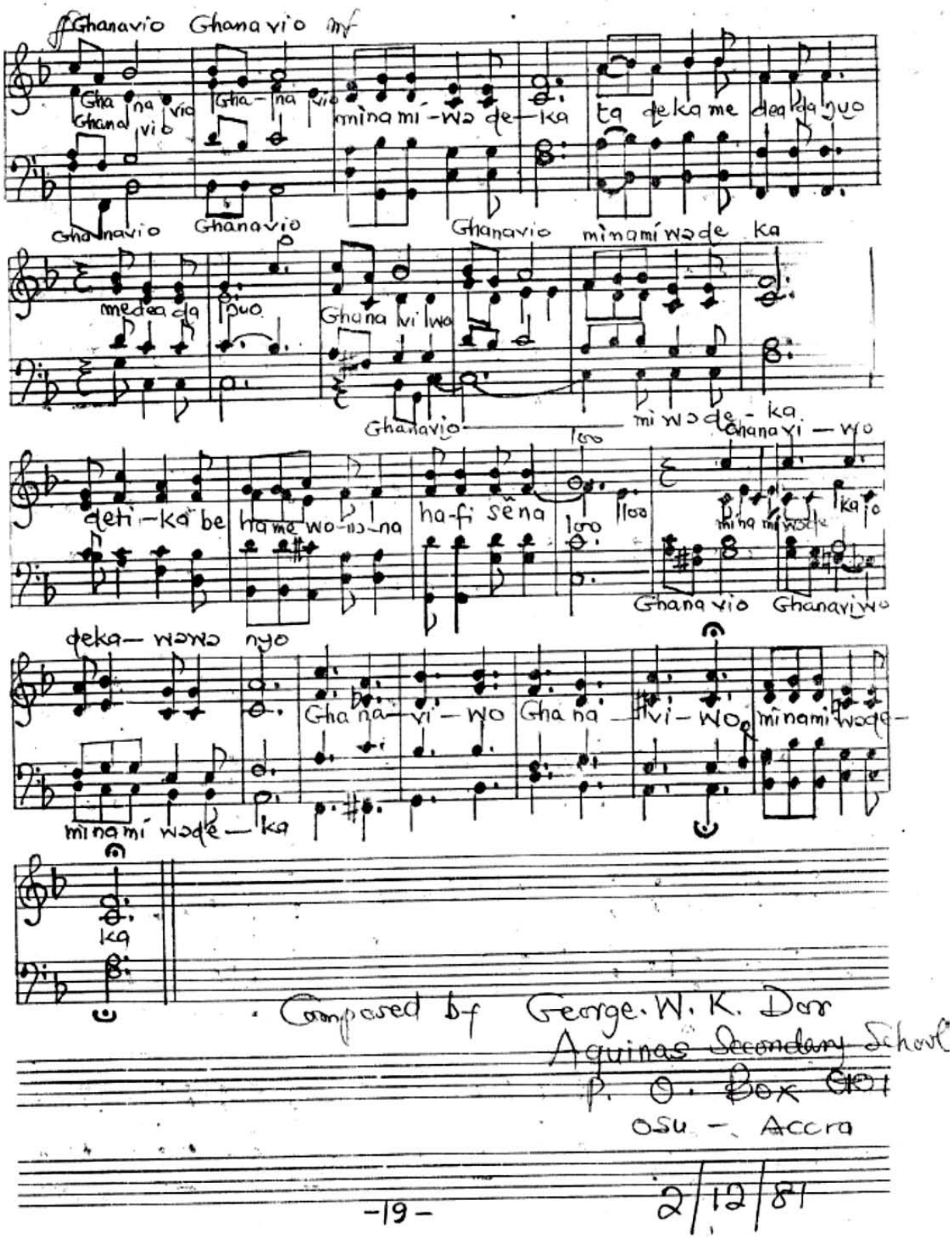

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2ND VERSE 8B GHANAVIWO MINA NINO AGBENYUIE.

(ff) Ghana vio Ghana vio mi na mi nza gbe nyuie (f) agbenyuie nono

Mawuso sroda kple ve-vie do-do anu-kwaere di di woenye Ghana-vi-

nyenyefe dzesi nyuiefo-wo Ghana vio Ghana vio mi na mi nza gbe nyuie Gha na

agbebada nono a kuvia

vi-wo a-gbenyuienono nyo (p) vivime nuwo na wo a-gbe ba do akuvia

vivime-nu-wo agbeba da a-ku-via

wowo

wowo afodi Ghana fe ɔkonyuie si wonato miato-gbuiwada

wowo

gbagbadzedzeinela bi da ɔ-konyuiekasi wusika exogasi wusika

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2ND VERSE 8B GHANAVIWO MINA NINO AGBENYUIE.

(ff) Ghana vio Ghana vio mi na mi nza gbe nyuie (f) agbenyuie nono

Mawuso sroda kple ve-vie do-do anu-kwaere di di woenye Ghana-vi-

nyenyefe dzesi nyuiefo-wo Ghana vio Ghana vio mi na mi nza gbe nyuie Gha na

agbebada nono a kuvia

vi-wo a-gbenyuienono nyo (p) vivime nuwo na wo a-gbe ba do akuvia

vivime-nu-wo agbeba da a-ku-via

wowo

wowo afodi Ghana fe ɔkonyuie si wonato miato-gbuiwada

wowo

gbagbadzedzeinela bi da ɔ-konyuiekasi wusika exogasi wusi-ka

-20-

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Ghanavio Ghanavio (rf)

Gha- na vio Ghanavio Gha- na vio Ghana vio mi na mi noagbe nyuie mawuva-vɔ̃ yenye nunyafe

gɔmedze fe ɔ Ghana vi wo Ghana vi wo mi na mi noagbe nyuie nusia meade

Ghanavio mi noagbe nyuie Ghana vi wo nusi nefa

fala e ya kee na ɔe ya kee na ɔe mi na mi noagbe nyuie Ghana vio vio Ghana vi wo

gbenyuie nana nyo Ghana vi wo Gha-na vi wo mi na mi noagbe

mi na mi noagbe nyuie

nyuie

Composed by George W. K. Dor.
2/12/81

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KRISTO, ALEKPLOLA KPLE EFE ALEHA.

(GEORGE DZOR JUNE 1993)

Kplola nyuie la

Nyee nye

Kplo-la nyuie

Nyee nye

Kplo-la nyuie

nyee nye

(tasta)

Kplola nyuie-ito kplola Kristobe menya nyea lea wo

nyea

Kristobe

menyawo

lea wohe hohyam

menyawo

nyea lea wo

nyea

lea wohe wohyam

wohyam

menyawo

tutu tu

wowoyohe wohyam

Kpoda menyawo Kpoda menyawo

menyawo menyatonyewo

tonye

wo hyam

Kpodamedzesiwo

Kpoda menyatonye wo

tepepe, me-dze

siwo

menyatonye

wo

Kadodo toxe

Kadotoxe

me-dze

siwo

Kadodo toxe

le mitsdiwo

ye le mikeli

nye alea wo

dome

Kadotoxe

ye le mitsdi

nye alea wo

FILE COPY A.N.T. Church Choir

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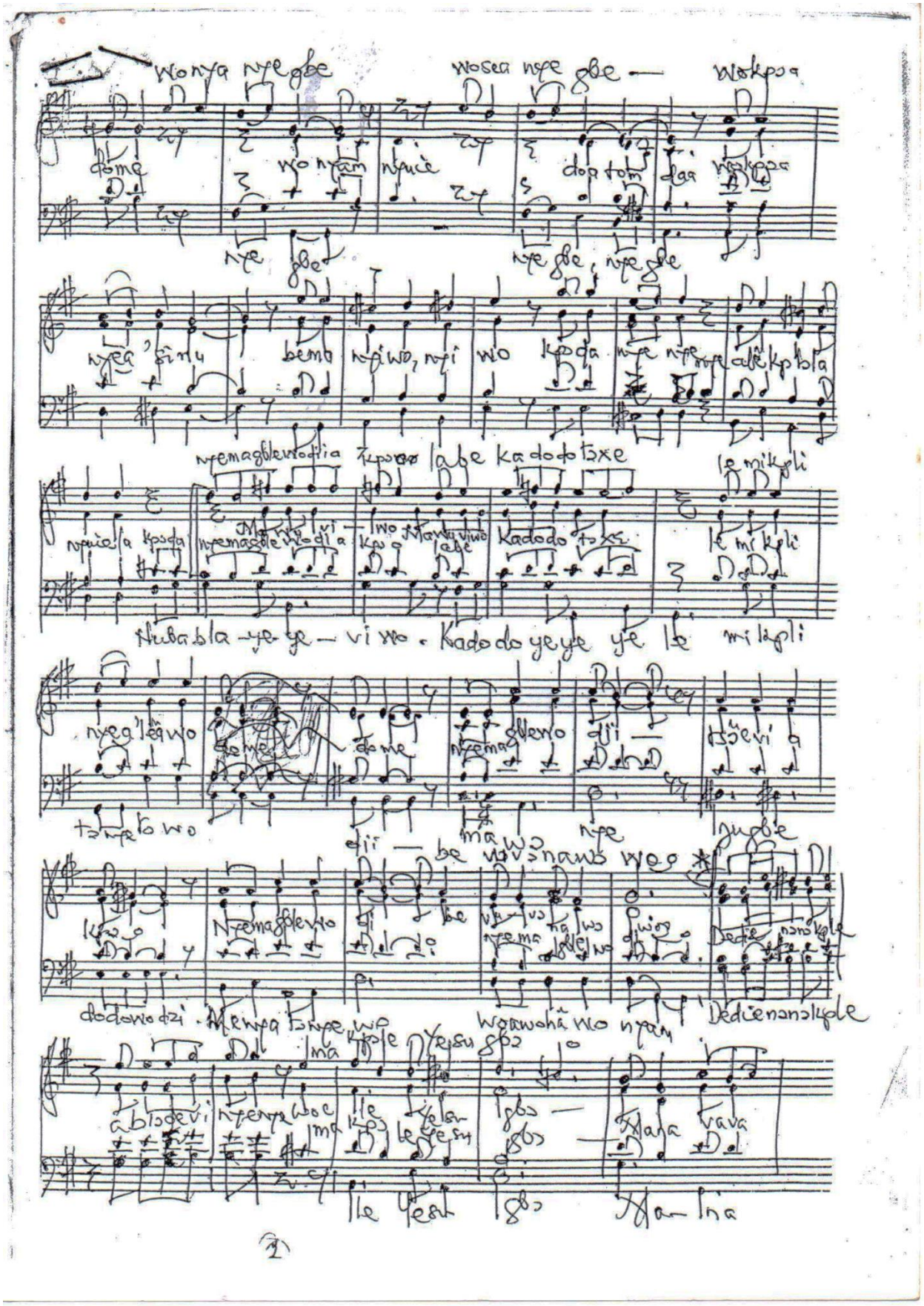

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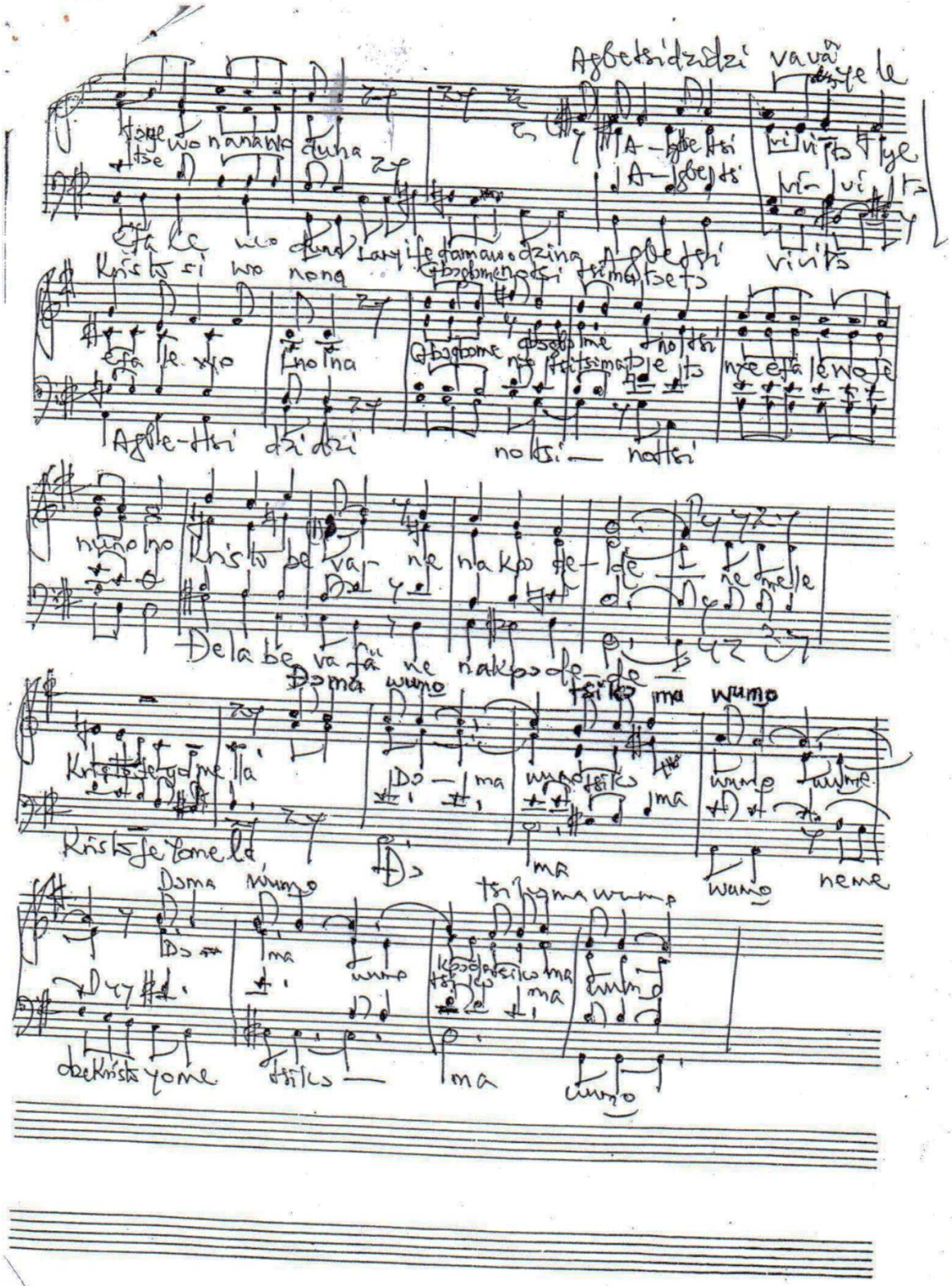

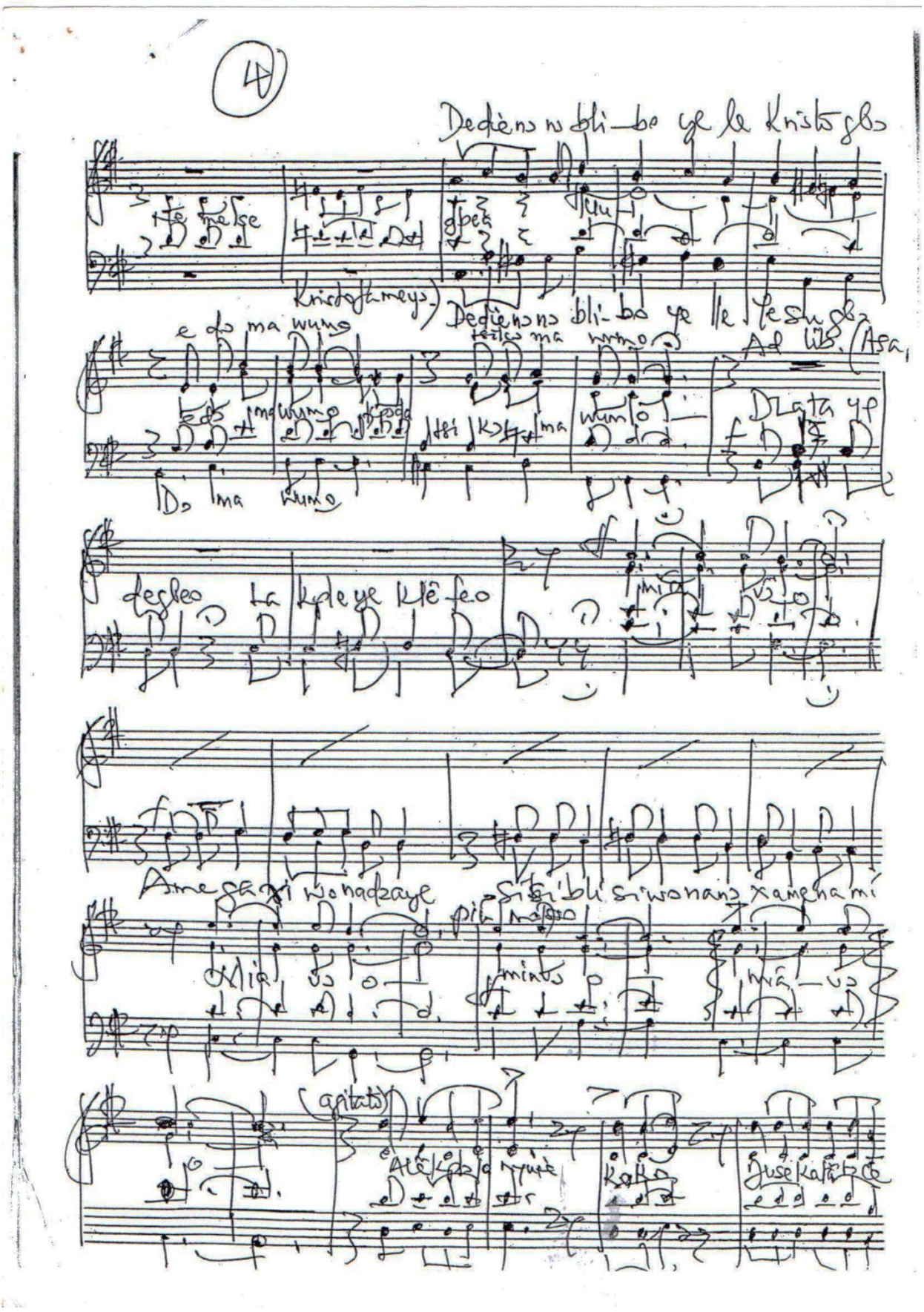

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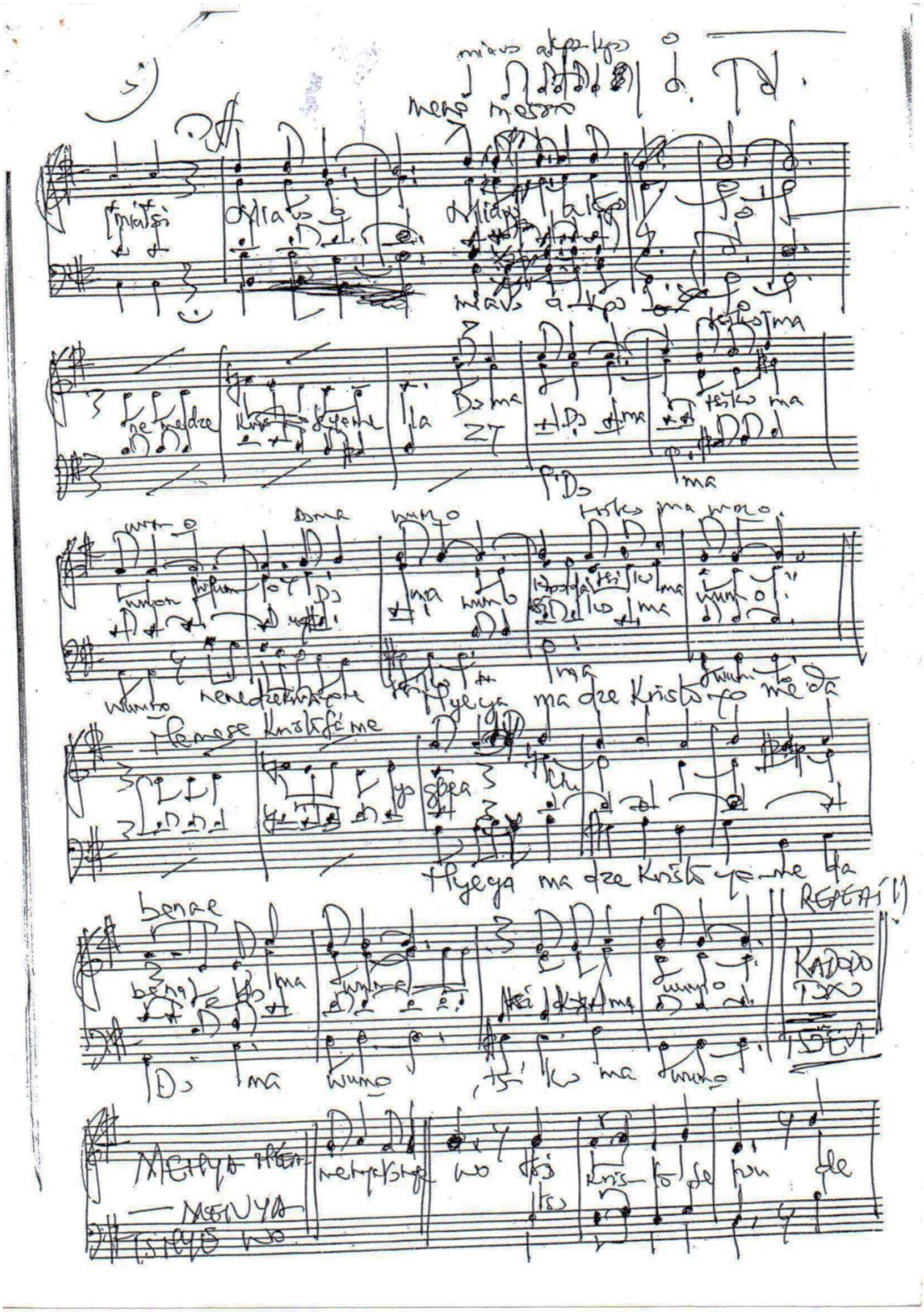

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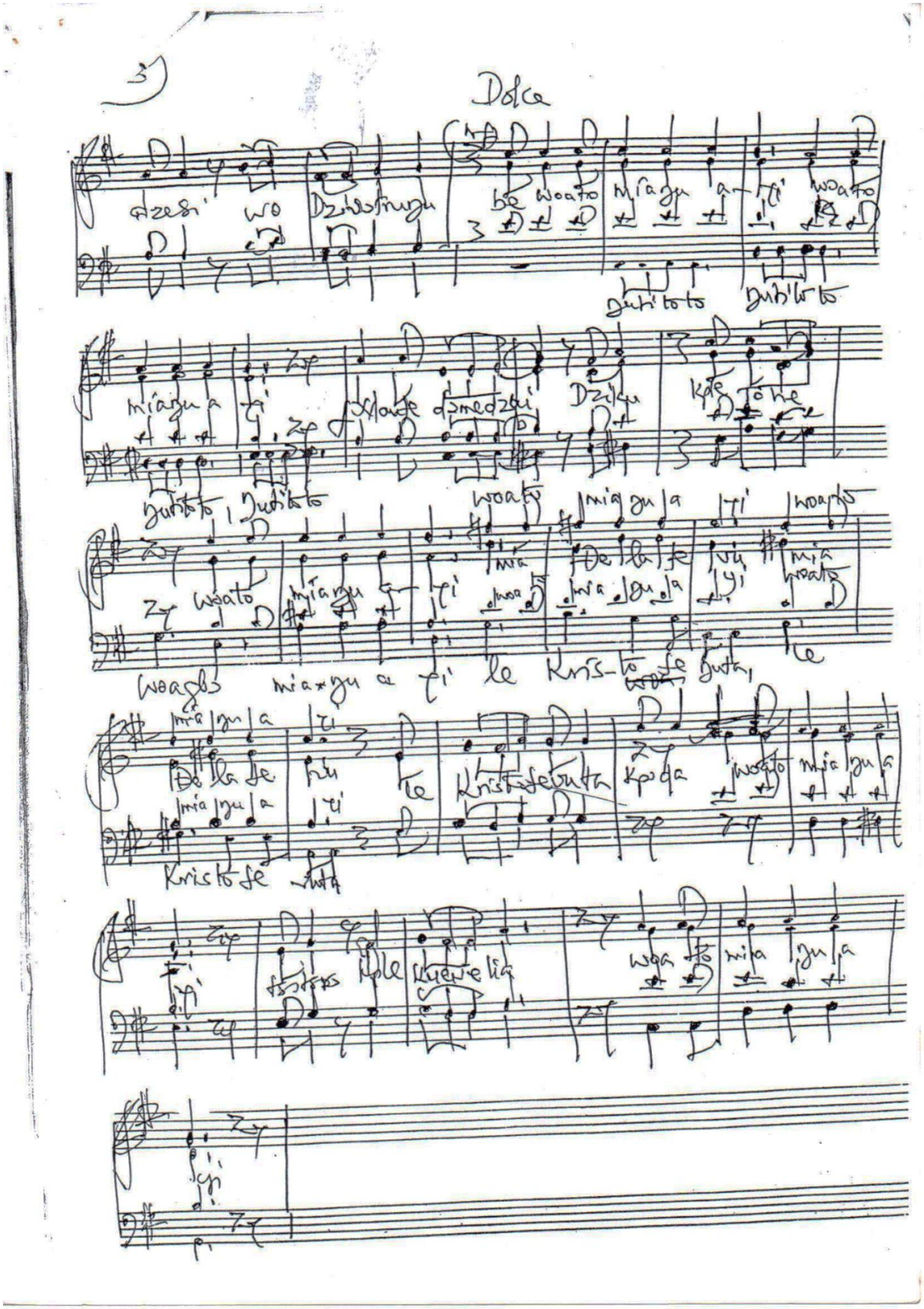

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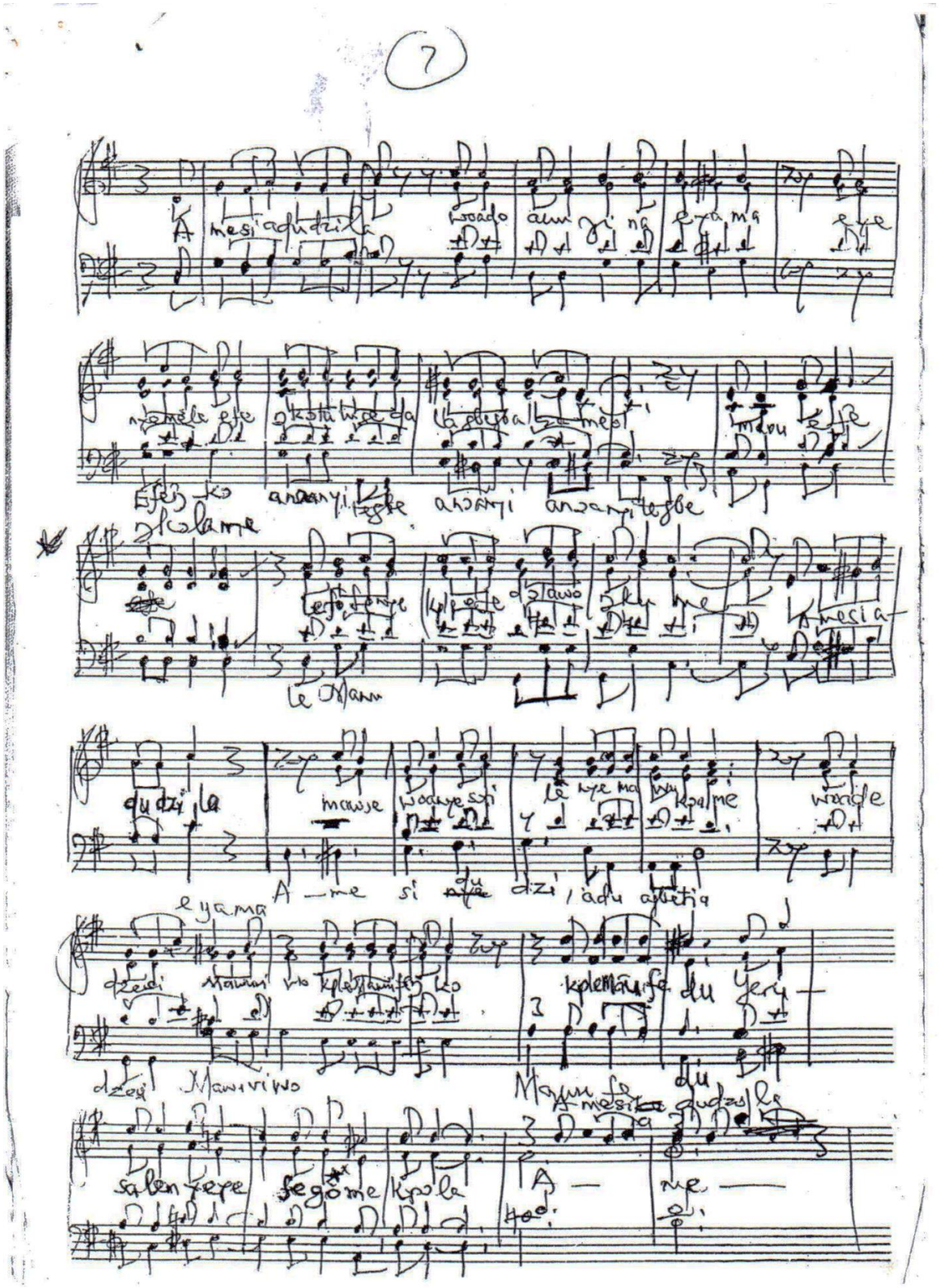

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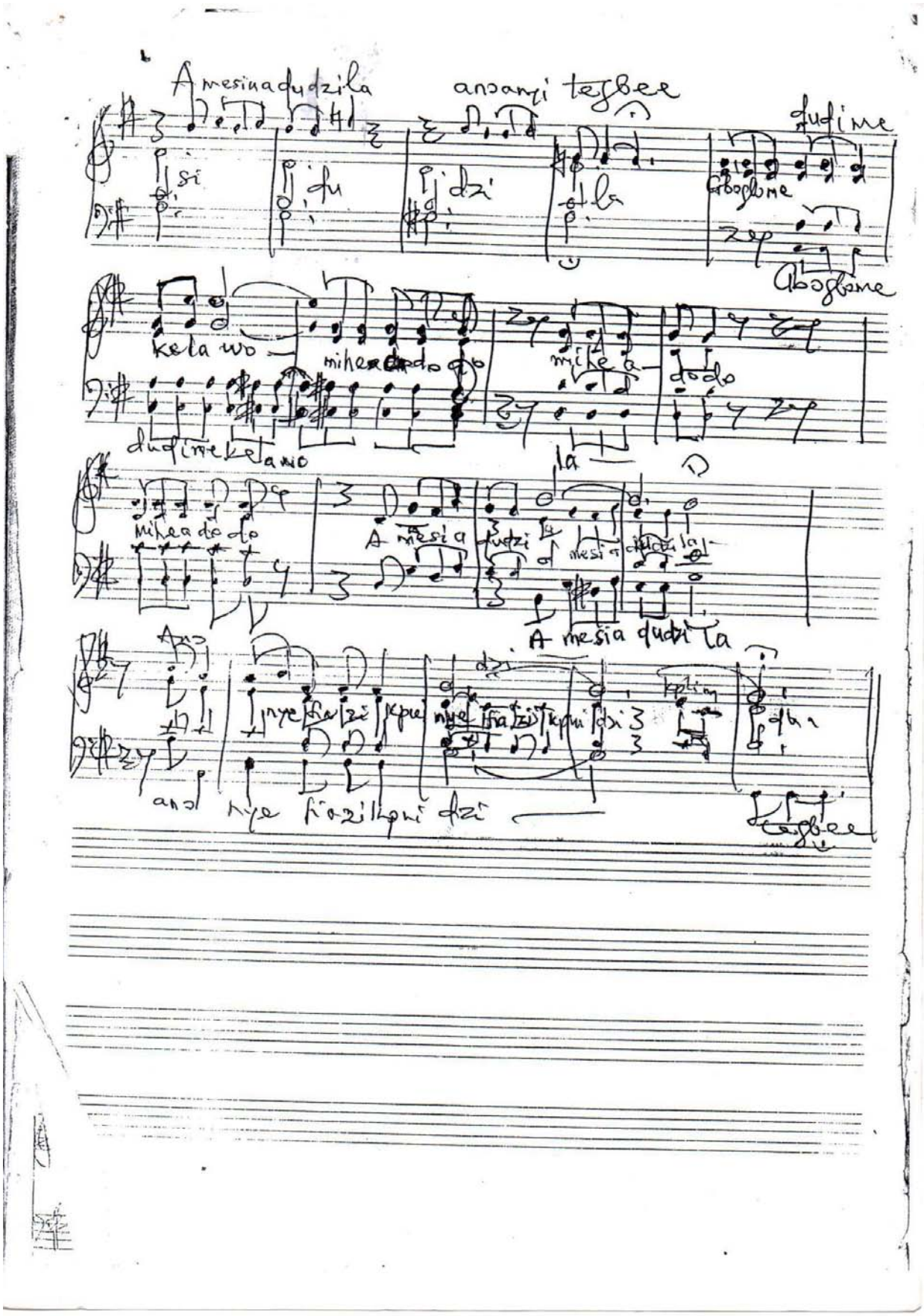

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9. XOSETOWO MITSO NE MÍA DZI AKPEDAHAWO NA MAWU.

LET US SING UNTO THE LORD SONGS OF THANKSGIVING.

(Sept. 1980)

GEORGE. W. K. DOR

♩. = 104

Xosetso mitso mitso xosetso migli Xosetso mitso

mf Xose- tso mitso xosetso xo se- tso xo tse- tso migli (f) xosetso mitso

xosetso xo se- tso xosetso xosetso

mitso mitsokplea gbe nemia dzi akpedahawo na Mawu——

xosetso xo-se- tso mi gli mi tso nemia (mf) dzi a kpe da ha na a-kpeda ha- wo Mawu—

xosetso mi-tso kple dzidzo nemia dzi akpedahawo na

— nemia dzi akpedahawo na Mawu tegbe Xosetso mitso mitso

ne mia dzi— nemia dzi a-kpe da-hao ne Mawu— xosetso mitso xo nyeo no-vio

Mawu nemia dzi mia dzi a kpeda ha xosetso mitso xo nyeo

miglikpedzidzo Mawu fe dome nyo nublanui kpo kpo kple a-menuveve

mi gli kple dzidzo f

mi gli kple dzidzo

si wotsoke mi Amegbetsi nuwo wo lasiawo la-- wugbogbo nami E lolo—

f Mawufedome

gagutse Mawutsona mi o! Ma-wu-fe lolo de-to — o! mia

kyo — nublanui kpo kpo kple a-menuveve si wotsoke mi Amegbetsi

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Mawu lɔ̃ mí nina mía — da a — kpe xɔa 'kpe

nuvɔ̃wɔlɔsiawo la — wugbɔgblɔ nami (mf) Mawu lɔ̃ fe dɔme gã gutɔe d'nyo —

a — kpe na wo Mawu xɔa kpe a-kpe a-kpe akpe na wo —

Ma — wutsɔ na mí o mía Mawu lɔ̃

nublanui kpɔ — kpɔ kple a menuveve dɔ̃lawu fle dɔ̃ to — si wutsɔ ke mí A megbetɔ nuvɔ̃wɔlɔsiawo

— Mawu — gã akpe a-kpe na wo ka — fu

la mina mía da wugbɔgblɔ a — kpe nami a — kpe gã gutɔe mí Mawutsɔ na

Mawu fe dɔmenyo nublanui — kpɔ

Mawu dzi ha — kpe da-hawo egbe kafui — tɛgbe —

ha na mía Mawu fe kpo — wu lɔ̃ de to — da a — kpe o mía xɔlawu le hã wo lɔ̃ mí mina

kpɔ kple a menuveve si wutsɔ ke mí A megbetɔ nuwɔwɔlɔsiawo la —

xɔa kpe mía ka fui

wugbɔgblɔ nami

REPEAT SECTION "A"
WITHOUT REPEATS.
(BARS 1 TO 19)

mi dukɔ̃ɔ kata — mi tsɔ kple

(mf)

midzia kpedaha wo nɛ midzia kpedaha wo nɛ midzia

(mf) mi dzi ha mi dzi ha ha ke di — wo — ne di mi — va

agbe kple dzidzɔ̃ɔ̃li (p) kafu kafu — ha

(p) midzi kafu hawona Mawu ka — fui —

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Kpedaha wo — ka-fu-ha-wo —

ha mia mi dzi ha midzi ha a- kpe da ha wo dzi ha a-

na mia Xla-wu midzia Kpedahawo

— a Kpedahawo · Kpedoha — na wo Manu midzia Kpedahawo

(p) midzia Kpedaha wo nε midzia

Kpedahawo de — kpe da ha wo na di na mia Xla-wu mi du kaa kata mi tso kple a gbe kple mi tso

gbe

Kpedahawo na-di nε na mia Xla-wu

Kpedahawo nε midzia Kpedaha wo Kpedaha wo na di sesie o!

dzi dzo - dzi - dzo mi du hawo ka - fu mia Ze - mi tso kple a gbe mi fen ko tso kple a- gbe dzi

tso Ka fu Xlanu

na di legbedi di vivi towo me havi-

ff hadzi hagão fe havi vio na di na di legbedi di nyiewo me mf havi

ha wofe ha havi-vi-wo na — di

havi-vi-wo na- di mf

vi debidebi ganagana ě, miadzina Xlanu (p) havi vi wo

havivi ga-na-ga- na Xlanu havi-vi wo ganaga- na debide

vi debidebi ganagana ě, miadzina

havivi debidebi miadzi, na Xlanu havi-vi wo

debidebi (p) *

debidebi miadzina Xlanu o ka- fu xla wu ka- fu-

bi miadzi na Xlanu a- sagkuokple kasangkuofe gbezozowo gakokoesiwofe

a-sagkuokple kasangkuofe gbezozowo gakokoesiwofe

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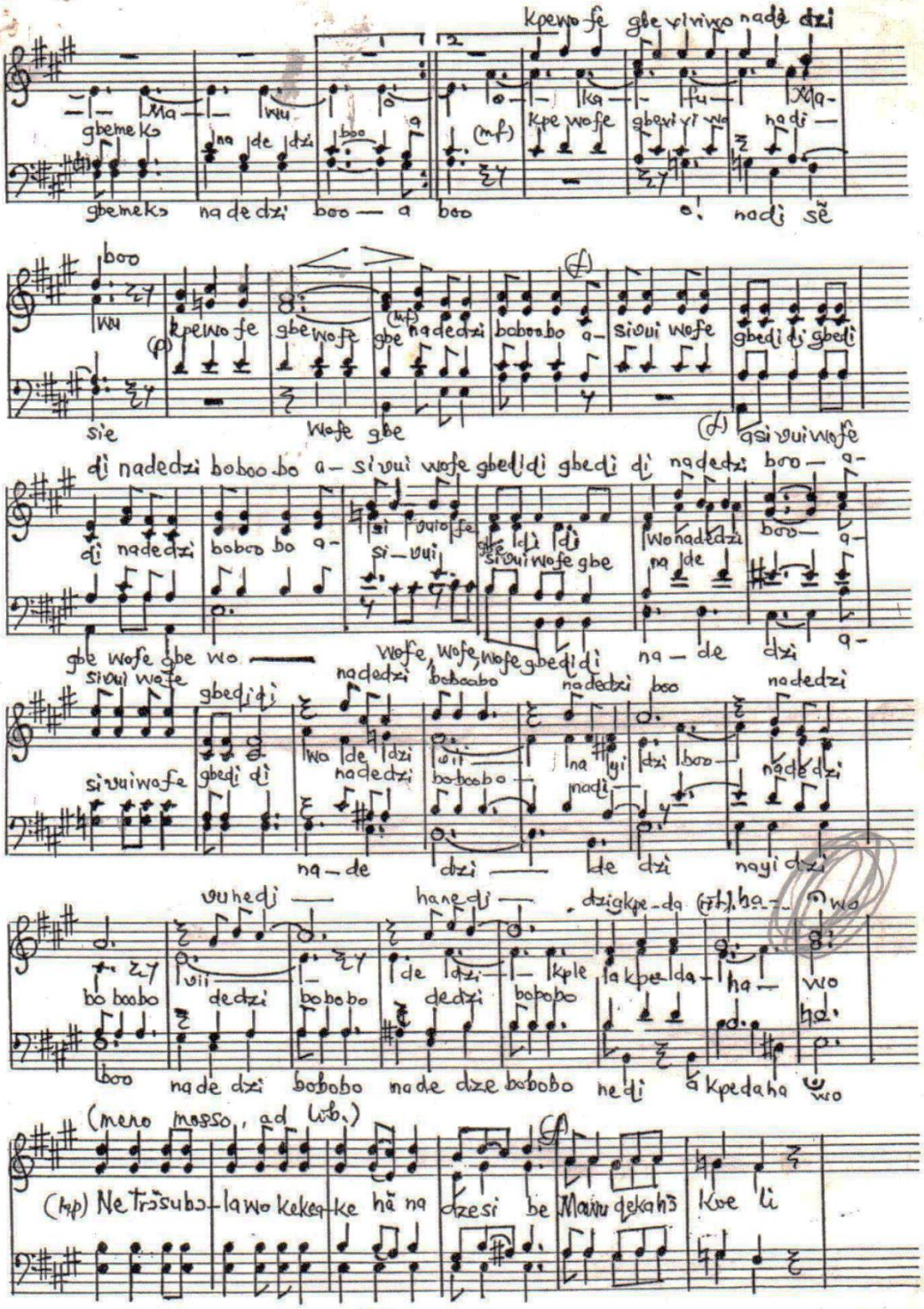

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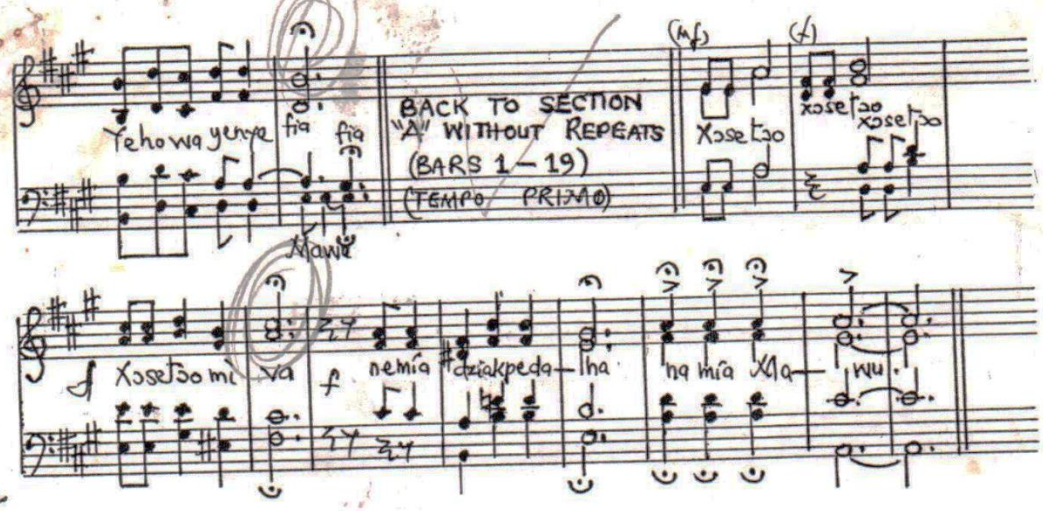

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