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NEGOTIATING NATIONALISM THROUGH GHANAIAN CONTEMPORARY ART MUSIC: THE CREATIVE PATRIOTISM OF EPHRAIM AMU

UNIVERSITY OF GHANA
COLLEGE OF HUMANITIES
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BY

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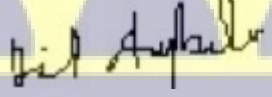
DECLARATION

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 Supreme God

and

My Family



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ACKNOWLEDGEMENTS

My first and foremost thanks goes to the Lord God Almighty for His love, gracious mercies and power that has enabled me to successfully accomplish this doctoral programme. To Him be the blessings, glory, wisdom, thanksgiving, honour, power, and might for ever and ever. Amen (Rev. 7: 12).

I express my profound gratitude to the University of Ghana for granting me the admission in pursuant of the degree. I am also highly indebted to the Andrew W. Mellon Foundation, ENDOTH-UG for funding the research project, without which the journey would have suffered several unforeseen consequences. May I humbly use this opportunity to express my gratitude to the Principal Investigators and the secretariat for the offer, continuous guides, supports, and encouragements.

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Last but never the least, my profound gratitude also extends to my family and the 'Body of Christ' for their prayers, encouragement, support, and love. I say a very big thank you.

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LIST OF ABBREVIATIONS

ACW Vol. 1	-	Amu Choral Works – Volume One
CPP	-	Convention Peoples Party
EPCG	-	Evangelical Presbyterian Church, Ghana
EPSB	-	Evangelical Presbyterian Song Book
EPSHB	-	Evangelical Presbyterian Supplementary Hymn Book
GNSO	-	Ghana National Symphony Orchestral
GPC	-	Ghana Presbyterian Church
GSFS	-	Ghanaian Songs for Schools
SHRMG	-	Sound, Harmony, Rhythm, Melody, and Growth
TFAS	-	Twenty-Five African Songs
WW I	-	World War One
WW II	-	World War Two

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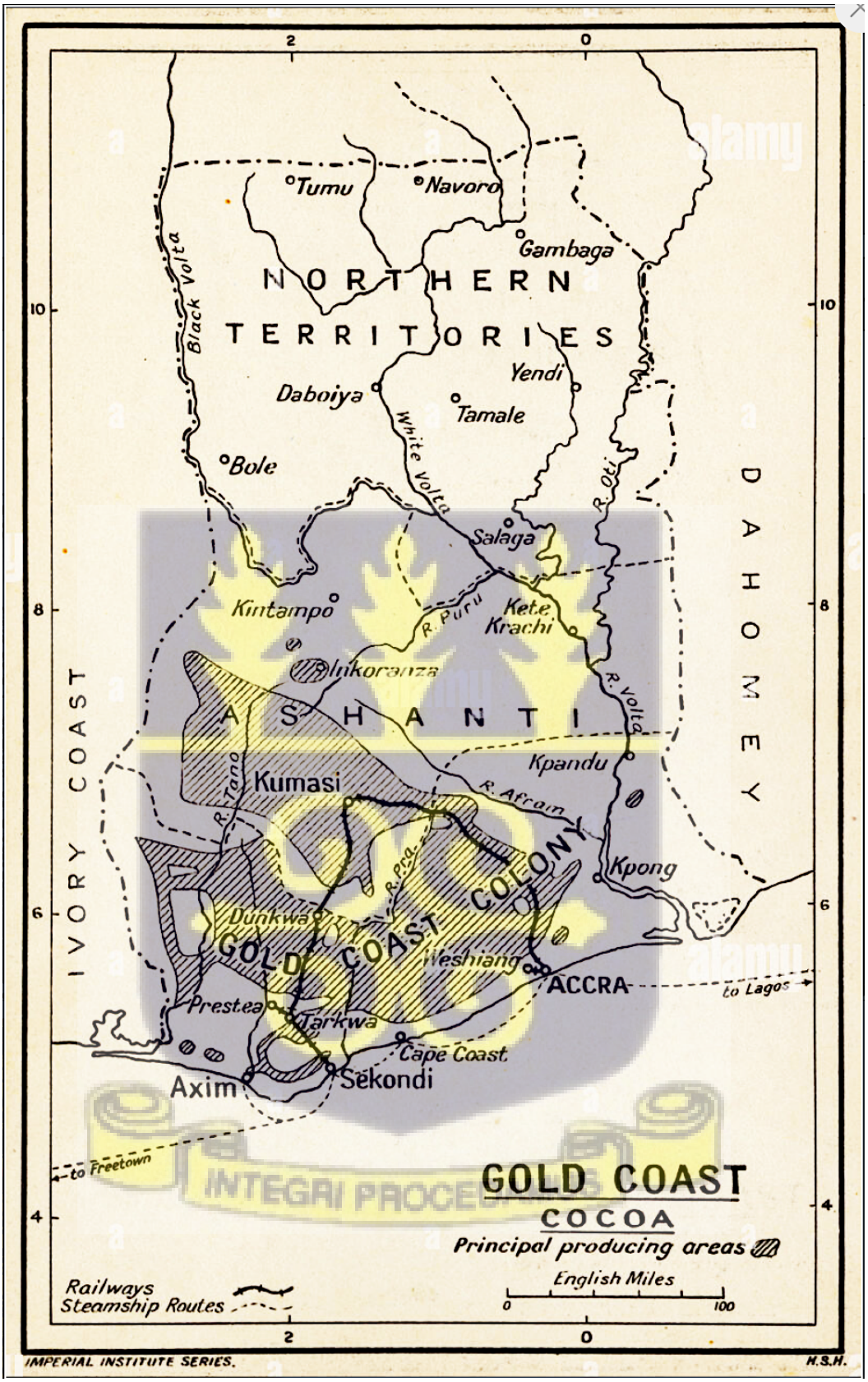
ABSTRACT

The emergence of nationalism in Ghana, formerly the Gold Coast, stemmed from resistance to British hegemony and imperialism paralleling similar movements in other West-African countries such as Nigeria and Liberia. Realising the need for cultural liberation and emancipation, West-African elite such as J. B. Danquah, J. E. Casely-Hayford, Ako Adjei, and Kwame Nkrumah inspired nationalist sentiments and led the fight for independence in the Gold Coast that was created as a synthesis of different ethnic cultures in West Africa through colonisation. As a contribution of their quota to the struggle, a number of African art music composers, for instance, Isaac D. Riverson, Joseph E. Allotey-Pappoe, Philip Gbeho, etc., attempted to decolonise music in the Gold Coast through their approaches to contemporary art music that could satisfactorily mediate the boundaries between the Africans' surge towards Europeanism and their obsession for Africanism. However, the *sui generis* of Ephraim Amu has established a creative framework that has profoundly influenced subsequent generations of Ghanaian contemporary art music composers idealised for mediating collective cultural awakening in the country. Scholars acknowledge the potencies of Amu's innovative approaches but have taken for granted why the genre negotiates nationalism within the universe of ethnic and linguistic synthesis. Therefore, by interrogating the sociopolitical events of the Gold Coast, institutional contributions, agencies of cultural negotiation, traits of development, etc., through qualitative research methodologies and the conceptual frameworks of Critical Sankofaism and Imagined Communities, the study posits that Ephraim Amu as culture intellectual and creative patriot engenders a community of African and/or Ghanaian contemporary art music by consolidating sociopolitical and religious sentiments and themes into a *genre*, capable of providing a medium for collective national expressions and the realisation of Culture-Self, hitherto, defining a political unit.

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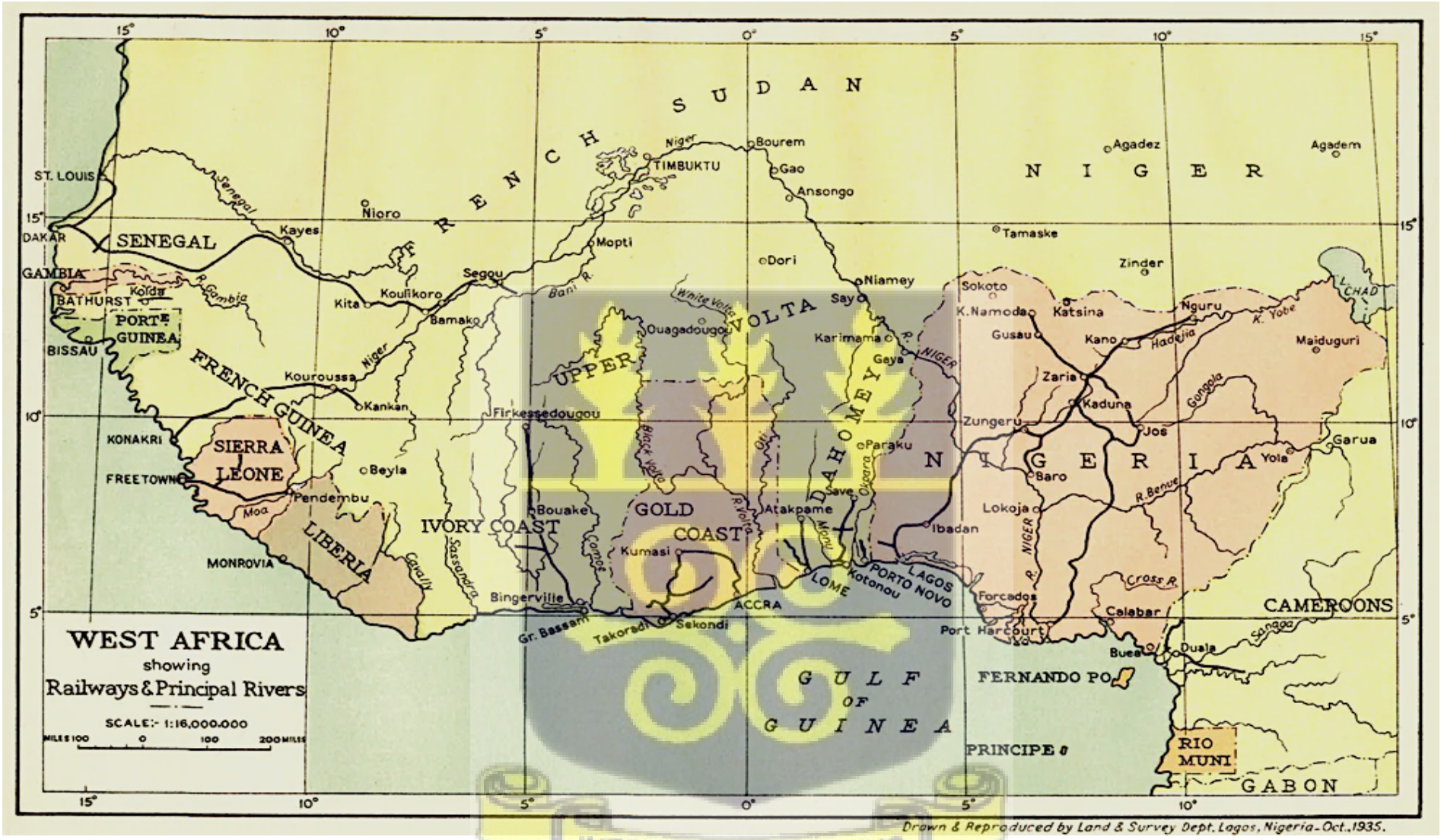
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THE GOLD COAST MAP SHOWING ADMINISTRATIVE AND TERRITORIAL BOUNDARIES



Source:https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.alamy.com%2Fstock-photo%2Fghana-gold-map.html&psig=AOvVaw2GknUncbF

WEST-AFRICA - THE GOLD COAST AND OTHER COUNTRIES INSERT



Source:https://www.antiquemapsandprints.com/products/nigeria-west-africa-showing-railways-principal-rivers-1936-old-vintage-map-p-6-

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AFRICAN MAP SHOWING THE POLITICAL BOUNDARIES



Source: https://www.mapsland.com/maps/africa/detailed-political-map-of-africa.jpg

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Nationalism in Ghana, formerly the Gold Coast, started as a result of resistance to British hegemony and imperialism like it did in other West-African colonised countries such as Nigeria, Sierra Leon, Liberian, Gambia, etc. (Dor, 2005, p. 422). Its antecedent resides within the economic interests of the coloniser and the discourses of African culture that was negatively presented among Europeans (Botwe-Asamoah, 1999, Kimble, 1963). Wilhelm Friedrich Hegel, for instance, noted that, "Africa has no historical part in the world, it has no movements or development to exhibit" (Hegel in Botwe-Asamoah, 1999, p. 5). Arthur Percival Newton wrote that "Africa cannot have had History before the coming of the Europeans since 'History only begins when men take to writing" (Botwe-Asamoah, 1999, p. 5). Hume (1875) and other European philosophers also reiterated similar views based on the accounts of European missionaries and travelers about Africa. Considered to be a 'dark continent' European sort to salvage the continent. The song texts of Lowell Mason (1792-1872), in the *Hadzigbale Na Eve-Kristo Hame* (6TH ed. EPH 166), summarises the European views about Africa.

	Eʋe	**English**
Vs. 2.	*Nu nyiuie gedewo sɔgbɔ*	Many are the good things that abounds
	Le nuto mawo me	In that land
	Anyigba ya nyo ŋutɔ	The land is very good
	Gake ameawo gble	But the people live in error's chain
	Mawu ƒe dɔmenyonyo	The bountiful grace of God
	Gba go de wodzi dzro	Abound on them
	Ati kple kpe wo subɔ	Idol worship is their lot
	Wo menya Mawu o	They know not the Living God

(Hadzigbale Na Eʋe-Kristo Hame 6TH ed.)

It was these derogatory social commentaries, false assumptions, injustices etc. rehearsed among Europeans and realised through the hegemony and its subsequent resistance that warranted the realisation of or the 'culture-self' in the Gold Coast.

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Europeans' domination and supremacy in the Gold Coast is mostly viewed through in different ways by scholars. To Battles, they include colonisation, Christianity, and globalization. It includes the reformation of Africans' minds, making "the colonized to admit the inferiority of his culture" (Bartels, 1967, p. 190). Using South Africa and Ghana as a case study, Sungmor (2013) enumerated the tenure of physical space, language, and culture. Riva asserts that "European music was one of the tools that was used to suppress and transform African cultures during the colonial period" (Riva, 2019, p. 131). Terpenning noted that imposition of Western ideologies and culture, partly achieved through a system of notions of Western superiority and 'purification' deteriorated the thoughts and cultural sense of the colonised (Terpenning, 2016, p. 463; Sanga, 2008; Armenta, 2011).

By the turn of the nineteenth century, the cultural identity of the 'Gold Coaster' was heavily brutalised with some irreversible consequences. This created and attracted nationalists' attention. They aimed at reclaiming their cultural identity, restoring misappropriated lands, relieve themselves from burdensome taxation, alleviate poverty and enjoy the benefits enjoyed by citizens of the colonising countries (Africana Encyclopedia, 1995). The participants can be divided into four major groups. Firstly, Africa's Westernised educated elite such as J. B. Danquah, K. A Busia, J. E. Casely Hayford, Kwame Nkrumah, Ako Adjei, and Emmanuel Obetsebi-Lamptey. These forged for cohesion and solidarity among the natives of the Gold Coast using European ideal and concept of nationhood. Secondly, the works and agitations of trade movements such as railway workers, mine workers, dockworkers, civil servants, agricultural workers, etc. Thirdly, series of strikes organised by World War II veterans. Fourthly, the masses that were mobilised by popular nationalist figures like Kwame Nkrumah, J. E. Casely Hayford, and Nana Ofori Atta.

During the first half of the twentieth century, however, a heightened cultural awakening and self-redefinition occurred in the Gold Coast. As a result, the spirit of national consciousness reached its peak and prepared the grounds to topple the British colonial government in the Gold Coast. Marika noted that "1945 marks an important year in Pan African activities" (Marika,

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2019, p. 36). Tetteh Laryea indicated the period between "1940s and 1950s beginning in the 1920s" (Tetteh Laryea, 2017, p. 31). The African Encyclopedia observed "1937… culminated in 1947" (African Encyclopedia, 1999, p. 1393). The indigenes became fully aware that "Britain had no right, whatsoever, to impose a constitution on the people of (Gold Coast). Especially a constitution that was meant to deprive them of their freedom, nationhood, sovereignty, identity, and dignity" (UN RESEARCH. 944 X, 1995 in Kedem, 2015, p. 86).

The traditional culture, as complex whole, became the counter hegemonic apparatus against European domination and supremacy. The coming of the Europeans might have revealed to Gold Coast African what they had in common regarding political institutions, religious beliefs, social customs, and kinship. They realised the importance of these institutions in the formation of a nation rather than European tradition which was gradually submerging the African tradition. The deliberate revival of traditional institutions and culture was used to awake national consciousness and a sense of affinity to different ethnic cultures within the colony and even beyond the Pan-West African territories (Kimble,1963). Consequently, various African traditional art forms such as music, dance, theatre, storytelling, and curving that were considered pagan by Europeans were used to re-construct the cultural identity.

Nketia asserted that in an attempt to decolonise music and musical studies in Ghana, Ephraim Amu developed a compositional model that employed some aspects of African traditional idioms of expression. In order to re-orientate the musical thought of his 'initial' target group, Amu formulated a symbiosis of traditional music and Western art music for sacred and secular use. This model would later become Ghanaian art music in parallelism to art music of Western culture in some respects. As a genre, Amu's model imitates expressions of indigenous speech surrogates, dance rhythms, etc. According Nketia, it is also capable of mediating ethnic boundaries in Ghana through its functional and aesthetic usages (Nketia, 1993). In 1933, Sheldon Press published Amu's *Twenty-Five African Songs* which became popular in the teacher training colleges in the Gold Coast and also among the elites. The publication marked the beginning of a purposeful study and decolonisation music in the Gold Coast. Among this

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collection was *Yɛn Ara Asase Ni*, which is able to awake the spirit of national consciousness in Ghana long "before the surging spirit of nationalism" (Terpenning, 2016, p. 460; Tetteh Laryea, 2017, p. 31; Amu, 1993, p. 7). J. B. Danquah, an astute Ghanaian historian observed that the music of Amu "will aid the African to turn back" (Tetteh Laryea, 2017, p. 31). The music of Ephraim Amu, among his contemporaries such as I. D. Riverson, and Pappoe Thompson, stands tall because of its nationalistic qualities.

1.2 Statement of the Problem

The Gold Coast came to be as a result of the amalgam of different ethnic, linguistic, nations, and clans, etc. into a single nation-state as a result of the scramble (Adejumobi, 2000). However, the introduction of European ideals for nationhood into the indigenous political systems of Africa irreversibly saddled various aspects of its culture. The mediation of these ethnic boundaries for national identity through the performing arts such as music is more volatile than many may think and hereafter requires careful principles of negotiation in pursuit of the collective sensationalities for nationalism.

The nationalist composer's task about negotiating various cultural identities for collective national awareness has attracted scholars' attention lately. For instance, Terpenning asserts that "Amu as cultural intellectual strategically manipulated the boundaries between the local and the foreign" in order to gain nationalistic appeal (Terpenning, 2016, p, p. 460). Curtis observed that German patriots of the nineteenth century "borrowed certain tools like rhetorical formulas…" and "manipulation of symbols" to drive nationalism (Curtis, 2010, p. 4). Omojola, citing example from the beginning of art music in Nigeria suggested that contemporary art music composers struggle to earn their national recognition (Omojola, 1995, p. x). Gbormittah (2014) noted that the hegemonic tendencies of major ethno-linguistic groups overwhelm the identities of smaller ones.

Amu resorted to trans-cultural music creativity in order to enhance the religious needs of the non-literate worshippers (Agawu, 1987; BBC Interview, 1993). One would have

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unequivocally considered the cultural remoteness of Amu from the geographic, cultural, and philosophical setting he was dealing with at the time. Stokes posits that for "musical styles to be made emblematic of national identity it must possess some undeniable complex and often contradictory ways" (Stokes, 1994, pp. 1 - 18). Terpenning proposes that Amu, and now his students, as cultural intellectuals strategically manipulated the boundaries between the foreign and the local in order to gain nationalistic appeal. What is missing in this assertion, and hitherto constitutes a problem, is the organisational and mediating principles by which Amu 'strategically manipulated' the boundaries.

The creative musicological intentions of Amu to have collected and studied indigenous songs from parts of the country for his compositions presents great interests to the study. Nketia (1968) observes that although *Miva Miva* and *Esrom Miele* were composed in the Eve language, "they were greatly appreciated in the *Akan* areas just as his *Twi* songs were appreciated outside the Akan linguistic boundaries" (Amu, 1968, p. 11). The cross-cultural impacts and its social relevance noted here by Nketia drives home some epistemological concerns. The same can be said of contemporary Ghanaian art composers such as J. H. Nketia, N. Z. Nayo, GWK Dor, Kenn Kafui, Newlove Annan and J. V. Armaah.

The extent to which the collection, transcription, and theorising of Ghanaian folk music was used as pedagogical and compositional resources for some collective national sentiments requires scholarly enquiries. The literature informs us that the need for pedagogy and composition was carried out towards the decolonisation of music and music studies during the colonial and post-colonial periods. Nevertheless, the means by which the aim is carried out among students from diverse cultural and religious backgrounds remains unanswered. The artificiality and arbitrariness of creating the Gold Coast as a nation-state led to a miscellany of people with different cultures, traditions, and language (Brako et. al. 2015). In such environment, people find it difficult to make the connection between their personal identity and their cosmopolitan identity (Fitzpatrick, 2012).

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In summary, Ghana is made up of heterogeneous ethnic and linguistic communities. In addition, it has different individual and cooperate aspirations that co-exists to form a 'unilateral' national identity. The validity of Ghanaian art music as a national sonic genre is ensured through the uses of folk-like qualities from these myriad and multifaceted identities as its pre-compositional themes for aesthetic and functional purposes. Therefore, within this collage of overlapping identities, in what ways does the genre engage cultural awakening and national consciousness in Ghana even in the face of the declining momentum for nationality after independence? This study, therefore, seeks to investigate the mediatory role played by Ghanaian art music in negotiating and reclaiming nationalism in Ghana. It is this holistic framework of cultural interplay that is often overlooked, and hereby, constitutes the trust of this study.

1.3 Research Questions

The study was guided by the following research questions.

a. In what ways did the political and socio-cultural environments influenced and shaped the compositional essays of Ephraim Amu during the colonial period?
b. How did the available institutions contribute to the creative patriotism of Ephraim Amu for national awakening?
c. What are the principles of syncretism, and performance practice through which the model of Ephraim Amu negotiates the multiplicity of identities in Ghana for nationalism?
d. How does Ghanaian art music responds to the changing demands of the political, economic, and socio-cultural environments in Ghana?
e. What creative processes were adopted by Amu for his musical style?

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1.4 Objectives of the Study

The study was guided by the following research objectives.

a. The study explored the impacts of the political and socio-cultural environments on the compositional essays of Ephraim Amu.
b. The study ascertained the institutional contributions to Ephraim Amu's musical works and its impacts on nationalism in Ghana.
c. The study examined the creative principles of Amu's music model and how it negotiates the multiplicity of cultural identities in Ghana.
d. The study investigated ways through which Ghanaian art music responds to the changing demands of the political, and socio-cultural environments in Ghana.
e. Selected songs were analysed to understand why Amu made certain creative choices for his music.

1.5 Scope of the Study

The study focuses on Ghanaian art music. I do not intend to navigate the enterprise of definitions here. To make my intentions clear, let us consider the frameworks of some leading scholars of Ghanaian art music. According Nketia (2004), the genre is that intended for intent listening. The study is confined to the Akin Euba's conceptual framework work for art music in African and/or which categorises the genre into four distinct groups. One, music based entirely on Western idioms with no attachments from African expressive idioms. Two, music whose themes are borrowed from African cultures but which is otherwise Western in idiom and instrumentation. Three, music in which African idioms, for example, African instruments, text, language, etc., forms an integral part of the idiom but which also includes non-African thematic materials. Four, music whose idioms are derived from African traditional culture such as African instruments and expressive art form but does not employ non-Western idioms (Euba, 1993). The assertion that Ghanaian art music has metamorphosed into popular music has also been argued, unofficially, by some. However, for the intentions of the study, any of the stylistic

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hybridisation and contexts that satisfies the objectives of the study meets the pre-requisite requirements and therefore falls within the scope. These includes both instrumental and vocal music.

The focus of the study is aimed at the geographical space of Ghana (1992 Constitution of Ghana – article 4a and b). The study is limited to the Ghanaian socio-political space where the popularity of Ghanaian art music is readily felt. Some songs of the genre are popular among Ghanaian school children. Those that have gained matured stylistic traits and are of technical complexities are domicile in the tertiary institutions, church choirs, community singing bands, the concert halls, and service bands. The rather simple-structured, and 'easy-to-sing' repertoires have been redeveloped for Pentecostal and Charismatic usages. Such denominations are all over Ghana.

It is also important to note that the study was not be limited to the ethnocultural communities of the Ghana but relevant examples were cited beyond the Ghanaian context. According to Gyekye (1997) ethnocultural community is a community of people who share common ancestry, language, history, culture, territorial space and so on. Most importantly, the study took into account the imagined and invented communities suggested by Benedict Anderson and Eric Hobsbawm respectively. Anderson (1991) posits that with the formation of many nation, people identify themselves with national associations that are beyond their immediate ethnocultural settings. It may even include people they may not personally never know or may not have encountered and by this, nations are created imaginably. Similarly, Hobsbawm (1992) argued that nations are created by a set of cultural practices that are governed by overtly accepted rules which inculcates some values and norms by repetition by sustaining the historic past. Accordingly, invented communities strive on cultural symbolism.

The study focuses on the creative works of Ephraim Amu. It also takes into accounts the performances of the model. Although the central theme focuses on Amu, relevant examples were drawn from the students of Amu, for instance, Nketia, N. Z. Nayo, etc.., who have sustained the tradition through the successive generations.

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1.6 Definition of Key Words

1.6.1 Nationalism

- The term is contextualised in this study to mean the socio-economic and political role of a nationalist art music composer in creating a national audience.
- It is a field of creative imagination, and the manipulation of artistic and cultural boundaries guided by the awareness of the societal values and norms in a process of attempting to create an identifiable political community through shared cultural values.
- I do not mean the state of mind or an act of consciousness by which the supreme act of loyalty of an individual is felt towards the nation state.
- Nationalism is a process to an end product. It's a means to achieving an objective.

1.6.2 Ghanaian Art Music

The model of Ephraim Amu in all its variant forms as possible.

1.6.3 Creative Patriotism

- The communal engagements of Ephraim Amu. Thus, ways of mediation and transfer of sets of practices, symbols, etc., for the establishment of a universe of meaning for nationalism.
- It also means the creation of a universe of possibilities for other nationalist intellectuals within a community of audience.

1.7 Justification of the Study

The *volksgeist* (lit. folk-like qualities) as the primal tool for the expression of nationalism through music has continuously enjoy a daunting scholarly pedigree. Curtis (2012) suggests that the attachment to *volksgeist* as representative of national character and therefore for nationalism is grounded in Primordialist philosophies of nationality which propose that

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nationalism is confided in the innate, eternal national spirit of the people (Sanga, 2008; Hall, 1992). Sanga (2008), for example, focused on the *volksgeist* as the defining character when he examined music and nationalism in Tanzania. Omojola (1995) showed how composers of art music in Nigeria depended heavily *volksgeist* to push their nationalistic agenda in the twentieth century. See also (Revill, 2000; Golden, 2018; Seter, 2014; Billings, 2011; Andoh, 2007). Although I do not hesitate to draw relevant examples from the *volksgeist,* my intention in this study is to focus on the socio-political relevance of Ghanaian art music in pursuance of nationalism in Ghana.

Andoh (2007) examined the music of Isaac Daniel Riverson, a contemporary of Amu and showed its nationalistic features. In his paper, *The Nationalistic Music of I. D. Riverson,* he showed how the structure Riverson's music, for instance, melody, harmony, and rhythm that are identifiable with Ghanaian and/or African traditional music were used intentionally to create music and performance space for nationalism in the Gold Coast. According to Andoh, Riverson's music touch on Ghana's political history "form the colonial era to independence." (Andoh, 2007, p. 159). Contrary, by this study, I investigate the works of Ephraim Amu whose music is 'transliteral' in character, thus, cutting across the colonial, independence, and postcolonial periods.

The study of the nationalistic music of Amu becomes more imperative when we consider the 'life span' of Amu's creative model. Riverson lived between 190 to 1967. Amu lived between 1899 to 1995. Whilst Riverson impacted the political thought of the Gold Casters from the colonial to independence era, Amu continues to influence their political thought from the colonial, independence, and to postcolonial periods. Agawu (1996) suggested that Amu's works of the "1920s and 1930s rapidly became the staple musical diet for young musicians with an interest in composition" and that only "few composers have succeeded in escaping the influence of the basic idiom of his choral works" (Agawu, 1996, p. 227). Nketia (2016), Amuah (2012), and Kafui (2006) wrote that the tradition has been sustained through generations of composers in Ghana, counting up to the third (according to Kafui) and fourth generations (according to

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Amuah). The survival of Amu's model over the century gives some scholarly advantages over that of Riverson and significantly warrants this study.

According to the periodisation of Nketia, the stylistic features inherent in Amu's music can be grouped into three. Namely, first period 1920s to 1937, second period 1937 to 1951, and the third period 1952 to present. The periodisation, according to Nketia, is foregrounded in Amu's institutional affiliations and their stylistic demands. A critical study of the periodisation shows that Andoh's nationalistic study of Ghanaian art music focuses on the first and second periods. This study, however, focuses on the second and third periods, although I drew relevant examples form the first period when and where necessary.

1.8 Significance

The findings of the research will serve as guiding principle to composers of Ghanaian art music who seek to address national and/or community issues through their compositional works. Studies of nationalism has shown that there are some peculiarities of every group of people which binds them together as a common unit. It is these peculiarities which underpins their collectivism and drives them to pursue their common goal(s). Schools of nationalism, for example, Primordialist, Modernist, etc., agree to the primacy of societal values and norms in bringing about supreme loyalty to nation. This study will therefore delineate the principles of syncretism and negotiation that have been applied as a means of mediating the numerous cultural identities in Ghana and through which national audience of Ghanaian art music has been created. Because most people are kinly attached to their ethnic and linguistic groups, it is important for the musician to take into consideration these attachments and identifiers in order to satisfy the national aspirations of their target group.

The outcome of the study can be used as material for policy makers to consider the re-introduction of music literacy into the school curricula even at the basic level. The educational system in Ghana has gone through different phases of reform. This is as a result of the implementation of different educational policies that have been proposed by the numerous

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civilian and military governments that have alternatively occupied the place of governance. Consequently, music literacy that was ones incorporated into the system was removed. As a result, the importance of Ghanaian culture, worldviews, landscapes, values, norms, etc., that is offered through literacy in Ghanaian art music is acquired only in selected tertiary institutions which is accessible to few people because of the gap between the haves and have nots. The findings can engender the zeal in the policy maker to consider the reintroduction of music literacy from the basic schools.

The findings can be used as an analytical guide to music theorists and performers especially when their work embodies elements of nationalism. The task of theorising and analysing themes in music scholarship are guided by patterns of similarities in the corpus of knowledge. For example, to perform or study nationalistic music, the musician is tasked to bring out the values and themes that are identifiable with their target group or community. This is similar to the theorist. The findings of this study can aid the musician to understand more clearly the ecology of national audience in Ghana in order to shape their approaches to methods.

The study will also contribute to the discourse on music and nationalism in Ghana. Most of the choral works of Amu are known to the members of the Ghanaian music community. Other aspect of his patriotism, such as public speeches and sermons are also documented by scholars that can be accessed in higher institutions of learning. This study will constitute a comprehensive study of the music of Ephraim Amu from a nationalistic point of view. It will also aid the reader to appreciate the historical and methodological foundations of the music of Ephraim Amu in stirring the spirit of nationalism native Ghanaians since colonial the rule.

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1.9 Rationale

It is argued that contributors to the creative works in contemporary Ghanaian art music mostly come from the Akan, Eʋe, and Ga ethnic backgrounds, to this, I concur. But such intellectual position may result in some misconceptions. That, some ethnic groups and their identifiers are of low esteem, especially, during the postcolonial era when colonised nations are gradually

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moving from particularistic societies to individualistic ones. It would therefore be correct to say that the works of the creative intellectuals like Amu have defied notions of such individualisms to particularistism in satisfying the cosmopolitan needs of the citizens of Ghana. If the end user of the product is as important as the manufacturer, then, it can also be said that cultural institutions, customs, and values that may be considered 'lesser' and from whom thematic materials are borrowed and redirected for national consumption becomes the agents to mediate for a holistic cultural awakening.

The political independence in the Gold Coast was worn because of the consolidatory efforts of the indigenes in total sphere. As I mentioned above, the struggle for independence in Ghana involved different ethnic and linguistic groups who belonged to proto-nationalities. Again, it included nationalists from different social and cultural backgrounds who have different aspirations. The trade movements, the chiefs, the masses etc. were also involved. These are the stakeholders to whom matters of nationality concerns most and feels must be given the appreciation and acknowledgment due them. In the event where any of the sub-groups feel most important and exhibits supremacy tendencies, it degenerates into tribal conflicts. The kind of conflict was reported in the Rwanda genocide, Liberia, Democratic Republic of Congo etc. It was so because instead of consolidating ethnic values into unified national values, there was disintegration in the cultural cohesion. The multiplicity of identities as the foreground to their nationality was overlooked. Therefore, during this postcolonial era, colonised West African nations, the work and aim of the art music composer is to be seen in 'global' terms and intellectually analysed as such. Ghana is vulnerable to such tribal and ethnic conflicts and has already had her share. Therefore, the work of the composer is to bridge the ethnic gaps through his works.

In brief, the ethnic groups in Ghana, for instance, Ga-Dangme, Mamprusi, Akan, Ewe speaking people etc. have contributed their quota into making the nation-state. Agbodeka (1995) observes that the chiefs of the people played a cardinal role in the struggle. They represented their people at national front. It is therefore not surprising that it is their custom and

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traditions that were studied and experimented by Amu for his compositional works. As a cultural intellectual, Ephraim Amu harnessed the folklike qualities and was able to draw the people's attention even if they did not understand the text. It is the collections of these various nationalities that combine to form a bigger frame of nationalism through the framework of Western ideals for the nation-state. Therefore, the validity of Ghanaian art music as a national sonic property must be seen through the influences of cultural expressions of the various ethno-cultural groups in Ghana. Any act of activity with respect to composition, performance, music education, intellectual study, etc., must be seen as promoting nationalism in Ghana.

Some groups of people might conclude that their ancestors, and now they, have made the most contribution to constructing the nation-state and therefore deserves the greatest share of recognition and respect and that other groups of people are 'undeserving'. But Ghanaian art music defies such boundaries of supremacy to a citizenship status where all are included for a common purpose and destiny. How our various identities intertwine with each other through the mediatory roles of music and other arts is the validity of our nationality.

1.10 Conceptual Framework

1.10.1 Critical Sankofaism

The theory of Critical Sankofaism as was propounded by Kwame Gyekye. He asserts that it is the cultural values of a group of people that inspires and informs the necessary environment for the appropriation of national orientation. The thought of this, he added, should lay claim to our attention and not just any element of the cultural past. Gyekye made the submission that the sense of commonality is commonly suggested in the doctrine of Sankofaism by many social thinkers such as traditionalists, artists, anthropologist, sociologist, and psychologists which he referred to as *Naïve Sankofaism* (Appiah-Adjei, 2007).

Gyekye made the distinction between critical and naive *Sankofaism* by stating that Naïve Sankofaism is the wholesale revival of the cultural past from the total cultural baggage without due respect to their functional and moral effects. "This won't do," he added (Gyekye, 2013, p.

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175). He argued by referencing the provision made in the 1992 Ghana Constitution, which enjoins the National House of Chiefs to:

> "undertake an evaluation of traditional customs with a view of eliminating those customs and usages that are outmoded and socially harmful." (1992 Ghana Constitution, article 272c, p. 165).

Although the term *Sankofa* is an Akan word which literally means 'go back and take it' or 'go back for it, its uses are not limited to the Ghanaian community only. The concept is intercultural and interdisciplinary. It has universal applications, and its usages are verifiable in many other countries including Ancient Greece, and other parts of the world in a philosophical, musical, and theatrical inclinations (Kenneth M. Cameron & Patti P. Gillespie, 1989). Its universality, however, goes beyond creed, language, religion, cultures, and geographical boundaries.

However, Sankofaism and its scholarly appeal, has resulted in varying definitions and concepts. Antubam imaginative precepts shows his inclination to 'mainstream' ideas of the concept. He noted that Sankofa means reclaiming the historical past and move forward (Antubam, 1963). Dinesh D'Souza opposes the idea of liberating and empowering the African cultural-self that are integrated into Sankofaism. The Black American scholarly asserted that there is only one destiny. And that is for Blacks to act White, abandon "idiotic back to Africa and embrace mainstream cultural norms" for an effective competition (Dinesh D'Souza 1998, p. 165 in Appiah-Adjei, 1996, p. 4). He continued by saying that the sun must be allowed to be proud of its achievements. The mythology of the Ghanaian society has occasioned two schools of thought.

According to Appiah-Adjei, there are two schools of thought on the subject. Firstly, it is conceived that the Sankofa bird is carrying out two activities concurrently. That, the bird has turned its neck backwards whiles looking back and carrying an egg in its mouth. With all these, the bird is in motion and crossing a river. Secondly, it is believed that the bird is frozen in action and sticking its neck to look backwards. Those who advocate the second school of thought

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conceives that whiles the bird is travelling with its head looking forward, it pauses from time to time to reflect on that which has been left behind. Kofi Anyidoho, sees the bird in flight. He argued that the "ancient proverbial Akan bird, constantly reaching back into the past even as it flies sky-bound into a future, of great expectations, mindful always that an incautious leap into the future could easily lead to sudden collapse of dreams" (Anyidoho, 2000). It is noticeable that there is a looking backwards and a moving forward with all the ideas. The most striking feature is the critical and selective dimension proposed by Gyekye.

The concepts illustrated above suggest that Sankofaism is not about the past. It is about having the present or future in view through the lens of the past. Appiah-Adjei sees the concept as representing the past, present, and the future (Appiah-Adjei, 2007). It implies that the cultural past provides a fertile ground through which the future can be situated. Lassiter asserted that "all new experiences are viewed through the lens of previous experiences. And those previous experiences help to determine how the new experience will be shaped, interpreted, and understood" (Lassiter, 2002, p. 7).

Sankofa is 'African' renaissance. It can be likened to the Renaissance of Western history which can be defined simply as re-awakening. If the Renaissance brought about ancient civilisation through mathematics, astronomy, medicine, philosophy, arts, etc. then it can be argued that it is the evaluative and selective usages of Sankofaism that should foster the awakening of cultural identity in the integrated Ghanaian cultural context. This is what Kwame Gyekye calls *Critical Sankofaism*. It is imaginable that the Sankofa bird will spew out or leave the seed it considers harmful for its future. He added that "Unbridled traditionalism is naïve Sankofa" (Gyekye, 2008, p. 118). Critical Sankofaism concerns itself with the critical and evaluative uses of the cultural past for their accommodation into the 'modern' cultural setting for an agreeable contemporary setting.

The theory of Critical Sankofaism has been applied in this study in different ways. Firstly, it was used as evaluative tool to investigate the selective use of African values intended for Ghanaian contemporary art music. Although the native material sources of Ghanaian art

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music composers may serve as the first point of experimenting cultural values in their work, they however do not limit themselves to that but explores the diversity of cultural resources available. This analytic tool was used to ascertain the motivation for the selections that were made. For example, Amu and his students employed different cultural materials for their cultural background and also borrowed some from other backgrounds. I concerned myself with how the sociocultural and political institutions influenced the themes that were selected for the works. The universe of cultural expressions provides the creative well from which art music composers and other artists, particularly in the performing arts, readily resort to their creative activities. I studied the cultural backgrounds of Amu and selected Ghanaian art music composers to ascertain why they made their choices for cultural expressions for their works.

Secondly, the theory was used to examine how the society, through the instrument of significant institutions, influenced the critical use of cultural values to the benefit of the multicultural Ghanaian society. Studies on Amu indicates that his works were influenced by the institutions he was affiliated to. The theory of Critical Sankofaism was therefore used to examine ways in which various institutions impacted the cultural activism and creative patriotism of Amu. For example, Amu selectively employed the Twi language for most of his choral compositions during his tenure at the Seminary and Presbyterian Training College at Akropong. The theory was used as a tool to analyse the choices he made in selecting the appropriate themes for his works. The thematic influences of songs like *Tete wo bi ka, Tete wo bi kyɛrɛ* (Lit. the future has lessons to teach us), *Asomdwoe Nyame* (Lit. The God of Peace), *Yaanom Abibirimma* (Lit. Sons of Africa), and many more are critical examples.

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1.10.2 Imagined Communities

Anderson, Benedict's *Imagined Community* is a political theory that provides historical researchers of nationalism with processual verbs, such as, imagining, restoring, remembering, and dreaming as tools for examining the subject of nationalism in a new way. It differs drastically from traditional ways of viewing nationalism as supreme loyalty to nation by

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accommodating constellations of cultural similarities in the context of different attachments among people of the same or varied sociopolitical communities. Bergholz thinks that Anderson "provided those seeking to tell histories of nationalism with a new conceptual vocabulary to excavate and explain human agency, and specifically the role of the imagination, in the making of nationalism into a real political force" (Bergholz 2018, p. 518). The scope of the theory lies within the interwar periods which later resulted in shaping Andersons' outlook on the subject and studies nationalism which had gain currency during that period among European researchers. Anderson understood nationalism through his fieldwork as a functional sociological response to the great transformation from agrarian society to a world of communication, and industrial hub.

Anderson's way of analysing the concept of nationalism through his work, *Imagined Communities*, challenges notions of cultural thought that was widely held among the vast majority of the population assumed to be part of so-called nations until the 1970s and 1980s. The challenge which confronted scholars in the field was the development of theories that better explains "how people actually developed a sense of national consciousness, rather than assuming that such consciousness developed on a mass scale as a more or less functional response to large-scale socioeconomic changes" (Bergholz 2018, 520). Anderson noted that *Imagined Communities* was prompted by the triangular warfare between the revolutionary states of China, Vietnam, and Cambodia at the end of the 1970s (1983). He was confronted by explaining the appeal of loyalty to nation at the most intimate level, its emotional power, and its ability to make people willing to die for its sake. He defined nationalism as:

> "an imagined political community—and imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (Anderson, 1983, Imagined Communities" (Anderson 1983).

The set of cognitive imagination was put forth by a strand of ideas. To Anderson, a fundamental change to place after the Second World War prompted people to 'think' nation. He

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asserts that the change was underpinned by three central elements. They were associated with the pre-nationalist ancient regime but began to lose their credibility by the eighteenth century. They include (a) sacred languages and scripts, for instance Latin, which were believed to be the sole keys to truth, (b) the primacy of divine monarchs, (c) and a cosmological sense of past time. Anderson argues that the invention of mass printing and capitalism were the significant force influencing the ideological changeover. They helped to erode these elements and laid the path for new *Imagined communities* of nations. According to Anderson, the print-capitalism enforced modern vernaculars through which nations could be imagined—suppressing some dialects while exalting others and loosening the hold of the older sacral languages.

He cited an example about how imagined communities were created in Europe in the eighteenth century. He noted tha the print media created a readership in vernacular languages that helped in creating the cultural space of the nation. Another force is the radio which created a new sense of time 'homogeneous-time', or a sense that enabled acts to be performed at the same clocked, calendrical time. These forces made it possible for readers and listeners who were largely unaware of each other, to imagine themselves as belonging to remote national communities. I applied the theory in the following ways.

Firstly, the theory was used to ascertain the sociocultural and political indexes that enables the people of Ghana to imagine themselves as belonging to the same political unit, even though they belong to different cultural categories. Notions of this cultural unity is further enforced by Pan-Africanism and spirituality. For instance, the sociopolitical community of Ghana is made up of people who have a common history of colonialism and imperialism and its effects. Also, they have a first-hand experience of the irreversible consequences of cultural transformation triggered by missionary occupation of the West-Africa out of which the Gold Coast or Ghana was created. This sociopolitical consensus creates a very porous and cultural boundary allowing a reconstruction of cultural boundaries, etc. The theory was used as a conceptual framework to evaluate common humanistic values that sanctions the use of persuasive verbs like struggle, arise, fight, liberate, etc. and subtler ones like love, neighbour,

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build, country, etc. and the ways art musicians chance upon these meanings to create and put their messages across the nation through their compositions, performances, and academic works in Ghana. The theory interrogates the impacts of the meanings that are created by these sociocultural and political symbolisms.

Secondly, it was used to evaluate the creative models that circumscribes the different ethnic and linguistic communities as a people with common and similar cultural outlook. Anderson's *Imagined Communities* was used to examine creative processes, themes, and forms that have similarities among the ethnic groups. For example, traditional musical forms like the *asafo* war dance, warrior and occupational dances, recreational dances, etc., also, traditional harmonic motifs like the parallel thirds and sixths, unisons, quartals (thus, quartals of the Southern Eʊes) that are commonly shared through indigenous and the national art performance spaces; melodic and rhythmic motifs like ostinatos, the jig-saw contours etc., that enables composers to embrace the national music community for listenership and attachments through their songs.

Thirdly, the theory was used to examine the institutions that provides the cultural and performance space for Ghanaian contemporary art music as a national sonic culture. Mention can be made of the Christian mission Church, a homogenous religious organisation, that serves as a conduit for the transmission of both religious and social virtues across a wide geographic area of membership. Within this geopolitical area, its members imagine themselves to belong to the same religiopolitical unit because of the themes and belief that defines the community. Because the institutions are interdependent, the themes such as love, country, gratification, birth, death, death, etc., are re-enacted through different artistic forms that spills to significant institutions such as marriage and family, literate education, political, etc. *Imagined Communities* as a theory, therefore, provides that context and scope to examine people who live across a wide geopolitical area but imagine themselves as a common political unit because of their shared culture.

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1.11 Literature Review

1.11.1 Nationalism

1.11.1.1 Restrictive definitions of Nationalism

Kohn (1965) noted that nationalism is a state in which the supreme loyalty of the individual is to be due to the nation-state. His idea illustrates the concept of nationalism like the Elohim of Exodus who permits no other God before it. Kedourie (1960) submits that the members of the nation attain stability, fulfillment, and freedom by sinking their individual fulfilments and then create their collective national identity. Berlin and Miller compare nationalism to the pattern of life of biological organisms of their own kind who focuses common goals that are needed for their development. They submerge all other interests in the event of adversities that threatens their survival (Berlin, 1981; Miller, 2005).

The observation of Fuchs (2014) about the modernist school drives home a clearer way to analyse the collective ideas of students of the modernist school of nationalism. He posits that scholars of the modernist school share a belief that nationalism demands the citizens of a nation to uphold their political responsibilities and that it should override all other responsibilities. He added that this scholarly position has been reach because of the vague qualifying adjective, 'political', which leaves no room for the comprehensiveness of the demands of nationalism. Mann (2005), for example, submits that the moral, cultural, and political primacy of citizens is an assert of the nation which cannot be shared among competing entities.

Breuilly (2001) defines nationalism as a political ideology that demands the interests and values of the nation to take priority over all other interests and values. Likewise, nationalism locates the source of individual identity within a people which is seen as the bearer of sovereignty, the central object of loyalty, and the basis of collective solidarity. Following the path of Geller, Hobsbawm (1992) contextualise and define the term to mean the civic responsibility of members of the nation that sees the political and national unit should be congruent. He continued by saying that the political duty of individual citizens which encompasses and represents the nation, overrides all other public obligations even in extreme

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cases, such as war(s). The definition of nationalism by Alter (1989) indicates that the national interest(s) must override all other attachments and loyalties whilst Tilly (1996) alerts scholars of nationalism to rather direct their attention to the direction through which national interests are made-up and applied. He argues that nationalism is achieved by a top-down supervision. By it, he insisted that nationalists demand that the nation's interests, as interpreted by the state's current rulers, should take the primacy over the nation collective interests. This is a conservative political position which is inherently dominant over many views on nationalism.

Tilly contends that the top-down administration of nationalism should take the supremacy over all the particularisms as the tinder that sparks recalcitrant 'bottom up' nationalisms. Tilly's definition opposes the bottom-up dictates of democratic principle which allows full democratic rights of civilians. According to Llobera (1994), the members of nation, as a culturally defined community, is the highest symbolic values of modernity. Connor (1994) notes that ethnic communities outweigh the emotive pull of the state and all attachments, but nationalism proves the powerful allegiance when the nation is threatened. Fuchs noted that it is not only the modernist who submit to the supremacy of the nation as deserving the loyalties and attachments of members of the national community. According to him, non-modernists do same. He cited scholars like Anthony D. Smith, the ethnosymbolist, as an example. Fuchs explained that Smith, although a pioneer of ethnosymbolist, who advocates the "continuity between pre-modern and modern national identities, claims that the 'ideology of nationalism' features among its core doctrines the proposition that an individual's primary loyalty must be to his or her nation" (Fuchs, 2014: 6; Smith, 2004). He posits, that the nation demands unquestioned and uncompromising loyalties stemming from the fact that nationalism is believed by many to be the goal that demands our utmost loyalty.

According to Martha and Cottam (2001), loyalty to the nation is terminal. Premise on this assertion, it can be said that a nationalist is the person who identifies with the nation first and foremost and gives his greatest attention to the nation than other entities which also deserves loyalty. Hogan (2009) draws our attention to the hierarchy of allegiances and loyalties

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that members of the nation are obliged to select from for their personal expressions. According to Hogan, the categorisation of nationalism is crucial for all forms of nationalism and that the supremacy of national category predominates other categories. From the foregoing, it can be noticed, without burden, that the definition of nationalism as the supreme loyalty to nation; the jealous god (thus, according to Fuchs's definition) holds and exercises interdisciplinary claim. This can lead to a congestion of lexicon definition of the subject and also its context. Fuchs describes it as restrictive definition. Parekh in Fuchs (2014) suggests that the 'ineradicable multiplicity' of attachment of loyalty to the European nations exposed the project that was carried out in Europe to cultivate and privilege a strong sense of national sensibilities towards nation. According to Parekh the project exposed the inconsistencies and incoherence of the project. He stated that such is the proliferation of the term postnationalism that is used to describe the relative displacement of nationality by other identity formations. The dominant views of nationalism, stated above, according to Frost and Habermas "would fully resonate on the assumption that the 'national' properly entails either a monopoly on identity or ultimate supremacy over competing forms of attachment".

Levy (2000) gives a more restrictive definition of nationalism. He suggests that one must be willing to place his national aspirations and co-nationals above personal affections. The concept explains that personal aspirations such as ethnic, religion, economic, political subgroups, etc. are subsets which must be relegated in the interest of the nation. It continues that the individual is also a subset of the nation and so willing to submit all his/her interests to that of the nation. He goes on to distinguish between his position from a more be-nign, 'moderate and generalised communitarianism, according to which 'we are morally permitted (and perhaps morally obligated) to be at least moderately morally partial to fellow members of all of the affective and cultural communities to which we belong.' Quite unlike nationalism, 'MGC holds that all of our cultural memberships and communal affiliations are morally relevant' (2000: 70).

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1.11.1.2 Liberal definitions of Nationalism

Levy (2000) and Fuchs (2014) propose that nationalism has a component of subjectivity, and as such cannot be defined to conform to a restricted political area. Levy contends that there is no universal marker for identifying what does and does not constitute a nation. The analysis of Fuchs (2014) about the difficulties restrictive definition possesses is didactic for this study. Because of its subjective nature, he made the assertion that one will belong if s/he belongs and will not belong if s/he doesn't belong. On this premise, how can the demand for supreme loyalty and allegiance be imposed on someone who does not share the national identity. This is simply not possible, Fuchs asserts that someone is flatly wrong about their national identity and, by extension, their duty to that nation and that the universal determination of nationalism which enjoins the nation without posing danger to others outside the national community is false.

Levy (2000) was clear about the assumptions of universal nationalism. First, he noted that (a) 'universal nationalism' is merely an idealized extension of nationalism with its insistence on a surpassing duty to the nation, (b) membership in the nation is inescapably subjective, and (c) we cannot bind others to a strong moral duty based on our subjective definition of them. To Levy (2000), the very foundation of 'universal nationalism' is incoherent. It is such embodiments of incoherencies accustomed to universal nationalism that permits liberal applications of the term to other loyalties in our personal lives and collective community life. Fuchs noted that attempts to construct Universalist nationalism tends to justify the moderate and generalised communitarianism discussed above. Theories of liberalist nationalism, or other agreeable defenses of nationalism, that are purported to be nationalist are not at all what they are purported to be, simply because that do not support the supremacy of national allegiances over other attachments. Liberal universalists, therefore, are more inclined to communitarianism. This is their greatest strength. Nationalism allows the partiality of various attachments. One may have affiliation to one's co-religionists, to co-citizens of a state, to co-speakers of one's language, etc. This kind of morality, moderate and generalised communitarianism is utterly

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incompatible with nationalism (Fuch, 2000). According to Fuchs, it is not nationalism if we submit to the idea of the our utmost loyalty. Then we are somewhat communitarians.

So far, Fuchs has highlighted some of the cogent characteristics of nationalism and their application to our attachments. He then interrogated why restrictive definition is wrong. He noted that restrictive definition of nationalism has gained supremacy over other liberal definitions because while most people are engaged in a sort of national allegiance, far fewer people are engaged in dramatic nationalist outbreaks and uprisings or civil war. He also noted that the debate between the Modernist, Perennialists, and other categories has been on the historical interpretation of the term. Modernists argue that nationalism emerged with the development of modernisation and centralised states which assume sovereign and ultimate power in the name of the state. As a result, those who are caught up in it raise the national above all allegiances. All of this unsurprisingly predisposes us to accept restrictive definition. It remains broadly true that 'national identities co-exist, sometimes harmoniously, sometimes in tension with the many other forms of identification individuals possess' (Hutchinson, 2005: 135). This includes 'loyalties over which nations make no overarching claims' (2005: 148).

Miller (1995) noted that because of the insights given on the subject, some scholars tacitly or explicitly reject restrictive definition. There is increasing appreciation plural form of nationalism and also because of the proliferation of theories of liberal nationalism which engender us towards other complex relationship with our commitments. To explain more tacitly the neo-nationalist concept, Hastings wrote that "Most members of a nation and many nationalists have other communities of loyalty to which they also belong and to which they may, on occasion, give superior recognition - communities of religion, family or class", etc., that are required of "morality, religion, or even the rights of other communities" (Hastings, 1997: 31).

To some extent, nationalism can be conceived of as a free will that allows us to freely decide where to attach and exercise our attachments. Billig (1995) explains through his idea of 'Banal Nationalism' that the supposed latency nationalism is a myth. It means the discourse of

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nationalism forms part of our daily thoughts and discussions. They serve as a sort of received affective backgrounds that quickens us for liberal manifestations of nationalism (Hatchinson, 2005). Hastings posit that those who advocate for assigning supreme priority to national obligations have failed to notice the lived experience of national allegiance for most people in the postwar west. Consequently, supreme allegiance to nation is now commodified which equally contests among other allegiances in our communities and nation. Now people can show affinity for the nation's symbols and landmarks, honour its flag, sing its songs, cheer its teams, mourn its defeats, in-veigh against perceived threats to its integrity, and in one way or another strive for its success base on choice. We are not nationalists if our devotion to nation is contested by our devotions to, say, religion. Policies designed to protect and promote the national culture must not be characterised as 'nationalist' unless they happen to manifest the assumption that the nation is the supreme obligation overriding all others. Extremist nationalists exhibit a shifting hierarchies for loyalty to nation. Fuchs (2014) writes that we should agree with liberal nationalists that the "nation is not such a jealous god after all - or at least, that the diversity of nationalist phenomena prohibits their reduction into this narrow box" (Fuchs, 2014: 10).

1.11.1.3 Patriotism

Several researchers have delved into the similarities and dissimilarities between nationalism and patriotism. The following distinctions will provide a clearer understanding of the nature of patriotism and its usage in this study. Snyder (1976) assert that nationalism entails feelings of national superiority, whereas patriotism denotes love for a nation. In contrast, Tuner (1982) contends that nationalism is rooted in the psychological realm, characterised by a desire to elevate one's nation's superiority or power relative to other nations, which enhances personal welfare and is, therefore, inherently selfish. Patriotism is a noble quality that is devoid of self-interest and is known to benefit the nation as a whole. According to Tuner, patriotism is influenced by the nation's circumstances, while nationalism is sensitive to factors that affect an individual's position and relationship with the nation. In the latter case, the individual seeks to

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enhance their identity, which is heavily determined by the relative standing of their nation. Johnson suggests that nationalism overlaps with patriotism only when members of the state are coterminous with a particular homogenous ethnic group. He argues that patriotism precedes nationalism. However, Kelman suggests that patriotism is preceded by nationalism. To Kelman, patriotism arises from the development of national consciousness, which fosters common elements that tie group members together, representing a special bond.

Somerville (1981) contends that patriotism is an integral component of human nature and is essential for the organization of social life. He posits that an evolutionary perspective can provide insight into the origins of patriotism. According to Johnson, patriotism, which benefits individuals across generations and may involve selflessness, is rooted in evolutionary forces such as nepotism and reciprocity. Nepotism, or kin selection, is a product of natural selection, while reciprocity explains how non-relatives engage in altruistic behaviors. Johnson suggests that three mechanisms underpin patriotism. These include the association between familiarity and kinship, the correspondence between genotype and phenotype, and the relationship between kinship and location. Johnson acknowledges that socialization plays a crucial role in shaping kinship feelings and reciprocal altruism. Societies develop various mechanisms, such as language, customs, monuments, collective memory, literature, symbols, and ceremonies, to facilitate patriotic behavior. Tajfel (1978) highlighted the significance of biological, social, and cultural aspects in the formation of patriotism. They emphasise the core psychological process of attachment, which considers patriotism as a generalisation of emotions from parents to the nation. Early experiences of attachments to parents serve as a prototype for attachment to the nation. The nation fulfils a function for the adult that was previously fulfilled by the parents. Consequently, a healthy attachment to parents may nurture a constructive attachment to one's nation.

Nathanson (1993) posits that patriotism arises due to the formation of a collective system of meaning, primarily shaped by social values and social identification. Consequently, patriotism is rooted in the shared social values that are reflected in customs, rituals, historical

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events, and other components of the collective system of meaning, which serve as a means of social identification for group members. According to Reykowski, specific group factors and individual variables play a role in shaping feelings of patriotism. In the group conditions, the following characteristics are fundamental: apparent similarities between the members of the group, defined borders between the in-group and the out-group, and the presence of unifying aspects. Regarding individual variables, factors such as the individual's separation from the broader community, their connections with external groups, and the significance of social identity for the individual, are crucial.

Bal-Tal (1990) emphasizes the pivotal position of the collective recollection of a nation's past in fostering patriotism from a historical vantage point. He posits that a collective past serves as an indispensable prerequisite for cultivating patriotism. The past, for instance, functions as a storehouse of pedagogical examples. Teaching the history of a nation in educational institutions, commemorating significant past triumphs, and erecting monuments to past heroes and heroines are methods for nurturing patriotism. Moreover, he underscores the importance of a common language and national language in education, as it engenders a sense of unity. The presence of primary schools provides a platform for instructing subjects like 'the history of the nation' and 'geography of the homeland'.

1.11.1.4 Contemporary Art Music

Nketia (2005) suggests three compositional techniques for creating compositional idioms out of traditional music. These include (a) Reversal technique, (b) Syncretic technique and (c) the Techniques of re-interpretation. He also notes 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 (1995). Nketia (1995) remarks that contemporary music embodies a number of trends and a radical break away from some vital aspects of the ‘African’ tradition. He 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

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understood by the receptors of the music and not just by those who generate them", and as a result, the challenge of employing traditional materials in found in the originality of material sources but the authenticity of it (Nketia, 1995: 225 - 232).

Amu (1993) remarks that one of the essential characteristics of Ghanaian contemporary art music is the construction of its melody. He asserts that the contour of the melody follows the rhythm and intonation of language that is used for its songs-text. Amu made an indication of the difficulties the genre has to surmount before it could be established as an accepted musical style for the county Ghana. He showed the difference between his compositional styles by making reference to those that bear resemblances of the Western or European form and those that bear resemblances or take the form of African or Ghanaian form. By writing the introductory notes the work, Nketia (1993) identified Ephraim Amu as a cultural activist and creative patriot through unusual gifts for awakening national consciousness, particularly, in harnessing the traditional, custom, social, political values of the nation Ghana and beyond. Ameyibor suggests that the "unofficial national song, perhaps the National Song, continues to inspire and kindle nationalism in Ghana" (Ameyibor, n. d., p. 3). Nketia remarks that through the cultural and patriotic activities of Amu he became the National Symbol in Ghana. Again, Nketia categorised the compositions of Amu into three stylistic periods and showed their characteristic features.

In 2019, a concert was organised at the Ghana National Theatre in honour of Amu and Nketia. Amu was described and the father of Ghanaian contemporary art music and also composed over two hundred songs in different languages which includes Ewe, Twi, Ga, and English with inspiring lyrics that are thought provoking and evinces an abiding love for Ghana. Ameyibor (n. d.) describes the lyrics as moving, patriotic, and inspiring. Amonoo (2003) acknowledged that Amu composed more than two hundred African songs (*See also*, Laryea, 2012; Andoh, 2010, Nketia, 1993). Boadi asserts that "Dr. Amu wrote verses in both Twi and Ewe languages" (Boadi 2004, p. 4). Sandler (2019) and Ameyibor (n. d.) acknowledges that Amu was a multilingual composer as mentioned by the authors above, but Ameyibor shares a

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contrary view on the volume of songs composed by the creative patriot. He notes that he "has over one hundred compositions with equally inspiring lyrics" (Ameyibor, n. d., p. 4). It is stated that "Yen ara asase ni, continues to inspire Ghanaian nationalism, and has become a 'national song' of Ghana, played at ceremonial functions and also as a closing song by Ghana Television" (Harmony 2016, p. 10). It notes that apart from arousing nationalism in Ghana, Amu tried to arouse in the Africa, cultural awareness and pride by re-igniting cultural African identity, ethical, social, and political values. The magazine also indicates that, Amu pioneered and encouraged the 'Africanisation' of the Church by introducing the singing of African songs, drumming, and wearing of the *ntama* (Lit. cloth) in the Church (Harmony, 2016).

Apart from highlighting some important aspects of Amu's African songs, Amonoo (2003) highlighted some personal qualities of Amu that unearths the social philosophy of the songs. He mentioned qualities such as Amu's 'affinity' and attachment to the *kente* (Lit. Ghanaian ceremonial cloth). He noted that Amu was had a preference for the Eʋe type of *kente* to the that of the Akan. He was also found of removing his sandals at the entrance of the chapel when going to the Church. he wrote that Amu's lifestyle "was that of simplicity, sobriety, even austerity, reminiscence of monks who had turned their back on the mundane world" (Amonoo 2003, p 4).

Darkwa (1974) gives a background information on the impacts of the precolonial sociocultural and political life of Africans on the cradle of African contemporary art music. He itemised the contributions of institutions such as the European occupation of West-Africa, the development of European activities in the Gold Coast, the Basel and Bremen missionaries, the Methodist mission, the Catholic mission, the Castle schools, and the mission schools, and the traditional music and culture. Darkwa asserts that the European missionaries and traders who came to the Gold Coast recruited children of chiefs and other influential individuals of the society and used them as middlemen for trade, evangelism, education, etc. He made the indication that, these children were trained to defend and protect the interests of their European masters. To effectively serve as the bridge between merchants and the Europeans, some of them

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were educated and trained abroad. Darkwa posits that, these children of the Gold Coast were the first to become familiar with European lifestyle in West Africa.

By addressing the gathering of singing bands during the 1979 Amu Choral Festival, Amu (1979) remarks that the term 'festival', used as the caption of the anniversary is appropriate and underpins the essence of the genre in which they are engaged. The view of Amu on the use of the 'term' sharply opposes Amonoo's illustration of the choral contest that was organised by the colonial education service in the 1930s and 1940s that was based on contest (Amonoo, 2003). Amu made mention of the choral band activities that took place in the among the singing bands of the mission Church congregations. Amu points that the formation of the choral art bands during the period is the precursor to the numerous postcolonial choral art bands that have sprang up. He also points out the development that has taken place in the genre ever since some educated individual like himself (Amu), Nketia, Atto Turkson, Nayo, etc. took to research the traditional culture for the compositional elements of contemporary art music. Amuah (2012) studied the uses of compositional elements as material sources for contemporary art music in Ghana. Amuah investigated the creative works of George Worlasi Kwasi Dor, Nicholas Kofi Badu, and Newlove Anna. Amuah thinks that "these composers have continually explored empirical ways of situating their songs in the broader social, cultural, and political landscapes of their nation, using concomitantly indigenous materials and creative procedures that define their identity as African/Ghanaian composers" (Amuah, 2012, p, iv). Andoh (2010) wrote that Ephraim Amu's "first composition using traditional materials began in 1929 soon after he perfected the range of the aerophone", thus the *atɛntɛbɛn* (Andoh 2010, p. 127).

Ameyibor (n. d.) draws our attention to the psychological aspects of Amu's choral works. He posits that Amu was an ardent believer in the healing power of music. He remarks that Amu had the believe that music can unite people, just as voices and part-songs blends into beautiful and harmonious sounds and bring people together into a group of band, so music can bring different cultures together in harmony for a peaceful country worth living in. Ameyibor asserts that to Amu "the potential power of music to improve and unite society in infinite" (Ameyibor

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n. d., p. 4). He submits that Amu was a man of many parts and that might have enabled him to achieve his nationalistic goals. As man of many parts, he did not limit himself to choral art music but also explored the creative opportunities that were available to him. As a result, he teased out viable themes from the *Yaa Amponsah* guitar music for his choral compositions. He was also an ardent player of traditional instruments like the *atumpan* and *fɔntɔmfrɔm*. He reconstructed the *atɛntɛbɛn* by expanding its pitch ranges. He later created the *odurogya* and *odurogyaba.*

Laryea (2012) interrogates the theological landmarks of Amu's sermons and other literary works. He gives particular attention to the Twi song-texts and the sociocultural context in which they are used by the composer. To Laryea, Amu's interests in appropriating biblical teachings to national interests makes him a deep thinker. He explores Amu's early life and formative years in the context of the African cultural society as well as the Bremen missionary schools and the 'Eve Presbyterian Church' which he belonged. He showed that language and culture shaped his entire life. For the biography of Amu (*See also*, Andoh, 2007; 2010; Amu, 1993, Terpenning, 2017). Laryea showed how language and culture impacted the choices Amu made in view promoting cultural consciousness in Ghana and Africa. He also touched on pertinent issues such as Amu's removal from the Presbyterian College at Akropong, its reception and how it influenced cultural identity and patriotic feelings in Ghana and Africa. Because of the influence of Christianity, the songs for which Amu is widely known are products of Christian reflections.

Laryea (2012) examined a number of Amu's Twi songs explores their contributions themes linguistic studies. He also provides and English translations of the songs. He carried out a study of selected words and a commentary showing the Amu's understanding of the Twi language, culture, tradition, and how these are interpretated along theological foundations of the Bible. He wrote that "this enables us to appreciate Amu not only as a musician, but also as a poet" (Laryea 2021). Boadi analysed three selected poetic pieces of Amu. They include

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ɔdomankoma ɔbɔ Adeɛ bɔɔ Adeɛ no, *Yeŋ Ara Asase Ni*, and *San Bɛfa.* He shows that the poems contain key words that serve as symbolisms of the poet's original experience. He showed that the Twi word, *ɔdomankoma*, can be translates in its English equivalent as God. He posits that Amu chose *ɔdomankoma*, for instance, because its meaning goes beyond the Akan *Onyame* and the English God which are also realised in the Akan texts *Kronkron* (Lit. Holiness), *fitafitafita* (Lit. absence from tarnish and blemish), and *pɛpɛɛpɛ* (Lit. perfection). Boadi remarks that "One thing that is remarkable about Amu's creative talent was that not only did it possess more than ample space for two co-existent linguistic systems – Ewe and Twi – but he himself developed these systems to heights far beyond those required for mere pragmatic and causal uses" (Boadi 2004, p. 35).

Sandler examines the evolution of Ephraim Amu's notational practice through the compositional frameworks of the songs *Yeŋ Ara Asase Ni* (Lit. this is our native land), *Asem Yi Di Ka* (Lit. This matter must be talked about), and *Adawura Bɔ Me* (Lit. I am a gong, play me). She gave a brief introduction of the choral practice in Ghana, and Amu's choral music practices, she touches on four thematic areas where the evolution in the music are readily noticeable. These include rhythmic assimilation in Amu's music, Amu's preference for the $^{2}4$ time signature even when the songs readily dictate a simple triple and compound duple time signatures. In addition, she explored the conversely omission of the notational symbols that alerts singers to slide pitches. She also made the indication of Amu's omission of the beam as a tool for sight-reading music scores especially when it is flooded with quaver notes in quantity. Sandler also interrogated Amu's innovative use of the ties and slurs as a way a breakaway form conventional practice. She also provided some background information on the options for the programming of Amu's music in the United States.

Laryea (2012) postulates that Ephraim Amu is perhaps one of the most celebrated and distinguished personalities Ghana has ever produced. He based his claim on the fact that Amu

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is not remembered only as a musician but as one who championed the cause of African liberation from Western dominance and paternalism int term of cultural emancipation. By analysing selected compositions of Amu, thus, *Yeŋ Ara Asase Ni*, *Biakoyɛ, Yaanom Abibirimma*, *Ɔkwantenni* (Lit. The traveler), and *Bonwere Kenteŋwene*, Laryea illustrates that the quest for nation-building that confronts colonised African countries like Ghana must be founded national cultural values such as the eradication of selfishness, greed, and arrogance. Others are spoken of in the song *Biakoyɛ.* Laryea showed that Amu's concern was not limited to Ghana alone, but also, he challenges people of Africa to arise. Laryea also examined Amu's metaphor for human progress in the song *Ɔkwantenni* which exemplifies the welfare of the traveler and the unity and welfare of the community. Laryea posits that this not just an idea but something Amu experienced and is committed to.

Nayo (1979) compiled a list of African Songs composed by Ghanaian art music composers. According to Nayo, the compilation is strictly based on the songs that are in the African style. He attempted a list of contemporary art musicians in Ghana who have contributed to the cultural awareness of the country through their musical works. Nayo gave a general analytical overview of the creative works that are included in the compilation. Some the parametres he includes texture (for example, homophony, contrapuntal), rhythm and harmonisation, part writing, modulation, and form. However, some of the entries were analysed closed. These includes *Monkamfo No* by J. H. Nketia, *Ku Ya Mevee Mo o* by R. K. Ndo, *Dzɔdzɔentɔ Nenye* by N. Z. Nayo, *Alegbegbe* by E. Amu, and *Woewoe* by E. Entsua-Mensa.

After giving an abridged biographical sketch of the Ghanaian contemporary art music composer, Newlove Annan, Amuah (2009) examines that effectiveness with which Annan has utilised the traditional music as his pre-compositional resource for his song, Ewuradze (Lit. Lord). In order to pursue and in-depth study of the ways in which the personality influences the creative works, Amuah investigates some sociocultural dimension as framework for the music which includes, the educational background, choirmateship/directorship experience, and a list

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of the compositional works of the composers. Again, Amuah examines the choral art music space in Ghana and how it provides scope and context for the performance and reception of *Ewuradze* in the soundscape of the Ghanaian society. Touched on very vital aspects of the musical culture such as the beginning of classical art music in Ghana, and different music making traditions in Ghana. He proposes that due to Western influence in the Ghanaian traditional culture the earliest choral art music that were composed sounded quite Western but later developments in the genre took the shape of African traditional idioms due to the nationalist movements that took place specially form the 1940s.

Adeyemi, T. (2009) posits that the motion picture is one that has dominated the entertainment space, particularly, in the late 1900s because of its empowering immediacy. He however shows that its enduring propensity depends largely on the sociopolitical and cultural biases that is attributed to the art by the dramatist. He therefore made a distinction between nationalism which is the expression of supreme loyalty to one's nation, and cultural nationalism which he posits to be a genre of nationalism which imagines every nation to be composed of human beings endowed with peculiar and greatly valued traditions. The paper identifies Nigeria's video-based cinema as a conceptual and aesthetic framework through which the nation tells her own story. He postulates that the framework also examines Nollywood and its influences on the country vis-à-vis the cinematographic culture of the hegemonic Western world in Nigeria. Adeyemi submits that the place of Nollywood creates the evaluative platform for the purpose of "redefining, reinforcing, and unifying the core values and social structures of the nation" (Adeyemi 2009, p. 63).

Andoh (2009) interrogates the growth and development of the choral music in Ghana through the compositional style of Ephraim Amu. He paid attention to the background and formative years of Amu, his contributions to contemporary choral music in Ghana, and some characteristic aspects that defines his music as a national product. He made the indication that for every art form to spread its influence, it must follow certain cognitive, generative, and performance courses. They include knowledge, understanding, appreciation, discrimination,

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and intellectual or emotional response(s). Andoh contends that an art form may be deepened within an individual or spread across different public spaces and cultural boundaries. He proposes that Ephraim Amu possesses this cross-cultural attributes as a contemporary art composer, "for he sought knowledge of African traditional ways of composition, understood its techniques, and appreciated the uniqueness of traditional music of his people and others" (Andoh 2009, p. 134). He submits that Amu discriminated between the numerous resource materials that were available to his uses. He carefully chose and used it for his creative intentions. Andoh posits that Amu became intellectually and emotionally attached to traditional forms and usages and as result captured the attention of a wide audience. Andoh outlines the compositional technique of Amu as simple, interesting, and loved by both the young and the old.

Terpenning thinks that "Ghanaian choral music emerged from the colonial experience through a process of musical hybridity and became relevant in the post-independent state of Ghana" (Terpenning 2017, p. iii). He views the European musical tradition in the early eighteenth and nineteenth centuries in the Presbyterian and Methodist Churches in the Gold Coast as the necessary frameworks contributing to the development of the contemporary art music in Ghana. Terpenning asserts that the development of European music in the Gold Coast along African musical forms explains the significance of hybridity of Amu's model of music. He investigates the broader social impacts of the choral tradition in the Gold Coast that emerged out of the missionary music tradition and its impacts on the national independence movements through the 1929 art choral composition, *Yεŋ Ara Asase Ni*, by Ephraim Amu. By exploring the workplace choral group of the Ghana Broadcasting Corporation (GBC) and the radio activities of cultural intellectual ‚Joseph Hanson Kwabena Nketia during the postcolonial period, Terpenning (2017) argues that contemporary choral art music, in the style of Ephraim Amu, promotes the national consciousness of the indigenes of Ghana by drawing their attention to themes such as West-African historical cannons, traditional and customary values, and the post-independence quest for solidarity and nation-building.

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To summarise his research finding on the contemporary art music of Nigeria, Omojola (1995) delineates some key areas of the development of African art music in Nigeria. He touched on the extra-musical factors that led to the emergence of the tradition of art music in the country as well as the stylistic features that define the art. He mentioned colonisation and Christianity as its domineering forces. Sodah (2004) states that the development of contemporary art music in Nigeria is shaped by several extra-musical forces such as the two domineering forces: the missionary activities in Nigeria and imperialism. He itemised other institutions including the Christian mission schools, institutions of higher learning, the modern elite, and the military bands, and so on. He mentioned the elites as accounting for the development of Western classical music in Nigeria, as well as the sociopolitical and economic factors which played an integral part in establishing Western art music in Nigeria

Omojola (1995) paid attention to the print media as an indispensable factor in the development. He also focuses on the publication of the musical works of composers in Nigeria which resulted in outdooring the composers to their audience across geographic and cultural boundaries. He submits that publications are also intended to introduce the works to scholars for their research purposes both in West Africa and beyond. Omojola submits that the art musicians interests in creating cross-cultural synthesis of African pianism must be considered as a trend of development in contemporary art music in Africa. He identified the Western pianoforte as vital tool in facilitating the combination of African drum languages with that of other percussion instruments of Africa for a prescribed artistic audience. He thinks the pianoforte exhibits some percussive characteristics in parallelism with certain affinities of African traditional music. Sodah examines the contributions of native Christian agents in Nigeria by stating that "the development of art music is rooted in the early experimental works of the pioneering organists and choirmasters" who "subsequently created such as church anthems, sacred cantatas and oratorio" (Sodah 2004, p. 633 - 634).

Nketia defines African pianism by its generative processes. He is of the view that the model is "piano music that derives its characteristics from the procedures of African percussion

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music as exemplified in the bell patterns, drumming, xylophone and *mbira*[1] music" (Nketia 1994, p. iii). To Nketia, the synthesis may be of two types, thus, (a) the simple or the extended rhythmic motifs or (b) the lyricism of traditional songs or those of African popular music as the bases of its rhythmic structures. Uzoigwe suggests that African pianism is "a style of piano playing which is as distinct as jazz pianism or a Chopinesque pianism' (Uzoigwe 1992: 63). He cited critical examples from the Nigerian art music culture such as *Impressions from an Akwete Cloth, Saturday Night at Caban Bamboo, Scenes from Traditional Life, and Wakar Duru*. To Euba, the roles musical instrument and texts play are strong identifiers for African pianism. He noted that the "combination of the two reinforces signification, as in the use of musical instruments as speech surrogates" (Euba 2001, p. 122). He described the art of assigning African rhythmic and melodic motifs to the pianoforte as "Talking piano" (Euba 2001, p. 122). Some valuable examples can be cited from the Ghanaian art music context. For instance, as a prelude to the *African Pianism - Twelve Pedagogical Pieces*, Nketia (1994) wrote that the themes of the pieces in the book are based on a variety of traditional and popular sources. Similarly, Gyimah Labi acknowledges that the songs-entries in his creative instrumental work, *5 Dialects in African Pianism*, are crafted along "certain nuances of the Ghanaian traditional musical culture – manifesting especially as rhythm, melody, and polyphonic or heptatonic activities" (Gyimah Labi 1994, p. iii).

Nketia (1994) remarks that the tonality of the genre is open to composer preference for available cultures of tonality except that it may draw on the modal and cadential characteristic of traditional music. Again, he categorises the harmonic structures that are applied in this instrumental model as tonal, atonal, consonant, or dissonant in whole or in part depending on the composer's preferences. For example, in *Dialect – 1*, (Gyimah Labi, 1994) states that the introductory part is made up of quartals, tertian chords, juxtaposed fourths, added seconds, and other harmonic sonorities with the intention of creating a unified syntax. He illustrates the

[1] Mbira is a family of African traditional percussion instrument of the Shona people in Zimbabwe.

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borrowed folk tune uses minimal harmonisation to achieve the intended generative purpose of the composer. It also depends on the mode the composer wants to express such as heightened or soften points of percussive attacks. Nketia indicates that "the African composer does not have to tie himself down to any particular school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages" (Nketia 1994, p. iii). Gyimah Labi (1994) remarks that the obvious landmark in African pianism is the utilities of Ghanaian traditional folk elements.

Terpenning (2016) investigates the historical and creative background of *Yɛŋ Ara Asase Ni* in the context of musical hybridity in the colonial era. Terpenning's investigation has shown that although previous studies on the works of Amu have appropriated European and African musical idioms for the success for the song, it did not consider hybridity as essential to the social impacts of the song. He therefore provides the historical context of the song that supplements Amu's account on the former student who requested for 'something African'. Terpenning asserts that the performance context that took place in Tamale during the tenure of the colonial governor, Sir Charles Noble Arden- Clarke, provides the context to understand why the song exercises crosscultural potency in Ghana. Terpenning proposed major thematic areas where the musical hybridity of the song exemplifies an interruption of colonial ideologies. These include the historical, performance, the colonial, and the creative manipulation of musical elements.

Terpenning (2016) defines hybridity as the juxtaposition of European musical elements that are associated Christianity and a textual and thematic expressions that enhances and promotes a African cultural nationalism. Form his point if view, it is a composition that combines African and European styles for aesthetic and functional purposes. It can be argued that the composition of *Yɛŋ Ara Asase Ni*, *Yaanom Abibirimma*, etc. combines notions Christianity religious worship and that of African in processes of hybridity. The musical setting has the resemblance of a hymn, yet the text draws from Amu's views on Pan-Africanism and the traditionalism (Dzisah, 2019). Terpenning made the observation that "It is generally

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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 context of combining musical cultures for sociocultural and political purposes, hybridity offers equal creative opportunities. Terpenning made the observation that Amu's g creative processes by which he juxtaposes musical elements associated with Christian missionary traditions (music) and African traditional themes reflects his dedication to hybridity in his creative process. Terpenning (2016) made the observation that whiles hybridity is considered as a static work of art it also reaches a stage of becoming dynamic. He noted that hybridity moves periodically from heterogeneous forms to more homogeneous ones and then to a more heterogeneous form".

Dor (2008) highlights the cultural agencies which informed Amu's inspiration and ingenuity to compose the song *Bonwere Kenteŋwene*, an artistic creativity that be said to be a musical narrative and description of the cultural and indigenous knowledge of the people of Bonwere in light of cosmopolitanism. According to Dor, the cultural agencies include "translation of the generative power of one type of expressive art form into another expressive form, his selectivity of pre-compositional resources, and his underpinning creative philosophy" (Dor 2008, p, 7). By studying the song-text, the social cultural underpinnings of the *kente* cloth in the Ghanaian society, Dor argues that although the text brings a formulaic closure to Amu's narrative, it is also a prediction of the songs expansive appeal, effect, and salience.

INTEGRI PROCEDAMUS

1.12 Methods of Data Collection

1.12.1 Library and Archival Search

Primary and secondary sources were used to gather data for the study. Primary sources which includes interview transcripts, photographs, audio-visual archives, library sources, etc., etc., were also purposively selected and studied. Also, peer review articles, journals, periodic publications, published and unpublished Doctoral and Master dissertations that are of relevance

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to the study were reviewed and the outcome incorporated into the study. Primary sources which include interview transcripts, monographs, photographic materials, audio-visual archives, historical documents, sketches & drawings, posters and so on. Another communication channels that have become the common place for people to share their views and opinions on broad subjects is the social media. These include Internet communications, emails, blogs, WhatsApp groups, twitter, Facebook, Instagram, TikTok, and other social media handles. The views shared on these channels were carefully selected, analysed, and the finding incorporated into the study.

1.12.2 Documentaries and Testimonies

Because the main 'character' of the study, Ephraim Amu, is late, his philosophies, worldviews, and his construction of the world can only be accessed through what he has documented and the testimonies of others about him. The testimonies of scholars, musicians, composers, and performers, etc., gathered from seminars, conferences, public lectures, concerts, colloquiums, lecture halls, class sections, personal conversations, etc., were of immense value to the study. One of such valuable sources was Rev. Prof. Gilbert Ansre, a relative and co-worker of Ephraim Amu. Mentioned can also be made of Misonu Amu, the daughter of Amu.

1.12.3 Interviews

I gathered data through purposeful sampling and snowballing. Because my study focuses on the composition and performance, communal engagements, and the contributions of Ephraim Amu to the national sonic culture of the Ghanaian community, I purposively selected and interviewed Ghanaian art music composers, performers, choral directors, and significant others who create and manage this musical culture within the Ghanaian socio-political space. This aim is to ascertain the cultural and societal underpinnings that influence their creative works. It was also meant to understand ways through which their works engage the various and ethnic identities in Ghana.

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Data was gathered from documentations that gives expository notes about the life and musical career of Ephraim Amu. These sources included his biography, memoirs, programme notes, manuscripts, diaries, personal letters, correspondence, etc. They served as primary data sources that were be studied thoroughly, analysed, from which conclusions were drawn for the findings. Whilst the interview is deficient in capturing Ghanaian art music of blessed memory who cloud have contributed to this study, the analysis and interpretation of music scores were used as substitutes. My personal musical experiences in traditional and church music traditions were also used for the study.

1.12.4 Music administrators, tutors, and examiners

Music administrators, music tutors and examiners serve as important agents that contribute in the creation, sustenance, development, and dissemination of the culture of art music in Ghana. Therefore, their thoughts and experiences in their various fields of expertise can undoubtedly contribute immensely to this study. Therefore, the views of the cultural agents in the various disciplines I have mentioned above were sampled purposively, analysed, interpreted, and incorporated into in

the study. This decision was taken based the conclusions of Kate R. Fitzpatrick on the role music teachers play in cultural diversities how identities are formulated

among Black Americans. She argued that, among a class of music students, there are constellations of cultures and circumstances. And that the students "differ in terms of race, gender, ethnicity, socio-economic status, exceptionality, and sexual orientation" (Fitzpatrick, 2012, p. 54). For instance, she noted that how well the student feels his and/or her personal identity as an 'African' aligns with the institution's curricula and expectations and creates an enabling environment for socio-cultural development. This assertion agrees with the objective of this study which seeks to examine ways by which various cultural identities in the educational institutions are mediated for nationalism in Ghana.

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1.12.5 Analysis and Interpretation of Music Scores

The works of Ephraim Amu undoubtedly provides the means to understand the interactive role music plays between the social, and political life of a people just as the works of nineteenth century Western nationalistic composers like Wagner, Smetana, and Grieg, Ralph Vaughan Williams, Gustav Holst did (Revill, 2000). Therefore, both published and unpublished choral and instrumental works of Amu were selected, analysed and conclusions drawn. The aim is to understand the sources of the idioms art music composers employed and the interactive role they play between the sociocultural and political life of the national audience. Publications on the works of Amu, for example, *Amu's Choral Works Vol. 1, The Twenty-five African Songs*, *Patriotism and Nation Building*, *Ephraim Amu: Nationalist, Poet, Theologian*, etc. in addition to collections his compositions that can be found in various PhD and MPhil dissertations, programme notes, loosed sheets on various libraries, and those at the disposal of art music directors and performers, etc., readily provides an available source for the study.

Three of the compositions were purposively selected and analysed. These include: *Yɛŋ Ara Asase Ni, Yaanom Abibirimba*, and *Miva Miva.* The selection was based on the following. The songs were suggested based on Nketia's periodisation of Amu's songs and therefore are representative of each of the three institutional and stylistic periods. I also took into consideration the popularity of the songs. Laryea, for instance, noted that "Almost ninety years after" *Yɛŋ Ara Asase Ni*, "was written, the song which has been acclaimed as 'Ghana's unofficial anthem', still holds a pride of place for many Ghanaians" (Laryea, 2017, p. 14). *Yaanom Abibirimba* on the other hand, has enjoyed air plays on various TV and Radio networks in Ghana. It has also been performed at many choral concerts that seeks to portray patriotism in Ghana. For example, *An Evening with Dr. Ephraim Amu and Emeritus Prof. Kwabena Nketia*, by the Harmonious Choral Ghana, and many more.

In an attempt to holistically examine the nationality embedded in the Amu's music, the study was extended to cover selected works of some of his students. The exercise was carried out purposively. Contemporary art music personages, for instance, J. H. Nketia, N. Z. Nayo,

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Gyimah-Larbi, etc., were studied and analysed selectively. Although there are stylistic differences accustomed to these composition students, their creative works is mostly founded in the model of Ephraim Amu. Agawu noted that "composition in the unfortunately named sphere of art music in Ghana has not moved much beyond Amu, that many young composers today are still trafficking in a hopelessly dated musical code" (Agawu, 1996, p. 279). However, the study of music scores and analysis was selectively cover the genealogy of art music composers in Ghana according to Amuah's categorization (Amuah, 2000). The reason for studying the four generation is to have foreknowledge of the changing trends and dynamism associated with art music composition, performance, and its social and political implications over the decades for negotiating nationalism. Some of the analytical tools that were employed for the study include Formal analysis, LaRue's Quadrants for Style Analysis, Schenkerian Analysis, and Roman Numeral Analysis.

1.13 Works of art and literature

An interview with the director of Ghana National Theatre, British Council, Goethe Institute, Micaldo Conference Hall. This is to ascertain ways in which facilities and art promoted nationalism through contemporary Ghanaian art music.

1.14 Music Performances

I have collected a number of contemporary Ghanaian art music performances when I enrolled into the graduate programme with a clear intention of researching into the praxis between music and nationality, particularly, in Ghana. Bulk of these were collected during live performance during Christian religious services, major concerts such as the 2022 Independence Parade held in Cape Coast – the capital of the Western Region of Ghana, Salt and Light's collaboration with the National Theatre of Ghana in showcasing the musical works of Prof. GWK Dor dubbed *An Evening with Prof. George Kwasi Worlasi Dor, the 2022 Nine Lessons and Carols* organised under the auspices of the Ghana Parliament House, the 2022 Nine Lessons and Carols organised

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by Harmonious Choral in Tema (25 years celebration). Others include the Rededication Service of the 37 Ghana Police Interdenominational, in addition to many departmental choral performances at the Departments of Music at University of Ghana – Legon, the University of Education – Winneba, and the University of Cape Coast. The intention is to ascertain how different these institutions pursue and create national music audience through their activities. Data was collected at various music programmes organised by mainline church for the study.



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CHAPTER TWO

SOCIOCULTURAL AND POLITICAL ENVIRONMENTS AS FRAMEWORK FOR THE DEVELOPMENT OF GHANAIAN CONTEMPORARY ART MUSIC

2.1 Introduction

Nationalism in Ghana has a long history. When examined through the lens of Ephraim Amu's style of music, it may be traced back to its early ecclesiastical roots, which have their beginnings in the dispersion from Babel to the call and promise made to Abram (later Abraham), who received the assurance of becoming a great nation and the separation of the nation of Israel from the gentiles. This history encompasses the manifestation of the Messiah, the decline of the Jewish Christendom and the growth of the gentile Christendom, the emergence and expansion of the Reformation and Lutheranism, the ethos of Protestantism, the exploration of Africa, the European missionary agenda in Africa, Christianisation of Africa, European imperialism and colonisation in West Africa, the scramble for Africa, and to the struggle for self-rule due to African 'enlightenment' (Kidd, 1975, Miller, 1980).

Moreover, from a non-religious viewpoint, it can be related to the prehistoric African proto-nationalism of various ethnic groupings and their desire to be 'self-willed' and 'self-determined'. As per George Padmore (1953), its roots can be traced back to the latter part of the seventeenth century when the Akan ethnic society, under the guidance of King Osei Tutu, established a military alliance in the river valleys of Asante. These individuals are the subject of the legend of *ɔkomfo* Anokye and the 'enigmatic' golden stool, and their popularity continues to be widely discussed in African history and literature (Allan, 1990; Agbodeka, 1993, Brako & Asah-Asante, 2015). Among all the ethnic groups in the Sub Saharan region, it was the Ashantis who resisted British rule for a considerable time, as "King and nation hindered their hearts" (Kimble, 1963, p. 153). According to Padmore, their desire to expand their confederacy and dominance over neighbouring ethnic and linguistic groups eventually led to the formation of alliances, such as the Fanti Confederacy, and others from the Gold Coast Colony, the

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Northern Territories, to form a united pro-nationalist movement that fought against enemies then later consolidated with as a national frontier to fight colonisation and sought independence (Kimble, 1965, Padmore, n. d.). The Dagomba speaking people and other political systems of the north were also characterised by centralised political systems prior to the contact with Europeans in West Africa (Fortes, 1945).

During the inter-war and post-World War periods, nationalism in Ghana reached its apex (Brako and Asah-Asante, 2015). The post-war era in Africa marked the emergence of nationalism in Ghana, like in other West African countries. The defeat of the Union of Soviet Socialist Republics (USSR) and their allies led to concerns about the expansion of their communist ideology, and the West's fear of losing their colonies. Despite this, the participation of Africans in the war heightened their desire for self-rule. The exposure of Africans to different aspects of indigenous culture, which was previously viewed as inferior by Europeans, gained prominence, and it was harnessed as a means to restore African pride.

The musical compositions of Ephraim Amu, which combined traditional African musical elements with Western influences, had already ignited the national consciousness of the people of the Gold Coast towards independence before the heightened tension during the pro-nationalist struggles of the 1940s (Amu, 1983; Agawu, 1996). The music of Ephraim Amu has the capacity to decolonise music by challenging European dominance (Amu, 1993; Amuah, 2012; Andoh, 2010). Generative procedures, initiated by Ephraim Amu, are perpetuated by the 'school of Ghanaian contemporary art music' across multiple generations of art music composers in Ghana and those in the diaspora. The music of Amu embodies the accentuation of the 'African-Personality' through cultural activism and creative patriotism, which are crucial for establishing a national music audience.

This chapter is organised into two broad sections. The first section highlights relevant themes that are relevant to this study in view of providing broader perspectives that will foster a better understanding of the work. The second section then deals with tenets of the

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sociocultural and political environments that provides a broader context, scope, and meaning to the selected topic of this thesis.

2.2 Situating Nationalism in a Broader Scope and Context

2.2.1 Multidisciplinary Application of the term Nationalism

Attempting to define and apply the term *nationalism* can be contentious. Vaughan's assertion that "nationalism first meant hatred and fear of enemies… fear of losing one's livelihood" continues to hold sway for most scholars (Vaughan, 1963, p. 53). As such, many scholarly definitions of nationalism often portray the nation as "a supreme object of loyalty, 'a jealous god', etc." (Millard, 2014, p. 3). However, Millard (2014) argues that such definitions are restrictive and obscure the wide range of pro-national beliefs and practices that the concept has to offer. He remarks despite the restrictive nature of understanding the term, it has been used in various fields of study to suit different concepts. The concept of nationalism lacks a single, universally accepted definition. While some scholars argue for a restrictive definition that limits the term to a group of people united by common social and political identities, others recognise the existence of pluralistic avenues that allow for a more expansive understanding of nationalism (Habermas, 2001; Frost, 2006; Hogan, 2009; Gellner, 1995). However, despite these alternative perspectives, the dominant definition of nationalism as an unwavering loyalty to one's nation remains prevalent. Accordingly, some scholars define nationalism as a group of individuals united by common identities such as ancestry, history, language, and territorial space, who are actively striving for the recognition and realization of their shared interests.

In accordance with the perspectives of scholars such as Hatchinson (2005) and Billig (1995), nationalism can be understood as a spiritual concept. Specifically, some scholars view nationalism as a cultural and spiritual unity, an active sense of unity, a feeling of oneness, and an expression of like-mindedness. Alam (1980) and Khom (1956) similarly suggest that nationalism is a state of mind and an act of consciousness, characterized by a person's attachment to their kindred and their native soil. Nationalism is a multifaceted concept that is

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greatly influenced by variables such as tradition, language, and territory. It is a mental state that penetrates the thoughts, emotions, and ideologies of indigenous individuals, empowering them to direct their actions towards organised endeavors, mainly for the benefit of the nation. This type of organisation is widely deemed the pinnacle of structured activity. As such, nationalism may be defined as "a mental state or conscious act in which the individual feels the greatest allegiance towards the nation-state" (Brako and Asah-Asante, 2015, p. 147). Essentially, this kind of nationalism distinguishes between those who see themselves as citizens and those who are perceived as outsiders or adversaries.

The aforementioned text suggests that nationalism engenders feelings of unity, a sense of togetherness, and a shared mindset among individuals who share similar geographic and cultural backgrounds. It impacts a distinct sense of identity that differentiates a nation from others worldwide and facilitates their organisation. A restrictive definition of nationalism narrows affection solely to the nation, whereas a more liberal or modernist definition allows for broader applications of the term. It is the liberal usage of nationalism that enables the classification of cultural and language nationalism, among others. If such classifications are possible, then it becomes feasible to examine music and art music in the context of nationalism

Given the complex and nuanced nature of the topic of nationalism, it is important to first examine the political cannons of the term before delving into its musical contexts. Brako and Asah-Asante (2015) suggest that the term has now become an important part of the African political lexicon as a result of the advent of African colonisation. It is therefore necessary to explore the ways in which nationalism has been used in political discourse and how it has shaped the creation and maintenance of a community of Ghanaian art music viewed through the works of Ephraim Amu.

The concept of nation-states emerged as a result of the formation of modern societies that comprise national spaces, that includes the economy, culture, and territorial boundaries, which differentiate between insiders and outsiders. Membership is a crucial characteristic of nation-states, encompassing citizens and excluding others, such as migrants, in certain cases.

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Fuchs (2020) observes that, nationalism is interpreted in the context of capitalism, imperialism, modernity, and imperialist warfare.

2.2.1.1 Nationalism, Schools of Thought

The duration of nationalism's existence has been a subject of contention among scholars. Primordialists posit that nations are perpetual, ubiquitous, and intrinsically real, though they may sometimes remain dormant in a people's consciousness (Curtis, 2008). However, essentialists and modernists refute this notion, asserting that nations do not possess an inherent and objective existence.

Proponents of the Essentialist or Perennialist perspective, as articulated by Curtis (2008), argue that certain features characteristic of a nation can be traced back to ancient history. As such, the Ancient Greeks may be considered to have been close to a nation. Advocates of this viewpoint posits that the constituents of a modern nation-state, including geographical space, common ancestry, shared history, tradition, culture, government, and so on, comprise the fundamental materials that shape a nation. Brako and Asah-Asante (2015) propose that scholars who concern themselves to study the roots of nationalism must focus their attention beyond the industrial revolution. The authors of "Africa: From Colonialism to Independence" assert that the emergence of nationalism is as old as the 12th century. Its origin can be traced back to the Hebrews, who introduced the concept of "the chosen people[2]" (KJV Bible, Deut. 7: 6;). Similarly, the Greeks considered their socio-political and economic organization to be a supreme object of loyalty and a jealous god (Baradat, 2006). Essentialists define nationalism as a group of people united by a common identity.

The Modernist school of thought is another prominent theoretical perspective that contends that the notion of nationhood and nationalism did not emerge until the eighteenth century. Advocates of this perspective argue that the period between 1789 and 1848, as indexed

[2] In the political history of the nation Israel, the Supreme God, who is also known as the YAWEH, commanded the host of the people through his servant Moses that if they are obedient they shall be chosen generation to Him.

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by Hobsbawm, marks the beginning of nationalism. The French Revolution, according to this school of thought, was the critical political event that nurtured nationalism. However, some scholars argue that nationalism originated earlier in sixteenth-century England. Hobsbawm argues that nationalism during the eighteenth and nineteenth centuries was principally rooted in cosmopolitan values. In contrast to conventional notions of nationalism, the Age of Revolution challenged the very essence of ethnicity, common language, religion, ancestry, and territorial boundaries. This period of great upheaval witnessed the rise of national economies, which coincided with the advent of imperialism during the Age of Empire, which commenced approximately in 1875 (Fuchs, 2020). As per Curtis (2008), both Perennialists and Modernists refuted the outdated claims of Primordialists, who believed that nations were everlasting, omnipresent, and objectively genuine, an inherent characteristic of a people's consciousness.

2.2.2 Fetishism and Criticism Dimensions of Nationalism

Nationalism serves as a means through which cultural, linguistic, and traditional distinctions within a society are observed and perceived. Throughout history, the foundation of nationalism has been built upon the willingness of individuals to dedicate emotional and physical allegiances to their nation. This inclination towards national identity creates an opportunity for politicisation, as evidenced by the French, Czechs, Germans, Ghanaians, Togolese, Nigerians, and other groups who exhibit a propensity for political manipulation.

Fuchs (2020) asserts that theories of nationalism are principally characterised by two dominant thoughts: Fetishism and Criticism. The fetishist theory posits that nationalism and the nation are indispensable and crucial components of society and nature, while the critical theory contends that nationalism and the nation are the result of historical features of class-structured societies that are constructed, fabricated, invented, illusory, and ideological. Consequently, the nationalist is fetished. It is within this context of the fetishism of the nationalist that labels such as insiders, outsiders, enemies, immigrants, refugees, etc., are created. Nationalism offers

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spaces for categorising individuals like immigrants, enemies, aliens, and intruders, thereby diverting attention from class conflicts and inequalities.

The concept of nation is multifaceted and often challenging to grapple with. It can be viewed as the territorial domain for nationalists, as well as the collective national identity of individuals who share commonalities such as language, history, ancestry, and more. This national identity serves as the mechanism for nationalistic identification and also functions as the modes of explanation, justification, and execution.

2.2.3 Karl Marx on Nationalism

Karl Marx was not only preoccupied with the problems of capitalism, but also concerned with the issue of the nation and nationalism, which provide a suitable foundation for the research discussed in this study. These topics will be explored in greater detail in subsequent chapters. In addition to his critique of fetishism in the political system, Marx also criticized the fetishism in the economic institution. He believed that modern society manifests fetishism in various ways, and nationalism serves as a fertile ground for expressing political and ideological fetishisms. By emphasizing his ideas on class structure, Marx argued that nationalism and ideology divert attention from the disparities between the wealthy and the poor, as well as the differences between the owners of the means of production and the working class.

In 1870, Karl Marx offered an examination of the manner in which nationalism diverts the attention of the working class from confronting the capitalist class by fostering animosity towards migrant workers and colonies. He cited the example of Ireland, where the Irish working class, despite enduring the harshest effects of capitalism, shifted their focus from their struggles and directed their efforts towards asserting dominance over the English working class under the political leadership of Irish elites. Fuchs (2020) argues that Marx's analysis of nationalism and xenophobia remains applicable in contemporary capitalism.

During his examination and evaluation of nationalism, Karl Marx drew attention to several characteristics of the concept that can be observed in contemporary society. These

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include the tendency to blame foreign workers for the problems of capitalism. They hold the belief that God established the nation and therefore it is natural and superior to others. Furthermore, nationalism has the capacity to divert attention away from the exploitation, low wages, and the pursuit of profit as the objectives of the capitalist system. The assertion that foreigners are socially, culturally, and biologically inferior; the media's role in disseminating nationalism; the deflection of attention away from the class structure and hostility towards foreigners; the working-class's acceptance of capitalist ideologies; and so on.

Unlike the perspective of Marx Weber, it is conceivable to consider how music nationalism, as exemplified by Ephraim Amu, challenges Marx's ideas on nationalism. While Weber contends that economic nationalism diverts the attention of the proletariat away from their hardships, music nationalism within the context of Ghanaian contemporary art music evokes a sense of romantic attachment to the nation among community members.

2.2.4 Rosa Luxemburg on Nationalism

Rosa Luxemburg regarded nationalism as an obstruction that obscures the comprehensive historical perspective of the social arrangement of people on the planet. In her view, nationalism was nothing more than a 'metaphysical cliché.' As Luxemburg saw it, the supposed right of self-determination for nations was at odds with the fundamental tenets of modern socialism - the theory of social class. In her critique, she contended that nationalists assign social uniformity and political institutionalization to the nation. She once remarked, "I feel at home in the entire world, wherever there are clouds and birds and human tears" (Luxemburg in Fuchs, 2020). To this end, she advocated for the workers not requiring a fatherland, as the concept of the 'fatherland' serves to defend all individuals, transcending class distinctions and structures.

Luxemburg posits that imperialism and exploitation are intrinsic elements of the nation-state and nationalism. Thus, contemporary nation-states continue to provide avenues for class domination and bourgeois control that were prevalent centuries ago. Nationalism, as outlined by Luxemburg, serves as a platform for the bourgeoisie to divert the working class's attention

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from their exploitation and domination. It creates a fictitious community of capital and labor, pitting them against perceived enemies of the nation, both within and outside its borders. The First World War exemplified the dangers of nationalism, as nationalists became increasingly nationalistic and viewed other nations as enemies. The resulting hatred and conflict between nation-states underscore the destructive nature of nationalism. As Fuchs notes, "In capitalism, the ties of nationalism, militarism, and warfare are closely connected" (Fuchs, 2020. p. 241).

2.2.5 Fictive Ethnicity

It has been widely recognized that nationalism serves to divert attention away from class structures. Nationalism achieves this through the construction of the nation as a fictive community and a mythic collective. It is presented as a form of collectivism that purportedly resolves the issues arising from the realm of capitalism.

Etienne Balibar (in Fuchs, 2020) introduced the concept of fictive ethnicity in his examination of nationalism. According to his analysis, fictive collectives are formed through the portrayal of individuals, whether from the past or present, as members of a universal and natural community that transcends artificial boundaries. Balibar identifies two types of fictive ethnicity. Firstly, education and socialization, such as school, create a national linguistic community.

In an educational context, it is evident how Ghanaian art music engenders a community of listeners that encompasses schools at various levels of education, departments, and other agencies, as well as social activities related to music, such as singing in school, learning music as part of the curriculum or extra-curriculum, and music festivals that took place in the 1980s and 1990s. Furthermore, music serves to unify churches, including the Orthodox, Charismatic, and Apostolic, among others. Additionally, a fictive community based on blood ties is constructed, which forms a racial community. Nationalism can be divided into culturalist and racist-biologistic categories. In Ghana, art music and its practices are significant to all linguistic groups. The main group consists of composers, performers, and the audience, who are the

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majority. The minority group includes music copyists, DJs, instrument repairers, private instrument teachers, copyright lawyers, and music broadcasters. These topics will be explored in detail in chapter four of this study.

2.3 Ghanaian (African) Contemporary Art Music

The notion of contemporary must be defined in the context of this study. According to Andoh, "the term, in its strictest sense, is a chronological designation referring to things happening in an era" (Andoh, 2010, p. 123). He further suggests that in the realm of music and composers, the term could refer to two or three individuals with distinct characteristics and contrasting styles of composition within a specific period of time, yet they may exhibit diverse approaches and styles of composing. Nonetheless, it is important to note that not every contemporary is modern. Two composers may be contemporaries, but they may differ in their level of modernity in their works. For example, Amu and Riverson were contemporaries, yet their methods and styles of composition differed. Similarly, Adolphus Acquah Robertson Turkson, more commonly known as Atto Turkson, and Nicholas Zinzendorf Nayo, both Ghanaian art music composers, took vastly different approaches to their creative endeavors. While Atto Turkson embraced twentieth-century forms such as serialism and tone row, Nayo, a neo-classicist, favoured classical approaches in his musical works, albeit with some incorporation of contemporary twentieth-century idioms in certain compositions. In the sphere of contemporary Ghanaian music, there exists a dichotomy between conservative and radical composers.

The report presents a comprehensive analysis of the study conducted by Andoh, who identifies three distinct categories of composers in Ghana. These are the extremists, who are characterized by their radical departure from traditional hymn compositions; the centrists, who are described as 'middle-of-the-roaders' and include composers such as Otto Boateng and Joseph Emmanuel Allotey-Pappoe, and finally, the modernists, who are characterized by their innovative approach to the art of composing. The text highlights that the mainstream of composing hymn tunes to already existing hymn texts was followed by other art music

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composers, and Amu's approach to composition was also influenced by this tradition. However, Amu was also radical in his approach and set his own text and tunes, incorporating a touch of 'Africaness' into his work.

The phrase 'Ghanaian choral art' music requires careful consideration (Dor (2005). He submits that several Ghanaian church choirs perform anthems, arrangements of Negro Spirituals, and gospel music, as well as arranged works and sacred songs, which often include oratorios by Western art music composers such as George Frideric Handel, Joseph Sabastian Bach, Joseph Haydn, Felix. Mendelssohn. Additionally, Ghanaian composers have created modern, primarily instrumental compositions, as well as those in the choral tradition. For instance, Nayo's extended orchestral-choral works combine Ghanaian instrumental idioms in a classic manner. Similarly, it is not only Ghanaian art choral pieces that are modelled after highlife, Ghana's 'popular' genre, but the kind of drumming associated with a specific traditional music type may also influence the composition of a particular Ghanaian art choral music. An art choral music in the highlife style may be sung *a cappella*[3], but they are normally accompanied with a set of instruments such as African traditional instruments, or guitars, keyboards, or a combination of the two. These are usually homophonic and harmonically functional with a selected few being heterophony in some parts, for example Kenn Kafui's *Mida 'Kpe Na Mawu* (Lit. Praise ye the Lord).

Akin Euba's assessment of contemporary music with African influences is particularly beneficial in this context. He classifies the sub-genre into various compositional methodologies. Euba contends that Neo-African art music can be further divided into several types. To begin with, qthere is music that is entirely based on Western models and the composer, who is of African origin, has not deliberately incorporated African elements. Secondly, there is music where the thematic material is derived from African sources, but the overall style and instrumentation are Western. Thirdly, there is music that features African elements as a vital

[3] Music performed by an individual or a group of performers without instrumental accompaniment.

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part of its themes, but also includes non-African ideas. Lastly, there is music that has African traditional instruments as an influence, and the composer has not consciously included non-African ideas (Euba, 1993).

Dor asserts that the use of the terms 'choral', 'art', and 'Ghanaian' implies the existence of another type of choral music in Ghana (Dor, 2005). Ghanaian ethnic groups possess traditional choral forms that are distinct from the art choral idiom, which exists in oral traditions with specific terminologies that differentiate them from one another within subgroups. For example, avihawo is a part-song of lament practiced by women's singing-band, who accompany themselves with rattles, in Evedome, Northern Ghanaian Eveland (Kafui, 1993; Amuah, 2012). Similarly, Ebibindwom, a traditional choral genre, was developed by pre-literate Wesleyan Christian women in Fanteland in the nineteenth century. As a part-song and responsorial, the genre gained participation in the service by borrowing themes from the Bible for its textual content and was also performed spontaneously. In addition, mention can be made of *hapka*, a non-accompanying rehearsal-based musical activity that serves as preparation for major performances and also serves as enculturation for younger generations, as a sub-genre and part-song of the migrant settlers at Hyɛbrɛkrom in the late twentieth century (Dzisah, 2019).

2.4 Framework for the Development of Ghanaian Contemporary Art Music

2.4.1 Social Stratification

One of the most significant historic and social-cultural circumstances that motivated Ephraim Amu to pursue music nationalism, but which has often been overlooked by many researchers, was his observation that pre-literate mission converts did not sing with enthusiasm during religious services, while only the formally educated and pro-Western individuals did. There is the possibility that if Tata Stefano[4] and other pre-literate converts in the Protestant mission

[4] The father of Ephraim Amu, a native of Peki-Avetile, and also a Christian convert. He was a traditional musician (drummer) but denounced this role because of the influences of Protestant's (Bremen) on the converts. Amu noted that he loved singing the translated German/English hymns but never sung correctly (Agawu, 1987).

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Churches had mastered the pronunciation of English and German texts and had also articulated them well in their singing translated hymns for the Church the development of contemporary art music in Ghana may have taken a different course. The observation, therefore, highlights the importance of this particular group in the context of Amu and music nationalism (Agawu, 1987, 1996; Nketia, 1993, Laryea, 2012, Dor, 2005). To provide a clearer understanding of the target audience for this study, it is important to consider the concept of social stratification[5] in Ghanaian society. This will help to create a vivid picture of the people who were the focus of Amu's attention, given his observation of the behavior of non-literate worshippers in the Church.

The connection between individuals who are considered to be at the lower echelons of the social hierarchy and the advancement of contemporary art music in Ghana should certainly be a subject of scholarly interest. It is noteworthy that the economic and political development of Ghana began with the arrival of European traders on the shores of Elmina, the Gold Coast, when they also celebrated the first Mass. Andoh (2010) recognizes that the spread of European musical culture into the traditional music scene and the subsequent socio-cultural changes are intimately linked with the history of the Christian mission, and particularly with the activities of colonization. He noted that the absorption of European musical culture commenced with the introduction of formal education to the children of Elmina villages. There, the youngsters acquired the ability to read and write, as well as learned music and religious practices. Focusing on the children, particularly in rural communities, during this era may highlight the connection between the rise and evolution of contemporary genres and social stratification, and its impact on society.

The influence of social stratification on the rise and evolution of Ghanaian contemporary choral art music is also emphasized by the British Broadcasting Corporation (BBC)'s examination of its development. Amu narrates how his music originated in the Church

[5] A sociological concept used for studying the hierarchical arrangement of the people in a given society based on their wealth, income, political position, education, etc.

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when he noticed that "whenever conducting the service, only the literate people were singing, while the illiterate people were not singing" due to the songs being in English (Amu, BBC African Perspective, 1993). It is therefore worth mentioning that the group of individuals believed to occupy the 'lower' positions in Ghanaian society has played a crucial role in the emergence and expansion of the genre, thereby lending credence to this particular aspect of the study.

In a similar vein, Collins acknowledges the vital role played by individuals in the lower income bracket, who inhabit the space between the national elite and subsistence farmers, in the creation of a novel urban popular music in Ghana. This group encompasses not only miners but also migrant workers, ex-servicemen, transport workers, artisans, domestic servants, area boys, low-level government employees, and cash crop farmers, all of whom serve as intermediaries, as per Collins' (2010) classification. It is worth noting that these individuals occupy a central position within the social hierarchy and possess the ability to act as effective cultural mediators and brokers between the indigenous and imported, rural and modern, and different socioeconomic classes and ethnic groups. Consequently, it is essential to examine the significance of the social stratum of Ghanaian society and its impact on Amu's work.

The concepts and their relevance to Ghanaian society have been the subject of intellectual consideration (See Kimble 1965, Assimeng (2007), Collins (2010), Nukunyah, 2011). Ghana, a country with a traditional, rural, agrarian society, has witnessed a weakening of these traditional structures, accompanied by the emergence of an industrial society in transition (Assimeng, 2007). These developments have led to the formation of new social and economic groups with a modern character. The focus of this process has been on the critical examination of the traditional ranking order, as well as its socio-economic correlates, and the responses in the 'native' performing arts, including music, dance, and theatre. The rise of nationalism, particularly since the 1930s and 1940s (Apter, 1936; Austin, 1964; Kimble, 1963; Lloyd, 1967; Twumasi, 1971; Ward, 1967), has illuminated new political power structures that challenge the conventional perceptions of status and rank, which were based primarily on the

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normative institutions and their connection with European missionary, merchant, and colonisation.

It is undeniable that the question of social class became increasingly prominent in the aftermath of the June 4, 1979 and December 31, 1981 social uprisings in Ghana. These events led to the emergence of a new form of social organization based on people's perception of 'oppressor' and 'oppressed' in society. For a brief period after the uprising, the Ghanaian society was classified into 'citizens' (affluent) and 'the people' (poor) (Assimeng, 1986). Ansre (1997) argued that economic hardship during this period led to a significant migration of some members of the Evangelical Presbyterian Church, Ghana to the southern and Ashanti-Brong Ahafo regions of the country, resulting in the rejuvenation of the Bremen Church along with its music traditions, which are partially modeled after Amu's musical style. In this context, the idea of rejuvenation implies an expansion of the territorial base from the Volta basin towards the south.

It is important to recognize that the perspectives people hold regarding the existence or absence of social class in Ghana tend to be more ideological than scientific. This issue pertains to whether the subject relates to integration or conflict as the principal characteristic of human social organization (Assimeng, 1997). Assimeng's views on this matter can help to elucidate the situation. He pointed out that certain commentators in the social sciences, such as (Ake,1982; Asamoah, 1984; Prah, 1976; Nzimiro, 1976) argue that the concept of social class applies to the social structure of African countries. On the other hand, others, such as Danquah (1952), Busia (1951), Ackah (1969), and Bentsil-Enchill (1970), who emphasize the 'harmonious', 'communitarian', *abusuabo* (Lit. kinship) nature of African societies, propose that the class concept is applicable only in the context of highly industrialized, capitalist countries in Europe and the United States of America because the polarization of economic and social strata is more evident.

In the field of social structure, the significance of hierarchy becomes apparent. It is evident that no society exists where all statuses are equal, or in other words, where there is no

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stratification at all. Although the idea of equality among all human beings sounds ideologically appealing, the reality is that hierarchies exist in every society. Here is an analysis of Maeshall's research on the fluctuating state of social strata in Ghana between 1945 and 1960 (Maeshall, 1972, p. 174).

Capital Class:

- International capital – mainly British with long established interests in mining, import, export.
- Ghanaian Capitalist – more nascent than emergent aprt from a new establihed timber-transport interests and many small capitalists. Strata

Intermidiate:

- Petty bourgeoisie – mainly trade, transport, construction.
- Bureaucracy – Africanization and expansion of government administration.
- Intelligentsia – mainly professionals, many in government service – military – expansion from 1957 onwards.

Proletariat:

- Urban wage labour – mainly mines, docks, railway, and construction.
- Rural wage labour – mainly on cocoa farm.

Peasantry:

- Rich peasants (or Kulaks) – employers of labour, mainly on cocoa farms.
- Middle peasants – independent producers both on cocoa farms and foos farms
- Poor peasants – share croppers, and wage labourers.

Although Maeshall (1972) proposed a template to attain a fair comprehension of the concept, Kimble, on the other hand, cautions against the conflicting issues that may arise from such a study, especially in relation to African societies. Kimble (1963) observes that it appears evident that the concept of class structure is not particularly beneficial in the examination of the changing patterns of African society.

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Despite the advancements in social differentiation, the kinship network, which encompasses mutual obligations to extended family members across all social levels, impedes the formation of rigid class barriers. During the nineteenth century, a substantial educated group emerged on the Gold Coast, relying on non-traditional income sources and shaping social behavior in urban areas while occasionally exerting political influence on rural chiefs. Nonetheless, this group does not fit neatly into any precise class definition, whether one uses an economic interpretation like Max Weber's framework or J. Schumpter's framework that defines a class based on purely social criteria, such as intermarriage among its members. The persistence of traditional patterns and values, as well as the powerful impact of Western education, complicate the classification process.

2.5 Impacts of the First and Second World Wars on Nationalism

The First and Second World Wars have been widely regarded by many authors as the incubators of African nationalism (Warnock, 1983; Marika, 2019; Kimble, 1965). These conflicts afforded indigenous Africans the chance to be acquainted with the principles of self-governance. Additionally, became acquainted with the basics for evaluating various aspects of politics, economics, and society in a comparative manner. The First World War, for instance, diminished Britain's prestige. Numerous African soldiers fought alongside their European counterparts. This close interaction eradicated the awe that Blacks had for Westerners. Throughout the war period, the black troops discovered the physical limitations and vulnerabilities of their white counterparts. These limitations included their inability to march as efficiently and their reliance on native guides to navigate the bush. It is not unexpected that the colonized peoples increased their struggle for independence after the First World War. The black soldiers' participation in the World Wars resulted in a new perspective for them.

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> "The new attitude is one of respect rather than pity…Respect means that we honour whatsoever there is of good in the African life, and that we desire to help him to make good, better, not by supplanting it with an entirely exotic culture, but by stimulating him to develop his culture according to his own genius" (Smith, 1928, p. 94).

Warnock (1983) opined that the First World War had the effect of diminishing African confidence in Europeans, while simultaneously amplifying African confidence in their own capabilities, thus, stoking the desire for self-governance.

African intellectuals, following the World Wars, recognised the necessity of developing various aspects of African culture to unite the African people as cohesive political entities. This task required a spiritual bond that transcends cultural and political boundaries. According to Nketia (1974), music-making in African communities is a communal activity with the potential to unite people. The bond is partly achieved through the use of the native language for song-text. They are potential source of nationalism as shown in the map 1 below. The communal nature of Amu's music and that of his contemporaries highlights this tendency for unity among colonised people of Africa.

The process of African colonisation began to falter as Africans became exposed to Western educational opportunities. Colonialism was often justified on the basis that the African was incapable of managing his own affairs in the complex modern world. However, this myth was challenged with the emergence of African elites across the continent following the First World War. The denial of African elites the opportunity to hold positions of power within the colonial governance structure and to enjoy the benefits that came with it further entrenched colonial policies. These elites were learning how to utilise the political process to communicate their desire for greater control over the destiny of their country.

Goves' work (1993) narrates the events that unfolded after the first World War. Jomo Kenyatta, a prominent figure in African and Pan-African history, highlighted the significance of African culture in his book, *Facing Mount Kenya*, which was often undermined and

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disregarded by Westerners (Hastings, 1979, p. 11; *See also* Amani Sanga). The involvement of Africans in the Second World War diminished their earlier reverence for Europe. Notably, the rise of nationalism in Africa can be linked to the psychological impact of the war. Following the war, both Europeans and Africans began to view each other differently. For Europeans, domination of Africa was based not only on military and economic power but also on the belief in White superiority and invincibility (Oliver, 1967; Botwe-Asante, 1999).



Map 1: The Languages and People of Africa
Source: https://cdn.britannica.com/61/127261-050-E09E43D0/languages-peoples-Africa.jpg

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The majority of African people held this belief, but the Second World War brought an end to this myth. During the war, many colonial powers were defeated and destroyed, such as the South-Eastern Asian empires of Britain, France, and Holland, which were conquered by Japan. Additionally, the Italian empire in Africa ceased to exist. Warnock (1983) argues that the war had a profound impact on Black soldiers, who saved the lives of many soldiers. Fighting in the war provided African soldiers with a new outlook on the world and taught them a variety of new skills, such as reading newspapers and listening to wireless bulletins. This exposure to different cultures also made them more interested in global affairs. Upon their return, many soldiers were disillusioned with the poor conditions at home compared to the better living conditions experienced by their European counterparts in the army (Oliver, 1967, p. 207).

The defeat of England by India, Pakistan, Ceylon, and Burma in 1948 served as a motivation for Africans to challenge colonialism. The conflicts and the rising superpowers, the United States and the Soviet Union, who had no gain from the continuation of colonialism in Africa, also curtailed the British colonial capabilities. The colonial powers began to perceive the political independence of the African continent as an unavoidable outcome.

2.5.1 Impacts of Separatist Churches on Nationalism

During the latter half of the nineteenth century, African communities expressed their dissatisfaction and displeasure towards the mission churches. Consequently, a number of 'African-like' churches emerged, which are commonly referred to as Independent, Separatist, or Spiritual Churches. These churches share certain similarities with the mission churches, which will be explored in greater detail later in this chapter. Several factors contributed to the development of these churches. First and foremost, the second-class status accorded to native Africans played a significant role. Hastings noted that the first wave of Independent Churches in Africa was a protest against the mission churches. Additionally, the tag of moral impossibilities assigned to Africans hindered their promotion to certain higher administrative

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positions, and the difficulty in upward mobility for Africans, coupled with demotions for their European counterparts, further compounded the issue (Hastings, 1979, p. 68 - 69).

Other factors have been identified which include disappointment with White civilisation that was closely tied to Christianity, race consciousness, the desire for symbolism, the remoteness of Christianity and the desire for an integrated religion, the delay in the establishment of autonomous African Churches, the need for ritual and 'richer' liturgy than that offered by the missionaries, the resentment of strict discipline, intolerance for polygamy, the limitation of spontaneous expressions such as exclamation, clapping, dancing, etc., during worship. Beetham describes the activities of Separatist churches as a revolt against European domination. Each independent group had a slightly different reason for separating from the mission church. The basic religious outlook in the separatist churches was borrowed from mission churches, except that it emphasised the connection between Christianity and African culture, which the missionaries appeared to reject in their religious outlook in Africa. Separatist churches insisted on promoting values and norms within their church that were more adaptive to African culture and its social needs. The Independent movement was, at its core, an assertion of African equality.

According to Warnock (1983), separatist activities occurred in various parts of Africa. He cited the instance of the South African Wesleyan minister, Nehemiah Teli, who established a tribal church in 1884, an anecdote that precedes the occurrence that took place in Nigeria in 1909. During these years, Amu was studying at the Bremen Elementary School at Peki, where he finished in 1915 (Amu, 1993). Often, the separatist church was built around a charismatic leader. For example, Isaiah Shembe of South Africa, who founded the Church of Nazarites in 1911, was noted to be a charismatic leader, prophet, 'Zulu healer', and a prodigy hymn writer (Hastings, 1979, 67). While the singing of hymns in the Zulu style was a major feature of the separatist movement in South Africa, it was not until the 1920s that Zulu songs were integrated into mission churches in the South African region.

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Shembe, similar to Luther during the onset of the Reformation, initially relied on the hymns of the mother church until the development of hymns that met his ideals. In certain Separatist churches, no attempt has been made to create indigenous hymnody. As Sundkler highlights in his seminal work on Separatist churches in South Africa, some hymns remain the same as those used in the parent churches. These hymns are translated into Zulu but all aspects of the song, except for the text. One striking and disconcert example of White dominance in spiritual matters over Zulu co-religionists is the fact that Zulu Christians have composed their own songs and hymns, which is more common in certain places in East Africa. However, among some Separatist churches, such as the Nazarites, music has been admirably adapted to the African context and offers a valuable study into church music in Africa, relatively free of Western influence.

The development of an educated elite within African society has played a significant role in the emergence of nationalism. The myth of African inferiority was dispelled by the fact that Africans were capable of achieving high levels of intellectual development when given the opportunity. This realization among Africans was utilized as a weapon against the perceived White superiority. A growing recognition in certain parts of Africa of the equality of all races challenged the West's right to govern in African colonies. Western-educated elites, viewing themselves as the rightful owners of the continent, employed political ideals they had learned in the West to fight for political and economic freedom. In 1900, Sylvestre Williams, a black lawyer, protested against the dominance of colonialism. In 1912, the South African Native National Congress was organized to voice opposition to the White minority's control of South African territory. Additionally, the Aboriginals' Rights Protection Agency of the Gold Coast, along with other groups, demonstrated their dissatisfaction.

The esteem that Africans held for Europeans diminished as a result of the persistent political turmoil among the White population. One of the rationales for African colonialism was the notion that the Europeans could bring an end to the tribal conflicts and instigate peace among the warring factions. However, the Europeans brought about a greater degree of conflict

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and hostility to the African continent. The arrival of 275,000 British soldiers in South Africa to face off against 22,000 Boers during the Boer War (Falk, 1979) exemplifies this point.

Scholars interested in Ghana's political history and other social scientists have discussed the impact of ideological positions on the decisions and actions of leading intellectuals in the country since the push for self-governance. These elite choices have, at times, been covertly aligned with the dominant pro-nationalist sentiments. For instance, Padmore examined the political stance of Busia and CPP leaders. According to Padmore, their activities were influenced by conservative political views that consistently opposed the socialist ideas of Nkrumah. Laryea (2017) highlighted the ideological divide between Joseph Boakye Danquah and Ako Adjei, representing the two primary ideological groups in the Gold Coast, who despite their differences, supported Amu's call for nationalism through his innovative patriotism. Other scholars, such as Kimble (0965), Markiba (2019), Barker (2017), Assimeng (2014), etc., have also explored this topic.

Researchers have extensively discussed the impact of political ideologies on the decisions and actions of leading intellectuals in Ghana since the country's push for self-governance. At times, these choices have been subtly aligned with the dominant pro-nationalist sentiments. For example, Padmore examined the political stance of Busia and CPP leaders, who were influenced by conservative political views that consistently opposed the socialist ideas of Nkrumah. Laryea (2017) highlighted the ideological divide between J. B. Danquah and Ako Adjei, who despite their differences, supported Amu's call for nationalism through his innovative patriotism. Other scholars, including Kimble (0965), Markiba (2019), Barker (2017), Assimeng (2014), etc., have also explored this topic.

The objective of this section is to scrutinize Ephraim Amu's function in the ideological disparity of the era, as demonstrated by his musical creations. This will necessitate evaluating additional noteworthy instances, such as global ideological battles, Pan-Africanism, and Western music. In order to attain a comprehensive grasp of Ephraim Amu's ideological depiction, it is essential to analyze his works from a historical political vantage point.

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2.5.2 The Socio-Political Environment

In 1945, a Pan-African Congress was held in Manchester, where Kwame Nkrumah and Jomo Kenyatta played prominent roles as representatives of the African people. In 1947, Nkrumah returned to the Gold Coast to join forces with leaders of the United Gold Coast Convention (UGCC), while Kenyatta also returned to Kenya. The momentum continued to build as the theory of Negritude took shape in the 1940s, mainly in African colonised Francophone countries. It was a powerful and emotional assertion of black culture against European culture and, in particular, the French policy of assimilation. "Across poetry, tradition, oral literature, music, and dance, a philosophy of the black way of life was being sought to understand the crushing effects of an entire French pattern of education" (Hasting, 1979, p. 11). Negritude was initiated by Aime Cesaire and Leopold Senghor, who believed that "The black man need not be inferior to the white. He has his own distinctive culture and history backing him. If he and his kind could unite and absorb what they need from White culture and not allow it to absorb them, the African nation will be reborn and could equal or excel anything the White could do" (Fage 1978, p. 472). These are some of the collective ideas and notions that prepared the natives of the Gold Coast for nationalism. These factors were not successively realised but were concurrently taking place in all parts of Africa. The struggle was an amalgam of various Black endeavours.

In 1947, Alioune Diop and Senghor established *Presence Africaine*, a journal that disseminated the ideas of Negritude and other significant political and economic perspectives. Wachsmann's research on the Negritude School demonstrates that the writings did not address music. However, they did agree to conduct a cultural inventory, which was presented during the Congress of African Writers in 1956, and would have undoubtedly included the study of music. Wachsmann suggests that 1956 marked the peak of the Negritude School's expansion into other areas of thought concerning the African Personality and the threat of British colonization in Africa. Nevertheless, the school provided an intellectual foundation to support

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the struggle for self-determination and the pursuit of independence. It also contributed to the definition of African Personality, representing a significant step forward in this regard.

The historical development of nationalism in other Africa colonised countries was fueled by Ghana's achievement of independence as the first Black colony to gain freedom through peaceful and democratic means. This event inspired other regions of the continent to pursue self-determination with great determination. According to Nketia (1986) the quest for nationhood by Africans fueled research into African music. The rediscovery of Black heritage by African intellectuals has also played a crucial role in legitimizing scholarship on African music. Nketia's writings shed light on the areas of scholarship that have been influenced by nationalism and the associated pride in cultural heritage.

> "The period of the research was also a period of great cultural revival ushered in by the struggle for political independence which was giving a new role to traditional music in the contemporary setting. New contextual problems were emerging, and it was necessary to understand them in relation to the values of African traditions and those of the present. Thus, our perspectives on musicology and our distinct inclination to towards the use of methods and approaches that can be described as ethnomusicological were shaped largely by the circumstances in which we did our filed work and the challenges of the intellectual and political climate in which we worked. What we needed was not just intellectual understanding of African music through 'theory' but a wider range of knowledge and insight that would enable us to re-establish meaningful connection with the African experience in a variety of contexts" (Nketia 1986, p. 10).

The emergence of nationalism in Africa can be traced back to Ghana's independence, which was achieved peacefully and through democratic means, making it the first Black colony to gain freedom. This significant milestone inspired other regions of the continent to strive for self-determination with renewed vigor. According to Nketia's arguments, the pursuit of nationhood by Africans prompted research into African music. Furthermore, the rediscovery of Black heritage by African intellectuals has played a vital role in legitimizing scholarship on

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African music. Nketia's works illuminate the areas of scholarship that have been impacted by nationalism and the accompanying pride in cultural heritage.

2.5.3 New Roles of Traditional Music

The continent of Africa faced a significant problem following the establishment of colonies, which led to the need for a sense of unity among the diverse cultural identities. Music was recognized as a means of rallying political support across ethnic lines (Collins, 2010; Botwe-Asante, 1998). According to Malm, during the surge of nationalism in Tanzania, political parties utilized music by composing songs in the style of Sankey to express their loyalty to the party (Malm, 1981). This is comparable to the political climate in the Gold Coast during the general elections, where songs were composed to propagate the nationalist agenda. Padmore referred to these songs as rivalist hymns (Padmore, n.d.).

The relationship between nationalism and music in the context of political organizations is analogous to the relationship between music and the church. Malm explains that in Tanzania, there is a national ngoma group that was established in 1964 and performs ngoma on the national stage. By describing the "national" music, Malm observes that it incorporates various stylistic features of ngoma from different ethnic groups in Tanzania, integrates and stages them. The national ngoma serves as a medium for the government to disseminate information to its people. "The base of support for these songs is broadened by the fact that they draw on the musical cultures of several ethnic groups." Additionally, a similar approach has been adopted by the church to express its ecumenical unity.

In Ghana, certain political organizations and leaders have employed various art music works as a means of gaining the loyalty of their members. For instance, the NDC in Ghana has adopted G. J. Webb's (1803-1887) Stand up, Stand up as its political party's anthem. The late Ghanaian Highlife musician and artist, Joel Ackar, arranged Webb's original text to the Westernized hymn, replacing it with different text that reflects the party's aspirations and ideologies. Although the music is Western in orientation and not Ghanaian composed, it

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succinctly describes and draws attention to the role of music in negotiating nationalism in Ghana. Additionally, Radio Ghana plays Amu's *Yɛn Ara Asase Ni* (Lit. This is our own native land) before and after their daily broadcasts. Some privately-owned FM stations have also adopted *Asɛm Yi Dika* (Lit. This matter must be uttered) by Ephraim Amu as a signature tune for one of their radio programs for political discussions, and many more. Malm noted that in Tanzania, some political leaders borrowed Christian, inserted the names of their leaders at appropriate places to achieve their political agenda.

An increase in Pan-African nationalism that surpasses national boundaries is something that many would welcome. Since the 1960s, there has been a rise in black consciousness across the African continent. This has led to the establishment of the Organisation of African Unity (now the African Union) in 1963. The celebration of events such as the World Festival of Black and African Arts and Culture and Black History Month demonstrate the growing importance that African governments are giving to the promotion and advancement of black culture. The dedication and participation in these festivals can be attributed to the resentment of European cultural supremacy over African culture. Nketia argued that it is reasonable and necessary to advocate for the African Personality to come before "knowledge, understanding, and appreciation" of African culture.

2.5.4 The Efffectiveness of African Music

African music has been found to play a significant role in establishing a sense of African nationality in many African countries, like in Europe, Asia, and other continental regions. For instance, in Zimbabwe, Berliner highlights how traditional musical activities have experienced a resurgence in recent years due to a renewed sense of black pride and African nationalism. This has led to the formation of numerous music associations in various towns, with the aim of preserving traditional pieces, such as panpipe playing and drumming. Berliner also notes an interesting incident where some Zimbabwean nationals abandoned their guitars and harmonicas in favor of their hand pianos, leading to a revival of the mbira, a traditional homemade

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instrument that was once abandoned in favor of Western musical instruments perceived to be more sociologically, politically, and culturally prestigious.

Berlianer (1997) ascribes the return to traditionalism largely to a nationalistic spirit. During the 2000s, more cultural troops were formed, particularly in Accra, Sekondi-Takoradi, Kumasi, and other greater urban centres. There was an increasing appreciation and patronage of their products. These developments ran parallel to the formation of youth choirs at the time. People were beginning to understand the homogeneity that has been created by British colonisation in the Gold Coast. It is for these staged-traditional forms which supply art musicians with pre-compositional materials. Most composers of recent generations have not had the opportunity of living in the hinterland, which forms the generative grounds for these traditional forms. Their major source of information has been the radio, TV, and live performances of these cultural troops.

According to Nketia (1961, p. 2), the music of Ghana now exhibits a complex structure that reflects the country's traditional tribal structure and the persistence of old customs and values, while the newer musical styles that are inter-tribal demonstrate how Ghanaians are adjusting to changing social conditions and how traditional African music is being recreated in the process of building a modern Ghana out of tribal groups. Warnock (1961) contends that the surge for nationalism during the period of Africa's struggle for independence was the sole cause of Africans' enthusiasm for adapting traditional music to church music.

2.6 Summary

Nationalism has often been characterised as an unwavering loyalty to one's nation, although some liberal nationalists have sought to broaden the term to encompass a range of attachments that appeal to individuals within a national community. In Ghana, nationalism can be traced back to the 17th century, when the Akan tribes extended their confederacy to include neighbouring ethnic groups. During the post-war period in the Gold Coast, there was a surge in demands for self-determination, which was fueled by the growth of self-awareness. The

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introduction of Mission Churches and education paved the way for separatist activities, which contributed to the development of national consciousness in the Gold Coast. As a result of the growing awareness of cultural identity, cultural intellectuals such as Ephraim Amu sought independence through the process of decolonisation of music. Since then, Amu's model of music has gained popularity across various domains in Ghana, including the political, sacred, and secular spheres.



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CHAPTER THREE

AMU'S LEGACY WITHIN THE FRAMEWORK OF INSTITUTIONAL CONTRIBUTIONS AND RECIPROCITY

3.1 Introduction

Amu, like many other distinguished individuals such as Kwagyir Aggrey and Kwame Nkrumah, is regarded as a national symbol. As such, it is essentially laudable to study the relevant institutions that made significant contributions to his life and works, and at the same, serves as avenues for the preservation and development of the works. To arrive at the objective of promoting and preserving these institutions, it is necessary to invest and promote the resources and infrastructure needed to support these institutions and ensure their continued success in promoting and celebrating the legacy of Amu. In this chapter, I explore the contributions and reciprocity made by various institutions to the promotion and preservation of the legacy of Ephraim Amu. I also discuss, but briefly, the tenets of the reciprocity and its significance to ontology and epistemology in the study of contemporary African art music.

3.2 *Norddeutsche Missionsgesellschaft*

The contribution of the *Norddeutsche Missionsgesellschaft* (North German Mission Society) to the creative patriotism of Ephraim Amu is enormous. The beginnings of this creative enterprise can be traced back to Amu's formative years in the compound of his parent, Tata Stefano Yao Amu and his mother, Sarah Amma Akoram who were Christian converts of the *Norddeutsche Missionsgesellschaft* – the Bremen mission. According to Amu, the motivation behind his creative endeavour arose from the observation that Stefano, despite his love for singing while at work, did not sing the translated German hymns into Eʋe language particularly well. This led Amu to believe that "something ought to be done about this and that if the music was arranged in a manner that was similar to what they were accustomed, would not be difficult for them to sing" (Agawu, 1987. p. 52). The suggestion of borrowing put forth by Amu encapsulates

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African traditional compositional idioms, including the utilisation of native languages or the 'vernacularisation' of contemporary art music, tonal inflections, speech rhythms, drum language, folklore, and other such precompositional resources. Laryea (2012) recognises that it was Yao Amu's singing that inspired his son, Ephraim Amu, to pursue a career in composition and music.

In addition, the achievements of the *Norddeutsche Missionsgesellschaft* in the standardisation of the Eʋe language and the initiation of Eʋe literature which culminated into the translation of the Bible into Eʋe is the first step to reckon with (Debrunner, 1965). According to Laryea (2012), the Bremen missionaries played a significant role in Amu's early upbringing and Christian education. This missionary influence later extended to Amu in Abetifi and Akropong, as they shared the same religious outlook. Dzisah (2019) suggests that the Bremen mission contributed to the nationalism of the Eʋe-speaking people by fostering a common religious association among them. The mission's inspector, Michael Zahn, pursued a religious-nationalistic objective, as outlined by Ustorf (2002). Zahn was a central figure in the formation of the African Church, which aimed to promote Christianity among the indigenous population while also preserving their cultural heritage. This unique approach to missionary work helped to establish the African Church as a significant force in the region, with many Eʋe-speaking people embracing the faith and becoming active members of the community.

In the first instance, it is essential to recognise that the prestigious title of National Symbol[6] bestowed upon Amu, is partly grounded in the consequences of European occupation of the Eʋe people on the west coast of Africa. The dedications of Lorenz Wolf, the pioneering missionary from Bremen, Ernest Burgi, the Swiss missionary, and various others to the new cultural perspective into which Amu was initially nurtured are deserving of consideration at this juncture. Ansre documented that missionary Wolf assembled a collection of literature which was imparted to the Eʋe boys. The subjects taught at the mission school included Biblical

[6] Nketia (1993) suggests that the cultural patriotism of Amu earned him the title National Symbol.

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History, Reading, Writing, Arithmetic, and Singing. Later, Wolf expanded the curriculum to include additional materials such as *Vidziewo ƒe Agbale Gbãtɔ̃ le Evegbe Me* (Children's First Reader in Eʋe Language), *Akɔntagbale* (Book in Arithmetic), and the *Elle Chazi Eibe Fia* (the first hymn book with four hymns in Eʋe). Laryea added to this collection by mentioning the piece of writing named *Ele Eve Hadzi(dzi) Fia(m)*, which suggests a reconstruction of the initial *Elle Chazi Eibe Fia*. This was an initial attempt by the German missionaries to write in Eʋe (Ansre, 1997 & Laryea, 2012). Debrunner noted the significant literary contribution of Burgi to the vernacularisation of the Ewe language in the 1890s. He catalogued over twenty-nine Eʋe literature works, in addition to others that were used for formal instruction in the seminaries and mission schools, later the 'government' schools, from which Amu benefited greatly.

These includes:

1. A 26-page edition of catechism in Eʋe – Keta, 1888.
2. Third revision of Eʋe hymn book (printed), 251 hymns with tunes, Basel, 1896.
3. Textbook for the College on the Bible (Eʋe); Old Testament, 191 pages, Amedzoƒe, 1900.
4. Syllabi, regulations for schools and assistants (in English, 1888. Enlarged in 1889: in Germany in 1905 and 1910).
5. Eʋe school hymns for upper class (English and Eʋe), 34 pages, Amedzoƒe, 1897
6. Textbook on doctrine (Eʋe), 134 pages, Amedzoƒe, 1898.
7. Textbook on preaching (Eʋe): 1st Edition, 108 pages, 1899.
8. Course on the Christian religion for senior schools in four sections: The Bible, The Catechism, Church History, Distinctions between the Roman Catholic and the Protestant Churches (Printed), Bremen, 1914.
9. 925 Eʋe proverbs with explanations (printed in the *Archiv fur Anthropologie*).
10. '*Durch deutsches und englisches* Eveland', 42 pages with a map, printed in Bremen, 1890.
11. *Welcher Dialeck der Evhesprache verient zur Schrift und Verkehrsprache in Eveland erhobea zu warden?* (printed), 11 pages, Kirchhain.
12. Contribution to the standardisation of the Eʋe spelling, 20pages, Amedzoƒe, 1896.
13. Hymns for choirs for 4 voices (Eʋe and German); 1st Edition 1901 - Amedzoƒe, 29 hymns, 2nd Edition – 1906/7, Amedzoƒe, 59 hymns.
14. Books of exercises for the harmonium (English and Eʋe), 34 pages, Amedzowe.

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Burge was also well-versed in non-biblical religions, including Eʋe religious worldview, Islam, Brahminism, and Buddhism. However, the articles on his journeys, works in schools and congregations, and publications in Swiss papers, newspapers, and congregations have yet to receive proper acknowledgement. The study of Anderson (1991) which shows that literacy created imagined communities in Europe can equally be felt in the context of Eʋe nationalism and its importance to the works Amu.

Debrunner's notes on the late 19th-century Eʋe nationalist school and 'vernacularisation' provide valuable insights into why Eʋeland was awakened nationally and prepared for Amu's cultural activism and creative patriotism. He mentioned that during the missionary occupation, open-discussion forums were organised, where pastors, Church agents, and other interested individuals in the respective communities could exchange their thoughts on pertinent social issues. One such public forum was when the Reverend. Robert Kwami led the discussion on the topic: How Can We Educate our Congregations to be independent? According to Debrunner, three aspects were keenly examined. Firstly, teachers had to make the congregation comprehend the significance of independence since they would not always be under European control. They had to demonstrate that they could manage their own affairs without European intervention. Secondly, it was also the teachers' responsibility to exhibit how to achieve independence. "A Christian is not allowed to be idle" Debrunner (1965). Lastly, it was also the teachers' duty to instruct that the Gospel demands independent missionary activities. The school became the environment that nurtured the spirit of nationalism in preparation for broader contexts of national identity.

Debrunner pointed out that sound religious teachings were imparted to school children from diverse regions of the Eʋe nation, which originally encompassed parts of present-day Togo and Ghana. These teachings were primarily delivered in Eʋe, and as a result, despite their differing social and dialectical backgrounds, the education provided a common intellectual foundation that strengthened their national unity. Eʋe education had become a shared identifier
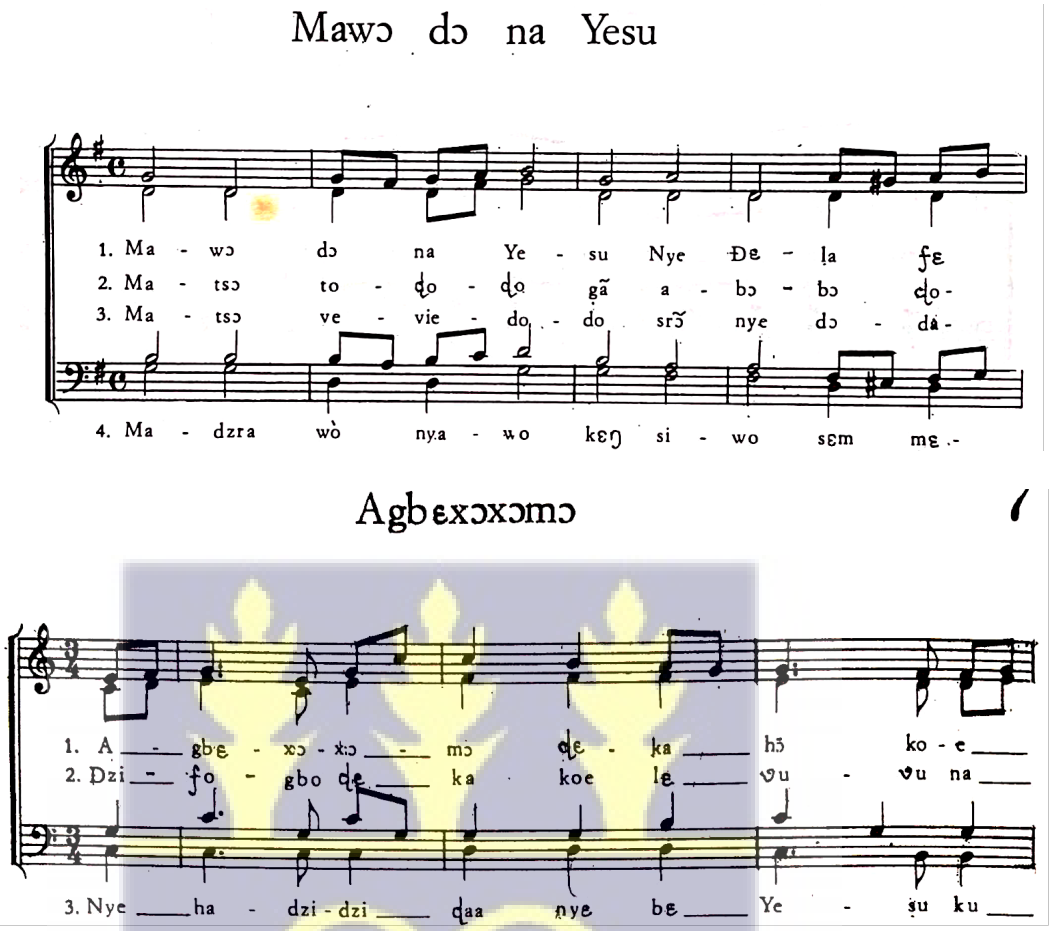
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among the school-going boys and girls. It is essential to recognise that although the student population was relatively small, they had a significant impact due to the social roles that formal education offered them (Debrunner, p. 133). Having received such training, they formed a network and a core group for the Eʋe national movement. The pupils would gather in groups to attend Church and public places. They would accompany their teacher when they preached in open-air settings. Occupational skills like agriculture, weaving, handicrafts, and the manufacture of cement and brick blocks were taught. The translation and printing of the Eʋe Bible was the most significant contribution of the missionaries to the indigenes of Eʋeland.

> "The most important linguistic work and one which made the largest contribution to the creation of an Eʋe national consciousness was the translation of the Bible" from English and German into Eʋe (Debrunner, 1965, p. 136).

From the aforementioned information, one can deduce Amu's affinity for his mother tongue, Eʋe, as well as other indigenous languages, such as Twi and Ga, which he utilised in his compositions. These languages have consistently dominated the Ghanaian contemporary choral art music scene since the early twentieth century. As a student at Peki-Avetile Primary School (1906 - 1912) and Peki-Blengo Middle Boarding School (1912 - 1915), Amu was exposed to a wealth of Eʋe literature and worldview through formal education and socialisation processes within the Eʋe tradition, customs, and values. This exposure allowed him to become familiar with the Eʋe literary corpus for his future creative work (Amu, 1993; Ansre, 1997; Andoh, 2010, E. P. C., 175th Anniversary Brochure, 2022). Hence, it is not uncommon for Ansre to describe Amu as *Evevidzidzi akuakua ŋtɔe nye amea*, which literary translates into English as "the person is a real born and nurtured Eʋe," or he is, by default, an Eʋe, without any possibility of negotiation. As noted above, the translation and printing of the Eʋe Bible impacted the themes of the choral works. The overarching themes of the compositions were borrowed from biblical teachings, theme and passages. Examples of some well-known Eʋe songs that were shaped by the Bremen mission at Peki include:

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a. *Wo amesi bɔbɔ no dzifo*
b. *Kafu Mawu*
c. *Agbexɔxɔmɔ deka koe li*
d. *Mawɔ dɔ na Yesu*



Musical Illustration 1: Some of Amu's compositions (hymns and choruses) influenced by the Bremen missionary evangelisation activities in Eʋeland, Peki-Blengo. Source: ACW Vol. One.

The significance of language for cultural emancipation was very key for Amu throughout the period of his active engagement with the Ghanaian society even when he continued his education and music career at the PTC, Akropong[7]. Consequently, in 1986, he composed a song in honour of Johann Gottlieb Christaller and Clement Anderson Akrofi, entitled *Kasakyerɛw ho nimdefo mo'* which translates lo 'Thank you, teachers of language(s)'. According to Laryea, Amu believed that language was a gift from God to humanity for the progress and development of his life. He acknowledged the power of native language as a means of disseminating

[7] I mention and discuss Akropong and some aspects of the impacts of 'language' on Amu's music under this sub-title because of the inter-connectedness and the weight of linguistic applications among the Protestants missionaries, thus, the Bremen and Basel missionaries as an influential force on Amu.

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knowledge and transmitting the Christian faith, political ideology, and cultural traditions (Laryea, 2012; Andoh, 2010). Amu asserts that "for the Bible to arrests your heart, you must read it in your own language – your homely speech" and also quoting Edwin Smith said that, "the mission Church is not a permanent institution, it will pass away but the Church remains" (Laryea 2017, p. 103). To Amu, the future of the African Church depends on the Bible and other sacred texts written in the homely language and supported by songs (Church music) situated in the African landscape, worldview, and other vital aspects of the African culture and written in the homely language. As a result, many of his compositions, were written in Eʋe and Twi. Others were written in Ga and English. Some of his sermons, Bible commentaries, personal notes, and letters were also written in Eʋe.

Ephraim Amu was well aware that the process of vernacularising the Christian faith was beyond language. He believed that the principle of the vernacular, proposed by the Protestant missionaries, had implications for African culture. Some of the missionaries were of the view that the most effective medium through which education, civilisation, and the Christian faith could be propagated among African people is through the native language. However, such an idea was at odds with the interdependence of the entire cultural spectrum, and without this, the mechanism would not function properly. To separate the language from the culture and treat it as an independent entity was disastrous and would result in a culture that lacked support. During Amu's time at *Akropong*[8], the Church authorities and the entire Christian community had lived with this contradiction without questioning its moral basis. In Amu's view, an African dressed in traditional attire could preach, write songs, and sing from the pulpit to his fellow Africans in the same attire without causing any harm to Christianity (Laryea, 2012).

According to Laryea's assessment, the Church authorities held the belief that by wearing African clothing in the pulpit, Amu was lowering the standard of Christianity and hindering the progress of civilisation, as his actions offended the sensibilities of both educated and

[8] Akropong is a town in South Ghana and is the capital of the Akuapim North District, a district in the Eastern Region of South Ghana.

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uneducated Church and community members. However, they were willing to overlook his use of Twi language for his African songs in the College and Church. In Amu's view, the use of African language and attire were interconnected; one could not exist without the other. Laryea (2012) suggests that the vernacularisation of Christianity to Amu went beyond just language, and encompassed the entire creative work *Ɔdomankama ɔbɔadeɛ* (Lit. God the Creator had bestow on mankind), which Amu realised early in his life at Peki that Africa had something unique to contribute to the world. This realisation can be attributed to Christian Gati, Amu's Middle School headmaster at Peki-Blengo. The contributions of this 'native' preparedness are evident in Amu's work.

It can be observed that the significance of Reverend Gati's views on the advancement of the West, as opposed to African civilisation, and their impact on Amu's cultural activism and creative patriotism are only briefly addressed in relation to the cultural readiness of the traditional area of Peki, as well as that of Akropong, and its immediate communities, among whom the student's request for 'something African' was first initiated. If Gati's statements subconsciously prepared the Peki community for the new model that was to be created by Amu, then it can be argued that individuals such as the *Ɔmanhene* of Akuapem, Kwasi Akuffo and his children, James Emman Kwagyir Aggrey, Ladipo Solanke, and others, played a crucial role in laying the groundwork for the creation and appreciation of the songs nationally. Therefore, it can be argued that the individuals who influenced Amu's cultural outlook played a pivotal role in the success of the songs. For instance, despite the fact that the song, *Abibirimma* (Lit. Sons of Africa), was inspired by Gati during Amu's elementary school days, it was not composed until Amu's Training College years in 1930. The song was then rearranged for choir the following year and performed during the inauguration of a school building in Larteh, a village in the Eastern region of Ghana, which the people had built as an act of patriotism. The song was communities to a larger music audience and continues be performed in different socio-cultural and political contexts.

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3.3 The Presbyterian Training College - Akropong

Amu continued to pursue his teaching-catechist and music career at the Basel Mission Seminary at Abetifi from January 1916 to 1919, then to the Presbyterian Training College, Akropong-Akuapem, from 1926 to 1933 before leaving to Achimota College from 1934 to 1937. During this time, *Ɔmanhene* Kwasi Akuffo held the position as chief of Akuapem, and the institution was jointly owned by the Evangelical Presbyterian Church (EPC) and Presbyterian Church of Ghana (PCG) (Amu, 1993, Laryea, 2012). It is crucial to note that, the global war scene and its geopolitical implications on Amu's education in Akropong-Akuapem are often overlooked. Amu's enrollment at the seminary in *Abetifi*[9] was not arbitrary but occasioned by the consequences of the First World War, which lasted from 1914 to 1918 on the Bremen missionaries. The war had a detrimental impact on the Bremen school, which was symbolic of German nationality, and consequently represented German interests in global politics. Because the war had adverse effects on Germany, Britain instructed the Bremen missionaries (who were Germans by nationality) to leave their missionary posts (Ansre, 1997; Debrunner, 1963; Lang, 2017). Despite the deportation, the secondary school in Peki continued to flourish and produced promising students. In response to the losses incurred, the Basel mission collaborated with the Bremen administrators to train the Bremen boys at the Seminary at Abetifi (EPC 170th Anniversary Brochure).

INTEGRI PROCEDAMUS

[9] *Abetifi* is a small town in the Eastern region of Ghana where the Basel missionaries established a seminary for their converts seeking theological and teaching training. Currently it is the capital of Kwahu-East district of Ghana.

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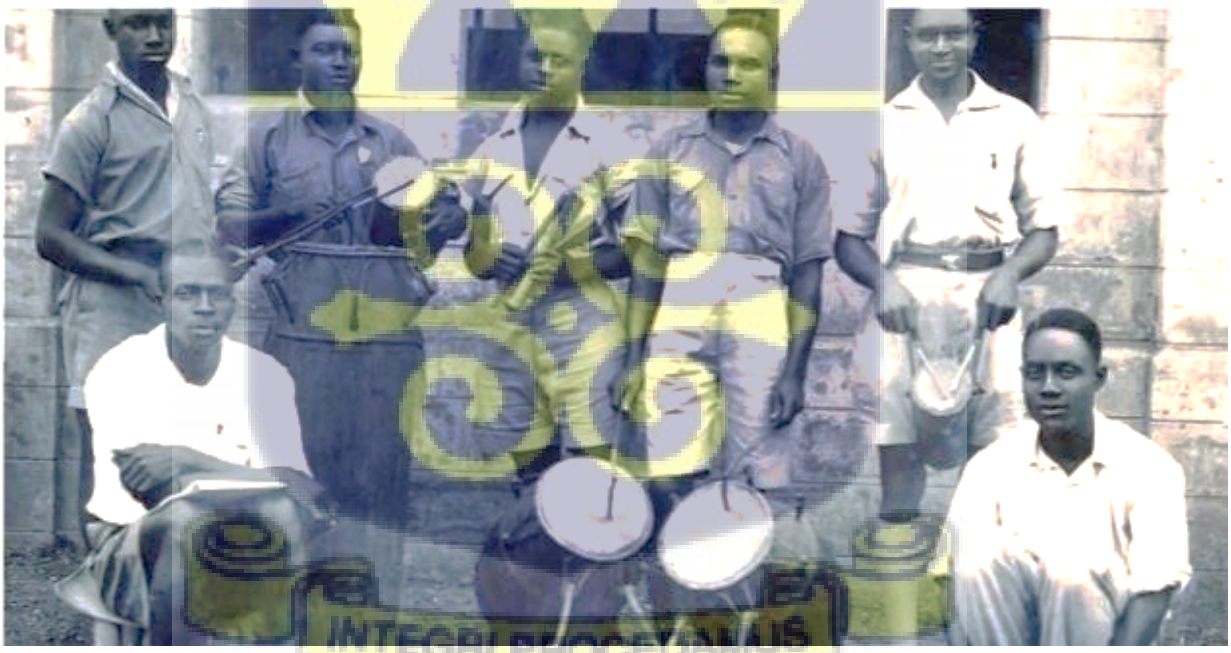


Photograph 1: The Presbyterian Chapel in Akropong, 1937.
Source: https://i.pinimg.com/originals/39/43/be/3943be7fc0bbbcff20a37f56563f46e7.jpg

Ansre (1997) provides a chronological account of the transfer of Eʋe school boys from Peki to Akuapemang for seminary training. The first cohort of students to receive training at the College commenced in 1916. Between 1916 and 1923, sixteen male students from Peki Secondary School were trained at the Teacher Training College at Akropong. These students were Ephraim Amu, Gilbert Quampah, Justin Tedeku (1916); Seth Dzakuma, Conrad Ababio (1917); Hanson Dza, Winfried Addo, Gustav Tsagbey, Robert Akude Ntumi, Gilbert B. Ansre (1918); Bonifacius Atiase, Ambrosius Dei (1919); and George Ayeh, Martin Simpri, Mathias Ayesu, Walter Obiri (1920) (Ansre, 1997; Welman, 1924; Wiegrabe, 1836).It is worth noting that the impact Amu made on the surging nationality in Ghana was partly and latently influenced by the global war scene in the early twentieth century. The move to Akuapem land provided him with additional opportunities to broaden his understanding of African traditions. Indeed, Amu testified that the move expanded his knowledge of the co-existence between indigenous ethnic groups of the Gold Coast and what it means to be a nation (Amu, 1993).

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The four-year programme offered at Abetifi College was divided into two categories: pastoral and secular. The former included subjects such as Bible Knowledge, Symbolism, Ethics, Dogmatics, Church History, New Testament Isagogics, Pastoral Theology, Exegesis, Catechetics, and Homiletics. While Laryea (2012) focused on the pastoral aspect of the programme, he did not provide any information on the secular subjects, possibly due to the focus of his study objectives. However, Ansre (1997) suggested that the structure of religious teachings and seminary organisation of the Bremen and Basel were similar, because both were and are oriented towards Lutheran and Reformist teachings. Because of the similarities of Biblical teaching, it was easy for imagined communities to be created as a conduit for nationalism through music. Although Burgi's curriculum, as outlined above, provides a better guide, it is unclear what the secular subjects were at the time of Amu. Despite the programme being tailored to meet the demands of the missionary thrust, Amu recognised the inadequacies of the structure.



Photograph 2: Ephraim Amu and a section of College students.
Source: Ephraim Amu Score Project (2023, p. 5).

The research conducted by Laryea (2012) on the disparities arising from the European perspective on indigenous religion and its misappropriation in the seminary programme serves as an instructive lesson in comprehending why Amu adopted such a radical stance during his

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tenure at the college. His goal was to raise awareness not only among Africans but also among people worldwide about the valuable contributions that African culture can make to global cultures. Amu observed that the classification of African religion as primitive by Europeans, which encompasses rituals such as sacrificing to idols, concoction bathing, drinking of animal blood, and, in some cases, human sacrifices, was at odds with two other religious categories: monotheistic religions (e.g., Judaism, Christianity, and Mohammedanism) and traditionally oriented religions (e.g., Hinduism, Taoism, Buddhism). Eventually, Amu came to realise that there are truths in African religion that are analogous to great Christian truths. J. B. Danquah attributed the divide between Christians and non-Christians to Christianity. For instance, in Akim-Abuakwa, the mission station was named *Aburoni-Krom* (Lit. The Whiteman's town) (Kimble, 1963; p. 155). In parts of the Volta Region, it was referred to as Salem (Debrunner, 1965).

The cultural activism of Ephraim Amu is central to comprehending the significance of cultural iconography in Ghana and as a national art form. During his second and third creative periods, his activities overlapped with those of indigenous political institutions and individuals like the West African National Secretariat (WANS), for example. WANS, established in 1945, aimed to foster unity among West African countries by recognising and promoting their indigenous cultural values as a single cultural entity (Marika, 2019; Barker, 2010; Padmore, n.d.). Amu's religious philosophy posits that these cultural values contain truths that represent the Christian faith (Amu, Draft, 1979: 1). Notably, key figures such as Nkrumah, WANS's general secretary, Casely Hayford, and others played a significant role in promoting African culture during this time (Marika, 2019; Barker, 2010; Padmore, n.d.). However, in the postcolonial period, Nkrumah established institutions like the Ghana Broadcasting Corporation (GBC) and the Institute of African Studies at the University of Ghana to promote African cultural values that had been given attention by Amu before the emergence of nationalism in Ghana (Amu, Draft, 1979: 1). Amu wrote that "African music, African attire, African painting and sculpture are greatly appreciated and vividly sought by others who now understand and

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respect our being different and decry any effort to copy or adopt foreign cultures senselessly" (Amu, Draft, 1979: 1).

3.4 The Impacts of a Cultural Dichotomy in Akropong-Akuapem

Prior to Amu's acceptance at College in Akropong, a political conflict had arisen between two influential groups residing in the Akuapem region, centering on the most appropriate cultural model to accommodate the demands of Ghana's evolving social system. Laryea's research endeavors to shed light on the political and religious context of the era, with the objective of emphasising Amu's cultural activism and its significance in relation to patriotism in Ghana. Under this subtitle, I concern myself with the impacts the cultural differences in Akuapim during the occupation of the Basel missionaries around the late 1800s and the early 1900s and its impacts on Amu's fluency in the Twi language.

The primary objective of the Christian mission in Africa was to eliminate paganism by introducing 'proper' Christian values, and secondly, to transform the customs of the African people to align with Western civilisation. However, among the missionaries and the people of Akuapem, Nana Ofori Kuma II was expected to serve as a mediator between the Westerners and the natives for this cultural realignment due to the following reasons. He was the son of a pastor who was raised in Christian values and had the opportunity to travel to England to receive training as a lawyer. With this background and exposure, it was hoped that the new King would address the issues arising from the influence of the Christian faith and Western ideas on the Akuapem culture and religious traditions.

Laryea suggests that Ofori Kuma II encountered challenges shortly after his enstoolment as the *Ɔmanhene* (paramount chief). He declined the *ntama*, which is the traditional cloth and regalia worn by Akan chiefs according to custom (other non-Akan chiefs also use the cloth), instead opting for a European suit. This action puzzled the *Nifahene* and *Benkumhene*, who are the right and left wing chiefs of the stool he had installed. The literature clearly illustrates the Christian Church's opposition to Africanism. Consequently, Nana Ofori Kuma's behavior

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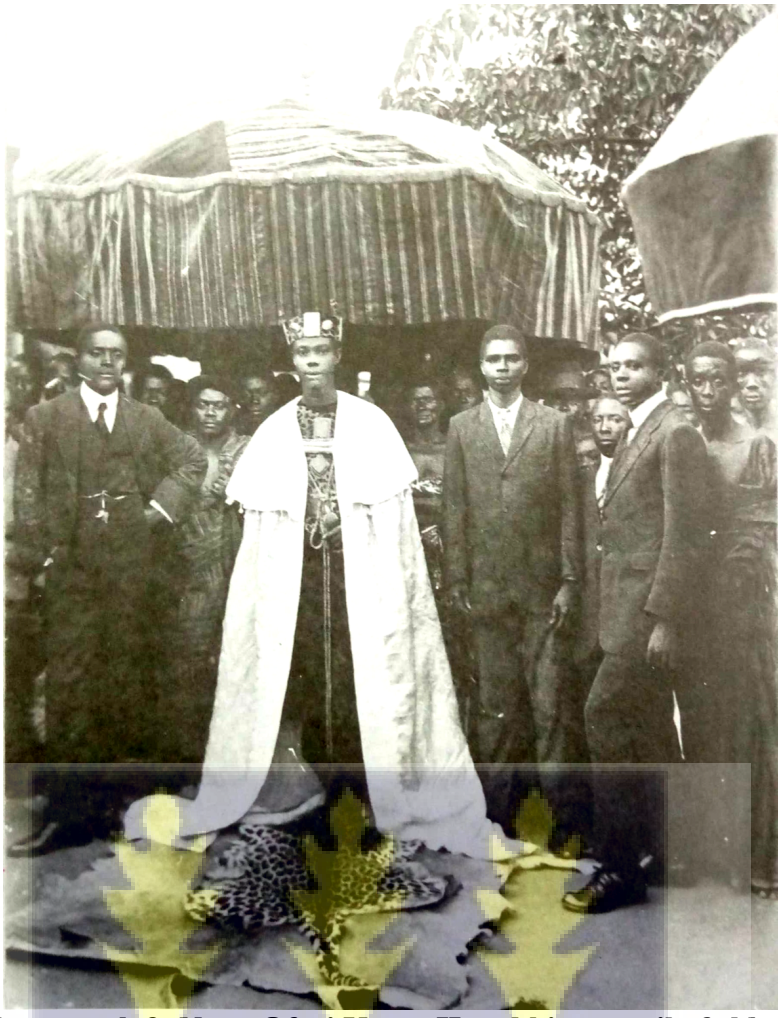
towards the customs he inherited as the ɔmanhene and the guardian of the culture was favorable towards the Church, which was then administered and pastored by ordained African ministers at Akropong (Laryea, 2012).

The circumstances surrounding Ephraim Amu's termination from the college, due to his usage of *ntama* in a sermon, are noteworthy. It is important to understand that there was no direct conflict between Amu and Ofori Kuma, despite their differing perspectives on the use of *ntama* in the pulpit. Laryea's observations on this matter provide insight into the mutual respect that existed between the two men. For instance, Ofori Kuma chaired Amu's farewell event, paid for his transportation, and addressed him as "Professor Amu" in recognition of his intellectual contributions to the African Renaissance. While there were disagreements about the use of ntama, it is clear that there was a level of mutual respect and cooperation between the two men.

> "There was a sense in which Amu's title as 'Professor' should be seen as state honour given by Okuapeman (the Akuapem State) over which Nana Ofori Kuma was *ɔmanhene*. Ofori Kuma anticipated what the University of Ghana, Legon was to do for Amu thirty years later when they conferred on him an honorary doctorate degree." (Laryea, 2012. p. 16).

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Photograph 3: Nana Ofori Kuma II and his council of elders.
Source: Laryea 2012, p. 412.

The socio-cultural institutions have made a significant contribution to Ephraim Amu's cultural activism and creative patriotism. One of such contribution was the influence of *ɔmanhene* Kwasi Akuffo, which opened Amu to Akan cultural repository that was otherwise not commonly known and practiced by *Eveawo* (Lit. The Eʋe-speaking people), thus, the Eʋe settlers in the middle belt of *Evenyigba* (Lit. Eʋeland). The *atumpan* and rattles, for instance, which are instrumental resources, may be commonly shared religiously and musically between the Akan and Eʋe ethnic groups, but the aerophone - *atɛnte* (native bamboo flute), its ensemble, origin and development, and intrinsic values may be vastly different from what the Eʋe settlers at Peki traditional area and its nearby communities may be culturally susceptible to as societal knowledge. Again, there may be similarities and equivalence of the expression of folklore and proverb, their mode of expression and application may be different. Another classic example is

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the differences found in *kente* from Bonwere and that which is *Aŋlɔ* oriented. The expedition to Bonwere township exposed Amu to the artistry of *Kenteŋwene* (Lit. the art of *kente* weaving) in Akan, which made a significant contribution to the creative procedures, appreciation, and reception of Amu's compositional essay *Bonwere Kenteŋwene* (Lit. Bonwere kente weaving). Additionally, the reconstruction of the *atente* into *atenteben*, the construction of *odurogya* and *odurogyaba* were significant in terms of cultural exchange and representation. The use of the *kente* across the vast majority of Ghanaian enforces ways in which distant communities (imagined) are created for nationalism in Ghana

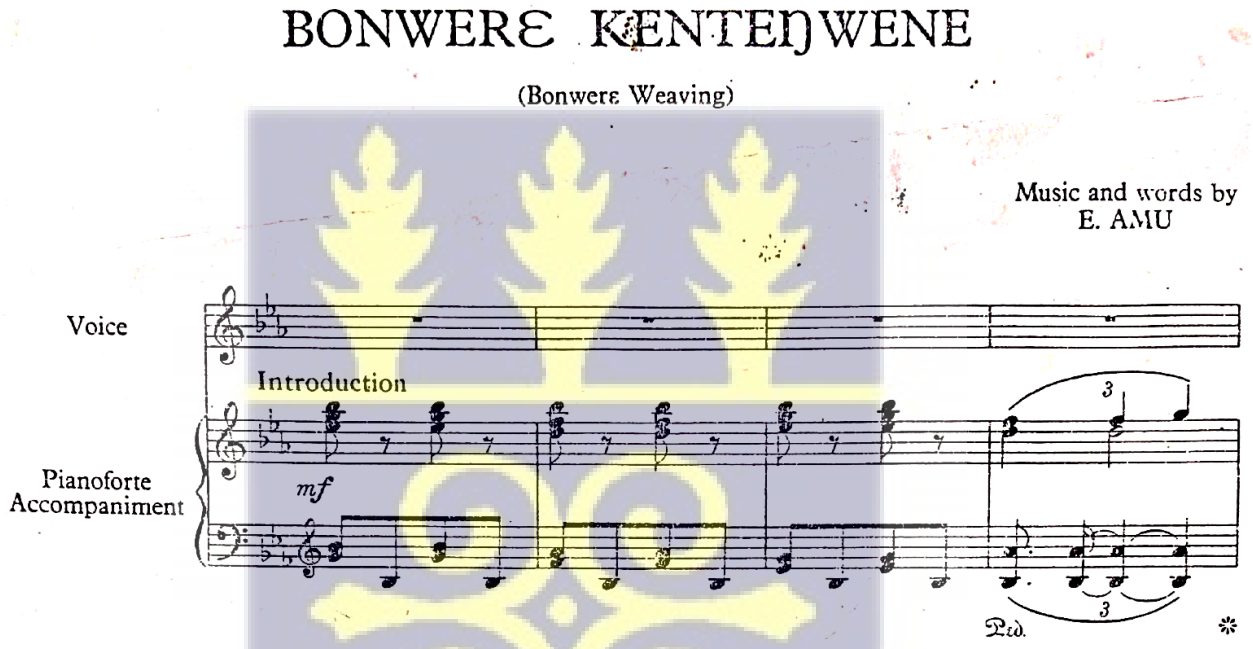


Photograph 4: *Odurogya*, 2. *Odurogyaba*, 3 and 4 *Atɛntɛbɛn* (played transversed).
Source: Laryea, 2012, p. 406.

It is not an exaggeration to assert that Amu's cultural inclinations were greatly shaped by the Akuffo family. Laryea describes Kwasi Akuffo as a renowned classical scholar and gifted orator from whom Amu informally learned Akan customs (Laryea, 2012, p. 16). Amu's exceptional expressiveness and articulation of Akan speech culture were acknowledged by many, enhancing the struggle for Self-Determination through songs and public speeches (Andoh, Terpenning, Dor). Agyemang asserts that Akuffo personally trained and supervised numerous individuals, including Amu, although it is unclear whether Agyemang's use of "sons and daughters" refers to subjects and friends of the Akuapem State, or the biological offspring of the ɔmanhene, comprising both males and females. However, the mutual fraternity between

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the Chief and Amu and the consequences of patriotism for the latter readily accommodates an interaction that ensued between the father and his children from which Amu benefited significantly. It is also accurate to state that the subject must comprehend and acknowledge customs to appreciate and appropriate them, thus Amu's training at the royal court is understandable. Laryea posits that Kwasi Akuffo's training at the seminary at Akropong and background in Christian values and worship are relevant. Kwasi Akuffo epitomised the cultural aspirations of the Akuapem people, and consequently, the subjects covered every aspect of Akuapem culture and statecraft. Amu learned Akuapem Twi, drum language, indigenous folklore, asafo songs, Akan dirges, proverbs, and more from the children.



Musical Illustration 2: The introduction of the piano accompaniment to the *Bonwere Kenteɔwene*.

It is proposed that Amu's exposure to Akan culture and his aim to reach a broader musical audience led him to compose the majority of his choral art songs in the Twi language. Although he was never present nor had the opportunity to meet everyone in the Ghanaian society, he imagined the existence of national community beyond his reach. And to these, he composed as a medium of reaching them. It is important to note that Amu had some prior exposure to the Akan language and had already composed a four-part choral song using Twi as the song-text

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prior to his years in Okuapeman. In an interview with Alice Martin on BBC's African Perspective, Amu suggested that his first African song was *Onipai, Da woho so* (Lit. Man, be watchful), which utilised African idioms such as vernacular and speech rhythm. It is worth noting that cultural exchange among natives occurred as a result of trade, war, etc., before World Wars One and Two, leading to the acquisition of other ethnic languages and the flourishing of language acquisition. Debrunner (1965), and Ansre (1997) analysis of pastoral activities of native missionaries also provides insight into Amu's fluency and proficiency in the Twi language.

According to Ansre (1997), the Reverend Gati, who was instrumental in shaping Amu's sense of African identity, was a fluent speaker of the Twi language. Debrunner pointed out that when the Eʋe Church's mission field expanded and penetrated non-Eʋe speaking communities, such as the Buem district, Lefana, Guan in Nkonya, Bonwiri, Akpafu, Santrokofi, Likpe, Achlo, etc., as well as the Adangme speaking Agotime and neighbouring tribes of Nyogbo, Avatime, Tafi, etc., where Twi had already gained prominence due to the Basel mission's early evangelistic contact, it was necessary to send a naive pastor who spoke Twi very well. Ansre (1997) noted that Reverend Gati became the suitable candidate who was to fetch other proficient Church workers who were equally eloquent with the Twi language. Thus, it is implied that Amu did not arrive in Abetifi a *tabula rasa*[10]. It must be noted expressly that there were inter-tribal trade ties between the different ethnic groups before and during European colonisation of Africa. And Gati happened to be Amu class teacher. Instead, the cultural contact offered him the chance to broaden his understanding of the Twi language and the broader Twi culture.

Amu's fluency in Twi is not only a reflection of his cultural identity but also a testament to his resilience and cultural adaptability. Born and raised among the Eʋe speaking people, Amu's proficiency in the Twi language is a reflection of his ability to adopt new cultures in

10 *Tabula rasa* is philosophical concept used to describe the mental state of new-born babies when they are considered empty slate and have to be formed society. An absence of pre-conceived ideas and pre-determined goals; a clean slate.

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pursuing his cultural objectives. He relocation to Okuapemang after elementary school and introduced to his new cultural environment that was significantly different from what he was accustomed to in Eʋeland offered him new ways of cultural outlook. Despite this change, Amu has been able to maintain his fluency in the Eʋe language also, which is a reflection of his strong connection to his cultural heritage. He has been able to navigate multiple distinct cultural environments and maintain a connection to his roots, demonstrating his ability to thrive in diverse settings. His fluency in Twi, Eʋe, and Ga is a valuable asset that allows him to communicate effectively with his audience preserving his cultural heritage and strengthening his sense of identity.

3.5 The Gold Coast Intelligentsia

Another factor that had an impact on Amu was the activities of the Gold Coast intelligentsia. One of such influential individual was Joseph Emman Kwagyir Aggrey. Born on October 18, 1875, at *Anomabo* in the Gold Coast (now Ghana) to Princess Abena Anowa and Okyeame Prince Kodwo Kwegyir. Aggrey, also known as 'Aggrey of Africa' arguably became an accomplished missionary, educator, Pan-Africanist, and public intellectual. He received his early education at the Wesleyan High School (now Mfantsipim Boys Secondary) in the Gold Coast and later at the Livingstone College in Salisbury, North Carolina and earned various degrees. Apart from Ghanaian languages and English, he spoke French, German, Ancient and Modern Greek, and Latin. He was an illustrious son of Africa and the diaspora, the first Assistant headmaster of Achimota College in 1924 appointed by governor Sir Frederick Gordon Guggisberg; named after numerous institutions across Africa and the West, portrait was embossed on the 5 Ghana Cedi denomination – Bank of Ghana in 2017.

Amu was actively engaged in the activities of the Aggrey Students Union at the Presbyterian Teacher Training College, as evidenced by his diary entries from 1933. According to Laryea, numerous works related to Aggrey, including "Aggrey of Africa" by Edwin Smith, had a significant impact on Amu's writings and public addresses.

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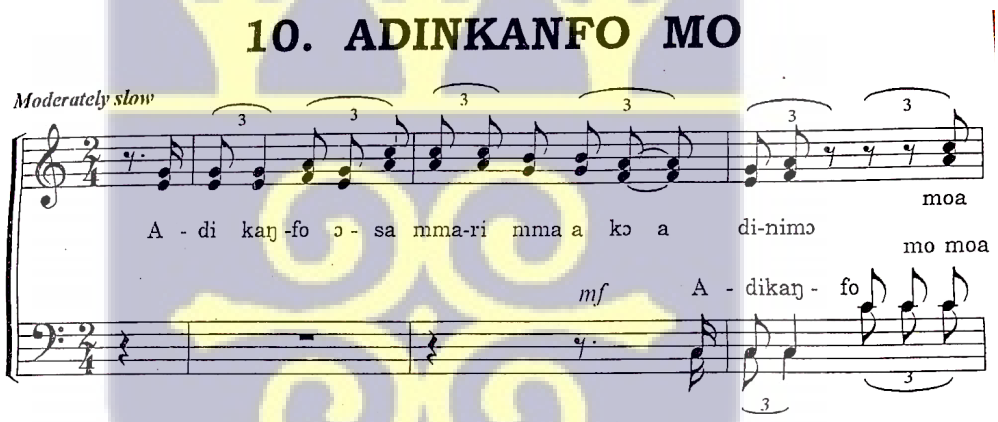
Photograph 5: A Ghana cedi note
Source: https://www.blackpast.org/african-american-history/people-african-american-history/james-emmanuel-kwegyir-aggrey-1875-1927/

The events commemorating the passing of Aggrey had a profound impact on Amu's comprehension of African culture and its global significance. The account of tributes, activities, and the future prospects of African legacies for future generations of Africans, as documented in the West African Students Union's journal, captivated Amu, particularly Ladipo Solanka's Yoruba attire and dirge. Some of the factors influencing Amu's attachment to African clothing include the messages conveyed by prominent African personalities such as Kwagyir Aggrey, Reverend. Anaman, and Kobina Sekyi, one of the few African elites who advocated for the wearing of African cloth. Additionally, Jacob Prince Brown, who spoke at a conference in Accra in 1926, was influential. The conference focused on topics such as "Fante language and literature" and "How to reach the minds of African pupils." Aggrey, Solanka, and Sekyi may have been among the West African intellectuals who contributed to Amu's 'religiosity' towards African traditions and customs (Laryea, 2012). Just as the roots of a tree provide stability and nourishment, these West African intellectuals, such as Aggrey, Solanka, and Sekyi, offered a similar foundation of cultural knowledge and support for Amu's embrace of African traditions and customs.

Later, Alexander Garden Fraser, the inaugural British educator and principal of Achimota College, lent his support to Amu's pursuit of cultural aspirations. Fraser believed that African traditions, arts, crafts, and history, among others, were fitting subjects for early education in Africa, and that the African language should be the primary medium of instruction.

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Upon the termination of his tenure at Akropong College, Fraser extended an invitation to Amu to join the staff of Achimota College, where he could continue his research and teaching of African music and arts. Fraser's decision was likely influenced by his keen observation of Amu's innovative and creative work, and his belief that Achimota College could provide a suitable cultural space for such endeavors (Laryea, 2012.p 185; Amonoo, 2003). It is, therefore, not surprising that Amu composed *Adinkra Mo* in honour of Aggrey and Fraser, who had made immense contributions to the African Renaissance by advocating for African traditionalism. However, it could be argued that Amu's composition of *Adinkra Mo* may not be the only appropriate way to honour Aggrey and Fraser's contributions to the African Renaissance. In most of his sermons, Amu continued to honour the two gentle, including numerous *Adikanfo* who have made significant contributions to African cultural liberation. While advocating for African traditionalism is undoubtedly an important aspect of their work, it may not fully capture the scope and depth of their achievements.



Musical Illustration 3: *Adinkra Mo*

Aggrey was a proponent of African customs and traditions. As an educator and cultural advocate, he proposed the use of vernacular language as the primary mode of instruction during a child's formative years. Although he believed that Africa could learn from the West, he thought it was crucial for African communities to remain authentically African, preserving the good and unique aspects of their culture. Aggrey believed that Africans should take pride in their race and colour, as they have a distinct contribution to make towards promoting harmony among humanity. This should be achieved by accepting all races without prejudice or racial divisions,

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which often lead to conflict. Aggrey illustrated the concept of coexistence by referencing the harmony that exists between the black and white keys on a piano, which when combined, create a harmonious sound. This symbolism was later adopted as the logo of Achimota College. The adoption of this symbolism as the logo of Achimota College served to further emphasise the school's commitment to the ideals and principles represented by the *adinka* symbol known as *Afuntumireku Denkyemmireku* or *Funtummirefunu Dɛnkyɛmmirefunu* which symbolises unity in diversity, democracy, oneness in humanity despite cultural diversity, for example (Quarcoo, 1971; Owusu, 2019). The adoption of the symbol by Achimota College was a deliberate move that highlighted the school's dedication to promoting the values and ideas it represented, which extended beyond the classroom and into the larger community. The use of the symbol by Achimota College was a powerful statement that reflected the school's commitment to fostering a sense of community and shared values among its students, faculty, and staff.



(a) *Afuntumireku-Denkyemmireku* (b) The Crest of Achimota School

Figure 1: (a) Adinkra symbols and (b) crest of Achimota College.

Aggrey played a significant role in shaping Amu's perspective on African culture and tradition, as well as his stance towards European missionaries, especially during the pre-independence era in the Gold Coast. Nketia concurs that Amu's philosophy of African culture aligns with the belief that "There is no harm in embracing the good things of others" (Nketia, 1993, p. 8). Nketia's agreement with Amu's philosophy of African culture emphasises the importance of acknowledging and celebrating the positive aspects of different cultures. While Nketia's agreement with Amu's philosophy of African culture is commendable, some might argue that it overlooks the negative aspects of certain cultures and ignores the need for critical analysis and reform. But it must be noted that Amu's philosophy of cultural co-existence is

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realised through the conceptual framework of *Critical Sankofaism* which are expressly expressed in Amu's song *Tete wo bi Ka, Tete wo bi Kyerɛ.* It can be inferred that it was this spirit of co-existence that led Amu to develop his own synthesis and principles of accommodation and incorporation the needed resources and cultural values by which he resolved the contradictions in his musical choices. In his analysis, Amu drew upon a rich legacy of musical innovation, integrating diverse cultural influences and creating a unique and cohesive sound that transcended traditional boundaries. This is illustrated in his vocal works that has the Western piano as its accompanying medium.

Dor (2014) posits that Amu's decision to provide a Western piano accompaniment to the *Bonwere Kenteŋwene*[11] song instead of utilising his modernised *atenteben, odurogya,* or *odurogyaba* may seem inconsistent with his dedication to promoting African culturalism when appropriate. It must be noted that, Amu composed instrumental pieces for these modernised African instruments, which were accompanied by traditional African drums. However, he had not composed symphonies, concertos, suits, theme and variations, etc. for the modernised instruments. Dor thinks that, the merging of Western piano accompaniment into the *Bonwere Kenteŋwene* song aptly accentuates Amu's ambition for the fusion of various cultures in the name of humanism, and it was customised to meet his personal preferences. The ritual of sipping European tea from a teacup and quaffing water from a calabash has also been recorded as a hallmark of Amu cultural compatibility (Agyemang, Nketia, Laryea, Sutherland). We may argue that, to Amu, being selective and discrete about cultural specifics may not be the problem but its appropriateness.

The value of employing African idioms in the development of African nationalism within European civilisation is highlighted in a letter written by Amu to the Presbyterian Church of the Gold Coast, Synod Committee on July 18th, 1933. He believed that something that was once considered evil could now be seen as rational and in alignment with the Spirit of Christ.

[11] Bonwere is located in the Ejisu-Juabeng Municipal district of the Asante Region of Ghana. It is noted for its craft of *kente* weaving which influence Amu to compose the weaving song *Bonwere Kenteŋwene*

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Hence, the objective is to preserve more of African culture than we lose, rather than to reduce the standard of Christian conduct, but to enrich the world with purified and varied cultural expressions.

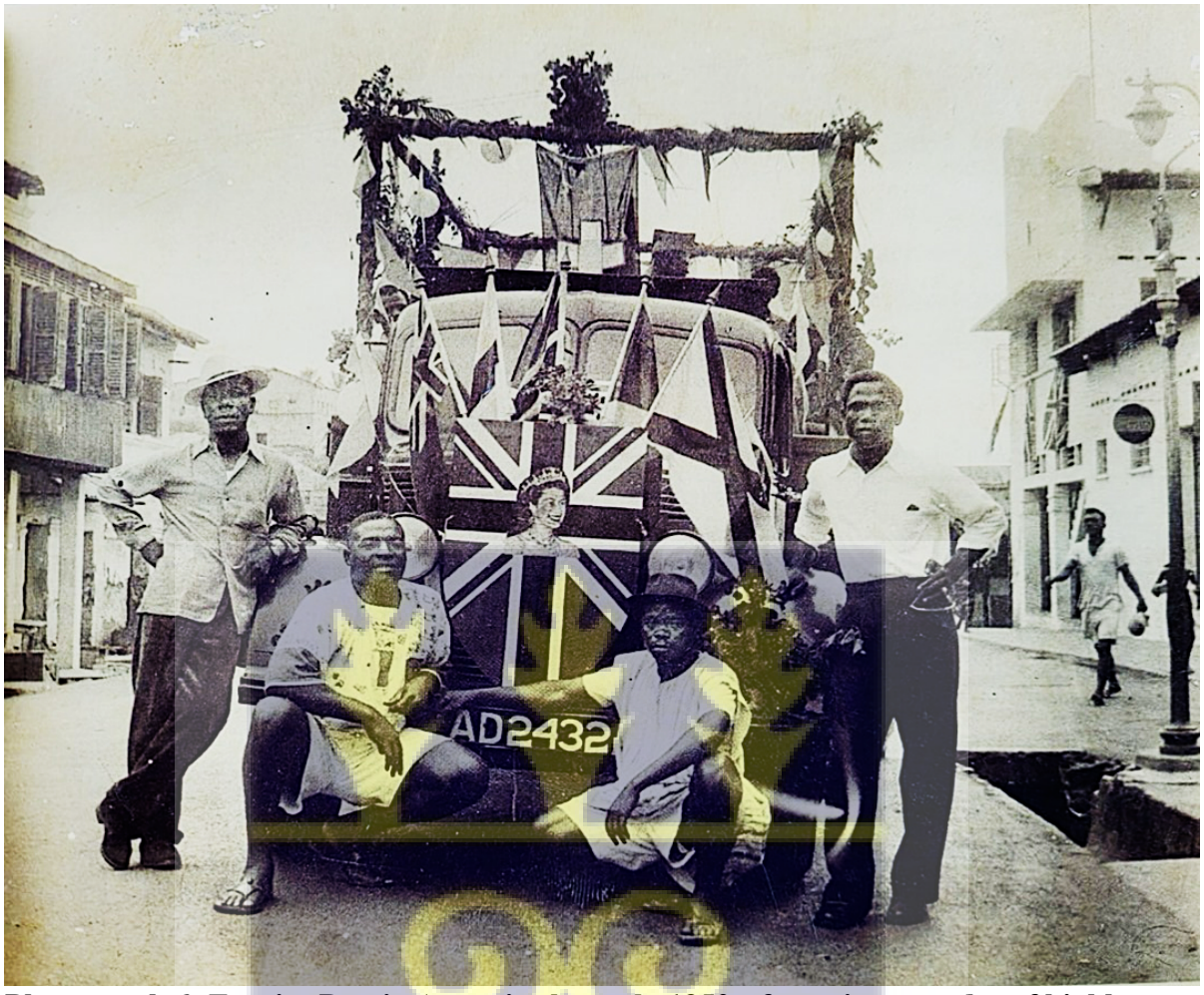
> "There were many things in the Africa of the past which were either evil of themselves or were associated with evil. Many of these things are being capable of being purified and made sublime by the purifying Spirit of Christ and made worth preserving and being brought into a civilisation which is not an imitation of another civilisation, but one which has grown out of African containing the best that Africa has to contribute and taking into itself the best and most desirable things of other civilisations" (Laryea 2017, 68).

The words of his best known songs are in the more widely spoken Twi, rather than in his native Eve, and this partly explains their wide dissemination across the country (Agawu, 1996, p. 247). Nketia submits that his song with Twi text are widely appreciated as much as the ones with the Eve text (Nketia, 1993).

3.6 Empire Day Celebration in the Gold Coast

Even though not every vital contributive factor can be discussed in this single study, the failure to point out the celebration of the Empire Day in the Gold Coast as a crucial contribution would rather render this chapter wanting. The idea of Amu as a statesman, a composer with unparalleled ability in the context of nationalism in Ghana, the progenitor of Ghanaian contemporary art music, an African musicologist, a poet, a music educator, a craftsman of African musical instruments, a cultural activist, and a theologian, as noted by the researchers above, was partially cradled as a result of the Empire Day celebrations in the Gold Coast. Similarly, some credit must also be given to the former student of Amu who made the request from him (Amu) for 'something African' to be sung on the day. Additionally, by colonising the parts of West-African countries and other parts of Africa, imagined communities were created through the natives can easily associate as fellow compatriots. There was the observance of

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statutory holidays and other important Commonwealth symbol such as the flag and British Coat of Arms, etc., but these rather provide context and scope to appreciate the African Songs of Amu.



Photograph 6: Empire Day in Accra in the early 1950s, featuring parades of highly decorated vehicles (Source: Steven Feld's book, *Cool Running*, 2020, p. 26).

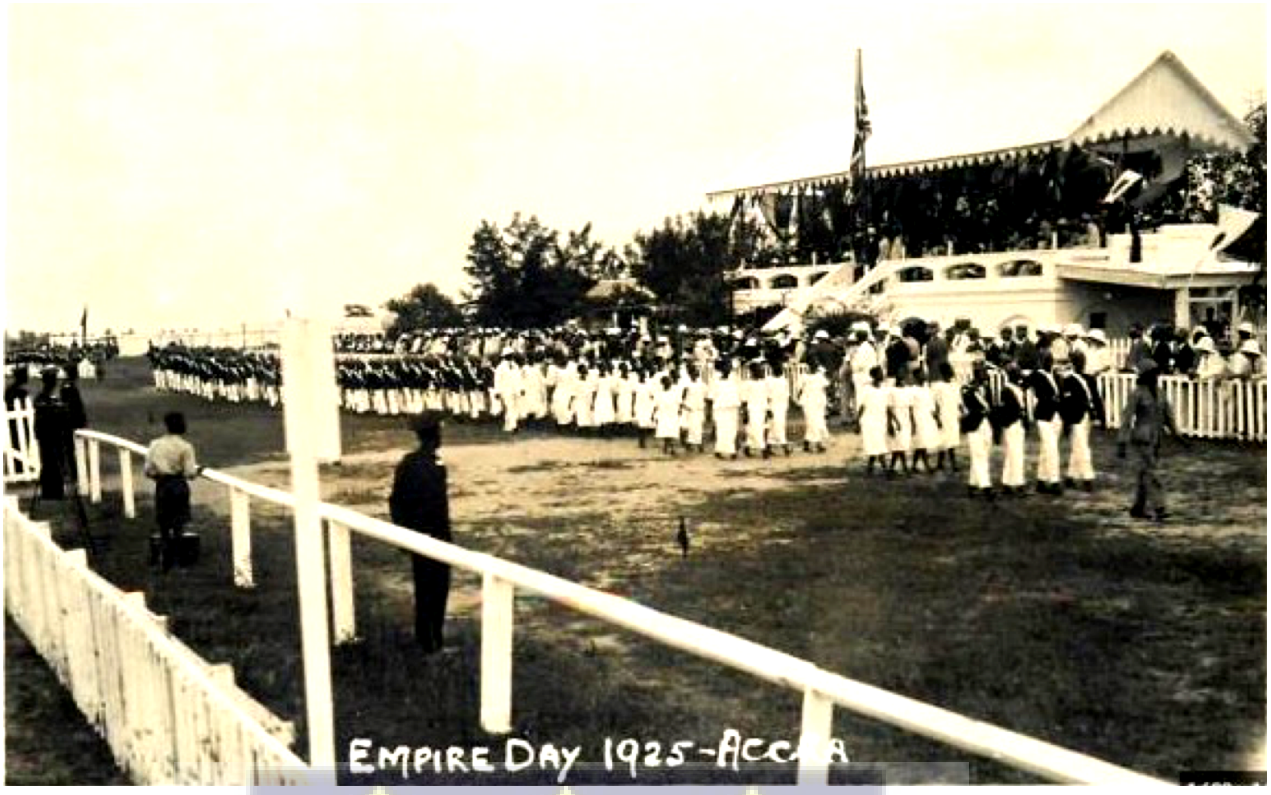
Terpenning (2016) gives an overview of the celebration and its political significance. He noted that Empire Day was a celebration held on Queen Victoria's birthday, the 24th of May, throughout the British Commonwealth. It was designed to demonstrate British colonial authority and to convey to subjects that they were now part of a larger empire. On this day, young people would typically attend military band performances of where regimental pieces and British anthems, such as 'God Save the Queen' were played. He suggests that composing in an "African" style may have been perceived as inappropriate at the time, but Amu took the request seriously and created a piece that he believed would be beneficial to the schoolchildren of his hometown. He developed a composition that combined African and European elements

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and could be considered both Christian and secular. *Yeŋ Ara Asase Ni* reflects both Amu's seminary training and his interest in local music. Nketia (1993) highlights that the African song Amu composed for the Empire Day, was warmly received and valued to such an extent that it could be utilised to awaken and channel the spirit of nationalism well before the pinnacle of national awareness in the Gold Coast.

The account provided by Sutherland (2014) serves as the basis for comprehending the significance of Empire Day in Ephraim Amu's acclamation as a nationalist composer, statesman, cultural activist, and progenitor of Ghanaian contemporary art music, among other titles. As per Sutherland, prior to the arrival of Europeans in Africa, indigenous individuals did not engage in activities such as singing songs, reciting poems, dancing, or presenting drama for the purpose of entertaining stationary audiences arranged on chairs before them. The advent of formal education and the celebration of Queen Victoria's birthday on the 24th of May were initiated by the Europeans. However, as Ben Johnson noted, Empire Day was not celebrated until January 1901, following the Queen's passing (Johnson, 2020). Sutherland indicates that on the 24th of May, large crowds of people, including students and pupils, gathered at public ceremonial grounds dressed in special attire. The atmosphere was reminiscent of traditional festivals like the *Odwira Yam Festival*, *Hogbetsotso*, etc., but there were distinct differences in the way the events were organised. During Empire Day, instead of engaging in drumming and traditional dance movements, schoolchildren marched in ranks and formations resembling those of European soldiers. According to Sutherland, this was an indication that the children were learning about European ways.

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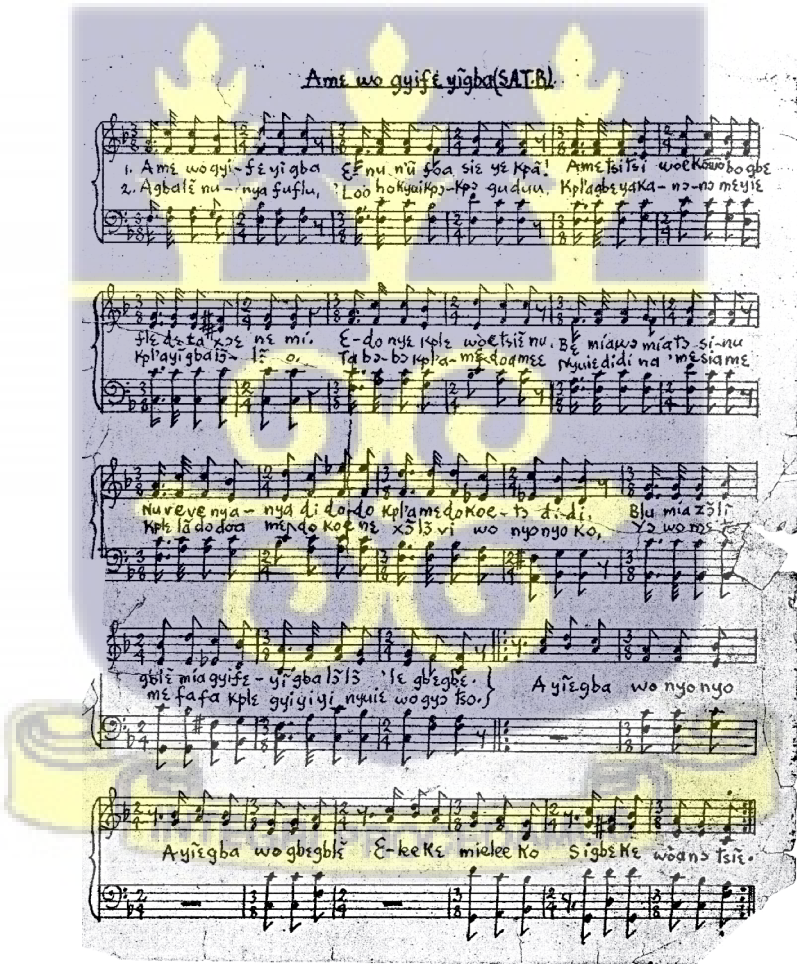


Photograph 7: A scene of the Empire Day celebrations in the Gold Coast-Accra, 1925.
Source:https://www.google.com/search?q=empire+day+in+the+gold+coast&sa=X&sca_esv=658059ba84023065&sca.

On this occasion, the students returned to their school after the march and, presumably in the evening, mounted platforms to perform a concert. According to Sutherland, the concert consisted of English songs, including Cherry Ripe, Brightly Sun of Spring, and others, regardless of the students' lack of understanding of the subject matter (Sutherland, 2014, p. 23). Terpenning's description of the event includes the participation of military bands, who performed regimental pieces and British anthems such as "God Save the Queen" (Terpenning, 2016, p. 461). Sutherland noted that the concerts were well-received by the crowds and that the choruses in English were particularly enjoyable for the audiences arranged in rows. It is worth noting that all the songs performed on Empire Day were in English, the language of the dominant European power, as Sutherland observed (Sutherland, 2014, p. 23).

The annual celebration of the event saw an expansion of its performances to encompass more artistic forms. These included recitations in English and the dramatisation of English literature that the children were learning in school. Later, improvised plays based on African stories became a common occurrence during Empire Day celebrations in the Gold Coast and

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were highly favored by the natives, as noted by Sutherland. The exposition provided by Sutherland implies several things. Firstly, it is heartening to know that music played a vital role in the anniversary celebration. Additionally, it suggests that music was the first art form introduced in the Gold Coast scene, preceding other art forms such as recitations and drama. Secondly, the request for "something African" was not arbitrary. It was a result of the general patriotic sentiment that had started to take hold, rooted in systems of collectivism and meanings determined by social values and identifications. In summary, there was a general movement towards "something African," which Amu has long before the awakening which took place along the celebration of Empire Day. Terpenning concludes that "*Yeŋ Ara Asase Ni* disrupted the colonial status quo without discarding European thought altogether" (Terpenning, 2016, p. 479).



Musical Illustration 4: The original Eʋe copy of Amu's 28-bar African song that changed the trajectory of contemporary art music composition in Ghana – initially titled as *Ame wo gyifɛ yigba* (Lit. People's own birth-land).

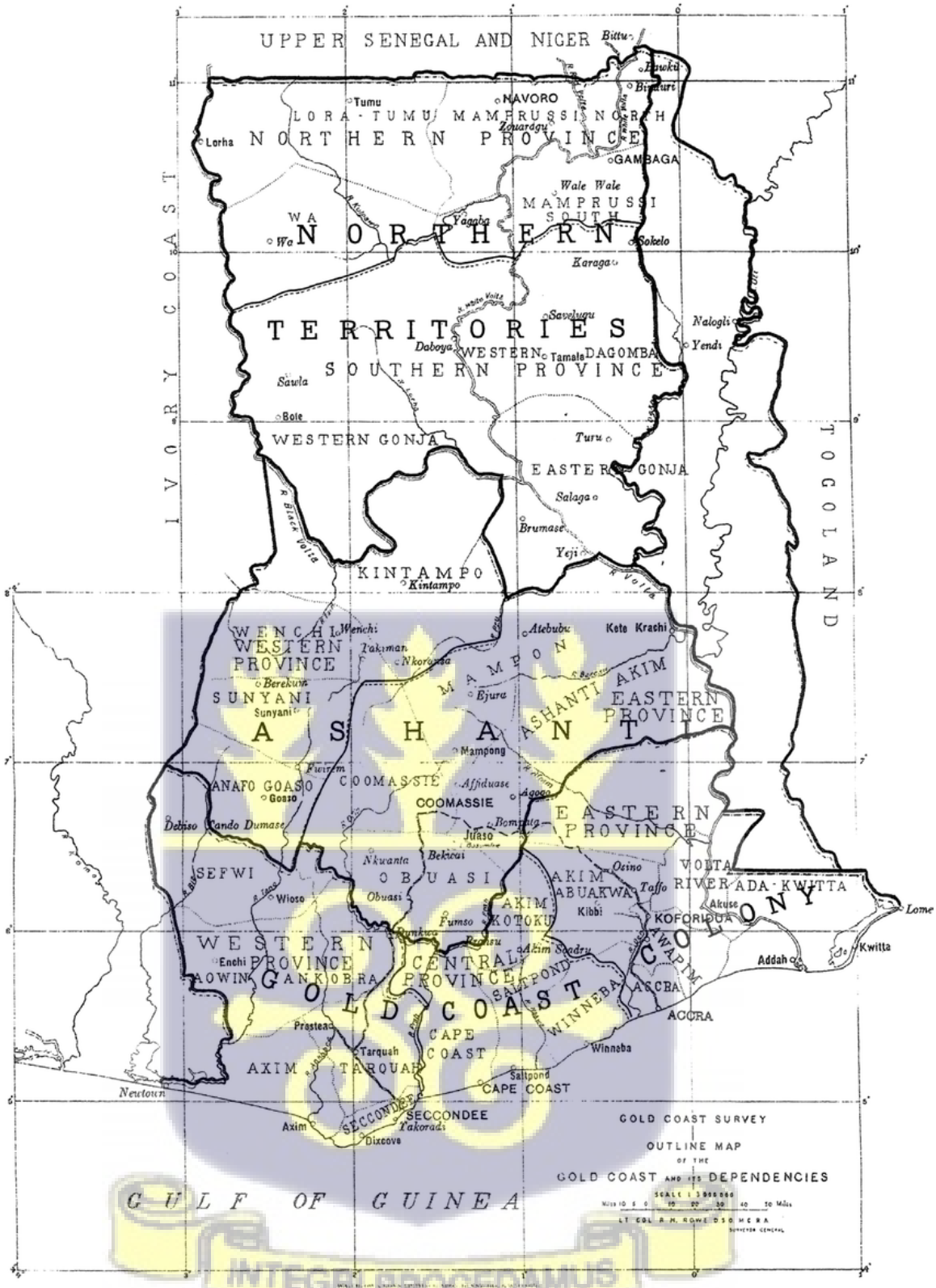
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Drawing on the views of Agawu (1996), it can be concluded that the composition of *Yeŋ Ara Asase Ni* which was originally intended for the evening concert was subversive to European imperialism. Terpenning (2017) argues that the song marks the beginning of the Ghanaian style of formally-composed choral musical tradition. He submits that Amu's explanation of how the piece of music originated, provided during an interview with Kofi Agawu (1987) in Amu's hometown, offers a starting point for understanding the significance of this work. It is evident from Sutherland's photographic description that the former pupil of Amu intended to present the piece of music as a choral art music at the concert, rather than as a marching song at the parade where the audience's attention would be focused on extra celebration circumstances. Notably, the context in which the song was first performed, for intent listening, as defined by Nketia (1988), has been traditionally maintained until the present day.

It is essential to acknowledge that the security forces of Ghana, specifically the Military and Police, have adopted this unofficial Ghanaian National Song for their customary 'Review Order' activity, which is performed during national and other significant state events. Moreover, the musical model of Ephraim Amu is also reflected in a broader context of the musical expression of the security bands in Ghana. Hukporti (2014) suggests that the incorporation of African traditional idioms into the security band music in Ghana begun in the 1970s and 1980s, thus, during the revolution time in Ghana, shortly after the overthrow of Ghana's first president, Dr. Kwame Nkrumah (Hukporti, 2014). It is important to mention that during the political turmoil in La Cote D'ivoire in the early twenty-first century, the security bands and their contingents employed the same soundscape for the country's independence parade, which was well-received and appreciated by the Ivoirians. This highlights the trans-national nature of Amu's music.

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Map 2: The Northern, Ashanti, and the Gold Coast Protectorates of the Gold Coast
Source:
https://www.researchgate.net/profile/WardellAndrew/publication/284808008/figure/fig1/AS:348996850733056@1460218741562/Protectorate-of-the-Northern-Territories-Ashanti-Colony-and-Gold-Coast-Colony-Source.png

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3.7 Pre-Independence Performance Space of Choral Art Music in the Gold Coast

During the choral conference of singing bands in the Akuapem traditional area and some selected choirs from the country, Amu made the remark that follows.

> "I am happy to send you message of good wishes on this year's celebration of the Amu Choral Festival to afford our young men and women an opportunity to meet and sing" (Amu, 1979, p.1).

The presentations of choral music in Ghana, which highlight the African style of Ephraim Amu's compositions, can provide valuable insights into the role of choral groups in preserving and promoting the country's cultural heritage. Specifically, these presentations serve as a means of preserving African cultural heritage through the establishment of choirs and performance spaces. Additionally, they facilitate the enculturisation of the younger generation, ensuring the continuation of this cultural tradition. Furthermore, it is important to recognise that these presentations offer a means of assessing the success of the 'new' genre that was introduced into Ghanaian society approximately a century before Amu, with the aim of decolonising Western musical forms.

The appreciation of Amu's music was not merely sporadic and isolated, but rather evolved into a national movement, beginning in the satellite traditional community of Okuapeman. It is important to note that the singing band was not limited to a localised presence but was organised on a national level through annual conferences. This is evidenced by Amu's confirmation that "I am happy to send your message of good wishes on this year's celebration of the Amu Choral Festival" (Amu, 1979, 1). The text above aims to highlight the appraisal surrounding the genre, having been introduced to the community for a considerable number of decades. These began around the Trans-Volta Togoland and the Gold Coast territories as shown in map 2 below. Critics may argue that the compliment was intended for those who were already supportive of African culture. However, it is important to note that the tone in Amu's speech reflects the progress that had been made in the song, despite numerous attempts to disrupt it by the College at Akropong and the Presbyterian Church. The citation awarded to Ephraim Amu

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by the University of Ghana in recognition of his cultural activism and creative patriotism is a testament to the significant progress he made in disseminating the 'African Personality' through his works and lifestyle within a relatively short period of time. The citation states, "the University of Ghana honours a great pioneer in the achievement of musical growth and independence in Ghana," and "there are many men (and women) and the scene, some of whom are following in your footsteps." Additionally, it acknowledges that Amu's song *Yeŋ Ara Asase Ni* played a role in arousing the Spirit of national consciousness (Citation Presented to E. Amu by the University of Ghana, Legon, 27th March 1965, in Laryea, 2012). It is noteworthy that the various recognitions, both locally and internationally, are a consequence of the numerous choral associations and other significant organisations that extend beyond the realm of their programmes.

Drawing from Amu's Choral conference address in 1979, it may be inferred that the songs were popular, particularly among the youth, as Amu frequently employed the term 'young' when addressing the audience. The youth are often known for their enthusiastic engagement in their daily activities, which suggests that they play a significant role in disseminating contemporary idioms within their localities. Sociologically, the formation of singing bands led to the emergence of in-groups and out-groups. The first group comprises those who can readily dedicate themselves and spare time to perform band activities professionally on a daily, weekly, monthly, or yearly basis. The second group forms the fun base of the nationalist and his music. Ideally, the first two groups may be collectively viewed as a single major group, with the latter forming the core and the former playing a peripheral role.

It is possible to suggest the existence of a third category. This comprises those who are more inclined towards Western culture and view it as the most ideal for the liberation and development of Africa into a 'civilised' nation. Amu provided evidence for this claim earlier by stating that when he began his research in Ghanaian choral music, contemporary composers and their audience had already been influenced by European music because it had been introduced over a hundred years ago, and that he "did not find it easy suddenly to supplant this

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European form by the Ghanaian form which was then completely new to me." (Amu, 1993: 5). Laryea (2012) wrote that they did not support what Amu was doing and therefore protested against it at the synod of the Ghana Presbyterian Church. (Please search for relevant examples in other African countries).

The musical creations of Amu served as a platform for young men and women to gather and sing. The production and performance of contemporary music provided an avenue for community integration. It acted as a social forum where cultural and linguistic barriers were eliminated, enabling the diffusion of fresh idioms into the cultural landscape. In 1933, Amu mentioned that they established the Akuapem Singing Band Union at Manife in Akuapem. It comprised members from all seventeen towns in the traditional region. Amu highlighted in his address that "Today, the idea of African Personality has gained traction" (Amu, Conference Address, 1979, p. 1). At its general conference, it was agreed that the conference would refrain from organising competitions and contests to ensure its ongoing existence. From this core group, there are numerous singing bands in Ghana today that are entirely devoted to choral music in the style of Ephraim Amu. Some of these bands compete and hold contests, while others do not. These groups are primarily found in mainstream churches, such as the Methodist Church Ghana and, previously, the Evangelical Presbyterian Church, Ghana. However, they have now become fashionable among Pentecostals and Charismatics as well. According to Amu, the union endured even during competitions and contests.

It is evident from the aforementioned information that Ephraim Amu did not advocate for choral competitions and contests. Nevertheless, some of his patrons believed in their potential to enhance individual singers' and choirs' overall performance abilities. One of Amu's students, Nicholas Zinzendorf Nayo, exemplified this preference for choral competition as a means of fostering excellence by incorporating challenging passages and themes in his compositions (Dor, 1996). Amu documented that from 1938 onwards, the Education Department of the Gold Coast, supported by music masters and officials from Achimota College, organised annual singing competitions for schools in Accra. He noted that these

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competitions were highly competitive, passionately attended by the audience's eager to applaud or jeer, and that the audience was searching for both flaws and achievements (Amu, 1979, p. 1). This suggests that choral music activities such as festivals, adjudication (both official and unofficial), audience appreciation, and critiques played a role in preparing the indigenous population for the decolonisation of music and music studies in the Gold Coast.

According to Amonoo's (2003) the emergence of Amu's Music's in the choral art music scene in Ghana, English songs had achieved prominence on the Gold Coast. During such festivals, only English songs were used for competition, which favored the literate and disadvantaged the non-literate individuals. The usage of English for worship in the mission Church also contributed to the formation of Separatist Churches and Amu's decision to craft a new idiom to help non-literate worshippers appreciate and meaningfully participate in the service. The difficulty of using English songs for mass gatherings was not limited to the Church but also affected the public or secular life of the Gold Coasters, where non-literate individuals were present such as the choral music festivals. This created a social gap between the literate and non-literate individuals, as well as between the bourgeoisie and the proletariats. Those with European education were perceived to belong to a prestigious class and were therefore Europeanised in their cultural outlook, while non-literate individuals were perceived to belong to the lower class.

The objective of this text is to describe the efforts made by Amu to bridge the gap between traditional African idioms and European ideals through syncretism. It is essential to acknowledge that Papa Stefano's inability to sing European hymns with perfection served as a driving force behind Amu's zeal (Agawu, 1987; Laryea, 2012). The Education Ministry for Elementary Schools later organised choral music festivals where mainly Ghanaian choral songs were performed. Similar activities were also conducted on the campus of the National Academy of Music, Winneba, for its students where Amu's music gained prominence. Amonoo's earlier submission highlights the supremacy of European culture and its impacts on the Gold. However, the passage emphasises that the current era has witnessed a shift towards the use of Ghanaian

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choral songs in festive celebrations, fostering an atmosphere of brotherly and sisterly love. This approach contrasts with the past when English choral songs were used in competitions, resulting in the alienation of performance cultures.

The mission Church and the Education Department in the Gold Coast have significantly altered the soundscape of the Christian mission Church by introducing the Western piano and the harmonium into the mission Church and schools. As a result, the natives of the Gold Coast become familiar with the sound of these instruments. It was therefore not challenging for the indigenous community to appreciate the piano accompaniments to some of Amu's compositional essays, such as *Bonwere Kenteŋwene* (Lit. The Kente weaving song) and *Mawu na' me Mawu te 'me* (Lit. God gives, God withholds), which has original piano accompaniments. It must expressly be emphasised that Amu's cultural philosophy is characterised by the coexistence of diverse cultures. His understanding of cultural diversity accommodated the incorporation of the Western piano into some of the solo works mentioned above. When he stated that he did not advocate for competition and contests among choral groups, he sought to underscore the importance of unity, which is explicitly reflected in his musical composition, *Biakoyɛ* (Lit. Unity is good). *Biako* which translates into unity, in this context connotes the co-existence of every aspects of human existence, form immaterial and material entities, where the Western piano and the African traditional lute harp like the *seprewa* may find equal and parallel expression.

Amu asserted that "the idea of a choral festival is safer than singing contests" (Amu, 1979). The use of the terms "festival" and "contest" is enlightening. By using "festival," Amu alluded to the peaceful coexistence that should exist between all socially constructed identities, free from animosity. This also suggests Amu's own beliefs and values, as he has consistently demonstrated a strong sense of belonging to the Gold Coast community by fostering coexistence without barriers or boundaries. On the other hand, the use of the term "contest" implies a competition for superiority between individuals or groups from the same or different backgrounds. Notions of contest, in this frame of reference, also reflects the social and political

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philosophies of the colonisers. One may closely take into account some of the Westerners economic and political advancements which includes capitalism, imperialism, scramble or partition (for Africa), colonisation, democracy, all of which are achieved and propagated through competition, separation, superiority, rivalry, conflict, skirmish, etc., as the way to supremacy in all contexts. It appears that the philosophy of the colonisers was one of supremacy through contest. In contrast, Amu's cultural philosophy promotes brotherly love and coexistence as an ideal for humanism.

Amu and his students' research into African indigenous idioms have resulted in a notable improvement in the public estimation and enjoyment of African music (Amu, 1979. p.1). This has enabled African songs to be sung in English-medium Ghanaian educational institutions. The activities of contemporary art music composers have contributed to the widespread recognition of the concept of African Personality, which was originally conceived by Ephraim Amu long before it was introduced into African politics by Western-educated elites such as Kwame Nkrumah and Jomo Kenyatta. According to authors such as Kwame-Botwe (1999), Laryea (2012), Markiba (2019), and Agyemang (1988), Amu's cultural activism and creative patriotism expressed the notion of African Personality before Nkrumah's *Consciencism*, which was also based on similar ideas. Additionally, *Ethiopianism* and *Negritude,* which were forerunners to Consciencism, also predate Amu's first stylistic period, which coincided with the activities of the Aborigines Right Protection Society in the late nineteenth century, according to Nketia's periodisation of Amu's works.

The notion of Africans as inferior, backward, and historically bankrupt has been challenged by cultural intellectuals, such as Amu and other prominent African cultural activists like Jomo Kenyatta, Marcus Garvey, and Dubois. In Ghana, Ephraim Amu's songs and works have established the conceptual framework for understanding and studying contemporary art choral music. Consequently, music decolonisation in Ghana has become a field that encompasses both creative composition and performance of aesthetically pleasing idioms, as well as a field of cultural development that requires knowledge of African traditions, creative

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imagination, and conscious choices guided by an awareness of African cultural values. These developments have been driven by the resurgence of cultural awareness, which has been championed by cultural intellectuals like Ephraim Amu. Amu highlighted that "It has been acknowledged that the African has a culture of his own, tailored to his environment and way of life" (Amu: 1979: Draft paper to Choral Festival).

According to Amu, it is imperative that Africans appreciate and develop their God-given culture, as this will contribute to the sum of human achievement worldwide. Amu was cognisant of the importance of making a global contribution, but through his culture, where God in His infinite wisdom has placed him. Prior to Amu's seminary years at Abetifi-AKuapem, where he received education from January 1916 to 1919, the Reverend Christian Gati, his elementary school teacher, consistently reminded his students that African nations are underdeveloped compared to the West and called for action to be taken. It is suggested that such statements became ingrained in the philosophical makeup of Ephraim Amu and may have partly underpinned compositions such as *Yeŋ Ara Asase Ni*, and *Yaanom Abibirimma*. As mentioned earlier, before the onset of the independence struggle in the Gold Coast, Amu had already formulated his own ideology on how to approach the demands of the African Personality agenda proposed by the forebears in the African diaspora. He identified a cultural gap created by historical canons such as the Atlantic Slave Trade, European Imperialism, Colonisation, and Christianity, among others, which needed to be filled. To him, one effective way was the revitalisation of African cultural ethos.

3.8 Formal Education

The immense importance of literacy to the musical compositions of Amu is undeniable and cannot be fully explored within a single investigation of this nature. To attempt a study of such magnitude in such a conceptual framework, in my view, one ought to commence with the vernacularisation of Eʋeland, which happened to be the second most important objective of the Bremen missionaries when they settled among the people. This is because literacy plays a

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pivotal role in the propagation of the gospel. Native assistants and interpreters were also required to aid in the work. Some of these topics have already been discussed under the subtitle *Norddeutsche Missionsgesellschaft* in this chapter. Indeed, it was within the pursuit of formal education that Amu found himself at the Teacher Training College at Akropong, from where his bi-musicality expanded. However, in order to provide a suitable background for the discussion at hand, I would like to outline some of the historic outlines of the beginning of formal education in the Gold Coast, now Ghana. As the major concerns of this study are grounded in music scholarship, I would like to commence with the study of Andoh (2010).

According to his findings, apart from introducing the people of Elmina, particularly the children, to singing European hymns, the Portuguese also imparted upon them fundamental literary skills, such as reading, writing, and arithmetic. He posits that the art music scene in Ghana is inundated with choral music, attributing this to the fact that the people of the Gold Coast were initiated into hymnody upon the arrival of the Portuguese at Elmina Castle. The individuals were instructed in music reading and singing from scores. He asserts that consequently, the majority of the compositional pieces produced and documented in accordance with Amu's model are choral, while instrumental works and their recordings are of secondary importance. To gain a more comprehensive understanding of the evolution and dissemination of formal education in Ghana with respect to contemporary art music, it is recommended that you consult the works of the following authors: Kimble (1965), Debrunner, Padmore (1953), and Agbodeka, Assimeng, and Nukunyah (2011).

The present discourse is based on the views expressed by Ansre regarding the Bremen Mission's theological education. As he stated, "the philosophy of the Bremen Mission's theological education was to train young men as teachers and catechists, some of whom might eventually become ministers" (Ansre, 1997, p. 154). In order to achieve this objective, Rev. Kohlhammer founded the inaugural Bremen Mission Seminary in Keta in 1855. It is noteworthy that during the nineteenth century, the majority of African individuals seeking elementary education were compelled to pursue it overseas, as Kimble (1965) has pointed out. According

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to Padmore, the emergence of colleges in the Gold Coast during Sir Gordon Guggisberg's tenure as governor played a significant role in the development of Amu's music. As a result, institutions such as Achimota College and the College of Science and Technology in Kumasi were established, providing a platform for research and ensuring the preservation of Amu's musical works for future generations.

The well-documented disagreements between Ephraim Amu and the College administrators at Akropong have been extensively recorded (Terpenning, 2016; 2017; Agawu, 1987; Amu, 1993; Andoh, 2007; 2010). Given that Amu's students originated from diverse ethnic backgrounds and areas, it is not surprising that his music gained popularity in various geographical locations throughout the country, instead of experiencing a decline. The dissemination of Amu's practice and original songs reached all corners of the country, even areas in the north where formal education, Christianity, and colonisation had minimal impact due to Islamic influences from the Sahara region. The account of Terpenning (2016) on the reception and appreciation of the unofficial National Song composed by Amu highlights the significance of formal education in Ghana for the preservation and practice of the genre.

He indicated that during the period of independence, *Yɛn Ara Asase Ni* was broadcasted on the government radio station across the nation. The broadcast that best exemplifies the prominence of this piece at that time was captured in Tamale, a town in the northern region of Ghana. When Sir Charles Noble Arden-Clarke, the colonial governor of the Gold Coast, retired in April 1957, he and his daughter embarked on a farewell tour of the West African colony, with Tamale as their final destination. His retirement marked the end of direct colonial rule in the Gold Coast and the beginning of the self-governing state of Ghana. Following a speech filled with nostalgia and the delivery of greetings from Her Majesty to a large assembly of local chiefs and government officials, a farewell ceremony was held for the departing British diplomat. The event featured a performance by a choir composed of children from local schools.

The students started with *Yɛn Ara Asase Ni* and ended with *Auld Lang Sine*, according to Terpenning. The selection of *Yɛn Ara Asase Ni* as the featured song in this context shows that

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it was seen as representing a broad concept of the nation that was not tied to religious or ethnic identity. The children sang *a cappella* in both Twi and Dagbani, a primary language in northern Ghana. Although the Dagomba are the second largest ethnic group in Ghana, their distance from the coast meant that there was less missionary and colonial presence there during the colonial period. Instead, Arabic and Islamic influence from northern Africa are significant. He remarked that Amu did not speak Dagbani or live in that region himself, so the song must have been brought there and translated by one of his students or another teacher from that area. The performance of *Yɛn Ara Asase Ni* by local school children at this event demonstrates a national acceptance of the song that transcended ethnicity, language, and regional differences. It also highlights Amu's influence as a music educator and the strength of the educational institutions where he taught.

The impact of the colonial government's educational institution extended to the spread of nationalism in the country, and the post-colonial educational institution had a lasting effect as well. Amu's pursuit of the African Personality through the revitalisation of African tradition was driven by various reasons, with the preservation of African culture from extinction being the most crucial. Amu's commitment was rooted in the principles of African tradition and was fueled by a deep belief in the importance of preserving these cultural practices for future generations. The educational sector is one of the institutions that houses the repository of the genre and its intrinsic meanings, as well as the philosophies that support them. Therefore, it is essential for educators to comprehend the historical and cultural significance of the educational institution in the context of the cultural and creative patriotism of Amu.

> "Amu did not speak Dagbani or live in that region himself, so the song must have been brought there and translated by one of his students or another teacher from that area. The performance of "Yɛn Ara Asase Ni" by local school children at this event indicates a national acceptance of the song that transcended ethnicity, language, and regional differences. It also indicates Amu's influence as a music educator and the strength of the educational institutions where he taught" (Terpenning, 2016, p. 475).

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3.9 Post-Independence Performance Space of Choral Art Music

The research conducted by Amuah (2014) on the advancements of contemporary art music during the latter part of the 20th century offers a beneficial context for comprehending the impact of post-colonial formal education on the musical compositions of Amu. He noted that choirs have been established in Basic and Senior High Schools, Colleges of Education, and Universities, which perform on their respective campuses during various occasions, such as open days, Christmas, graduation, congregation, and matriculation days. Additionally, there are annual singing contests among houses, halls, and designated groups. In these singing contests, participants showcase their vocal talents and creativity in a friendly and competitive atmosphere, fostering a sense of camaraderie and spirit among the student body. The singing contests brings together talented students who are passionate about music and eager to share their skills with their peers. The competitive yet supportive environment encourages participants to push themselves to new levels of excellence while also fostering a sense of community and shared experience among the student body. As the competition heats up, it was inspiring to see many talented individuals who have come together to celebrate their love for music and to showcase their unique abilities. About two decades ago, the National Cultural Directorate of the Ghana Education Service organised choral music competitions as part of the national festival of arts and culture, involving Basic and Senior High Schools on a rotational basis from region to region. He also observed that these festivals were extended to the predominantly Muslim North and Upper regions of Wa, Bolgatanga, and Tamale.

Given the interdependence of educational institutions on other institutions to perform their functions, it is essential to acknowledge the noteworthy efforts of significant institutions such as Church choral groups, industrial choirs, the Ghana Broadcasting Corporation, private radio and television stations, the National Symphony Orchestra, and private junior choirs. A thorough examination of some of these institutions will be conducted in the preceding chapters, albeit in a different context, in order to shed light on other aspects of the works of Amu.

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3.10 The Scope and Context of the Mission Church in Ghana

The contributions of the mission Church to Ghanaian contemporary art music cannot be fully covered in this study and can also not be underestimated. The Church can be said to be the driving force and metropole around which the various ethnic communities that were previously independent and sporadic in their social and religious organisation gathered. The Church, however, provided the common place for sharing in a religious musical culture that could define the nationality of the people of Ghana. A number of items can be pointed out as the mission Church's contributions to the life and music of Ephraim Amu but the sociopolitical gap that needed to be filled in the Church - in bridging the cultural gap between the literate and pre-literate - must be considered re-warding factor. This need to satisfy the cultural divide in the Church was Amu's first motivation. The move has paid off. Its rewards are enormously seen in the Churches, schools, public spaces, agencies, departments, institutions, private lives, etc.

Borrowed from Protestant musical culture, the Bremen and Basel missions provided the material sources for Amu's musical awareness and knowledge. That Amu did not learnt music from his father[12] is an indication that his music career began in the Church (Agawu, 1987). This assertion is certifying because, there was a polarisation of two major religious at South of the Gold Coast, thus, traditional and Christian, to which one may decide to join. However, the translated hymn books, exercises for the harmonium, and other literate materials available in the Church, provided the space and platform for Amu to realise his musicality, nurture it, create it, and perform his music. The Church provided the initial footing to Amu's cultural activism and creative patriotism (Ansre, 1997, EPC 170TH Anniversary Brochure, 2012).

The Church provides the religious context for the music. It is well researched and acknowledged that Amu composed both sacred and secular art songs (Agordoh, 2004; Boadi, 2005; Amu, 1993; Misonu, 1984, Trevor, 2005). Among this categorisation, the Church provides the performance space for the expression for the sacred songs. The significance of

[12] Amu's father, Stefano Yaw Amu, was a drummer in the traditional cultural setting but later converted to Christianity. Because he denounced anything that was considered pagan, he did not teach his son, Ephraim Amu, drumming (Agawu, 1987, Laryea, 2012).

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these songs is situated in the themes and calendar of the Church; such as nativity, passion, trinity, epiphany, and other important aspects of Christian worship like worship, dedication, birth, baptism, death, etc. It must be marked expressly that it is the commonality of these shared components among the Christian community in the multicultural society of Ghana that enforces the national character of the genre.

Over the decades, the Church has produced and trained musicians who occupy the artistic and academic space of art music in Ghana. Because the soundscape of the mission Church serves as the first avenue of contact between the different tangible and intangible components, it provides the scope and context to its members to familiarise themselves with its music and also train them for to take up their music desires and responsibilities. Most trained art musicians in the Church, schools, and institutions have had their first training in the missionary Church before pursuing formal training in recognised institutions like the National Academy of Music – Winneba, now the Music Department of the University of Education, University of Ghana, Kwame Nkrumah University of Science and Technology, Kumasi, etc.

This tradition of training serves another latent function that is mostly grossed over by people in many fields of study except few. The archeological component of the 'School and Art Music' in Ghana. The life and works of Ephraim Amu would have lost most of its vital components had it not been the archival capacity of the musician and their audience. Up to this time it can be agreed that the bulk of music scores of Amu, and that of the successive generations lies in the hands of trained musician in the country who are either affiliated to the Church, educational institutions, or both. This is also another contribution of relevant institutions that cannot be over emphasised. Its significance lies in the fact that, scores of music continue to be created and produced by composers and performers in Ghana. Like a pyramid, and with Amu at the apex, the base continues to widen and broaden with membership. The more its membership, the more its development, innovations, applicabilities & usefulness, and the growth in its audience base. The institution therefore becomes self-sustaining and preservation because of the different branches of disciplines and creativeness that are incorporated into it.

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The Church also provided the genres first audience and continue to do so in this contemporary times. Although a given congregation can be said to be a benefactor to Amu's model of music because of their religious demands, it nonetheless serves as its audience too. It is worth of note that the activities of radio in connection to the music of Amu is widely supported by the community in Ghana. It is the enthusiasm of the Christian community to the music that allows its various applications in public and national spaces such as national holidays, and other events such as state nine-lessons and carols, state funerals, and many more. The significance of this performance spaces is enforced by the close interrelations between Church and nation which can sometimes appear unseparatable.

3.11 Summary

The volatile nature of the political atmosphere during the mid-1900s in the Gold Coast and the national sentiments it yielded, such as the drive towards political independence, the agitation for improved standard of living, etc. in addition to the edge to model a contemporary art music (thus, African art music) for the African were as a result of the constellation and networking of different internal and external sociopolitical forces present at the time. The institutions can be divided into two, thus, internal and external. The internal comprises the Bremen and Basel missionaries, the Presbyterian Training College – Akropong, the Cultural Dichotomy at Akropong-Akuapem during Amu's tenure at the college, the Gold Coast Intelligentsia, the Empire Day Celebration in the Gold Coast, formal education, Christian worship, and so on. One may include one of the most significant historic and social-cultural circumstances that motivated Amu to pursue music nationalism, but which has often been overlooked by many researchers. This is the class of pre-literate mission converts; to which he made the observation that they did not sing with enthusiasm during religious services.

The External influences may include the First and Second World Wars and its impacts on colonised African countries. The ideological warfare between Capitalist and Communist

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countries and how it offered scholarship and educational opportunities for the Gold Coast African for music studies in the United Kingdom is also very significant.

To fully appreciate the place of Ghanaian contemporary art music and its impacts on the political, religious, educational, and other vital institutions, it will suffice to acknowledge that the model was cradled in the mist of the contending ideas and institutions mentioned above, that overwhelmed the Gold Coast in the 1900s, especially, during the mid of it. The Impact of the socio-political environment is very key and non-negotiable. Their roles facilitated and enforced the creative idea(s) ideal for the realisation of Culture-Self. This implies that the development of Ghanaian Contemporary Art Music as an artistic product was permitted by certain environmental forces that provides the context to understand the genre's creative and performance parameters. It is ontological and epistemological in context. This implies that it provides the methods of knowing, in this scope. Again, the reciprocal nature of the institutions also provides the methodological approaches necessary for the study and evaluation of the creative patriotism of cultural intellectuals like Ephraim Amu. This is the framework within which Ephraim Amu's music model was cradled.

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CHAPTER FOUR

AGENCIES AND INTERMEDIARIES FOR NEGOTIATING CULTURAL BOUNDARIES IN GHANA

4.1 Introduction

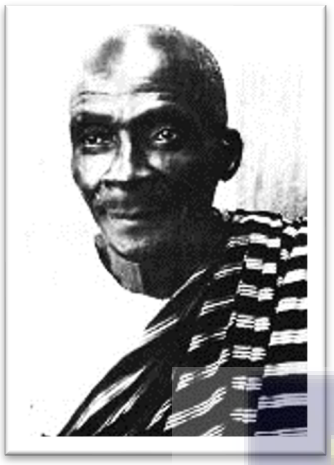
Different facets of Ephraim Amu's works, for instance, musical, theological, poetical, culture activism, nationalism, etc., and their impacts on the society of Ghana have gained an ample scholarly scrutiny. But why his model of music negotiates nationalism in Ghana, a former colonised British country, which is made up of a multiplicity of ethnic and linguistic identities like other colonised West African countries, for example, Nigeria, La Cote D'Ivoire, Burkina Faso, etc., has received but a scanty scholarly attention. Although significant progress has been made in the efforts towards nation building and collectivism in Ghana since the attainment of the political independence in 1957, issues related to tribe and ethnicity are still sensitive and very volatile (Kimble, 1963; Brako and Asah-Asante, 2015; Padmore, 1953). Assimeng admits that the society of "Ghana was a group of tribesmen who lived in disparate tribal communities and were often antagonistic to one another. These tribesmen are brought together to share in the task - and benefits - of nation building" (Assimeng, 2007, p. 236). To Dor, 'developing a national pianistic idiom from distinctive musical resources and procedures associated with the multiethnic groups that constitute the modern nation-state, Ghana, is particularly problematic" (Dor, 2005).

The reconstruction of such sensitive constellation of boundaries, which must also be thought of in different frames of conceptualisations have been the pursuit of many cultural intellectuals who are found in different disciplinary fields like social sciences. It therefore implies that the task of driving home the loyalties and cultural attachments of the indigenes towards nationalism during the colonial and post-colonial period has not been channeled through a single field of endeavour but through multiple fields. Therefore, a study on the music nationalism, pursued in this study, in no doubt, can be considered a vital contribution of music scholarship to the subject of nationalism in Ghana.

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Before I investigate the cultural agencies and intermediaries that permit the negotiation of nationalism through Ghanaian contemporary art music, I begin by giving an outline of the biography of Ephraim Amu.

4.2 **Ephraim Amu – A Short Biographical Sketch**



The biography of Amu is well documented. It will therefore be of no use to re-produce it. But for the purpose of this study, it will suffice to give some exegesis of it for two reasons. One, an outline is given here in view of refreshing the memory of those who are already acquitted to the literature. Two, to also serve as introductory material to first-time readers of the biography. As a result, I present just an abridged chronological sketch of the profile.

Photograph 8: Photograph: A portrait of Ephraim Kɔku Amu.
(Source: https://www.google.com/search?client=firefox-b-d&q=ephraim+Amu).

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Table 1: Chronology of the Life and Career of Ephraim Kɔku Amu – Abridged

Year	Event
1899	Born at Peki-Avetile in the Volta Region of Ghana to Papa Stefano and Sara Ama Akoram.
1899	He was baptised by the Bremen missionary Rev. Rudolf Mallet.
1906	Started school at age 12 at the E.P. Primary and Middle Boarding School.
1915	Passed the Standard 7 Middle School Leaving Certificate.
1916	Amu was enrolled at the Presbyterian Seminary at Abetifi.
1919	Completed the four-year teacher-catechist training at Abetifi.
1920	He pursued a teacher-catechist career at the Peki Bremen Mission Boarding School.
1926	He was transferred on promotion to the Presbyterian Seminary, Akropong as a tutor for Eʋe language, music, and agriculture on the recommendation of the then Eʋe Nyanuie Hame, now the E.P. Church, Ghana.
1927	Amu was inspired by the writings of the West African Students Union on the wearing of traditional clothes.
1929	Composed the first version of *Yeŋ Ara Asase Ni* in the Eʋe language for the Empire Day celebration in the Gold Coast.
1931	Amu preached wearing *kente*, the African traditional cloth, on Sunday. The four-part choral art version of *Abibirimma* was composed and performed in Larteh-Akuapem.
1932	Amu's *Twenty Five African Songs* was published by Sheldon Press.
1934 - 1937	He taught and pursued music at Achimota College.
1935	Composed *Miva Miva*, a popular sacred song for Christian religious worship.
1937 - 1940	Studied music at the Royal College of Music, London.
1941 - 1950	A return to Achimota College to continue his music career.
1942	At age 43, Ephraim Amu married Beatrice Yao.
1943	Amu composed *Alɛgbɛgbɛ Mawu lɔ̃ Xɛxɛamɛ*, a sacred music based on the biblical text, *For God so loved the World*. It also borrows its compositional techniques from fugal exposition, a Western instrumental form. Researchers like Terpenning (2017) admit that this song epitomises the heightened point in all the creative works of Amu.
1951 - 1960	He was transferred to Kumasi College of Arts, Science, and Technology.
1961 - 1971	Appointed a Research Fellow and the institute of African Studies, University of Ghana, Legon.
1971	Retired to his hometown, Peki-Avetile and also engaged in subsistence and backyard farming.
1993	The anthology, *Amu Choral Works Volume One*, was published by Waterville Publishing House.
1995	Died A tugboat was named after Ephraim Amu, posthumously, by the Ghana Ports and Highways Authority.
2002 - 2007	Amu's portrait was embossed on the Twenty Ghana Cedi note, the highest denomination at the time by the Government of Ghana through the Bank of Ghana.
2005	Personality of the century awards of the Millennium Excellence Awards – Posthumously. (Agordoh, 2004; Amonoo, 2003; Amu, 1993; Andoh, 2007; Laryea, 2012; Misonu, 2010; Terpenning, 2016; The Harmony, 2016).

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4.3 The Universality of Amu's Legacy

As already indicated above, the nationalistic character of Ephraim Amu's model of music has been possible through multiple socio-cultural agencies and intermediaries. To this end, the agency of universality becomes one of the most efficient, if not the first and foremost. It will suffice at this point to situate the discussion of this subsection in some framework of philosophical and political thoughts. I have used the conceptual framework of Sabine and Thorson. The universality of Amu's model of music finds expression in ancient philosophy of social construction and cohesiveness as well as it does in modern theories of social cohesiveness. Sabine and Thorson (1973) submit that although there are cultural distinctions, there is the consciousness of man as a human being, a member of a race, possessing a human nature more or less identical everywhere. They are of the view that there was the need for individuals to consider the regulations of their own lives when they lived in isolated and disputed communities, but later, they had to learn new relations with other individuals who 'composed' the inhibited world. To meet the former, there was the need for philosophies of conduct, Also, to meet the latter, certain new ideas of human brotherhood formed. According to Sabine and Thorson, this philosophical thought originated on one of the crucial moments in history when during a banquet at *Opis*[13], the Great Alexandra prayed for a union of hearts, *homonoia*[14], and a joint commonwealth of Macedonians and Persians. In short, men have learnt to live alone as they had ever done but would have to learn to live together in new form of social union during the advent of nation-states. The ideas and thoughts of the universality of humanity is an important factor that enforces imagined communities for nationalism, particularly, in a former colonised country like Ghana.

They think that there is also the shared human desire to associate himself with some mythic 'god' and a magic to coerce fate and secure the aid of spirits. It is impossible to see in

[13] *Opis* was an ancient city near the Tigris. It was located near present day Baghdad.
[14] *Homonoia* is the Greeks concept of order and unity, thus being of one mind, togetherness. The classical Greece used it to create unity among their politics.

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this religious growth as emotional aid for men who without it felt that they face the world alone and found their native powers too feeble for the ordeal. There was little to create a distinct consciousness of kind, in so far as a man was not an individual and merely himself as he was a man like other men and a member of the specie, a worldwide community where all are endowed with a common human nature, *homonoia* or *concordia*, (Lit. union of hearts which makes the human species a common family or brotherhood). For example, Saint Paul admonishes, "Now there are diversities of gifts, but the same spirit and there are diversities of operations, but the same God which worketh in all…. For as the body is one and hath many members, and all the members of that one body, being many, so also Christ" (KJV Bible, I Cor. 12 -20, Sabine and Thorson, 1973, p. 143). Sabine and Thorson submit that St. Paul was adopting to the Christian community what was the common place in at the time.

Notions of universality also have a common place in the formerly African colonised countries such as Ghana. Nketia observes that Amu's philosophy of cultural development recognised the need for adaptation and borrowing universal values where appropriate. Universal values that are embodied into the African cultural values and norms. He noted that Amu "exhorted Ghanaians, as many have since done, to value their culture, saying it loud and clear: 'There is no harm in embracing the good things of our cultures that have universal value" (Amu, 1993, p. 8). It can be inferred from the foregoing that Amu was aware of the place of universal value(s) in channeling nationalism in Ghana, for he has long envisaged the birth of the nation of Ghana (Amu, 1993). Amu indicated in his sermon to the students of the Saint Andrew Training College at Asante-Mampong on the 29th May, 1955 that the "Common language in physical sense will not achieve as much that is profitable", but those espoused through *homonoia* or *concordia*, "Freedom, liberation, self-government" seeing all are equally oppressed and struggle for independence (Laryea, 2012, p. 228). This language is the bedrock of Amu's patriotic songs.

The negotiation of cultural boundaries and individual loyalties by Ghanaian contemporary art music is only possible through a set social agencies and intermediaries. These

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agencies and intermediaries accommodate and re-defines boundaries that are already existing. This can be understood through the idea of cultural universalism as Nketia remarks.

> "There are certain cultural practices that take place in every known culture. Such practices include language, religions, social institutions, art and music. This are 'cultural universalities'. Each of the practices should first be investigated in a specific culture that will provide data and paradigms for cross-cultural and comparative reasons" (Bertha Adom, 2010, p.79).

A closer textual study of the 13th line of the English translation of *Yen Ara Asase Ni* by Amu himself, thus, *In every sphere of life*, unearths the universality of this piece of music. The text 'In every sphere of life' denotes the commonalities and universality of human interactions and interrelations; wherever there is human existence, wherever there are social and political institutions, wherever there is awareness and application of the social thoughts, wherever there is human imperfections and the willingness to correct, this song and many others by Amu, the nationalist, will perfectly fit. The virtues that are spelt out by Amu in his song can be applied to peoples and cultures beyond indigenes of the country Ghana, into whose native languages the song was translated. In the Ghanaian context, these morals serve as the agents for people to imagine themselves as belonging to other distant communities rather than the literacy and the print media, of the West because most people could not read during the early years of the struggle for independence.

The music of Amu does not speak to individuals, and specific ethnic groups, nor Ghanaian basic schoolchildren who sing it during their morning assembly but to all well-meaning Ghanaians, West African and their Western and Asian counterparts because the virtues that are spelt in the songs are fit for all human development globally. Virtues that are not only workable for the colonial period but also workable for the post-colonial period.

A national music community is created by a contemporary art music composer through the art of careful selection of themes and/or idioms that resonates the common interest, sentiments and aspiration of groups of people. This is only achievable by a careful examination

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of the institutions, norms, practices, and the ways the people respond socio-political environment and situation they are confronted with from time to time. This is the application of *Critical Sankofaism*, propounded by Gyekye (2013). The artist will then become the mouth-piece of the populace through his/her creative works. The music spreads, by both written and non-written practices, through government and mission schools to become a sign of an emerging nation, well before independence (Terpenning, 2016, p. 465).

Terpenning noted that "By setting a Pan-African inspired patriotic text to a hymn-like musical framework that references local musical elements, Amu demonstrated his dedication to hybridity in his creative process" (Terpenning, 2016, p. 480; Marika, p. 2019). It therefore suggests that the inspired Pan-African text are shared continental sentiments that carries in itself cultural symbolisms viable for thematic appreciation way beyond the Gold Coast nationalism. The shared Pan-African sentiments are the factors that enables the imagined communities for nationalism. He remarks that Pan-Africanism was heavily idealised in the Gold Coast making it possible for the country to be the first to attain independence (See also Warnock, 1983; Barker, 2010; Padmore, 1953). Before colonised African nation-states were born, Amu had already composed a song that could be used to arouse cultural awareness among the would-be African nation-states. For he composed some of his songs, including the unofficial Ghana national anthem before African nations attained their political independence. Therefore, creative works like *Yeŋ Ara Asase Ni* (Lit. This land is our own), *Akwaabadwon, Adikanfo Mo* (Lit. The Welcome Song) etc., were more holistically addressed to a larger musical community than the Gold Coast, and Pan-African to global audience and appreciation. An evidence of the universal impact of Amu's music can be found in the interest of the British Broadcasting Corporation (BBC) demonstrated through the interviews and the financial support for the repair of Amu's grand piano at his residence at Peki-Avetile[15]. But in this context, the discussion is limited to the creative patriotism and cultural activism of Amu to pre-independence and post-

[15] The BBC's interview of Amu released in 2019. *See* also Mirror, August 20, 1994, p. 6.

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independence Ghana although Amu was looking beyond the Gold Coast community for a wider political jurisdiction as the evidence indicate.

Ansre (Personal interview, 2023) observed that the original Eʋe version of *Yeŋ Ara Asase Ni* was well received in neighbouring Togoland and parts of Benin. By this submission Ansre literary stretches the national music community of Amu's model to cover continental contexts. It is arguable to suggest that the Twi version of the song was also well received in the neighbouring La Cote d' Ivoire because of the trans-linguistic connections between the Twi speaking community in Ghana and that of La Cote d' Ivoire.

Ansre pointed out that the music of Amu exceeds Pan-Africanism to cover even global views of interpreting and applying the concept of nationalism. Nationalism – which nation? He posed the question. "There was no Ghana before Amu started composing his music, he added" (Ansre, 2024, personal interview). However, all the songs he composed before 1957 colonial Gold Coast and post-colonial Ghana, according Ansre, can be applied to the international community. He posits that when Amu said *Mia Denyigba Iɔ̃lɔ̃ la* (Lit. This is our own cherish native land), he was referring to any *Denyigba*[16] (Lit. homeland) of any sociopolitical jurisdiction imaginable; be it tribal, ethnic, regional, national, and continental.

In this context, I argue that the songs of Amu can be applied to the people of West African countries, for example, Benin, Nigeria, Liberia, Burkina Faso, Togo, etc., who sincerely consider their country to be *Denyigba*, as alluded above. Premise on this, it can be concluded that Amu's songs and his creative activism were not originally meant to stimulate the supreme affection and loyalty for an individual's country, the basis for which creates in-and-out groups, political tensions, enemies, and so on, as some political thinkers propose. For instance, Kohn submits that affection for nation is the one "in which the supreme loyalty of the individual is to be due to the nation-state' (Kohn, 1965, p. 9). Tilly (1996) describes nationalism as a top-down concept where the collective interests of the incumbent of any particular political jurisdiction

[16] Ansre's usage of 'any', in this context can be understood in the sense of an indefinite pronoun; where it is used to refer to multiple homelands to which the song can be applicable. It is open-ended and unspecific.

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should take precedence over individual interests. Connor posits that “where there is conflict, 'it is nationalism that customarily proves the more powerful allegiance” (Kohn, 1994, p. 207). Amu’s music must be understood in terms of cultural patriotism and liberation for all, in all nations to the realisation of peaceful co-existence. As such he did not hesitate to make choices from different cultural as he deemed it fit.

Ansre argues that Amu “was more than African nationalism. Amu was composing songs even beyond the British Empire ambit. As a result, *Yeŋ Ara Asase Ni* can be sung within any national jurisdiction worldwide” (Ansre, Personal interview, 2024). A textual analysis of this song will be carried in detail at the chapter on music analysis, but it will suffice to discuss some aspects of it at this point to clarify why the text and themes can be seen within the framework of music universality. Part of the first stanza is translated by Laryea as:

Twi	**English**
Yɛŋ ara asase ni,	This is our own land
ɛyɛ aboɔdenne ma Yɛŋ	it is precious to us
Mogya na nananom hwie gui	Blood did our fathers shed
nya de too hɔ maa Yɛŋ	to obtain it for us
Adu me ne wo nso so sɛ yɛbɛyɛ bi	It is the turn of me and you
atoa so.	to continue

By making the indication that it was by *Mogya* (Lit. blood) that the fathers secured the land for their descendants, Amu was alluding to the ethnic wars and conflicts that took place during the pre-colonial and early colonial period among the natives West. It is characteristic that nation-states such as the Europe, America, Asia, Australia, etc. were equally born through *Mogya*. Because the nations were born through wars and toil, the nation (or land of birth) becomes precious to those who inherit and occupy it. *Adu me ne wo nso so sɛ yɛbɛyɛ bi atoa so* (Lit. It is the turn of me and you to continue). Holding the land in trust for future generations is not just an African custom and believe. Any act that does not showcase patriotism such as *Nimdeɛ ‘traso, nkotokranne ne apɛsɛmenkomenya* (Lit. Too much knowledge, cunning and selfishness) is abhorred for nation building across the continents and not only in the context of

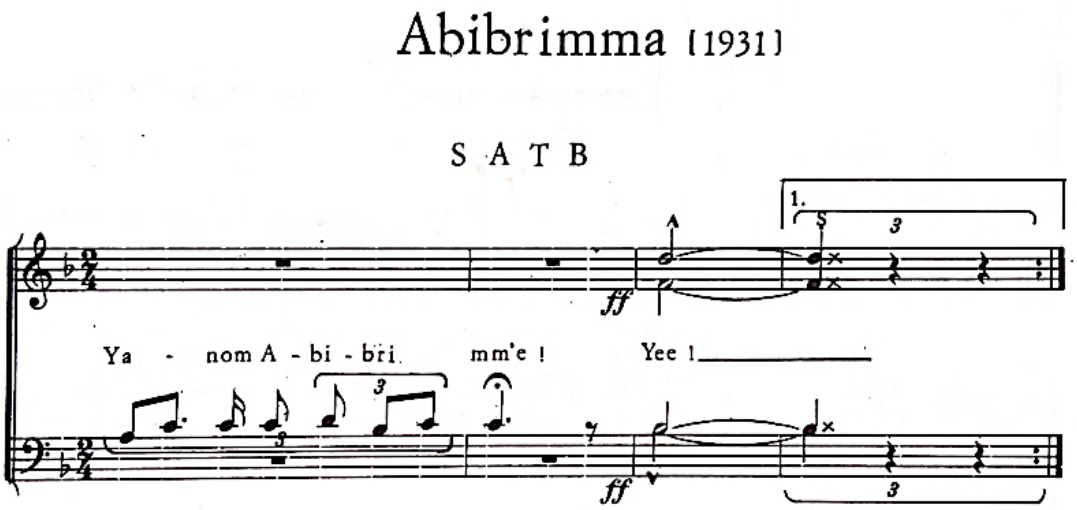
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nationalism in Ghana. It is in this context that the global suggestion made of Ansre gains validity.

Again, the Saturday 20th August 1994 issue of the Mirror gives an account of a Kenyan patron of Amu's music who expressed his admiration for the music of Amu. According to the paper, the Kenyan unanimously donated USD 100 towards the repair of Amu's piano. He wrote, "I love the songs of the grand old man" (BBC[17] African Perspective. Saturday 20th August 1994. p. 6). Ghanaian diasporic choral music activities in Churches abroad, Western institutional choral groups and many more. Although the song-text of Amu's songs may be a barrier to his foreign audience, other aspects of his career such as his resilience to the liberation of African culture through his style of music, his adoption of 'foreign' idioms and instruments such harmonic principles and as well as the Western piano attracted audience from different parts of the world such as the Kenyan listener. Felicia Sandler, a towering figure in the research of Amu's music can also be mentioned as well as David Locke, a member and advisor to the Ephraim Amu Score Project.

Laryea wrote that "Amu did not consider his ideas concerning the values that enhance community and nationhood to be valid only for his native Ghana, but for all African nations" (Laryea, 2012, p. 207). According to Laryea, Amu's concern for the welfare and progress of the African community can be found in the context in which *aman* (Lit. nations) is used in *Abibirimma* (Lit. People of Africa). *Aman* here refers to other countries apart from those of the Black continent which is referred to in Twi language as *Abibirimma*. It must be noted that it is a collection of various linguistic and ethnic groups that aggregate to form any of the nation states of Africa whilst the individual native nations remain pro-nation state. The ideas expressed through Amu's model of music are not addressed to one native nation but all. They are patriotic ideals that works for all these separate nationalistic entities.

[17] British Broadcasting Corporation.

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Musical Illustration 5: The S. A. T. B. version of *Abibirimma.* Although he composed T. T. B. B. version, Amu intentionally composed this version to replicate the themes of the *asafo* music and also to make room for male voices.

Source: ACW Vol. One.

4.3.1 Impacts of the Hymn-Style on Nationalism

It is also worthy to note that Ephraim Amu's choice[18] to borrow the Protestant's tradition of hymnody as a medium to his audience is vital to understand why his music negotiates different cultural groups that culminates into a national art music audience in Ghana. Since their occupation of Africa, the Christian missionaries have succeeded in transferring the culture of hymnody to their African colonised countries. Hymn singing has therefore become a common soundculture and identifier of not only mission Churches but also the Pentecostal and Charismatic. It is also prominently used in Christian-mission educational institutions that are patronised by both converts and non-converts. Terpenning (2016) asserts that various ethnic and linguistic communities within the colony of the Gold Coast become universally unified into an ecumenical sonic community through the sharing of the hymn style. It must be noted that as the Protestants missionaries used the hymn as an apparatus for separation, Amu radically used the same from as a medium to create a musical community where the ethnic distinctions are blurred. Terpenning (2016) made the indication that the composition of *Yeŋ Ara Asase Ni*,

[18] Nketia noted that although Amu was militant and radical in his creative ideas, he did not compromise where matters of principle were not at stake. His philosophy of cultural development recognised the need for borrowing and adapting 'foreign' themes and principles (like the hymnody) where appropriate (Amu, 1993).

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composed in the style of a hymn, demonstrates an artistic universe that combines musical idioms for both Africa and the West. This universe allows culture borrowing, appreciation, and evaluation. To Dor (2005) this Pan-Africanist hymn is the first statement of Amu's cultural awareness. Terpenning (2017) thinks that the song is the most singular African song that unveiled and emphasised Amu's national consciousness to the worlds.

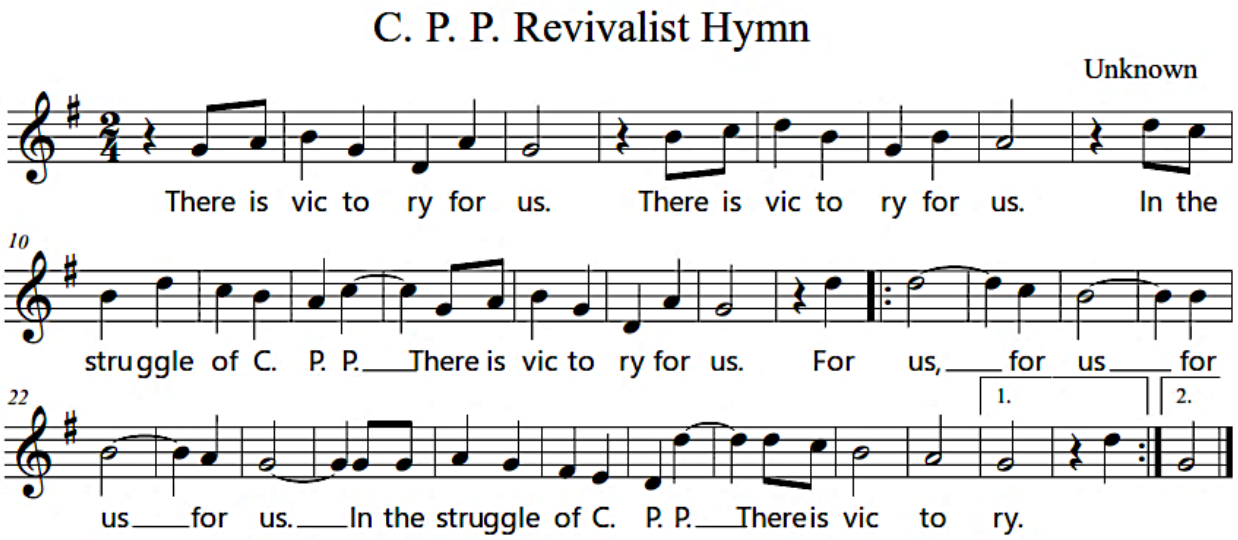
In tandem with the above is the influence of the hymn-style on the colonial and postcolonial landscape in Ghana. Padmore (1953) observes that during the first general election in 1951, following the 1948 riots in the Gold Coast[19], supporters of the Conversion People's Party (CPP) gleamed in thousands of CPP's party's flags (red, green, and white), hanged them on walls, rooftops, car roofs, buttoned them on their dresses, etc., and sung their party hymn. With the party's loud-speaker van, they blurred the party's slogan in the urban and rural areas the party's slogan and song, *There is victory for us in the struggle of the CPP*[20], set to a revivalist hymn tune" as transcribed in the illustration below (Padmore, 1953). Barker (2010) recounts a similar utility of a hymn-style during post-colonial Ghana during when Nkrumah was inducted into office as the president. According to Barker, never was a man released from her majesty's 'dark and ill smelling dungeon' on his way to heading an independent Commonwealth country without suffering imprisonment. These acts saw Nkrumah as a hero. As a consequent, whenever the hymn *Lead kindly Light* was sung in the political context many of the party's supporters publicly substituted part of the song-text with Nkrumah's name. Additionally, many will recall

[19] On 28th February 1948, the Ga chief, Nii Kwabena Bonne organised a boycott of all European goods in the Accra – the British Colony of the Gold Coast as result of their exorbitant prices which was aimed at pressing the traders to reduce their prices. It was followed by a series of riots. The incident culminated into the luting and vandalisation of foreign shops when the three ex-servicemen who fought with the Gold Coast Regiment Royal West African Frontier Force were marching peacefully to the Governor's Residence (in the Christiansborg Castle) in demand of their benefits were shoot and killed by the colonial police. The incident is commonly referred to as the Christiansborg Castle Crossroad-Shooting. It was in connection with this mayhem the Big Six were arrested. They include Kwame Nkrumah, Joseph Boakye (JB) Danquah, Emmanuel Obetsebi-Lamptey, Ebenezer Ako-Adjei, William Ofori Atta, and Edward Akufo-Addo.

[20] Until the fourth republic, this revivalist hymn continued to enhance and promote political party activism in Ghana. It is a familiar party song in major urban areas like Koforidua, Sekondi-Takoradi, etc., particularly sung by supporters of Kwame Nkrumah and the CPP political party. *See* Omari, P. (1970) Kwame Nkrumah - *The Anatomy of an African Dictatorship.*

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the Christian mission popular hymn *Stand up, Stand up for Jesus*, arranged by the Ghana's popular musician, the late Jewel Ackah to be used as the party's party anthem.



Musical Illustration 6: A transcription of the C. P. P. revivalist hymn.
Lyrics taken from Pobee, 1988

The legacy of hymnody and its impacts on nationalism in Ghana is equally shared by colonised African countries who also experienced the Christian Evangelisation. Warnock (1983) posits that Isaiah Shembe of South Africa who founded the Church of Nazarites in 1911, was noted to be a charismatic leader, prophet, 'Zulu healer', and a prodigy hymn writer. He depended on the hymns of his mother church until hymns that satisfied his ideals were developed. Warnock again cited the South African Wesleyan minister, Nehemiah Teli, who founded a tribal church in 1884 idealising the hymn as a valuable source to enforce his separatists' motives an anecdote which precedes the occurrence that took place in Nigeria in 1909. While hymn sing in the Zulu style was a major trust of the Separatist movement in South Africa, it was not until 1920s that Zulu songs were integrated into mission churches in the South African region. According to Warnock, some of hymns that are used in the Independent Churches are the same as that if the parent Church, a practice which resonates a praxis of Martin Luther at the beginning of the Reformation. The Western-hymn has been admirably adopted to the African context and offers a valuable study of nationalism in Africa developing relatively freely of Western interface.

INTEGRI PROCEDAMUS

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Like his African counterparts, Amu composed many other compositional essays in the hymn style that continues to influence national sensitivities in Ghana. Popular among these is *Biakoyɛ*, an eighteen-bar music composed for SATB. This composition continues to be widely used in the mission Churches in Ghana because of its overarching textual theme among other significant factors like availability of print. It is readily accessible in the *Ghana Praise*[21].

In addition to the factors that contributes to its appreciation, is its overarching theme of *yɔnkodɔ* (Lit. neighbourly love), and *biakoyɛ* (unity). Love and unity are universal moral values virtues that constitutes fundamental requirements for humanity. Laryea (2012) pointed out that Amu's intention of uniting "a culturally pluralistic country like Ghana" through his song which draws on the theme of love and unity is suggested by the Biblical mandate of Jesus to "love your neighbour as yourself" (Laryea, 2012, p. 205; KJV Bible chp.10, p. 30 - 36). Amu chose other universal values such as Christian stewardship. This can be found in the textual theme of EPH 478 *Mawɔ dɔ na Yesu* (Lit. I will work for Jesus). As part of its anniversaries, 'Stewardship' continues to be one of the major themes that is celebrated in the mission Church every year by organising bible teachings, workshops, offerings & thanksgiving services, etc. *Agbexɔxɔmɔ deka koe li* (Lit. There is only one way to eternal life) also illustrates the universality of Amu's music. Its theme reminds the Christian community of Christ as the giver of life and way to the Father. Mention can also be made of *Asomdwoe Nyame* (Lit. The God of peace) that spells out the humanity's quest for tranquility and quietness whether in this life or eternity. These are values, morals, and qualities that are universally shared irrespective of creed and political affiliation. Amu had a wider context of national unity that surpasses the boundaries of the Ghana.

INTEGRI PROCEDAMUS

The simplicity that comes with 'African songs' – composed in the style of the Western hymn - is contributive to their appreciation among Ghanaian nationals. Although gospel

[21] A locally edited and published hymn book that has majority of its collection of hymns composed by art music composers of the Gold Coast and very few ones from around the world. It is a viable tool that continues to command popularity among the Christian denomination in Ghana and the diaspora.

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hymnody represents a slender and unsubstantial representation of the Western musical tradition to the aspiring African Christian composer, in many ways it was advantageous as a point of first contact between multiple cultural identities in Ghana. Many of the distinctive characteristics of the gospel hymn[22] coincided more closely to the African idiom than earlier church styles in the Lutheran Chorale, for example. Contrarily, the chorale with its varied chord selection and rapidly changing harmonic structure represents almost unsurmountable difficulties to those Africans initiated to Western music. The observation of Kirby illustrates these difficulties better

> "I recently heard a four-part chorale of Johann Sabastian Bach, with Bantu words, by a mission choir. Nothing more unnatural could possibly imagined, for, a part from the fact that Bach's subtle harmonies manifestly meant nothing to the singers, the intonation of the very notes of the diatonic scale showed with the utmost clearness how the foreign idiom had failed to graft itself on the native stock" (Kirby, 1934, p. 133).

As in the case of a gospel hymn, however, the slow harmonic rhythm allows the singer to linger on one chord, usually for several beats. However, the restricted harmonic resources of the gospel hymn which seldom venture beyond the tonic, subdominant, and dominant chords greatly simplify the task of the African in early stages of his/her participation in mission music tradition. Gospel hymnody did not help the struggle to match the diatonic pitches which Kirby mentions. Many African musical cultures are based on the pentatonic or hexatonic scale which naturally do not contain all the notes in the diatonic scale. Usually, the leading tone is not to be found. Even in heptatonic African scales, the sizes of the steps often differ significantly from those of the West. The difficulties of adjusting to the diatonicism are illustrated by Kirby's observations of the Swazi chief singing the gospel hymn, 'What a friend we have in Jesus'.

[22] Their origin can be traced to the religious camp meetings and mass revivals in Europe and America in the seventieth and eighteen centuries. They are usually characterised by square rhythms, simple harmonic structures usually based on the tonic, subdominant, and dominant relationship; usually with a refrain and a repeat. refrain, these songs focus on "getting saved" and celebrating newfound freedom in Christ. They served the purpose of the meetings that inspired them.

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> "The Swazi words are not a litearal translation of the English text, but that does not matter for our present purpose, what is important is that here the vernacular language is forced into the procrustean bed of European hymnonody, and the scalein which the melody is written foreign to the Aswazi singer. He certainly does his best to sing, but ha has difficulty in accommodating his voicec to the equal temperament of the Western piano and also in singing the seventh, or leading tone, of the diatonic scale. I myself have found several tribes in which no distinction was made between tone and semitone" (Kirby, 1971, p. 251).

Generally, African songs have melodic strctures that are easy to memorise. This is because they are constructed to replicate the tonal inflections and rhythm of the spoken language. There are rarely compositional essays of Amu that are found in the minor mode. They are mostly found in the major mode even if the overarching message is that of melancholy as can be found in sections of *Yaanom Abibiimma*, *Asomdwoe Nyame*, and many others. This implies that Amu utilises the diatonic scale for his composition. The diatonic scale is familiar with most African cultures, especially thos of West African countries, because most of their traditional choral song are built on the diatonic scale. For example, traditional choruses like *Pɛtɛ Pɛtɛ Senyiwa Dedende* (Lit. Vulture, soring high), *Tutu Tutu Gbɔvi* (Lit. My dearest bouncing baby), *Mi tee Tsɔkɔ miya nyiɛ yoo sɛ* (Lit. I went to *Tsɔkɔ* to follow a woman). The phraisng are also short and very repetative as can be found in drum patterns of most African cultures. Mostly the subdominant, dominant, and tonic relationship is maintained making it easy be sung even by everyone.

Amu did not borrow the hymn as a form for only his short compositional essays but also for his extended 'African' anthem. Most of his extended anthems, for instance, *Sanbɛ Bɛfa, Esrom Miele, Miva Miva, Asɛm Yi Dika* that are popualr to the national community music community of Ghana are also composed in stanzas. This demonstrates Amu's commitment to the strophic form. Adopting the form of the hymn, gave him the opportunity to freely express hmself as much as he could.

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The reception of the hymn-style in Ghana is not a mere coincidence but has a historical backround. Andoh (2009) observes that most peole in the Ghanaian society are able to identify with the hymn as a musical form because the art music soundscape of the society of Ghana is made up of bulky of choral music. He asserts that the purversiveness of the form in the country is closely tied to the history of the Christian missionaries and the activities of the European traders on the coast of the Gold Coast. He noted that when the Euorpeans first set foot on the cost they sung a Mass, and singing of the Mass marked the beginning of the introduction European music onto the Ghanaian music scene (Andoh, 2007). He made an allusion to the instrution of King John III of Portugal directing the then governor in charge of the coast of Elmina to teach the chldren of Elmina village to learn how to read and write, and also learn how to sing and pray while ministring in the Church. So it is not suprising that many of native composers of the early Gold Caost period like the Rev. Allotey Pappoe right down to later generations, thus, from about 1890s to the 1950s, begun to to compose in the style of the Western idiom they were familiar with. (Andoh, 2007).

Andoh observed that in the early nineteenth and the early part of the twentieth centuries a group of literate indigenes of the Gold Coast acquired the skills to create their own original compositions. Because they had close contact with missionary tradition of music they were influenced to compose choral music mainly for the Churches consumption. As a result, the Churches raised choirs and singing bands. According to Mensah (1991), The singing bands further reproduced choirmaters and organists who were creative composers. Andoh observes that the Church musicians had discovered examination syndicates which offered music instruction by correspondence in addition to many who had training in overseas music colleges. One of such composers was Amu who received his formal training in music at the Royal Academy of Music in London, later in his career. Before this time Amu had the opportunity to receive instructions in rudiments of music and elementary harmony from Gold Coast art music pioneers like the Reverend Allotey Pappoe.

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Based on this premise, I argue that the reception and appreciation of Amu's music by the multilingual and ethnic community of the Gold Coast has been pre-composed by the contact between European traders and missionaries and the Coast of Guinea. The educational institutions' initiatives in music literacy, the Church, the formation and activities of choirs and singing bands prepared the indigenes of the country to be become acquainted with the sonic culture of not only the hymn but also other choral works by native art music composers, thereby facilitating their appreciation and reception. The impact of the preparation for the national art music community extends beyond colonial times to the post-colonial period.

It can therefore be emphasised that the universal character of Amu's music is also premised on the fact that he chose the right medium, thus, art choral music, for his creative patriotism which depict his cultural activism in many respects. For instance, the emphasis on tradition and cultural values, and native language for precompositional resources. The medium by which he was and still able to communicate the collective sentiments through text and sound to the broader national community. For the linguistic components in art instrumental music cannot be readily disseminated and understood across the vast sociopolitical area of the Ghanaian community whether before or after the political independence. Although he composed works for the *atɛntɛben*, *odurugya, odurogyaba, atumpam, twenesin,* etc. such compositional pieces are not widely utilised like the choral works do.

Amu also employed moral values as an important aspect of both his 'regular' and 'extended' hymns. Morals values such *yɛŋ adwene* (Lit. our collective opinions), *nneyɛe* (Lit. our way of interacting and interrelating to each other), *yɛŋ nantew* (Lit. our way of conducting ourselves towards each other), *yɛŋ ahokeka* (Lit. our zeal for nation) might have down on him and propelled him to propagate the sense of unity through his music. The virtues stated above works well for all nations, be it pre-historic ethnic nations, colonial and post-colonial nation African and Asian nation states, even to the Western nation states. Amu gave reasons why the song can be universally applied to all political jurisdictions. He proposed in the song text that *yɔnkodɔ ye* (Lit. Neighbourly love is good), *biakoyɛ* ye (Lit. Unity is good) because *egye yɛŋ*

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ani, ehyɛ yɛŋ deŋ (Lit. it makes us joyful, it encourages us). Its results are here outlined by the composer; *ema Yeŋyin, kɔ yɛŋ anim* (Lit. it makes us mature and progressive). These are the aims of cultures and traditions to apply themselves to education - be it formal, semi-formal, or informal; different modes of acculturation, apprenticeship, etc. - to ensure progressiveness, sustenance, and maintenance of the culture. The music of Amu finds expression in the universal virtues of nationalism. Such virtues are not only esteemed among patriots for nationalism abut also among available religious institutions in Ghana.

Themes such as *Biakoyɛ* (Lit. love), *ɔdɔ yɛ wu* (Lit. Love is death), *Asomdwee* (Lit. peace), *Owu nam kwan so reba* (Lit. Death is approaching) *Adikanfo mo* (Lit. Forebears, thank you), *Asaase* (Lit. land, earth), *Tete wo bi ka*, *Tete wo bi kyerɛ* (Lit. the past has lessons to teach us), etc., have universal values that are commonly shared among the entire human race, irrespective of culture, creed, religion.

Twi	**English**
Yɛde yɛŋ adwene ne nneyɛe	With our minds and deeds
yɛŋ nantew ne yɛŋ ahokeka	our way of life and zeal
kyerɛ sɛ yɔnkodɔ 'sɛ	we show that oneness is proper and worthy
Yesu hyɛe,	It is a commandment from Jesus
yɛbɛtram 'nnɛ ne da nyinaa	We shall live by it today and forever
Yɔnkodɔ ye, biakoyɛ ye,	Neighbour love is good, unity is good
na egye yɛŋ ani, ɛhyɛ yɛŋ deŋ	It refreshes us, it encourages us
ɛma yɛŋyin, kɔ yɛŋ annim	It makes us mature and progressive
sakra yɛŋ koraa	It transforms us through and through
Enti momma yɛŋkura mu daa	and so let us hold onto it at all times

(Laryea's English translation of Biakoyɛ)

Amu was a stunch Christian and a composer of Christian songs. His understanding of Christian life and morality were expressed in the songs he compsed for both Christian worship as well as secular uses. Out of the twenty-five songs songs that were published in 1933, seventeen are listed under *Asɔre Nnwom* (sacred songs). Nketia (1993), Andoh (2010), Agawu

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(1983) and Laryea (2017) have also alluded to the cross-cultural mileu of art music composition by which Amu expressed himself. To these reserachers, Amu did not compose for the Christian community only but did compose for the secular too bringing together essentails matters which need to be observed by all.

Publications such as *Twenty-Five African Songs* (*TFAS*), *Amu Choral Works*, *Vol. One* (*ACW Vol. 1*), *Ghana Praise, Nyanyui Hame Hadzigbale Gã* (*EPHB*), contain selection of the songs of Amu. Whilst the *TFAS* and *ACW Vol. 1* contains both his sacred and secular song, the *EPCH* contains a selection of his hymns such as EPH 432*, Mitsi tre he, Yesu le mia Yɔm,* (Lit. Arise everyone, Jesus is calling you), EPH 283*, Agbexɔxɔmɔ deka koe li,* (Lit. There is only one way to eternal life), etc. It worthy of note that the widely accalimed unofficial national anthem of Ghana has also been included in addition to Amu's hymns in the *EPCH* under the subtitle, *Dukɔlɔ̃lɔ̃,* (Lit. Patriotism) in its original Eve text, *Amewo Dziƒɛ nyigba* (Lit. This Land is our own land). In the *Twenty-Five African Songs* (TFAS), the numbers of sacred songs such as 1. "There is no one to compare with Jesus", 3. "If you wish to become like Jesus", 10. "Let us go to Bethlehem", etc., and secular songs such as *Hadzidzi*, and *Mɔkekeha* are readily accessible. In the ACW Vol. 1, - Group 1: the numbers 14A. "*Israel Hene*", 17. "*Yeŋ Awurade Otumfo Kese*", 18 A. "*ɛnnyɛ yɛŋ Nyame",* Group 2: 1. "*Yeŋ Wura Yesu anim obi nni hɔ*", 3. "Wopɛ Onyame ase noa", There ara secular songs such as *Abibirimma* and *Onyame ne Sahene*. Note that Amu indicated in his preface to the *ACW Vol. 1*, that "Some of the original items" that were published in the *TFAS*, fifty years prior to the publication of ACW Vol. 1 "reappear in the new collection of my choral music, which will be published in a series of volumes", (Amu, 1993, p. 5), referencing the *ACW Vol. 1*. For that matter, original songs such as some of the ones named above can be found in the new publication. Itemise the sacred and secular songs.

The collection of religious songs were inspired by Amu's religious conviction, in as much as the secular were also inspired by his understanding of the material world and moral subjectivity. Ansre describes these virtues as a measuremet and outpouring of *Kristotɔnyehnye gbãgbeãgbã* (Lit. Christocentrism first and foremost) and *EvevinYeŋye akuakua detotɔe* (Lit.

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Born Eʋe and breed Eʋe undiluted). He explained that this psychoogical position of Amu finds expression in his adherence to the Bremen and Basel Christian trditions and his awe for African culture (Ansre, Personal interview, 2024). To fully come into terms with these binaries Laryea's note will be helpful. Laryea (2002) suggested that apart from reliance on Supreme God, Amu also advocate the mediation of the structures and problems of man through human substance and qualitieshe recived form God. He wrote that "Alongside his views thatGod alone is everything, and that there there is need to always remember and give God the thanks he deserves, Amu reckoned with the fact that ine needs to work out that issues of his life for himself" (Laryea, 2002, p. 31). Laryea composed Amu not as a moralist, observing, and mediating the lived experiences around him. His composition of Amu, not as a mere 'grass-roots-theologian", and a "poet prophet" of the time, underscores the practicality Amu attached to the social and cultural contexts he negotiated them. Laryea showed how consitent Amu was in his views by argueing that the dexterity and sophistication with ahich he articulated his thoughts were welcoming. He noted that for Amu, faith and works are not mutually exclusive and that both belonged together and consequential to the Christian faith. Amu advocated a method of adoptation of Christian faith and practices that will suite African belives, practices, and moralities. Laryea viewed the life and works of Amu as an epitom of reflection and praxis (Laryea, 2012).

4.4 Ephraim Amu's Songs as Social Constructions.

The use of the caption 'Social Construction' in this context requires some explanation in order to facilitate the discussion. To understand the philosophy of nationalism akin to Amu's music, it is imperative to evaluate his compositional essays as sociocultural and political narratives of the sociocultural and political events of Ghana. More often, these essays possess the quality to be used in future performance contexts, enhancing the comprehensiveness of the model as a tool for re-enacting the past. It is crucial to recognise that to every compositional essay, there is a specific motivation factor that was inspired by either an individual, group of people or an

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entire community. In this instance, the individual(s) to whom the music was dedicated, the performer, and the audience serve as the medium for reconstructing either the past, present, or future.

According to Ansre (Personal conversation, 2024), the musical compositions of Amu have a distinct *personality* behind them. This implies, the compositions are generally written for specific individuals or groups, with the intention of conveying a preconceived idea or information. Two, the concept of personality, in this framework also refers to the adaptation, appropriation, and employment of creative works in various socio-cultural settings that may be remote from their original (or first) performance contexts. The original context of performance then becomes the personality discussed hitherto. The primary objective is to convey common ideas and emotions that are shared by diverse individuals and communities. Another important aspect to consider is the need for effective communication methods that can bridge cultural and linguistic barriers and facilitate the sharing of these common ideas and emotions. Three, it can again be thought of as the intentions of the composer (Amu) that drives the creative processes. This is because the 'personality' of the composer cannot be divorced from the creative work. Thus, the cognitive frame of the composer and his cultural outlook serves as a personality that communicates with the audience.

The approach of this discussion is based on the Synchronic Studies of Nketia (2005) a conceptual framework which illuminates musical events in relation to other aspects of the culture of a people. He postulates that the music in all its various forms and types are modes of expression in every known culture and situation. However, some of these expressions have been found to be unique to a particular culture and situation, whilst others may be associated with many cultures. Nketia goes on to say that the study of individual traditions and creativity can be approached from within in terms of their specific and socio-cultural usages and norms as well as from a wider universal perspective in respect to what they share or do not share with other traditions and social contexts. Therefore, the music of Amu will be examined in this context in view of its symbolic equivalence in other socio-cultural contexts.

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Because Amu's songs speak to issues of individual and collective concerns, the sociocultural and political conditions within the events took place suggests not just the titles of the songs but also other valuable components of the entire creative processes such as form, texture, lyrics, timbre, etc. the remark of Ansre (Personal communication, 2024) suggests that there are sociological and psychological conditions which prompts the songs. The stimulus that energises the creative procedures for a distinct piece of music cannot be divorced from the institutions where Amu found himself. For example, Because Amu was a Christian, although an Eʋe, and studied at Akuapem. He learnt the Twi language and used it for the song-text of *Biakoyɛ* that talks about unity. This song is used in almost all the mission Churches because of its overarching theme of love which happens to be a central theme in Christian worship as discussed above.

The study of Dor (2005) on *Abibirimma* (Lit. Sons of Africa) is particularly helpful to understand the context of social construction inherent in Amu's music. Composed originally as a piece of art (music) for the Western piano and voice in 1930 at the Presbyterian Teachers' College at Akropong, for the College's music annual festival where Amu played the piano whist Alfred Akuffo did the solo, it was re-worked in 1931 as a choral piece for TTBB in order to enable the college boys to sing it according to Dor (2005). The SATB version is also found in the *ACW VOL. 1.* According to Dor, Amu's intentions of re-working the solo piece (piano and voice) was informed by the benevolence of the people of Larteh which enabled them to build a school building for the community out of their sense of patriotism without the help of the colonial government (Agyemang in Dor, 2005). Dor argued that Amu's sense of cultural activism and the revitalisation African themes were appropriate for the occasion at Larteh in the Eastern region of Ghana but also transcends the geographic boundaries of the Gold Coast into redefining the cultural identity of Black Africans. "This period in Amu's creative career marked the beginning of his commitment to redefining the cultural identity and political autonomy of Black Africans (*Abibirimma*)" (Dor, 2005, p. 450).

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Dor's use of the phrase, 'redefining the cultural identity and political autonomy', is instructive in the context of the sociocultural and political context in which the song was composed and performed. It took place at a time when Europeans presence were heavily felt in the Gold Coast through the application of various Christian missionary and colonial hegemonic instruments such as separation between converts and non-converts, the drawing of artificial national boundaries, the insistence of Eurocentrism, etc. Second, in a bid to reconstruct the minds of the African that has been colonised as a result of Europeans activities Amu challenged the European hegemonic positions by calling all Black Africans, irrespective of the barriers that have been created by the social and political conditions. to unit. He is encouraging them to work hard for their common progress and development as the 'Nation of the Black man' (*Abibirimma*). Laryea (2012) noted that this song was inspired by the Rev. Christian Gati, Amu's teacher and headmaster of the Presbyterian Middle Boarding School at Peki. Gati was of the opinion that the African was retarded in her development compared to the West. He is the personality behind the song. The song can therefore be performed in awe of any individual and groups of individual that shares such a thought, like Gati had.

The social and political conditions suggested vital aspects of the music such as its form and other relevant idioms that was borrowed from the culture and tradition of the people to whom the music is addressed. The critical selection of its themes, as alluded to in the theory of *Critical Sankofaism* is very vital. This is important in order for the music to be meaningful to its target audience. This is because negotiating the multiplicity of cultural identities in a former colonised African country like Ghana requires knowledge about their tradition. According to Nketia (1993), the musical structures of *Yaanom Abibirimma* were borrowed from *asafo* music, which is performed by warrior groups in many traditional communities of Ghana such as the Akan and Eve ethnic groups. In this creative process, *Asafo* music as form is used as a compositional theme that bridges the gap between several cultural groups as a result of colonisation. For example, the music does not only express military sensisivities of the of the people but is also used to effectively create the awareness of patriotism and nationalism in

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Ghana and or Africa. In this context, it can also be used to celebrate any eminent African in any sphere of endeavour. The selection of themes from *asafo* music attests to the critical selection of themes described above as *Critical Sankofaism*.

Abibirimma is one of the few creative works that is composed in through composed form. This means that although it is an extended anthem, it does come with stanzas as it fashionable with Amu in treating some of his extended anthems. The song-text encourages *Abibirimma* (Lit. Songs of Africa) to act in the spirit patriotism. Dor submits that it "represents an articulation of the African voice" (Dor 2005, p. 450). To Nketia (1993) Amu does not identify himself with any of the political ideologies but stays neutral to encourage all Africans to listen, and look; and forge ahead as one nation. It is the agency of political, social, and the economic conditions in which colonised African found themselves and the need to 'do something about it' as Gati proposes that informed Amu about the choice of form. Dor asserts that, Amu's major concern was to remove the psychological veils that "hindered their liberation and progress" (Dor, 1995). They must take their future into their own hands by emulating developed countries. Amu was sharing his ideas on culture realisation and self-discovery.

According to Amu (Amu in Laryea, 2012), Gati was of the view that Africans were backward in their development into modern state(s) comparable to the Western countries and as such had to wake up and so something. As noted afore, opinion held by Gati's about the state of African countries developing into a globalised African states impacted Amu. At this point it can be assumed that Gati impacted a sizeable number of people, not just the Peki traditional area but wherever he was posted to, with his views of the state of Africa's development by virtue of the position he occupied. Strategically positioned in the Middle School as a teacher in the Bremen mission school and as well as a Reverend Minister, Gati might have impacted his students and communicants in various ways of accessing their sociocultural environment. Form the instances described above it is no doubt Ansre submits that "there is a personality behind each one of Amu's music compositions" (Ansre, Personal interview, 2024).

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However, the influence of Gati on Amu's cultural activism and creative patriotism is but cursory. The cultural preparedness of the people of Peki and its immediate communities among whom the student's request for 'something African' was premiered was partly impacted by Gati. If the utterances of Gati, latently, prepared the community of Peki for the new model that was to be created by Amu then it can be argued that families and individuals such as the *Ɔmanhene* of Akuapem, Kwasi Akuffo and his children, J. E. K. Aggrey, Ladipo Solanke, etc., prepared the grounds for the composition and appreciation of *Yaanom Abibirimma*, premiered during the College's music festival. It therefore suggests that the individuals who impacted Amu towards his cultural outlook played a cardinal role towards the success of the song(s) of Amu. Although *Abibirimma*, was influenced by Gati during Amu's elementary school days, it was composed later during Amu's Training College years in 1930.

The extended anthem, *Akwaabadwom*, also in the form through composed has a personality behind it. A literal translation of the Twi song-text is as follows:

> *Akwaabadwom* (Welcome Song: Hail to the Victors.)
> Congratulations! Fathers.
> Brave men who have left us, your descendants with, with great things.
> We thank you…
> We welcome you
> You were hungry
> You were drenched in the rain,
> You suffered under the scorching sun,
> You struggled to get us a place to live,
> You searched, you called,
> You knocked, you struggled.
> You have made us feel comfortable.
> Congratulations!
>
> (Amu's Memorial lecture – 2003. p. 9).

This piece of music is a ceremonial song that praises the forefathers for their brevity and the legacies they have left behind for their descendants. Amonoo remark that it "is a celebratory anthem, comporting (sic) a feature of patriotism; gratitude to our forefathers and predecessors" (Amonoo, 2033, p. 10). He posits that the theme of the song is already presented in *Yeŋ Ara Asase Ni* and *Adikanfo Mo*, "which he literary translated as Congratulations and thanks to our

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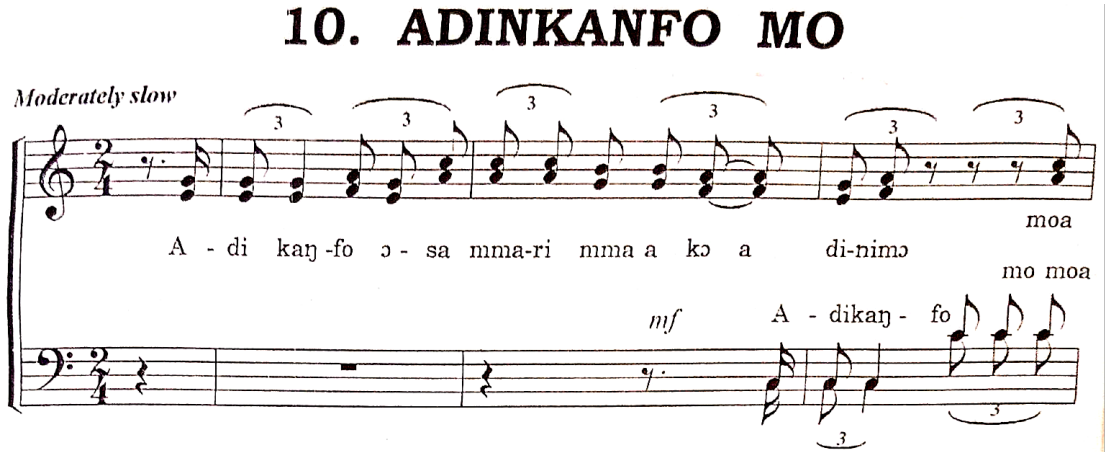
forebears!" (Amonoo, 2003, p. 10) It congratulates the ancestors for their contributions to the progress and development of their descendants. He submits that it entails an appreciation of the past and its glorification as a basis for the future.

Within this framework, the appreciation and gratitude suggested by Amonoo makes it easy for us to re-imagine the countless and selfless achievements gained by the forefathers of the different ethnic groups in West Africa before the colonisation of Africa. Without paying little or no attention to the various schools of thought, one can talk about the various narratives of migration such as the migration of the Guan speaking people from the Mossi region of modern Burkina around the year 1000; the migration of the speakers of Fanti, the speakers of Asante, the escape and migration of the Eʋe speaking people from the tyranny of King Agokoli to present day Ghana, and many others. The inter-ethnic wars of the sixteenth and seventh centuries; the conquest of Yaa Asantewaa against the British Empire during the Golden Stool War in 1900; the academic exploits of Africans in European universities; the struggle for independence by the trade movements, the elite, the masses, the February 28th Christiansborg crossroads shooting; and many more are historical events and conquests of patriots of Ghana that can easily be re-imagined whenever the song is performed in *situ* or played on the radio or TV (Allan, 1990; Agbodeka, 1993, Brako & Asah-Asante, 2015). Imagined communities are created through the shared experience of celebrating the cultural forebears in both the immediate and remote communities.

Why and how the songs resonate the historical landmarks of Ghana and therewith negotiating the multi-linguistic and ethnic groups as a unitary cultural entity is also realised through the following. It is a custom to celebrate horoes and heroines, men and women of importance in the traditional communities which has been incorporated into the nation-state. This tradition might have influenced Amu to compose *Adikanfo Mo*. Laryea (2012) and Amonoo (2003) posit that Amu composed the song in honour of personalities such as Reverend Alexander Garden Fraser, Kwagyir Aggrey, and other prominent Africans who influenced his

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cultural outlook. Ghana as a republic has a culture of celebrating her heroes and heroines and their achievements. Public celebrations and holidays such as the Constitution Day –



Musical Illustration 7: The opening bars of *Adikanfo Mo.*

7th January, Independence Day – 6th March, May Day – 1st May, African Union Day – 25th May, Republic Day – 1st July, Founder's Day – 4th August, Kwame Nkrumah Memorial Day 23rd September, Farmers Day - Every first Friday of December are dates set aside to celebrate the *Adikanfo* (Lit. the forebears) of the land. On such public holidays, the national broadcaster, GBC – Radio and TV, and private radio and TV networks allocate an ample time of their airtime to play recordings of patriotic songs. Map 3 below shows the political boundaries where the holidays are observed. Some private choral groups also organise concerts such as the Republic Day Concert organised by Saviour Blewusi at the Grace and Peace Congregation of the EPC, Adentan on 1st July 2013, and the annual patriotic song concert organised by Samuel Herman, etc. Radio and Television presenters in Ghana engage individuals in various fields to discuss matters of national concern, thus, how far the country has come and is going. During these programmes it is Amu's variety of music that is mostly played lasting almost the whole day. These activities are intended to re-evoke the spirit of patriotism and nationalism among the people of the country. The participating choral groups, the individuals, the media houses, etc., that patronise these activities constitute a national music community.

Again, throughout history, a number of great men and women have emerged from diverse cultural backgrounds, making significant contributions to the country of Ghana before

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or after independence. For example, Casely Hayford, a Fanti, played a crucial role in the legislative council of the Gold Coast. Similarly, Kwame Nkrumah, an Nzema, significantly contributed to the independence struggle and freedom in the Gold Coast and became the first president of the republic. Additionally, Komla Agbeli Gbedemah, an Eve, made significant contributions to the political history of Ghana, while Kofi Abrefa Busia played a crucial role in governance during post-independence Ghana. It is a challenge to have a complete list of the patriots. Furthermore, the contributions of the chiefs, queens, and other notable figures should also be viewed within the context of the collective national identity of the country. The immeasurable contributions made to the cultural awakening by patriots from the numerous cultural backgrounds consequently weakens the cultural boundaries. This is further reinforced by the shared cultural values, symbols, and artistry. Consequently, the boundaries have become increasingly porous, enabling the model of Amu to negotiate freely with proto - national sensitivities and attachments.

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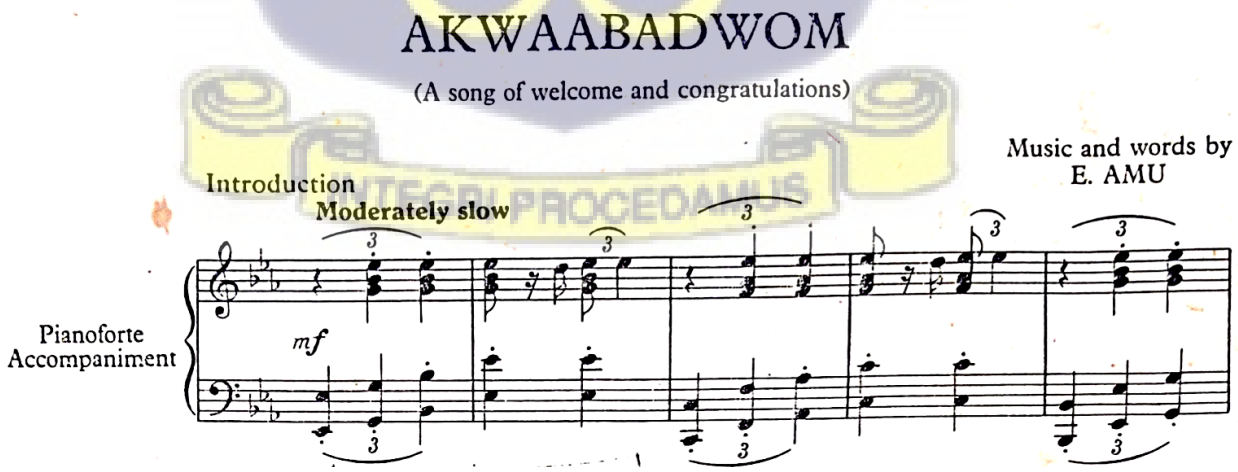


Map 3: The Political Map of Ghana
Source:
http://www.vidiani.com/maps/maps_of_africa/maps_of_ghana/detailed_relief_and_political_map_of_ghana.jpg.

Ansre (Interview, 2024) made the observation that the *Akwaabadwom* (Lit. Welcome Song) was composed by Amu to welcome and congratulate the Second World War veterans for their selflessness, brevity, and patriotism. He remarked that "the song was composed to congratulate the soldier who had return from the Second World War irrespective of his nationality" (Ansre, 2024). It is presumable that it was composed in 1945 or a little after that.

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This is because the war lasted between 1939 to 1945. Ansre postulated that the song was not composed in honour of the Gold Coast soldier in particular but rather in honour of every well-meaning soldier who has sacrificed for his homeland. This can be found in Amu's use of the Twi word *amamma* (Lit. Sons of nations). *Amamma* in this context cannot be perceived as the sons (and daughters) of a single nation or a collection of Africa countries, but of nations of the entire world. By his submission, Ansre stretches Amu's philosophy of nationhood to cover global perspectives as. Nketia (1993) asserts that Amu is not discriminatory in selecting cultural values to promote his ideas of patriotism because both the West and their allies, USSR has something good to offer the world and hence celebrates veterans globally for preserving their nations and culture. In terms of Ghana nationality, it is clear to understand why the song honours the Gold Coast regiment. Amu borrowed both the Fanti and Twi variants of 'men of valour'. He used *mmanyinmma* (Fanti), and *mmarimma* (Twi) at section of the music (unison) to communicate his idea across the Twi and Fanti linguistic divide. Again, he wrote that *akogyeasasefo e, aye* (Lit. Hail, warriors of the land). *Asase* in this context means rescuers of the planet earth and its cultures and traditions. This welcome song by Amu is informative about ways the cultures of African or Ghana celebrates warriors for their brevity and courage. Andoh (2007) observes that because Ghana's fortunes were tired to the Great Britain, art composers like Riverson composed songs to reflect that. This assertion is reflected in children chant among the Ewe speaking people in *Hyebrɛkrom* in the Western Region of Ghana.



Musical Illustration 8: The first few bars of *Akwaabandwom*.

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The children's chant among the *Toŋu* Eʋe settlers in *Hyɛbrɛkrom* in the Western Region of Ghana may give us a clue to understand how the Ghanaian society welcomes, cherishes, and honours individuals and groups of people who exemplify themselves in different acts of gallantry in the society. Growing up in the late 1900s I recall vividly when children use to chant a chorus in honour of the First World War veterans. The children chant in the community differs in context from that of the *asafo* in the traditional setting which tends to celebrate the gallantry of their own warriors within their domain and not another. This may be considered ethnocentric in context. But the children chant in *Hyɛbrɛkrom* was composed in honour of the veterans of the First World War, without reference to any political jurisdiction, as can be seen in the song-text below.

Eʋe	**English**
II: Le 1914 avawɔwɔ me la,	During the 1914 war,
kalẽtɔ gedewo yi abongo. :II	many men of valour went to *abongo*
Wo yi, wo gbɔ abongo,	They went and came, *abongo*
Wo yi, wo gbɔ abongo	They went and came, *abongo*
Wo yi, wo gbɔ abongo.	They went and came, *abongo*
Sodza woe.	It was the soldiers.

Note the song-text, *kalẽtɔ gedewo*, (Lit. Many men of valour), suggests that it was a global conflict, and men were drawn from different parts of the world for this global assignment. *Abongo* is a colloquial term for native footwear produces out of worn-out lorry tyre. It also denotes the military boots and other domestic and official concerns of the military. This celebratory song was as a repertoire for school children's' marching song during their morning assembly in the village. The use of the Peki Eʋe dialect at the last line of the song, thus, *Sodza woe,* suggests it might have originated among the Peki Eʋe speaking people, Amu's hometown. The song and its uses gives us room to propose that the celebration of achievements, gallantry, etc. is finds expression in the social institution during both colonial and post-colonial West Africa.

The foregoing provides the sociological context to understand the significance and role of celebratory songs otherwise known as praise songs in African traditional communities

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(Nketia, 1974). Composed as an art music *Akwaabadwom* does not focus on neither a single personality, a professional group, nor a single ethnic group but on a multicultural community which has its roots in different social and cultural identities. Examples of Eʋe children chants that celebrates deserving individuals or groups of people abounds. An examples are *Akpe, Akpe, Akpe na Mia Dzilawo* (Lit. Thank you, Thank you, our Parents), *Mia Nufiala Lɔlɔ̃ tɔ. Ele dzodzo ge le miagbɔ* (Lit. our cherished teacher, your taking leave of us), etc. Away from the 'fantasies' of the cradle, citing some vital examples of 'matured' contemporary compositions that have themes of celebration will be satisfactory. They include *ƆmanGhana Akofo* (Lit. The warriors of Ghana) by M. K. Amissah, *Adikanfo Ye Ma Mo Mo* (Lit. We Thank you, our patriots) by Thywill K. Anagbonu, etc.

Nenyo De Wo Dedɛ (Lit. Do it and let it be done well) is also another extended anthem by Amu in a through-composed from. Amonoo (2003) pointed out that the song was composed in honour of Mr. Daniel Chapman Nyaho who demonstrated a keen interest in fighting against the sociopolitical circumstances that had the Eʋe nation divided into two halves – British Togoland and French Togoland. As a result, he fervently campaigned for the Eʋe reunification.[23] By participating in the conference at the United Nations (UN)[24], he secured a position at the United Nations, becoming one of the first Africans to serve on the world's most influential intergovernmental organization. Amu composed this extended anthem to commemorate Nyaho's departure as the first African to hold the position of headmastership at Achimota College and to particularly celebrate his appointment as the first African representative to the UN (Amonoo, 2003). The performance of this song continues to be re-contextualised to celebrate people of renown in the EPCG.

[23] A conference of Eʋe elite that sought to united the Eʋe nation by collapsing the artificial boundaries that has been created the Western powers through the scramble by seeking redress at the UN.
[24] The United Nations is the international body of heads of states overseeing the welfare of global citizens.

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The song-text partially translates as follows:

Eʋe	**English**
Nenyo amegbetɔ nenyo nedɛ	Let it be well done, human, let it be satisfactory
Nenyo na 'gbenɔnɔ nenyo nedɛ	Let it be well done, that life may be better
Ne xexeame nenyo nedɛ	That the world may be a better place
Nenyo de wo dɛdɛ	Let it be well done and satisfactorily
Dɔ dzi miele be nenyo nedɛ wo dɛdɛ	We are working tirelessly to do it satisfactory
Be amegbetɔ nenyo na 'gbenɔnɔ nenyo	That human and life may be good
Ne xexeame nenyo	That the world may be good
Dɔ wonye wod'a mesi tso ame(si)	It is the Lord's command to human
dɔgbe mele tɔnye me	it's a duty, am playing my role
Le tɔwo me, ametɔ, ame nele tɔme	Hold on unto yours,
tɔnye me mele sesie	Am holding unto mine firmly
Nenyo de wo dɛdɛ	Let it be well done and satisfactorily
Be nenyo nedɛ nenyo dewo dɛdɛ	That it might be good and satisfactorily
Lɔlɔ kata, dzi kata, susu kata ne wɔe	With all will, all heart, all mind
ŋutete kata newɔ dɔ be nenyo nedɛ	with all might work satisfactorily
Nenyo de wo dɛdɛ	Let it be well done and satisfactorily
Nusi mexɔse, mele tɔnye me,	That which I believe, am holding on firmly,
ame siame le tɔme	every human should hold his/hers firmly
Nusi medɔ kpɔ, mele tɔnye me,	That which I have tested, am holding on firmly
ame siame le tɔme	every human should hold his/hers firmly
Nusi dzi me kado, mele tɔnye me,	That which I trust, am holding firmly
ame siame le tɔme	every human should hold his/hers firmly
Be nenyo amegbetɔ nenyo ne nedɛ	That it might be good and satisfactorily
Nenyo de wo dɛdɛ.	Let it be well done and satisfactorily.

In this secular vein. Amu urges all of us to aim high, strive for excellence in our possible best no matter how challenging this might be. It is in striving to meet the ultimate best that our efforts will be beneficial to the whole world. Amu's philosophy of the social environment in global terms can be realised in the song-text. The first phrase of the music *Nenyo amegbetɔ nenyo nedɛ nenyo* (Lit. Excellence, human being aim at excellence) first and foremost draws our attention to the composer's belief in the qualities of the *human being* to achieve excellence

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in order to better his/her world. *Amegbetɔ* (Lit. Human being) in this context is not discriminatory but involves every human being in the world who are admonished by Amu to strive at quality and excellence at everything they find themselves doing. Why because *dɔ wonye wod'a mesi tsoame dɔgbe mele tɔnye me* (Lit. the *homo sapien* is tasked by nature and nature's God, he (Amu) is playing his part). This also be understood the context of theology when in the garden of Eden man is commissioned by God to dress and keep the land (Genesis 2, p. 15). In order for the world to be a better place for living, (*Ne xexeame nenyo*), each and every one must play his or her part with excellence. Amu spelt out the motivation factor for pursuing such idealism. He said *Lɔlɔnu kata, dzi kata, susu kata, ŋutete kata* (Lit. With complete love, wholeheartedness, whole mindedness, whole strength) being in consonance with the teachings of the Lord Jesus which says "Thou shall love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind" (Matthew 22: 37; Luke 12: 30, KJV). Knowing the flaws of the physical nature, Amu suggests, the virtues spelt above, thus, complete love, wholeheartedness, etc. should do the work because of the flaws of the physical body. The personification of the virtues is realised in the phrase *ne wɔe*, (Lit. should do).

The text above shows that the ideas expressed by Amu in this song are applicable to a broader range of contexts beyond the social conditions that inspired the composition. After Mr. Chapman Nyaho's appointment and subsequent achievements, Ghana has witnessed the emergence of numerous noteworthy individuals in diverse roles over the years. To honour these individuals, events have been held, during which Ghanaian art songs, such as those composed by Amu, have been prominently showcased. It is worth noting that such celebrations occur in various settings, including Church services of different denominations, colleges and universities, agencies and departments, government and non-governmental organisations, festivals and durbars, and other gatherings where people from diverse ethnic and linguistic backgrounds congregate. These events can also be held in the context of commissioning individuals for various duties, ranging from local, national, to international levels. It must ne

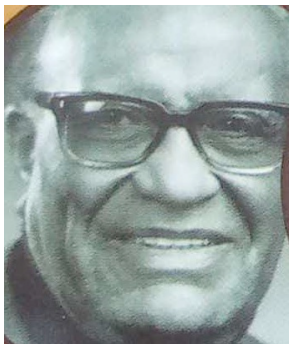
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notes expressly that Amu has been celebrated for his distinguished personality and contributions in different performance spaces using these same songs.

Some of the compositions that are Amu's bidding for human perfecting include *Esrom miele be mia di Yesu* (Lit. We are learning to be like Jesus), *Mo mma yɛn nkɔ so mforo* (Lit. Let's keep on climbing), etc. The former was specially dedicated to Christian Goncalves Kwame Baeta[25] (Amenumey, 2018; Amonoo, 2003; Ansre, personal interview, 2024). Amonoo asserts that Amu composed the song for the ordination of Baeta as a Reverend minister of the Eʋe (now, Evangelical) Presbyterian[26] Church. Ansre gave the background to the composition when I interviewed him at his residence. He made the following observations. Amu was appointed at the seminary and College at Akropong as a representative of the Bremen mission. This is because there was an arrangement between the Basel and Bremen missionaries that the latter must have a representation at the seminary and College at Akropong who must teach Eʋe language and its related subjects, in addition to theology, to the students. Laryea (2012) supplies the reason for such an arrangement by acknowledging that the seminary and the College were jointly owned by the Basel and Bremen missionaries. Laryea's observation is laudable because the two missions are from the same Protestant tradition from Germany. Ansre noted however, that when Amu's appointed was terminated, it was Baeta who was selected by the EPC to replaced him. In the course of his work at Akropong, Baeta was sent for theological studies at Basel and was later ordained as a reverend minister in 1936 at the EPC, Keta. According Ansre, the song that was performed by the Presbyterian College Akropong choir at Keta was *Esrom*

25 Baeta, in no doubt, is one of the illustrious sons the Gold Coast has produced. He was a great man in different disciplines; an accomplished academic, multilingual, statesman, etc. For the academic and related credentials of Baeta See Amenumey (2018).

26 When the Bremen missionaries were deported because of the WW I, Andreas Aku became the moderator of the Eʋe Christian Church at the time the Church came to be known as *Eve Kristo Hame* (Eʋe Christian Church). This decision was reached during the maiden Synod at Kpalime in Togo from 19th to 22nd May, 1922. Rev. Robert Kwame became the Synod clerk to the Gold Coast side whilst Rev. Robert Baeta (Christian Baeta's father) became the Synod clerk at the Togo. When the missionaries were allowed to return in 1923, the Church was re-named *Eve Presbyterian Church* during a joint Synod in 6th to 7th October, 1926. In 1954, the was the need to change the name of the Church form *Eve Presbyterian Church* to *Evangelical Presbyterian Church*. this decision was reached as a result of two factors. 1. Political agitations of some Eʋes in the Gold Coast and Togo for the Eʋe Unification. 2. To make the Church more universal. However, following the 1991 schism in the Church, the greatest so far recorded, the Church came to be recognised and known as the *Evangelical Presbyterian Church, Ghana* (Ansre, G, ed. 1997; Ganusah, 2008; 175th Anniversary of the EPCG).

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miele be mia di Yesu tutuutu (Lit. We are learning to be closely like Jesus), composed by Baeta's Ephraim Amu.



Photograph 9: Rev. Prof. Emeritus Christian Goncalves Baeta (1908 -1994).
Source: Amenumey, 2018.

Ansre noted that Amu composed the song in honour of Baeta as a result of the long standing friendship between the two. Amu sought to tell his friend to learn and closely be like his Lord and Master, *Yesu.* He observed that when the presbyters' union of the EPC wanted a slogan for the association, it was a phrase from Amu's *Esrom miele* that suited their call and purpose of leaders of the Christian Church. They settled for call, *Di Yesu*, following the response, *Tutuutu*. Thus, 'Resemble Jesus', 'Closely/Exactly'. *Di Yesu*, *Tutuutu*, is used nationally, across the Sub-Saharan region, other parts of Africa, and the 'Eʋe' diaspora because of its linguistic influence and the Protestant tradition.

Far from the textual influences of the song in Ghana and other continents, the sound has become to music staple for situations where Church ordinations and stewardship are at play. Typical of Amu, he does not write the name of the dedicatee neither on the sheet of music nor incorporate it into the song-text. This allows it to be used in similar situations. In the EPC, however, this song continues to be used to satisfy ordination ceremonies for pastors, catechists, presbyters, groups leaders, and other Church agents because the song-text clearly spells out the what the qualities of the Christian must be.

INTEGRI PROCEDAMUS

4.5 The Cultural Activism of Ephraim Amu

Ephraim Amu's musical model has been embraced and acknowledged beyond mere artistic methods and thematic expressions. The genre has been widely recognised and appreciated for his innovative approach and ability to transcend artistic boundaries, with its thematic

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expressions resonating deeply with audiences and inspiring new ways of thinking and experiencing music in the Ghanaian society. Ephraim Amu's musical model has also been praised for its use of traditional Ghanaian instruments and rhythms, which adds uniqueness and authenticity to his compositions and helps to promote cultural diversity in the global music industry. Below is a list of some of the national and international awards and honours that recognises his efforts of cultural activism and creative patriotism.



Photograph 10: A demonstration of the odurogya and atɛntɛbɛn by Amu.

a) Grand Medal and Order of the Volta
b) UNESCO Music Prize in Bratislava (International Music Council)
c) Honorary Doctorate Degree (University of Ghana, 1965)
d) Honorary Doctorate Degree (Kwame Nkrumah University of Science and Technology, 1972)
e) Citations from various Singing Bands
f) A Tugboat Names Ephraim Amu (By the Ghana Ports and Highways Authority – 1995, Posthumously)
g) Amu Memorial Lectures; which continuous to be delivered yearly (Instituted by Ghana Academy of Arts and Science, 1998
h) Amu's Portrait embossed on the Twenty Ghana Cedi Note (The highest denomination at the time by the government of Ghana, 2002 – 2007)
i) Personality of the century of the Millennium Excellence Award (2005).

Source: Harmony, (2016) National Theatre, Vol. 1. pp. 11.

Nketia's (1993) observations that "what he (Amu) represented in the colonial period and after goes beyond his professional achievements" as a result he became a "national symbol of

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cultural activism and creative patriotism" (Nketia in Amu 1993, p. 7). Amu's standing position in the sociopolitical landscape of the Gold Coast (now Ghana), extends beyond his professional successes. He utilized cultural activism, which was demonstrated through various social intermediaries in order to promote ethical, social, and political values, as well as the assertion of African identity. This led to Amu becoming a 'National Symbol,' representing cultural awakening and self-determination. These two objectives were pursued concurrently through two inseparable intermediaries: cultural activism and creative patriotism. They are complementary and mutually reinforcing, with the former being enshrined in the African heritage matrix and the latter being enshrined in the creative processes of contemporary art music rooted in African traditions.

It is incumbent upon us to examine Nketia's commentary, in which he stated that various stories, some of which were outlandish, were attributed to Amu as a result of the profound impact he had on people. Nketia described the preference for traditional cloth, such as locally spun garments, over European three-piece suits and ties, as well as the practice of serving water in calabashes and soup in earthen pots, as the "Kwaku Ananse" - according to his description – illumination and publications that captured the public's attention and drew them to the music. The individual's cultural activism can be seen as a signpost that pointed towards the music, and the music, in turn, pointed towards the cultural activism, creating a mutual and interdependent relationship. This relationship of symbiosis can be observed in the functionality of African normative institutions, which are inseparably reliant on one another. As a cultural activist, Amu advocated for the notion that the cultural and social institutions of the country and of Africa must be preserved and developed in order to be modified or interfered with. These ideas are conveyed in songs such as *Tete wɔ bi Ka Tete wɔ kyere, San Bɛfa, Tiri ne nsa ne koma nyinaa ara nsua*, and others, in order to enable Africans to rediscover and reclaim their true African heritage.

The submission by Laryea (2012) observation is particularly useful at this point. He argued that song-texts, such as adwene and yɛbea, in the song Tete Wɔ Bi Ka can be instructive

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in partly revealing Amu's ideas about cultural awakening. Firstly, he claimed that adwene refers to the collective wisdom preserved in oral literature, such as proverbs, songs, and stories, as well as adinkra symbols, sculpture, and works of art. These constitute a repository and a resource for the African to be used for his well-being, maintenance, sustenance, and continuity. The repositories of wisdom, the ideas and philosophies shape what we become, thus, yeabea. He suggested that adwene and yeabea re not mutually exclusive because they are linked by the word character. According to him, human thought, conception, intention, and ideas manifest themselves in character, which is the manner in which things are carried out by the individual in question. A nation is judged according to the character of its people, which in turn is shaped by its philosophy. By Laryea's analysis, adwene comprises 'thought', 'conception', 'idea', 'mind', 'sentiment', 'intention', 'opinion', and 'character'. Yeabea, on the other hand, is the manner of doing or making, which includes fashion and lifestyle. Some might argue that while Yeabea encompasses fashion and lifestyle, it also extends to the way one conducts themselves in various social settings, making it a more comprehensive approach to personal presentation.

The impact of European presence in the Gold Coast and other West African countries during the 1920s and 1930s significantly influenced the lifestyle of the majority of West Africans, as noted by Kimble (1963). In contrast, the personality of Ephraim Amu represented a departure from this trend, providing the context to understand the concept of cultural activism through which he distinguished himself. While most people on the Gold Coast adopted European lifestyles in virtually all spheres of life, a small group of Western-educated elites, such as John Mensah Sarbah, Joseph Casely-Hayford, James Kwagyir Aggrey, and Joseph Boakye Danquah, recognized the importance of African traditions as a vital factor in the struggle for independence and nation-building. These elites, like their American predecessors and contemporaries, Marcus Garvey and William Edward Burghardt DuBois served as an enforcement for Amu (Amonno, 2003). Ampnoo further observed that "Amu's African Personality was more practical and sincere than the Francophone equivalent of Negritude, as

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exemplified by Senghor and Cesaire, who primarily worked in Paris and became part of the Francophone movement" (Amonno, 2003. p. 11).

When the movement for independence was gaining momentum in the 1940s and 1950s, Amu's philosophy of African Personality remained steadfast, despite the rush for European prestige in some key institutions, such as education. Amonoo (2003) argued that in Achimota and the University of Ghana, Europeans were considered superior lecturers to their Ghanaian counterparts. As a result, there was a rush for university degrees in European countries. Ansre highlighted the extent to which some people and families from the Akuapem kingdom would even send their clothes to Europe for dry cleaning, with chiefs and kingmakers wearing European suits during public ceremonies, and so on, due to their affection for pro-Western lifestyles (Ansre, 2024. Ansre also noted that despite the Akuapem people's affinity for Western lifestyles, a faction of the people, in support of custom and tradition like Nana Kwasi Akuffo, still held onto their traditional customs and practices, as evidenced by the continued use of traditional clothing during private celebrations and family gatherings. Personal interview).

Amu steadfastly adhered to African traditional beliefs and communicated them through his persona and musical compositions. The former English-speaking colonial countries in West Africa outperformed their Francophone counterparts due to the latter's assimilation programme. However, while some individuals on the Gold Coast were eager to adopt European lifestyles, "the real emancipation of minds, being our real selves, standing on our own feet, without constant reference to Europe and America" had yet to be implemented throughout Africa as a whole (Amonoo. 2003, p. 7; Brako & Asah-Asante, 2015). Amu's cultural awareness was demonstrated through his conscious choices, which were characterized as creative patriotism by Nketia (1993). One of such was his *persona*.

It is worth noting, firstly, that music bands are organized around a central figure, who is often the director-in-command around whom the day-to-day activities of such groups revolve. Notably, the music of Amu was completely new to the people he was addressing, as Amu recounts that when he began research into Ghanaian choral music, European choral music had

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already been introduced for over a hundred years and Ghanaian composers were influenced by it. Amu notes that "I did not find it easy to supplant this European form by the Ghanaian form which was then completely new to me" (Amu, 1993, p. 5). From this, it can be inferred that the reception and appreciation of Amu's variety of music was not achieved solely through form, repertoire, and genre. Instead, I propose that the attention and willingness of his first disciples were tactically and judiciously approached through personal conduct and activism. The approach of the 'first disciples' attention and willingness by personal conduct and activism is analogous to a skilled musician captivating an audience with their performance, where each note and movement is deliberately executed to create a captivating and memorable experience. As a choral director, I have personally witnessed many choral and wind orchestras collapse primarily as a result of misconduct on the part of its director-in-command. Therefore, I propose that at its inception, Amu was of a desirable demeanor in order to supplant the old form with the new by exemplifying those things that were said through the song-text, cultural awakening, patriotism, sakofaism, love, humility, etc.

Two, Nketia highlights that there were extraordinary claims about Amu (Amu, 1993). It can be inferred that these claims made him appear rather unconventional and as such radical. The stories appeared in *The Mirror* publications (*The Mirror,* Saturday, September 24, 1994). As a national figure, these stories about him generated substantial interest, capturing the attention of numerous individuals, particularly the well-educated, towards the intriguing Kwaku Anase character. Amu's ascension to national fame sparked the curiosity of numerous individuals, especially those well-versed in literature, who were eager to discover more about the enigmatic Kwaku Anase and his captivating narratives. Amu's sudden rise to national prominence sparked curiosity among many people, particularly those who were well-read and eager to learn more about the enigmatic Kwaku Anase character and his captivating tales of life's struggles and triumphs. The widespread interest in Amu's story only served to further cement his status as a literary sensation, as readers were drawn to his unique perspective and powerful, evocative prose. As more and more people became invested in Amu's journey, his

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work began to be discussed and analyzed in academic circles and literary circles alike, solidifying his place as one of the most important voices in contemporary literature. The way his departure from the College of Akropong boosted his music and popularity can be likened to this. Devoted to African traditional values and norms, he showcased his commitment through musical elements like sound, rhythm, and lyrics, which captured people's attention. As a result, he gained recognition, not just among fans of the 'Ghanaian intellectual art music' as described by Collins, but also from those who were not particularly fond of the genre. His enthusiasm and dedication to African identity resonated with many and helped establish his status as a prominent figure in the music scene. Nketia pointed out that:

> "For many Ghanaians who have enjoyed Amu's music or marvelled at his personality, what he represented in the colonial period and after gores beyond his professional achievement, for because of his unusual gift for awakening consciousness – particularly in respect of ethical, social and political values and the assertion for identity – he became a national symbol of cultural activism and creative patriotism" (Amu, 1993, p. 7).

Three, his cultural activism, although he did not directly participate in the reception and appreciation of music, served as a signpost that pointed to his music and ideas. In addition to his cultural activism, Amu's contributions to music and ideas have also been impactful in shaping the landscape of music reception and appreciation in Ghana. While Amu's contributions to music and ideas have undoubtedly been significant in shaping the landscape of music reception and appreciation in Ghana, it is important to note that these contributions alone do not fully capture the scope of his cultural activism. As previously mentioned elsewhere, the level of cultural preparedness displayed by the national music audience is functional in this context of patriotic engagement. Fourthly, Amu's cultural activism and creative patriotism are two-dimensional. The compositional essays he writes embody his philosophy of life and culture. In turn, his cultural activism serves as a practical illustration of these essays, demonstrating their dialectical and interdependent nature. Amu is a culture patriot who dares to practise what he preaches, saying "do as I do" rather than "do as I say and not as I do". Amu's

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commitment to his cultural values is exemplified by his actions, as he embodies the philosophy of "do as I do" rather than simply preaching it without following through. By leading by example, Amu demonstrates the importance of walking the talk and puts his beliefs into practice.

4.6 The qualities and personality of Ephraim Amu

To gain a deeper understanding of Ephraim Amu's cultural activism, it would be instructive to examine Amonoo's lecture notes on Amu because it highlights some of his personality traits that can give us a clue about the cultural and creative outputs. Amu was a devout Christian who took his faith seriously. Ansre characterises this aspect of Amu's personality as "Christocentrism" (Ansre, personal conversation, 2024). He displayed a very reverential attitude towards attending church, removing his native sandals upon entering the Achimota School Chapel and the Dining Hall, which was transformed into a chapel on Sundays, and walking barefoot into them. These practices demonstrate Amu's Christian values and how he believed they were compatible with traditional African religious practices. It is also worth noting that he lowered his Kente cloth, a sign of reverence, whenever approaching the communion table (Laryea, 2012, p. 253).

According to Amonoo's (2003) observations, Amu would attend church wearing a Kente cloth that was not the magnificent Asante Kente, but the more subdued type associated with the Eʋe people. Amonno suggested that if Amu had been ordained as a pastor, he would have encouraged his congregation to follow his actions, not just his words. Amonoo's description of Amu's choice of Kente for church attendance offers valuable insights into the cultural significance of the Akan-Eʋe Kente weaving tradition and its implications on patriotism. Amonoo's evaluation of the Kente cloths in Ghana highlights the aesthetics and functionalities of Kente weaving and their consequences on the cultural and creative patriotism of Ephraim Amu. Despite having access to the more elaborate Akan Kente, Amu chose to wear the 'subdued' Eʋe Kente, which demonstrates his unwavering commitment to his native culture. Ansre's

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analysis of Amu's cultural outlook is particularly enlightening in understanding the context. He emphasised that "*Amu is Evevi gbãgbeagbã*" (Lit. Amu is, first and foremost, an uncompromising Eve-born), which underscores the importance of considering Amu's Eve identity as a foundation for any study on his life and work. Just as a building's foundation sets the stage for its entire structure, Amu's Eve identity forms the basis for understanding his life and work. Amonoo's observation about Amu's preference for the 'subdued' Eve Kente was accurate, as it showed that although Amu's life embodied the African Personality, he was also deeply connected to his homeland and dedicated to showcasing this connection through his choice of clothing.

If Amu had opted to wear the 'gorgeous and colourful' kente cloth of the Akan people, such as a masterpiece from Bonwere, during his tenure at the Training College at Akropong for his religious and other official duties instead of the 'subdued' types from Eveland as Amonoo has described, could he have received the sack? This would depend on cultural outlook and the loyalties of the administrators. We can infer from the dismissal that they were pro-Westerners. The answer to why Amu chose to wear kente cloth of Eveland instead of those from Bonwere, which is traditional and customary to the people of Akuapem-man, is provided by Ansre, "*Evevi akuakua nye amaa, Evevi gbãgbeagbã*" (Lit. He is a loyal, firm, and faithful Eve-born and bred). As stated above, Amonoo's account clearly shows that Amu was accustomed to wearing the kente cloth of Eveland as African official dress for a long time before the day of his dismissal. Ansre claims that the dismissal was purely due to pro-Westernisation by a section of the administrators of the Presbyterian Church.

Amu's departure from the Akropong Training College presented him with a fresh opportunity to pursue his research into African traditions. Despite receiving cautions, Tata Amu continued to don native attire while preaching and to beat traditional drums in the College, teaching some of the students to do likewise. He understood that the essence of Christianity was not connected to European fashion, and he chose to express his African identity through personal sacrifice, bravery, and a free-thinking mindset, even if it meant facing

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excommunication from the College. A letter from the Reverend D. E. Akwa of the Presbyterian Church to Reverend R. S. Kwami of the Eʋe Presbyterian Church may clarify this point. Sections of it reads as follows:

> "Mr. Amu attempted to introduce the fashion of preaching in the native garment or cloth in the pulpit which practice offended the majority of the educated and non-educated community. He was approached politely by the church through ex-Synod Clerk, the present Moderator and one or two eminent persons to stop that practice but he will not hear them. He was therefore forbidden to preach if he would not preach in European dress which he uses when attending school."
>
> and also
>
> "Amu has brought into the College different sorts of drums, horns, etc. beating the drums and teaching some pupils how to beat the drums and how to dance. The Synod committee finding the results detrimental to the Church, ordered him to remove the drums from the College, but he defied the authority of the Synod Committee and continued the practice almost a year. He was informed if he will not obey the order of the Synod Committee, he will be transferred at the end of the year, but he disregarded the warning and has made our Synod held on the 13th October understand the he would not give up beating the drum, and will continue till the end of the year and leave the training College." (Transcript of latter, dated 20th October, 1933, in Laryea, 2012, p. 330).

After his departure, Mr. W. E. F. Ward, a Scottish clergyman and the pioneering historian of Ghana, as well as the music master at Achimota College, encouraged Reverend Alexander Garden Fraser, the Principal of Achimota College, to offer Amu a job placement. The clergymen at Achimota College embraced Christianity from both a European and African traditional perspective, allowing for the wearing of African clothing, drumming, and dancing, which had been prohibited by missionaries elsewhere. In this way, the clergymen at Achimota College fostered a unique and inclusive approach to Christianity that respected and celebrated the cultural heritage of both Europe and Africa. This approach was not only embraced by the

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students at the college, but it also helped to create a sense of unity and pride among the wider African community.

Amu was a man of principle who championed the cause of African culture and music, while also appreciating European and other cultures. He did not discriminate against other cultures through his cultural activism (Amu, 1993). His musical creativity was a testament to the authenticity of his cultural philosophy, and it was not aligned with any political factions in the Gold Coast or other places. Instead, it was an affirmation of African culture that all political activists could relate to.

He did not allow himself to be influenced by the prevailing fashion trends of the time, which involved blindly adopting European styles of dress. As per Amonno, Amu's usually seen wearing shorts, also known as *togas* in local parlance, along with *jumper* made of off-white Kano cloth, and Achimota sandals, occasionally topped off with a' Northern' hat. He did not engage in the customary behavior of a 'being-to', which was popular among others. A significant number of natives, however, took it upon themselves to emulate European styles of living and dressing. It is worth noting that these groups of people had a distinct reaction to Amu's African songs. The response of the Presbyterian Synod twenty years after Amu's prohibition from the College at Akropong provides some insight into the perspective of the pro-Western indigenous population of the country. Amu claims that the Presbyterian Synod invited him to compose songs for the Presbyterian Church, which could be used for Christian worship. It is important to recognize that leadership and Church administration can undergo significant changes over time. Nonetheless, the Church, comprising both pro-Westerners and pro-traditionalists, later recognised the value of incorporating Amu's music an *ntama* into their musical tradition (Agawu, 1987). According to J. B. Danquah, the music of Amu would aid in the African's return, alluding to the "African Songs" composed by Amu (Laryea, 2016). Ako Adjei also commented that Amu had started a cultural revolution.

Amu was renowned for his proficiency in the Akuapem Twi dialect, which is a significant language within the Akan language group. He incorporated this dialect into many of his choral

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song lyrics. Additionally, he composed several songs in the Eʋe language, including tracks such as 432, 283, and 478, as well as extended anthems like *Miva Miva, Nenyo De Wo Dede, Esrom Miele, Wowu nu vɔ, Algbɛ̃gbɛ̃ Mawu lɔ̃ xexeame*, etc. These songs have been broadcasted on the national radio network, GBC. Amu's exceptional command of the Akuapem Twi dialect has been noted by Amonoo and Laryea, with Debrunner (1965) identifying native Eʋe-speaking Reverend ministers of the Bremen mission who had mastered the Akan language and were appointed to provide pastoral care to the Akans in the Buem region of the Volta Region in the late 1800s.

The cultural activism and creative patriotism exhibited by Ephram Amu are multifaceted. Nketia believed that Amu had long ago championed nationalism by incorporating African cultural ideals into Ghanaian contemporary art music, which was subsequently embraced by the educated elite of West African countries. Amonoo, however, offered a different perspective by stating that Amu's decision to mostly operate in the Akuapem Twi language from the late twentieth century was noteworthy. (Amonoo, 2003, p. 7). It should be mentioned that Amu composed a significant amount of work in his mother tongue, Eʋe, as well as a few in Ga, apart from his early works that featured English texts. Prior to Ghana's decision to adopt a lingual franca in the mid-twentieth century, Amu had already opted to use the Akan language as the primary linguistic medium through which to reach the multilingual community to which his music was addressed.

Amonoo's assertion that "Amu operated mostly in the Akuapem language as from the late twentieth century" appears to contradict the generally accepted body of knowledge. The late twentieth century, as depicted in the figure, refers to the period between the 1980s and 1999. However, it is a well-established fact that Amu lived from 1899 to 1995 (Agyemang, 1988; Amu, 1993; Andoh, 2005; 2007, Laryea, 2012; 2016). Therefore, for Amu to have started operating in the Akuapem language only in the late twentieth century would be a fallacy, unless the assertion is typographically related. It is highly unlikely that Amu would have started composing in Twi during the late twentieth century when he had retired to his hometown, Peki-

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Avetile, and earned all the national and international accolades, credits, and credentials for his cultural activism and creative patriotism. This must have been a typographical error. It is a well-known fact that the *ouevre* of Amu's compositions is scarcely available. However, the data from the few that are available show that Amu started composing in Twi from the onset of his career. For instance, Alice Martin's BBC's African Perspective interview, cited earlier in the previous section with Amu reveals that Amu composed several songs in Twi. Probably, a publication of the complete work would reveal more Twi songs composed during the early stylistic period, according to Nketia's periodisation of the works. By the 1920s - 1930s, Amu had compositions that used the Twi language as the lyrics of some of the songs.

Amonoo observed that "When most linguists, language specialists and other interested in language policies in Ghana, can only suggest, cauciously, that Akuapem Twi should be adopted as the first Ghanaian language and used and taught in all schools, throught out the country, Ephraim Amu took the plunge and practised what he believed in" (Amonno, 2003, p. 4). The 2000 census indicate that about 50% of the Ghanaian population are Akan-speaking by birth, and there are certainly many non-Akans who use Twi for communication. Nketia stated the " When nationalism was most deeply awakened in Ghana, there was already a lively patriotic song by him," *Yeŋ Ara Asase Ni* (This land is our own) that instilled a sense of cultural wakening and nationalsim before the rise of nationalism in the 1940s and 1950s "for as a man of vision, he had long anticipated the birth of Ghana." (Amu, 1993, 7 -8).

Laryea recognises that '"Before leading Afriican theologians like John Mbiti started writing about the compactibility between African traditional regions and the Christian faith, Amu had already noticed that there were truths in African regions that showed light on the great Christian truths" (Layea, 2012, p. 253). Drawing on the discourse on *ntama*, it can also be proposed that before Ghanaians could decide on the 'policy' of Friday ware – thus wearing of Ghanaian traditional dresses on every Friday by both government and non-government workers; and to clad in *ntama* for state function like swearing in the president and ambassordorial positions - Amu had already set the pace by choosing to wear traditional clothes

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in all cycles of life even for official duties, for which he received the sack in the Teachers' Training College in Akropong. Before contempoaray music committes could think of incorporating African songs into their hymnnody, Amu had already proposed in the inclusion of African songs into the liturgy of Christian worship by introducing native horns and dums.

Ephraim Amu, who has become synonymous with art and culture, is a national symbol, leaving behind a legacy of cultural activism and creative patriotism. His name has become an icon of cultural sensitivity. On September 30, 1994, in honour of Amu's 95th birthday, the National Theatre of Ghana organised "An Evening with Amu," a music and dance package (The Mirror, Saturday, September 24, 1994). The paper described him as Ghana's foremost pioneer musician and Africanist. The Harmonious Choral - Ghana stated that Amu's choral works are "thought-provoking, patriotic, and inspirational" (Harmony, Vol. 01, October 16, 2016). Nketia asserts that "There is no single individual who has influenced the development of art music in contemporary Ghana as much as Dr. Ephraim Amu" when he championed the cause of decolonising music and musical studies in Ghana over five decades ago (Amu, 1993; p. 7). Agawu posits that Amu sought to retain the best of African culture in the 1920s and early 1930s through his musical model, which also challenged European hegemony (Agawu, 1995, p. 275).

Yeŋ Ara Asase Ni, which is traditionally performed at ceremonial functions of the nation-state of Ghana and arranged by the national security bands for 'Review Order', is a significant song that has been widely adopted and performed in various contexts in Ghana. It has been used as the closing song by Ghana Television and Radio, and is popular among primary school children during their assemblies, particularly in the mornings. Additionally, a cappella groups and highlife bands have also adopted and arranged the song for different performance contexts. The song's significance is well documented in various sources, including Nketia (1993), Laryea (2012, 2017, n. d.), Sandler and Andoh (2010), Harmony - National Theatre (2016), and others.

However, some may argue that the song's significance has been overstated, and that other songs may hold equal or greater importance in Ghanaian culture. For instance, the Ghana

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National Anthem by Philip Gbeho is also a prominent song in championing national wakening in the country. Its selection as a national symbol was reached through a contest of equally reliable compositions. Before its composition and adoption in the 1950s, Amu's Yeŋ Ara Asase Ni was already widely accepted by most people as the National Song. Ansre (2024) observed that Amu did not participate in the competition simply because he did not believe in not only in choral contest and competition, but also cultural competition. Based on this, the song could only be unofficially declared the unofficial Ghana National Song.

The analysis provided by Harmony regarding Amu's cultural activism is highly insightful. In addition to his musical accomplishments, Amu made it his mission to awaken the African consciousness and instill pride, as he believed in revitalizing the suppressed African identity that resulted from the colonization of African countries. The Africanisation of the mission Church by introducing the singing of Ghanaian songs during worship was also mentioned in the writing. The journal further elaborated on Amu's belief in and promotion of simplicity, as he adopted the jompa and short toggas with traditional cloth, Kente, as formal attire. This was in line with his philosophy that simplicity is the best form of design and that people who embrace "how to do it yourself" as a means of survival will succeed. This philosophy is famously illustrated by Amu's quote, "Young man, do not copy my music," which highlights the interaction he had with Nketia, his student (Nketia Funeral Brochure, 2019). Amu's simplicity, however, was not a compromise of African culture, as he mounted the pulpit in kente, a symbol of dignity and respect for Ghanaian heritage. It is worth noting that the Kente strip is now worn by Reverend Ministers of the Gospel, and Ghanaian Presidents have worn it in some form since the 1950s, as they are sworn into office. Additionally, Ghanaian ambassadors to other countries have been seen wearing beautifully crafted kente attire as they present their credential letters.

Ephraim Amu was instrumental in bringing African drumming and songs into the Presbyterian Training College in Akropong, where he played traditional drums, flutes, and expanded the pitch range of the atenteben and odurogya. Additionally, he created the

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odurogyaba, as detailed in his address at the Choral festival (Andoh, 2007). Amu continued to promote this legacy at Achimota College, Kumasi College of Technology, Kwame Nkrumah University of Science and Technology, University of Ghana, and even beyond to Liberia, Great Britain, and America.

Amu has put forward a unique perspective on the role of instrumental accompaniment in choral art music that diverges from the conventional approach. According to Amu, an effective choral accompaniment should comprise a substantial number of solo-melodic instruments, played by members of the choir. Amu believes that African traditional drums can heighten the emotions of worshippers towards God, but the true essence lies in the incorporation of numerous solo-melodic instruments, which can include a combination of atenteben, odurogya, odurogyaba, and instruments from the wind and brass family of Western origin. This approach demonstrates Amu's unbiased attitude towards different cultures, as highlighted by Nketia (1993) and Andoh (2007). It is also worth noting that Amu would have embraced the inclusion of Asian and Australian traditional and orchestral instruments into Ghanaian choral music if they had been the country's colonizers, as suggested by Laryea (2017).

4.7 The Appropriateness and Interplay of Themes as a Stimulus to the *Reception of Yeŋ Ara Asase Ni*

Although the songs of Ephraim Amu have continued to gain recognition and appreciation in Ghana over the decades, the appreciation and pervasiveness of *Yɛŋ Ara Asase Ni* in commanding scholarship in music, both locally and internationally, is unsurpassing. Why the song embodies national sensitivities and reconstructs cultural boundaries in the Ghana has been topical in the works of researchers such as Laryea (2012), Andoh (2007) Nketia (1993), Terpenning (2016; 2017), and many more. Although researchers have occupied themselves in an attempt to answer this puzzle, an in-depth understanding of the subject can be reached by a further examination of the key aspects of the sociocultural and political forces within which the

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song was composed, its generative processes, and the factor(s) that are accountable for its popularisation but has grossly been underestimated by these researchers.

Terpenning pointed out that after its composition "*Yɛŋ Ara Asase Ni* became the most well-known of Amu's choral works" (Terpenning, 2016, p. 475). To Agawu, "By now anyone with at least a primary school education in Ghana knows this memorable patriotic song, a song whose popularity has led to its being dubbed the unofficial national anthem" (Agawu, 1987, p. 276). He made the observation that in some schools it is sung regularly at morning assembly either alongside or in place of the stiff and official anthem 'God bless our homeland, Ghana', composed by Philip Gbeho, Amu's contemporary. To Agawu, the sound and meaning of *Yɛŋ Ara Asase Ni* 's Twi words seem so perfectly matched to the simple diatonic melody and syncopated rhythms such that many are surprised to learn that the Twi version is in fact a translation from an earlier Ewe version. Some are equally surprised to discover that, although they may have sung this song dozens of times, they cannot name its composer (Ansre, 2024, Agawu, 1987, Laryea, 2012, Terpenning, 2016).

Scholars attribute the popularity of the song to two major factors (Agawu, 1987, Agordoh, 2004; Laryea, 2012, Terpenning, 2016). The first being the translation of the song from its original Eʋe version, *Amɛwo Dzifɛ Nyigba* (Lit. A person's place of birth) to its Akuapem Twi version, *Yɛŋ Ara Asase Ni* (Lit. Our own native land). Ansre (2023) remarked that original Eʋe version of the song was revised three times before its current version. The study of Terpenning (2016) provides the context of translation to understand why the song transcends its immediate and initial linguistic boundaries to some broader geographical and linguistic boundaries in the Gold Coast. He noted that around independence, GBC featured the Akan version of the song on their programmes climaxing at the recording of the song in Tamale when Sir Charles Noble Arden-Clarke was retiring from the Gold Coast as colonial governor in April of 1957 he and his daughter took a farewell tour of the West African colony with Tamale as the last stop which marked the end of direct colonial rule in the Gold Coast as well as the transition to the self-governing state of Ghana. Terpenning noted that, after giving a nostalgic

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speech and relaying greetings from Her Majesty to a large crowd that included local chiefs and government officials, the retiring British official was treated to a performance by a combined choir of children from local schools. Singing in *a cappelle*, the children began with *Yɛŋ Ara Asase Ni* and finished with *Auld Lang Sine*.

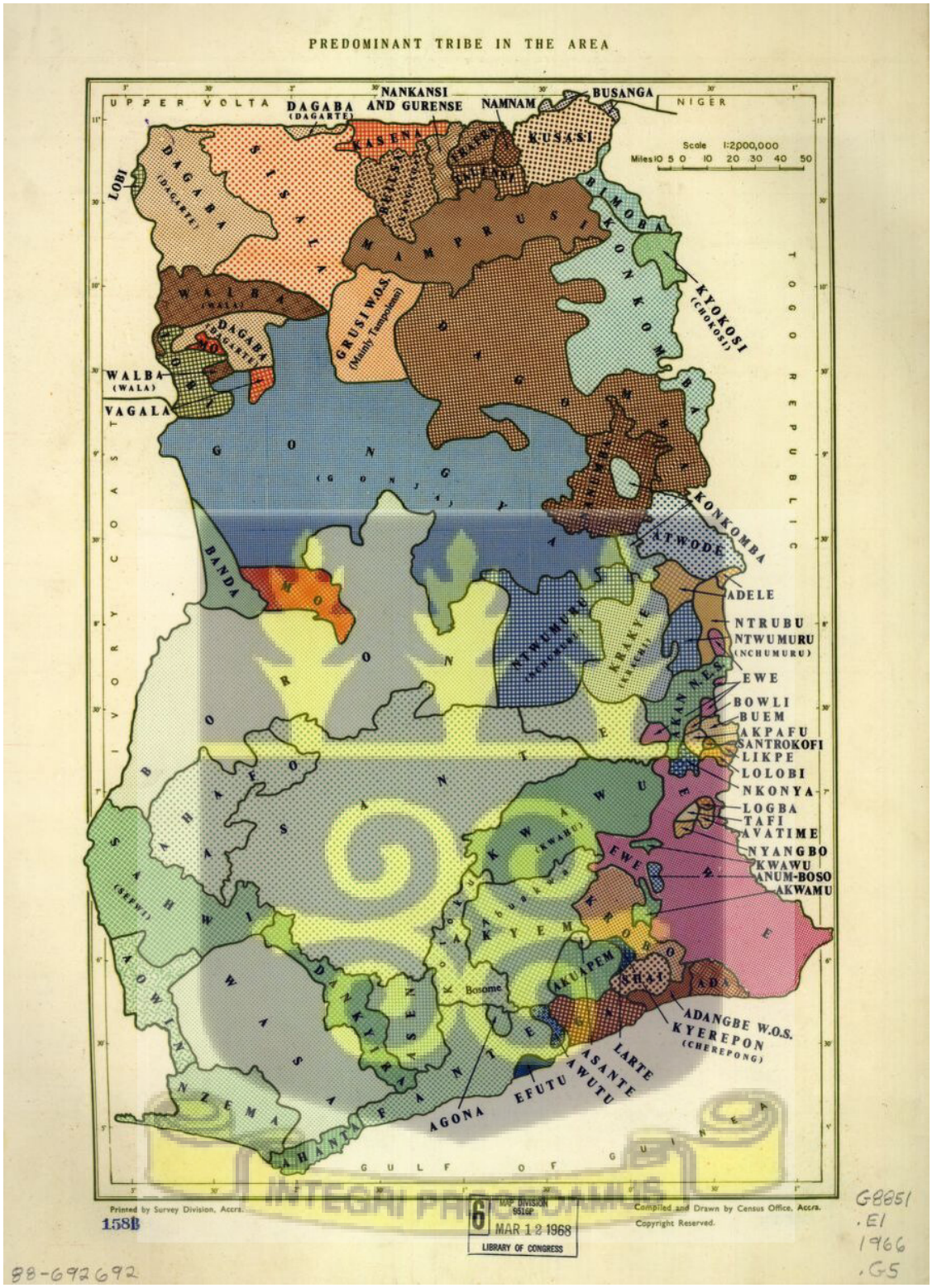
To Terpenning the selection and rendition of the song in this context "demonstrates that it was accepted as representing a broad notion of the nation that was not tied to religion or ethnicity" (2016, 2017). To appreciate the argument, see for instance, map 4 below for the ethnic and linguistic distribution of Ghana. He noted that the rendition was given in both Twi and Dagbani, two major languages in the southern and northern regions of Ghana respectively. While the Dagomba are the second largest ethnic group in Ghana, their distance from the coast meant there was less missionary and colonial presence there during the colonial period. Amu did not speak Dagbani or live in that region himself, so the song must have been brought there and translated by one of his students or another teacher from that area. The performance of *Yɛŋ Ara Asase Ni* by local school children at this event indicates a national acceptance of the song that transcended ethnicity, language, and regional differences. It also indicates Amu's influence as a music educator and the strength of the educational institutions where he taught. Amu remarked during as interview with Agawu that:

> "This is in Peki dialect. I translated this into Twi and taught it to my students at Akropong. After that concert, I heard from all parts of Akropong-boys and girls sing it. They all loved it. That's how it spread. And then eventually the Broadcasting people took this for their last item, closing the day with this song" (Agawu, 1987: 54).

The popularity of the song is again due to the transmission of the song from the immaterial (music score) to material (artistic reality). Thus, after translating the song into the Twi language, Amu went a step further to teach the 'boys and girls of Akropong, the people into whose language the song was translated similarly as the Eʋe version was taught to speakers of

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the Eve language. This is an attempt to bring the song close to people in a language they understand and appreciate in a bid to win their affection and loyalty.



Map 4: The Ethnicities and linguistic groups of Ghana
Source: Library of Congress – Geography and Map Division.

The second agency suggested by scholars as a contributing factor is the involvement of GBC in featuring the song on its major programmes, an activity closely related to the former,

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thus, the translation as indicated earlier. The boundaries between the first and second cultural agencies exhibits some fluidity in their characteristics which exhibits components of interdependencies. A pioneer broadcaster of GBC, Gadzekpo (1972) examines the historical context of the role of GBC in this space. He remarks that the music of the Eveland which was generally choral, but it was choral music with a difference – neither western nor indigenous. The musicians steered a middle course in their composition which for lack of a better term we can refer to as African Church music. The pioneer in this field is Ephraim Amu followed by others like Otto Boateng, Frank Nyaku and Emmanuel Agor, both students of Amu. Gadzekpo noted that:

> "In Eweland, there was music galore but like the desert flower, which wastes its sweetness in the desert air,45 the music of Eweland wasted its sweetness upon the mountain air, as it was not made available to the outside world. The music was generally choral, but it was choral music with a difference – neither western nor indigenous. The musicians steered a middle course in their composition which for lack of a better term we can refer to as African Church music. The pioneer in this field is Dr. Ephraim Amu followed by others like Dr. Otto Boateng, Frank Nyaku and Emmanuel Agor, both students of Dr. Amu. We started recording this type of music for broadcast purposes as early as 1951 but how much of it remains today? It is regretted that the soft recordings have deteriorated in quality as they were not processed or reproduced on more lasting discs" (Gadzekpo, 1972, p. 42).

From the historical accounts above, it is most possible that GBC's recording of the song in Tamale has been instrumental in the appreciation of the song according to Terpenning (2016). Before Sir Charles Noble Arden-Clarke was retiring from the Gold Coast as colonial governor in April of 1957, Gadzekpo and his team had recorded the 'African Church music', *Amɛwo Dzifɛ Nyigba*, by Amu in its original Peki-Eve dialect for broadcast to the Gold Coast and other parts of West Africa. According to Gadzekpo, the daily opening of Station ZOY, now GBC, at 10:28 hours and at 16:13 hours for the Gold Coast programme was heralded by playing the talking drums any how by anybody, not necessarily a drummer but by any member of the

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technical staff. This went on until Ghana became independent and then Amu's *Yɛŋ Ara Asase Ni* came to replace the meaningless drumming (Gadzekpo, 1972). According to Terpenning (2016) the unofficial Ghana National Song was featured well after independence in 1957. It was selected as the signature tune for the most prominent national radio news show, *Ghana Magazine*. The song was considered the nearest approach the country has to attaining a national hymn because it challenges colonial legacies, renders the contending ethnic boundaries in Ghana porous, collapsing it into a single political unit and force. Additionally, when there was no broadcast at night, it was customary to mark the beginning and close of each day's broadcasts the song. This lasted until FM replaced AM radio in the 1980s. Thus, despite the political turmoil and regime changes of the 1960s and 70s in Ghana *Yɛŋ Ara Asase Ni* remained a staple at the GBC by creating imagined communities.

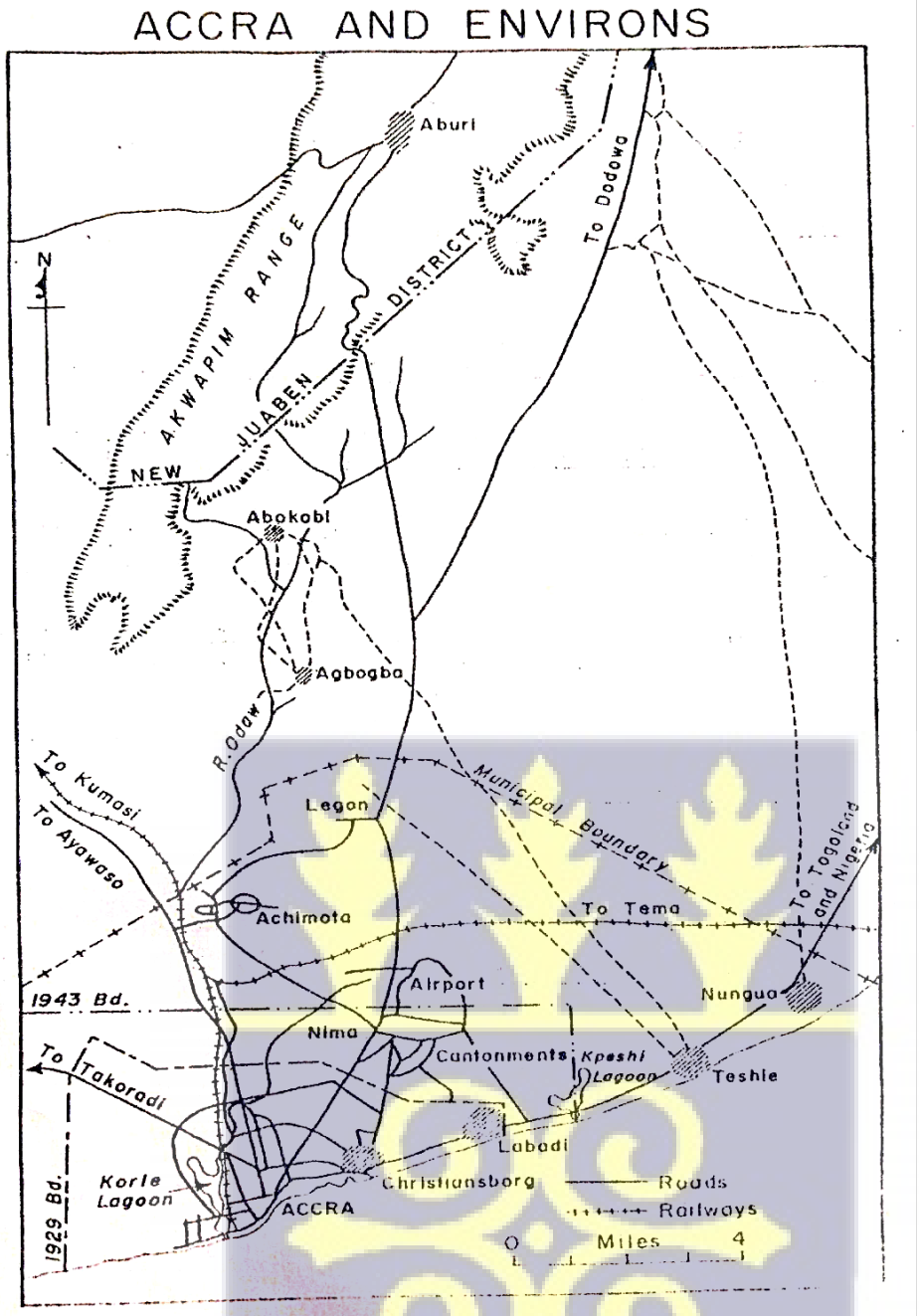
Despite the appropriateness of themes discussed above, I hereby propose yet another domineering factor that has been taken for granted by scholars of Ephraim Amu. Thus, the import and substantiveness of the theme *Denyigba* (Lit. Motherland) - Eʋe, and or *Asaase* (Lit. Land or mother-earth) – Twi. I argue that its significance on nationalism in Ghana has escaped many researchers. The theme continues to exercise supremacy and dominance over the colonial and postcolonial environments in Ghana. By implication, the selection, appropriateness, and appropriation of the theme contribute immeasurably to the reception and appreciation of this 'national rival song'. Another contemporary art choral music that has gained maximum popularity and expression in parallelism to that of Amu in Ghana is Tsibu's *Ghana Nyigba* (Lit. Ghana's land), also composed in a square rhythm with Eʋe song-text. Its instrumental arrangement is used by the security bands in Ghana for national and other important state functions whilst the choral version is domicile among the Ghanaian people. Its success lies on the critical selection - *Sankofaism* - of cultural themes for cultural awareness by Amu. It will suffice to have a preview of the proto-nation to which the 'something African' was first addressed.

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The religiousity and intrinsic values embedded in *Denyigba* and or *Asaase*, in my view, has been the most dominant and indispensable antecedent to the reception and popularity of *Yɛŋ Ara Asase Ni* in Ghana. Because of the essentiality of the *Asaase* for human development, the problems of land tenure have engaged the attention of researchers over the decades. The scholarship on land tenure in Sub Saharan Africa and other parts of the continent highlights some of these issues. Kimble (1963) asserts that during the colonial period land tenure became a major problem for colonial officials and chiefs which resurfaced in the 1970s, 1980s, and 1990s when land reform became a development priority demonstrating an intense competition over land with its challenges of growing social inequality and commodification. He noted that although various governments provide policies to contain the problem, they are usually ambiguities, contradictions, and reservations becoming even more contentious than in the previous decades.

Alluding to the African Union's charter on land reforms in Africa, Chitonge (2018) suggests that "these and other related factors have induced a 'new scramble for Africa' leading to accelerated exploitation of resources...together with the establishment of industries and processing infrastructure, all of which require land" (AU/AfDB/ECA 2010, 11). In his view, the 'new scramble for Africa', tenure relations and rural livelihoods are increasingly under pressure as the demand for land grows, leading to the redefinition of land rights and relations and to contestation over rights, particularly in rural areas. Cotula (2007) argues that in recent decades, major changes have taken place in African economies and societies, including demographic growth, urbanisation, monetisation of the economy, livelihood diversification, greater integration in the global economy, and cultural change. He remarks that although such systems claim to draw their legitimacy from tradition and are commonly referred to as customary, they have been profoundly changed by decades of colonial and post-independence government interference and are continually adapted and reinterpreted as a result of social, economic, political and cultural change.

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Map 5: A map showing Accra and its neighbouring environments in 1943. Source: Ofori, I. M. (1971). *Seminar on Land Tenure Problems in African Development Leiden*. 13th to 17th December 1971, (Unpublished).

Mercurio (2021) submits that although secure access of land or property can provide a source of livelihood, ensure access to adequate housing and to services, alleviate poverty for future generations, and so on, achieving tenure security, land and property rights in informal settlements remains one of the most persistent and unsolved challenges today, especially in an increasingly urbanised world, for instance, as shown in map 5 above. The situation is particularly acute in Africa. He noted that in sub-Saharan Africa, even when land titling is

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regularised, it is hardly perceived as secure. Tenure insecurity in Africa is complex and made up of interrelated causes and consequences. Enumerating some factors that are responsible for issues surrounding land tenure in Africa, Mercurio listed the following: outdated paperwork-based and often time-consuming land management processes, inexistent land and property records, lack of standardisation between customary land tenure systems and modern systems, lack of spaces for dialogue between local land stakeholders, political patronage and corruption, and many more.

It is arguable to suggest that since European's occupation of West Africa, there has been an unending problem of land tenure in the Gold Coast and in other spheres of Western influence. Critics may contest this submission because land tenue problems existed long before the colonisation of African countries. Before the Whiteman arrived there has been the history of ethnic conflicts which were directly linked to interests in territorial expansion and dominance the defeated, rulership, control of land resources and the paying of tributes, enslavement, etc. Ofori (1971) provides the framework to appreciate the complexities of land tenure problems in the Gold Coast and how it reflects in *Yεŋ Ara Asase Ni* as a viable compositional resource for arousing the spirit of nationalism in the Gold Coast during the twentieth century when nationalism was fully woken and also after independence, as Nketia (Nketia, 1993) posits. He pointed out that the Gold Coast was made up of ethnic communities that were pre-state, pre-literate, pre-market (in monetary terms), and pre-urban that were mainly agricultural practicing subsistence, and pastoral whose members had some privileges to land such as (a) right to land for cultivation, (b) right to remain undisturbed occupant and transfer to heirs, (c) right to veto any portion of the land and re-allocate land in favour of non-members. Land tenure in most parts of the sub-Saharan region was bound up with the ubiquitous institution of chieftaincy until the 'movement' of urbanisation of African countries did set in.

Conceptions of *Asaase* among the natives of Ghana may also be resourceful to help us ascertain the practicality of the appropriateness of the theme. The religiosity and allegiance of the natives towards the land has been acknowledged by some researchers. Abotchie (2013), for

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instance, asserts that among the Akan speaking people, the land is considered a female deity, *Asaase Yaa*[27], from whom all living things (including humans) get their sustenance. This warrants the libation poured to it as a goddess for the intervention for her subjects. This view is similarly held by the settlers at the northern part of Ghana who believe that land is a deity that gives life Asante (1975). Yeboah-Laryea (2023) admits that the land partially dictates meanings and symbolisms enshrined in the total worldview of the people. To Ofori (1971), the land is the definitive character to all the indigenous institutions that determines how the culture is defined, approached, and conducted. Among the Ga-Adangme also, land is believed to belong to the lagoon spirits. It is therefore guarded or held in trust by the chiefs or family heads for the family, clan, ethnic group or the community, and future generations.

Interrogating the cultural implications of *Anyigba*, held among the Eʋe-speaking groups, will certainly supply a dipper understanding of why Amu's application of notions of *Critical Sankofaism* is essential to the reception and appreciation of the song. *Anyigba* literally means an earthenware dish. Thus, the land is considered a dish that supplies and hold the totality of the traditional universe together in its place and cosmos. The universe here implies the living, dead, yet-to-be born, and everything relating to it. It would be understood why it is believed the spiritual world still has its connection to it. The life of the people depends on it heavily. The meanings of *anyigba* are synonymous to that of the earth. Therefore, *anyigba* also means the earth, in context. In the circumstance where the term *anyigba* is used to refer to dish for serving meals, the term *ʋegba* (Lit. Eʋe dish or pan) is more preferred which the Akan group of people called *asanka* or *apɔtɔyewa*. It must also be indicated here that, the Akan and Ga-Adangme staple food, *ɛtɔ* or *otɔ* (thus, mashed ripped plantain, red oil, and eggs), that is also used for rituals in the traditional religious settings, is prepared in the *apɔtɔyewa.* It is believed the deities do not eat from galvanized or silva plates and bowls. Even though, the term *ʋegba* is commonly

[27] *Yaa* is the Akan name for every female child born on Thursday. Thursday is a natal day for the *Asaase Yaa* hence no cultivation is done on the farm. This is to give rest to the earth on such days and also to venerate her (Asante, 1975).

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used among the speakers the *Toŋu, Mafi*, *Agave*, and the Eʋe ethnic group generally, some settlers at the southern parts may prefer to use the term *gagba* which is literary translated as 'iron plate', or 'galvanized plate'. The aim is to draw a quick distinction between that which is made out of 'earth' and that made out of 'iron'. It must however be mentioned, expediently, that *vegba*, is a combination of two words, thus *ʋe*, which as a diminutive form of Eʋe (Thus, an ethnic culture and group) and *gba* which means plate or bowl. *Gba* also means to break, crush, or shutter into pieces. *ʋegba*, therefore means, Eʋe plate that is liable to break into pieces; because it is made out of clay or earth. All these meaning and applications are enshrined in the theme *Mia Denyigba lɔlɔ̃* la (Lit. Our Cherished homeland), translated to *Yeŋ Ara Asase Ni* by Amu.

The distinction that is linguistically pursued among the Eʋe people helps to draw a sharp contrast between the precolonial, colonial, and postcolonial impacts on the people and their cultural approaches. Whilst *vegba* emphasises the importance of precolonial uses of this kitchen ware and its connotations towards the land, worldview, religiosity and mother earth, *gagba* emphasises the colonial legacies, its impacts, and their interpretation among the people. This is because although iron was discovered in Africa long before Europeans arrived, galvanized plates, saucepans, spoons, and forks, and other European kitchen utensils were not used in the among the people until the occupation and influence of Europeans in the affairs of the African. It can therefore be appreciated from the foregoing that, the performance of *Yɛŋ Ara Asase Ni* – either the original or arranged versions - by Ghanaians goes beyond artistic and sonic sensitivities to cover and embrace a wider spectrum of their cultural identity which is embedded in the pre-colonial, colonial, and postcolonial circumstances. This idea is conveyed by Amu when he expressed in the music that *ɛyɛ aboɔdenne ma yɛn* (Lit. it is precious to us) because it was purchased by the blood of the forefathers.

Furthermore, the meaning of *vegba* stretches beyond its applications in the food and eating culture of the people of Eʋe to cover their understanding of vegetation and landscape.

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The word is composed of two words: one, *Eve*, or *ve*, which can variously mean a pit, ditch, excavation, dugout, valley, lowland, gulf, etc., and two, *gba* which means plate, dish, or bowl as noted above. Hence, *vegba* means a 'plate/dish of lowland or valley'. For example, to the *Toŋu*, *Mafi*, *Agave* Eʋes and their allies, *vegbame* is variantly used to refer to a lowland area which is used for the cultivation of land for farm produce, typically, leguminous plants like beans, lentils, peas, soya, etc., and cereals like rice, millet, sorghum; and, tubers, palms, sugar canes, etc. *vegbame* is also ideal for settlement because it readily provides access to drinking water for livelihood and livestock. Because *mia tɔgbuiwo* or *nananom* (Lit. the fore fathers) knew the importance of land and source of living water, they searched and settled to water sources. *vegba* can therefore be translated as the terrestrial ecosystem that provides sustenance and hope to humans and animals as well. These benefits are all derived from *anyigba* or *asaase* which is the central theme in *Yeŋ Ara Asase Ni*. Therefore, Amu asked the question, *enu wonye woa ʃo asi a?* Which literary means 'should our cherished mother land be mishandled?'.

From the discussion above, it can be concluded that Ephraim Amu, as a culture activist and patriotic, tactically and strategically employed the theme *Denyigba* (*Asaase*) as a motif and subject matter that can be used to channel cultural liberation in Ghana or Africa. *Asase,* as employed in the song has its strongest roots in precolonial ideas of culture – as illustrated above - that is also expressed in songs like *Tete wo bi ka*, and *Sanbɛ fa*. The premise of cultural liberation expressed through the selection of the theme can also highlight why Amu chose not to store water in a refrigerator but in a cooler[28], served water in a calabash, chose to wear *kente*, etc. These ideas were succinctly connected to the precolonial conceptions of the land, earth, and its significance to African nationalism and liberation. In a nutshell, it is a pursuit of cultural liberalism through the selective use of appropriate cultural icons seen through the theory of *Critical Sankofaism*.

[28] An earthenware pot was used in the mid to the late 1900s for storing water in Ghanaian homes, especially in the living room; out of which visitors were served. It uses was displaced by the introduction of the refrigerator and other cooling systems like the ice chest. But some continue to use it in the remote areas and low income homes.

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As pointed out by Ansre (Personal communication, 2024) music of Ephraim Amu transcends the African ideologies of nationalism to global political jurisdictions. For example, studies about World Farmers Organisation reveals the grievances of commercial farmers in countries such as the United States, Japan, Mauritius, Nigeria, La Côte d'Ivoire, Uganda, Mozambique, and Cambodia as depicted in the photograph below. These are global communities who will gladly join the chorus of *Yɛŋ Ara Asase Ni* to register their attachments to not just the land but to Mother Earth and the challenges they face in working out the land for their sustenance.

The African Union also recognises the importance of *Asaase* in the development of people around all around the world. To the Union, good land governance is cited as critical to achieving Agenda 2063, particularly, goals related to quality of life and well-being (AU Goal 1), agriculture (AU Goal 5), environment (AU goal 7), peace and security (AU Goal 13), and gender equality (AU Goal 17). Similarly, achievement of the Sustainable Development Goals (SDGs) is underpinned by good land governance, especially goals related to: eliminating poverty (SDG1); ending hunger and promoting sustainable agriculture (SDG2); gender equality and women empowerment (SDG5); inclusive Economic growth (SDG8); productive employment (SDG11); human settlements (SDG 11), and peaceful and inclusive societies (SDG16) all of which are in connection with the sustenance of the land or earth.

INTEGRI PROCEDAMUS

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Photograph 11: A section of North Dakota Farmers Union (a division of the National Farmers Union in the United States and a charter member of World Farmers Organisation demonstrating over land tenure issues.
Source: https://www.Info@WFO.oma.org.

Amu's choice of *Asaase* is tactically chosen. It outlives and put outweighs the political situation and period it was composed. Amu's didactic approach to this song is strategically important especially the early parts of the Twentieth century when most people in Ghana are beginning to realise the dangers in the gradual redefinition of the *Asaase* to the privilege of the advantaged few. Presumably, *Asaase* on the other hand, would not make a good pre-compositional theme those engaged in activities such as galamsey, illegal felling of tress for domestic and industrial uses, sand winning, indiscriminate dumping of refuse, etc. This group of people include some government officials, chiefs, men and women of renown, heads of clan, thus, *Abusuapanyin*, who are supposed to be holding the land in trust for their communities (living and dead) and future generations are allegedly reported to be selling concessions of stool lands for these activities. Their ways of engaging their *Asaase* redefines the significance of land tenure among a certain group of people in Ghanaian. But the clarion call that is made by the central government and other stakeholders re-emphasise the importance of land and its vitality to the economic development.

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4.8 The Ubiquitous of Institutional Gratifications and Problems

4.8.1 The Quest for Self-Expression and Gratification

Due to the persistence of institutional problems and gratifications (thus, our quest as human to satisfy our social needs) in Ghana, Amu's style of music continues to find expression and relevance within the context of the social lives of its patrons throughout the years. Several points must be considered at this juncture. Firstly, although evolved over time, the genre was modelled in response to addressing certain issues that arose as a result of African institutional interactions with that of Europeans. Chiefly among these are denial of status, political awareness, and self-expression (Barker, 2010; Marika, 2019; Kimble, 1963). Secondly, Amu's compositions should be viewed as re-enactment and as a tool of liberation for the African culture that has been held bound by European supremacy.

It has been noted by writers such as Nketia (2004) that the African is more rhythmic in his/her musical outlook than harmonic. Quoted in Nketia (2004) Ward asserts that the African is about two hundred years ahead of his White counterpart. This submission underscores the vibrancy that accompanies African music to which Warnock (1983) also alluded. The exuberance and liveliness which accompanies the music shows the embodiment of freedom of expression that characterises the culture of African people. The *Apoo*[29], *Aboakyer, Hogbetsotso*, *Danba* and other festivals in Ghana can be cited as examples of traditional institutions that allows the utmost display and expression of freedom guided by the religious and political institutions. Because the tradition of the mission Church could not contain the eagerness for self-expression such as dancing[30], gesturing on the song-text and rhythm, drumming, etc., Amu

29 The *Apoo* festival of the people of Takyiman in the Bono Region, Ghana, was instituted as a means of settling disputes among the natives of the area. This is achieved by the observance of the event known to the people as *Atem die*, which literary means insults. *Apoo* is generally understood among the natives as *po*, meaning to reject; such things as resentments, grudges, or the nuisance which the soul has accumulated over the year. The essence of the festival is to grant the opportunity of freedom of expression on sociopolitical sentiment (Asihene, 1980). Such ways of freedom of expression have found its way into the political arena of the Republic of Ghana. Ghanaian contemporary art music can therefore be seen as the role of music and an avenue for channeling the collective socio-political sentiments of the people of Ghana.

30 Laryea (2012) notes that Amu did not favour drumming to accompany his style of music, neither did he favour the proliferation of traditional dances into Christian worship. Amu contended that such activities overshadow the true essence of worship by making room for emotionalism. But he was of the view that that such activities should rather be employed to heighten the religious experience. On this premise, the various traditional instruments can be employed in Devine service. In fact, he advocated for the use of these traditional means but as a way to heighten and augment the worship experience.

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model of music was created to aid such gratifications in and outside the religious sphere of the mission Church. Self-expression goes beyond the religious domain to the political sphere. The music of Amu rants the political space and platform to his patrons to freely express their political sentiments without fear nor hesitation. The political sentiments that are communicated through the songs are collectively owned and therefore cannot create stigmatisation of any individual. Compositions such as *Kɔ Nɔko Tutu* by Amu, *Asomdwee* by Kafui, *Na Aden* by Bediako, etc., offers the performance space for collective political expression. Critical examples include the utility of patriotic songs during national functions such as Constitution Day, Independence Day Celebrations, Republic Day, and many others. The 'regular' and seasonal demands of the contexts listed above substantiate the ubiquity of the genre.

4.8.2 Politics, Corruption, Ethnocentrism

Another major problem since Ghana attained political independence, the societal problems and challenges for which the natives struggled to eliminate appears to be irreversible, and its eradication delaying. Although African postcolonial governments revitalised their national identities to justify their administration's agenda, many of the changes were made focusing principally on lighter matters of the economic. African civilian and military governments have proved to be more 'difficult' and unaccountable sooner after gaining independence. "Some postcolonial regimes outlawed the very organisations that had helped win the nationalist struggles" in their countries (Encyclopedia Africana, p. 1395).

In Libya for instance, the *Sanusi* Order was suppressed under the government of President Muammar Qaddafi and their political role was removed from history books. In Guinea, thousands of the people who supported Ahmed *Sékou Touré* to gain power to the presidency in 1958 fled during the 1970s because of police and military brutality under his one-party regime. In countries like Kenya, Rwanda, Congo, etc., where ethnic identities formed part of nationalist movements, their postcolonial political groups were quickly divided and organised along tribal lines causing ethnic conflicts. During the Nigerian Anthropological and Sociological Association Annual Conference on 'Corruption in Development' which took place

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in Zaria in May 1982, Ango abdullahi, the Vice Chancellor of Ahmadu Bello University at the time in his welcome address remarked that:

> "In Nigeria today, the problem of 'development' in my view is not necessarily due to the scarcity of natural factors of production which are needed to bring about *development*... the problem can be seen in unending struggle among Nigerians to retain or gain advantages over fellow Nigerians… Corruption has eaten deep into the fabric of Nigerian society, so much so, that I believe it is at present one of the greatest obstacles to national development"

Despite the fact that some countries like Ghana, Burkina Faso, etc., were able to maintain some degree of coherence between their labour parties, their economic flaws showed that the wages of their urban unions and salary workers represented only a fraction of the population in the rural areas. Many people in the rural areas do not benefit from policies meant to pacify the elite and the few urban dwellers. "In short, many of the ideals of nationalists struggles proved more difficult to achieve than independence itself" (Encyclopedia Africana, p. 1395). Recounting the events that led to the overthrow of Nkrumah on 24th February 1966, the first president of Ghana, Peter Barker, who doubled as a minister of the Kaneshie Presbyterian Church of Ghana and the editor of the monthly paper, *Christian* Messenger, wrote that:

> "It worked because the majority of Ghanaians had begun to be afraid of arbitrary arrests, tired of Marxist rhetoric, and eager for a new beginning. In the event, the procession of military and civilian administrations which has exercised power since 1966 has failed to deliver that new beginning. We pray today for the integrity, efficiency, and godly dedication which we long to see and achieve. One thing we have not seen is a return of imperialism, either in the leaders of the 1966 coup or any subsequent government. Ghana's economy is still largely dependent on the West and on the great new economies of Asia, but politically and in most other aspects Ghana is as Nkrumah himself said is 'free for ever'" (Barker, 1979, p. xiii - xiv).

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Given the sociocultural and political background above, it will not be hard to appreciate why compositional essays like *Abibirimma*, *Yeŋ Ara Asase Ni, Dzɔdzɔenyenye Doa Dukɔ De Dzi* – by Ephraim Amu; *Na Aden* by Sam Asare Bediako, and many others that reconstruct the history, encourage and draw the attention of citizens to their civic responsibilities and patriotism would not negotiate and reconstruct cultural and identity boundaries in Ghana.

Through the sound and song-text of *Abibirimma* (Sons of Africa), Ephraim Amu expresses the challenges Africans are facing in their quest to modernise. It begins with a clarion call, *Yaanom Abibirimma e!* Followed by the response, *Yee!* Then, again, *Yaanom Abibirimma e! Yee!* After that, he asks, *Montee nea aba yi ara? Monhu nea aba yi ara?* Which is literary interpreted as 'Have you not heard what is happening?' and *Monhu nea aba yi ara?* Amu explores compositional technique that commands attention in order to win his listeners to listen intently and for sober reflection, by first causing a stir, then calming their nerves down the intermittent rests as the music progresses. Thus, beginning with agitation and rigorous rhythmic motif on the song-texts, *Yɛŋ ani rehu o, aye* (Lit. We are looking), then, it calms down quietly with the song-texts *Yɛte o, yɛhu o, yɛfa ho adwene o*, (Lit. We hear, we see, we are pondering over it). In a very melancholic tone, he relays the message to the audience with the song-texts, *Aman nyinaa rekɔ agya Yɛŋ oo*, *Aman nyinaa rekɔ agya Yɛŋ oo* (Lit. All nations are leaving us behind, All nations are leaving us behind), but what must we do, *Yetu Yɛŋ nan a, yɛbɛkɔ bi o* (Lit. If we move we shall advance), *Yesua ho nyansa a, yɛbɛhu bi o*. (Lit. If we learn we shall know it). He continues to say that *Animguase! Animguase mfata Abibirimma o* (Lit. Disgrace, disgrace does not befit Africans). Who is *Abibirimma*? *Abibirimma* is the continent of Africa that is made up of hundreds of ethnic languages including those of Ghana like Dagbani, Gonja, Ga, Eʋe, Dangme, Nzema, Ga, Akan, etc. that are all addressees of the music.

The political difficulties expressed above are neither ethnic, linguistic, nor is it individually bond. Its context is universal capturing the sentiments of the country. Nketia posits that what was difficult for the people to say verbally, Amu through his music said those thing freely and easily (Amu, 1993). It is also important to note that the social and political challenges

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were expressed politely without favouritism. He neither supported the Whites nor the Africans but genuinely believed in co-operation. Andoh (2010) acknowledges that the songs were composed in the very language of the people; the medium they can easily relate to and own. It is a fact that not all Ghanaian are Twi, Ewe, or Ga speakers but is also evident that the languages are part of the major linguistic groups in Ghana that has social and economic influences.

In the context of interrogating the political short falls in Ghana or Africa, choral art music serves as a medium for social commentary. This can be seen in what can be describe as *Choral Song(s) of Lamentation*. A critical example is *Na Aden* (Lit. But why?) composed by Sam Asare Bediako in 1998. The one hundred and eight bar through composed music is a lamentation of the challenge facing the various ethnic groups of letting go of ethnic differences and forge ahead into a nation state even at the latter part of the twenty-first century. Bediako states some of the grievances through the song-text. For instance, *Nkranni sɔre a ɔse Ganyo tutuutu jime* (Lit. When the Ga gets up, he says 'I am a true native of Ga'), *Nzemani sɔre a ɔse, Mele Azimanle kpalekpale* (Lit. the Nema says, ''I am a true native of Nzema'), *Eweni kasɛ... Evetɔ menye* (Lit. A native of Eʋe says, 'I am an Eʋe'), *Sɛfwini kase Nde sehi neɛ kann* (Lit. The native of Sɛfwi says, 'I am an indigene of Sɛfwi'), *Grunshieni sɔre a ɔse Amoye ka sempa* (Lit. The Grinshie says, 'I am a Grunshie'), *Aŋlɔni so ka sɛ Aŋlɔvi vãvã ye* menye (Lit. The *Aŋlɔ* says, I am an *Aŋlɔ*), *Kanjagani kasɛ Meka bura paa* (Lit. The Kanjaga says, 'I am a true native of *Kanjaga*'), *Asantene de nensa si ne bo kasɛ... meyɛ Asanteneba kan* (Lit. The Asante beats his chest and say, I am an Asante). The social philosophy behind Bediako's lamentation can be seen through his questions; *ɛna 'yɛɛ dɛn (*And so what?), this is because, *Ghanani biaa yɛ nipa sɛ woara* (Every Ghanaian is as human as you are). He justifies it by saying *ɔno nso mogya gYeŋa nemu bio* (Lit. Blood flows through him/her too), therefore, *Enti buno nadi no nio*; *Dɔno sɛ woara woho* which translates into 'Honour him/her', and show him/her love. The essence of the social commentary is to create awareness and advocate for a change.

Because of the pervasive nature of Ghana's political problem, choral art songs that laments the problem will continue to be valid in as much the problems continue to exists. Such

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nationalistic song constantly reminds the people of their history and also encourages them to harness the spirit of patriotism needed for nation building. Bediako advocates for unity be using the following words, *Dɔno sɛ woara woho* (Lit. Love him/her like yourself). This is expressed in some Akan proverbs as *Kae husɛ, tikrɔ nkɔ agyina* (Lit. Remember, it takes two to tango), *dua krɔ gye mframa a ebu* (Lit. The lone tress that whethers the wind breaks). *Prayɛ wɔho yi, woyi baako a ebuo. Woka bomua ɛmnuo* (Lit. A single broom stick breaks but the bundle does not), all of which means there is strength in unity, then again he says, *Kroyɛ ma nkunim* (Lit. Unity bring about victory). He emphasizes the need for unity as a country. The different ethnicities are good but *Nea wofri biara. Kasa ko a woka biara* (Lit. where you come from, whatever language you understand and speak), *ɛnnyɛ no n'ɛhia*, *ɔman Ghana mpuntu n'ɛhia* (Lit. that is not the most important thing, but the progress and development of Ghana). So that the Ghana will be lifted high, Bediako expressed in the Twi language as, *Yɛŋfa dɔ mpegya ɔman Ghana o* (Lit. let's use love to lift Ghana high).

The sensitivity of these words lie in the fact that the problems for which independence was fought for still exists but in different forms. Barker (1979) acknowledges that imperialism is still prevalent in Ghana. As a result, the national songs of Amu such as *Yeŋ Ara Asase Ni* (Lit. This is our own land), *Dzɔdzɔenyenye doa Dukɔ de dzi* (Lit. Righteousness exhorts a notion), *Yaanom Abibirimma* (Lit. Songs of Africa), *Neyno dewo Dede* (Lit. Do it and do it well), in addition those of students such as *Na Aden* (Lit. But why?), etc. will continue to be appreciated.

4.8.3 Death and Bereavement

Death is a universal phenomenon. I give some general background information about the phenomenon to facilitate the discussion at this point. Deaths and the observance of funeral rites are social events that continues to be held among cultures in Ghana and around the world. Largely, death can be thought of as the cessation of life's important processes (Mondin, 1985). For instance, among the *Eveawo*, thus, the *Peki, Gbi-Eve* traditional areas of the Volta Region of Ghana, death is believed to be a threshold that opens a gate to a new and more blissful life,

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and as a result, the relatives of a dying person always want to hear and catch up with the last words of a dying relative (Adjakpey, 1982). He stresses further that these last words may be useful advice, revelation of some family secrets or confession of a tormenting sin that has been concealed by the dying person for some period of time. In addition to the cultural ceremony, death is also considered as the transition from the material to the spiritual world (Amlor ,2016). This believe is also held by most ethnic groups in Ghana like the Akan, Ga, Donja, Adangme, etc. Nukunya (2011) pointed out that the mortuary rites are fairly uniform through the country of Ghana. He noted that the dead of members of a professional groups, thus, warriors, hunters, linguist, fishermen, farmers, etc., may have certain rites associated with their funerals before burial. Among these beliefs is the smooth transition from the physical to the spiritual world. Music plays a significant role in the systems put in place in observance of the beliefs.

Because Ghanaian art music composers are integrated into the larger society as a result of their social networks, these belief systems find expression in their creative endeavours. They often draw on material resources from the African traditional belief systems for their artistic creativities. The compositions are constructed to fit the contemporary aesthetic and functional demands of the modern society, either for Christian religious worship or the secular. But Christian 'choral art dirges' abounds because of the missionary influence on contemporary art music composers in Ghana. Secular 'choral art dirges' are rare, in this context. This practice is possible because there are some similarities between the Christian and African traditional conceptions about death. For example, both religions believe in life after death but they differ on notions of ancestral continual interference (blessing and punishment) in the affairs of the living (Abotchie, 2014). Consequently, funeral rites in the mission Church are mostly associated with performances of choral art music.

The target audience for the song-text may vary. It may be directed, one, to bid farewell and pay respect to the departed soul. Two, comfort the bereaved family and sympathisers, or three, as an encouragement to oneself in preparation for the inevitable. From this background, it is therefore not uncommon to find short compositional essays with overarching themes of
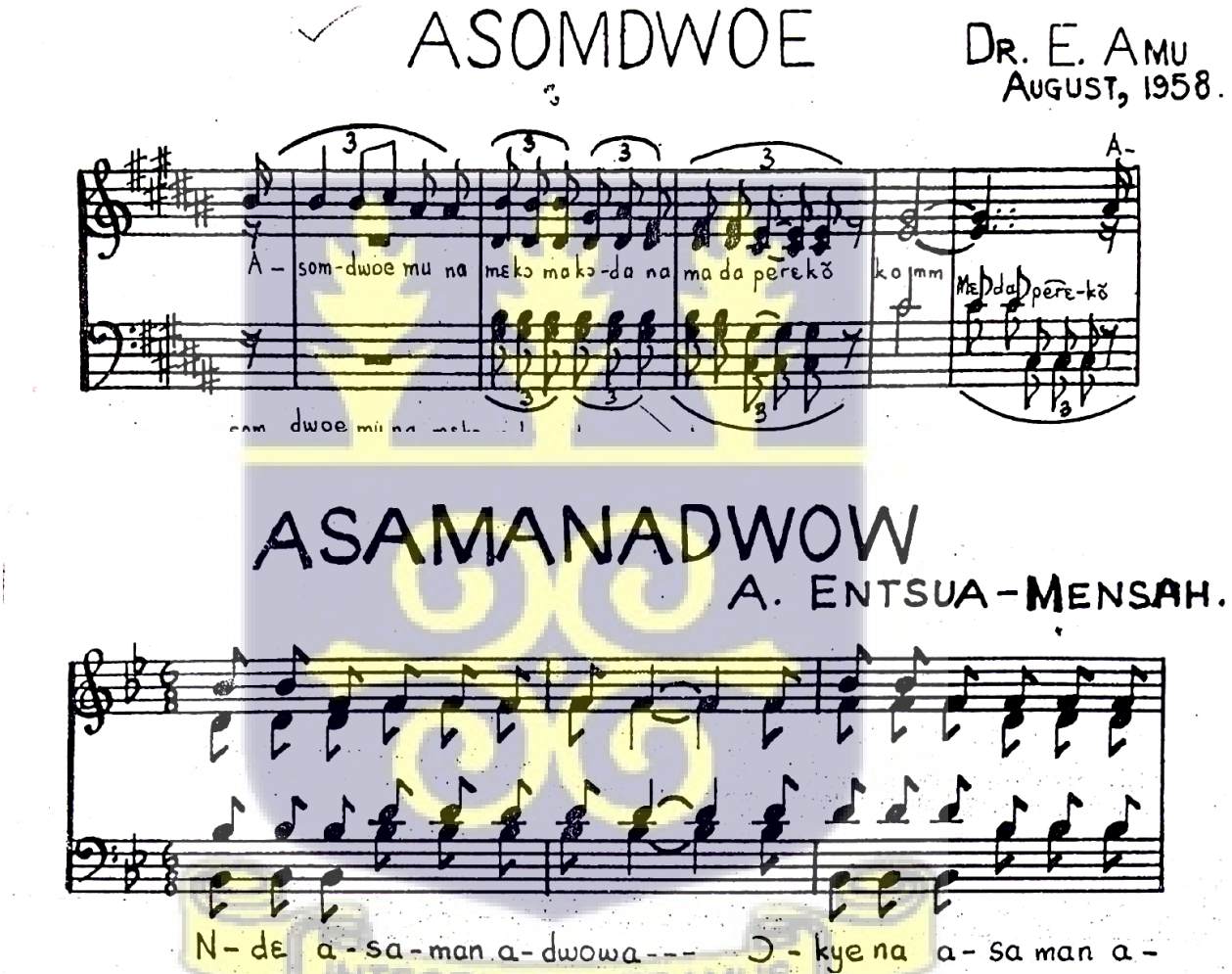
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death, or similar, in the Ghanaian society by Ghanaian composers. These may include hymns with English texts, hymns with native language, short marches or danceable tunes, or extended anthems which may be in English or native language. Among the artistic pieces that has gained popularity in the Ghanaian choral scene is *Asomdwoe Nyame* (Lit. The God of Peace) by Ephraim Amu,

As a participant in the Ghanaian choral art tradition, my very first encounter of a live performance of Ephraim Amu's *Asomdwoe Nyame* was in 1998. It was during the funeral service of a congregant of the Sekondi-Takoradi EPCG that was being conducted at Have, the deceased home in the Volta Region of Ghana. It was performed solemnly and *andante* by the resident Church choir and conducted by the music director whose name was less significant to me – as a non-music student - at the time. I made two observations during the funeral service. One, the ease and effortlessness at which the song was rendered sent signals that it has been on their funeral repertoire for long. Two, whilst the song was completely new to me, the congregation appeared to have had prior knowledge of it. I also heard some of the sympathizers humming the tune of the song at the background. Three, the song was well expressed and articulated but there was no applause or acclamations from neither the congregation nor the clergy. From these indexes, it is certain that *Asomdwoe Nyame* by Amu has long being with the people of Have and its surrounding communities. Participating the song's listenership, benefiting from its functionality, partially singing it, and personalising it attest to the fact of the creation of a music audience which bears similar characteristic of the nationwide music community. By sharing in the phenomenon of death and bereavement, imagined communities are created through the composition and performance of contemporary art music.

A critical study of the song-text of the music will provide the scholarly background to understand the philosophical background of this artistic work. The study of Laryea (2012) provides the linguistic and religious backgrounds to situate the study. Laryea asserts that song hinges on Psalm of King David which says "I will both lay me down in peace, and sleep, for thou, LORD, only maketh me dwell in safety" (Psalm 4: 8, KJV Bible). He noted that the use

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of 'death' is used as a metaphor for death and that it is death that brings every human activity to an end. Laryea suggests that the concept of rest as employed the song of Amu has both existential and eschatological realities. Linguistically, *Asomdwee* can be interpreted as quietness. The Twi word is a derivative of *Asom* which means ears, and *dwo*, quietness. *Asomdwee* can therefore be said to mean peaceful or calm ears. Symbolically, it connotes a free state of being and mind, a life without troubles whether in the physical world or the spiritual world. Terpenning posits that Amu composed the song as an evening Hymn for delegates of the August 1958 Presbyterian Synod at Akropong.



Musical Illustration 9: The introduction of *Asomdwoe* by Amu. A popular contemporary art music by Amu for evening reflections, which is popularly used as a dirge in the Christian Church.

As result of the foregoing, songs of this kind continue to be composed by contemporary creative artists over the decades in order to satisfy the institutional demands and fulfillment of ceremonial rites for the departed soul. Some of these compositions command popularity among

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more homogenous ethnic groups such as the Eʋe, Akan, and Ga. For example, *TETE MESE GBE ADE* – Eʋe (Lit. Lo! I have a voice) by Walter Blege, *YESU KA WOHO* – Twi (Lit. Jesus is with you) by Osei Boateng. Because of the fluidity of the ethnic and Christian religious boundaries, some of these compositions, for instance, *Kyere Me Kwan* (Lit. Show me the way) also find expression outside their 'original dialectical' or linguistic domains. Owing to such practices, the social boundaries of these social identities are reconstructed for a national music community. It must be noted that because of the missionary and colonial impacts on the indigenes of Ghana, the choral music scene in Ghana is also not devoid of English hymns and anthems that are suitable for Church funeral services. Examples of such songs are, LEAD KINDLY LIGHT, ABIDE WITH ME, ROCK OF AGES (hymns), AND I SAW A NEW HEAVEN, O GOD OUR HELP IN AGES PAST (extended anthems by F. W. Peace).

Among all the possible categories, there are others that have gained nationwide acceptance and command an undeniable nationalistic potency in Ghana. One of them is *Asomdwoe Nyame* by Ephraim Amu which is nationally acclaimed and performed in the context of death and bereavement. Mention can also be made of *BLEWUE BLEWUE* - Eʋe (Lit. Quietly and Solemnly), by arranged and harmonised by M. K. Amissah. Whilst the choral version of Amissah' s arrangement is mostly rendered among the 'Eʋe Church', its *atɛntɛbɛn* rendition is very common among almost all the Christian denominations in Ghana, particularly those plying the missionary tradition. Annoh resident conductor of the Ghana National Symphony Orchestra (Personal Interview, 2024), asserts that the *atɛntɛbɛn* rendition readily and quickly penetrates ethnic boundaries because it medium does not carry words. The sound of flute conceals the lyrics making it more open and receptive to any of the linguistic groups in Ghana.

The social philosophy of the universality of death and bereavement among people of Ghana is also enshrined in the *adinkra* symbol *Owuo atwedee, ɔbaako mmforo* (Lit. The ladder of death, one person does not climb it). In the Ghanaian traditional culture, it is widely accepted that death is phenomenal and inevitable to every humankind. It reminds people about its necessity and also enjoins them to live well and die as good ancestors. In the Christian religious

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domain, death is seen as a transition from the material world to eternal life similarly it does in the traditional community. However, the Christian beliefs death is conquered his/her Lord and Master Christ Jesus; his/her body also dead to sin, granting his eternity and to escape hell. Death is therefore considered a necessary factory for both African traditional religion and Christianity.



Figure 2: ***Owuo atwedee, ɔbaako*** **mmforo.**
Source: Quarcoo, A. (1971).

4.9 Amu's Model of Music: A Creative Ethnomusicology

The national character of Amu's style of music cannot be fully dealt with without interrogating the creative ethnomusicological aspect of the genre. Amu believed in artistic originality that has its sourrce in the traditional culture. Right from its inception, Amu inculcated the spirit of originality into his student by advising them to apply dimensions of creative ethnomusicology into their works (Nketia funeral brochure, p. 11). According to Euba (Seminar address, n. d.) creative ethnomusicology is the creative application of the techniques of ethnomusicology. The end result of ethnomusicology, according to Euba, is the publication of research papers which contrasts creative ethnimuscology which ends by the composition of music motivated by the resource naterials gathered from the field. Based on this definition, it can be said that Ephraim Amu creatively pursued his music career by intently studying the African culture. Mention can be made of the mostly quoted phrse, 'Youngman, don't copy my music' by which Amu demanded originality from Nketia by going to the 'people' to collect materials necessary for his music.

The vitality of creative ethnomusicology for the promotion of contemporary art music for nationalism is probably true for Asia and Eastern Europe where composers practiced creative ethnomusicology partially as a result sociopolitical changes (Euba, n. d.). In the United Kingdom, examples can be cited of pioneer and creative ethnomusicological composers like

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Vaughan Williams, Gustav Holst, and Percey Grainger. Critical examples can be cited of renowned composers like Bela Bartok, Chopin, Shubert, Schumman, the Bohemia composer Bedrich Smeterna, etc. Notable Baroque and Classical composers like Bach, Handel, Mozart, were also influenced by their traditional choruses and dances at a point in time. This is also true in the context of Ghanaian contemporary art music where composers have used traditional forms choruses and dances for the benefit of the Church and nation (Nketia, 2005).

It is important to mention that the music of Amu has become part of national artistic culture, rather than being appreciated sporadically. Starting from Evеland and then spreading to the 'Akan nation' and eventually becoming a national soundscape, the success of the genre as a national sonic culture is undeniable. Prior to the adoption of genre in the liturgy of mission Churches in Ghana towards the end of the twentieth century, a non-denominational choral art music association was formed by music directors, many of whom were students of Amu, to perform choral works in the style of Amu for both aesthetic and functional purposes. This was showcased in a concert known as the Amu Choral Festival This nucleus of this development which started in the Akuapem enclave is the genesis of the different Christian denominational choir associations in Ghana today (Amu, 1979; Ansre, 1974).

The acceptance of Amu's African art music since the early twentieth century till now is substantiated by two factors. One, the appeal of the 'new' style as a sonic staple that has evolved as a result of intense study into the African traditional culture, and two, the documentaion of Amu's adress to the conference participants on the *Occasion of the 1979 Amu Choral Festival*, archived at Univesity of Ghana Balme Liabrary and the Akrofi- Christaller Institute for intellectual purposes. I therefore borrow the conference note, thus, Amu's adress to the conference participants, as a framework to discuss why the reseaech he carried out into African traditional culture serves as a cultural intermediary for negotiating nationalism in Ghana.

This is because evaluating the music and its extra musical components from that perspective will offer the lens to ctitically examine Amu's own views about his intentions, efforts of cultural activism, and engagements with the communty of patrons that expensed in

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establishing a music model, which in his view, is ideal for reclaming Africa's own place among nations of the world. The text will be analysed thematically and contextually to drive home the generative and performance philosophies embebded in Amu's nationalistic songs.

In the openning paragrapgh of the address Amu state that:

> "I am happy to send you message of good wishes on this year's celebration of the Amu Choral Festival to afford our young men and women an opportunity to meet and sing" (Amu, 1979).

The exprssion of joy is an indication of satisfaction with the yielded result. Not again will the administrators of institutions like the Presbyterain Church of Ghana (administered by Synod), and the Training College of Akropong supress his cultural activism. The mention of 'young men and women' in the address is instructive to understand the composition of association. There is the indication that they become the force behind the propagation of the contempoaray idiom in and around their localities. In carrying out his research, Amu tactically targeted the youth for some reasons. One, the youth which comporised his music students at the college constituted his first group of peole who made up the field of laboratory for his field experimentations. As a 'new' model its effectiveness had to be tested on the people to whom it is addressed. Two, if the youth who are the future generations of the nation could be made to understand, study and appreciate their own traditional culture through traditional methods of learning, participatory associations, and formal education then will the efforts of culture resurgence in African countries yield positive results. So, he was hwppy to see the youth participating in the culture of contemporary art music. Three, they are those who could readily yield themselves and spare some of their time to carry out the activities of the band more professionally on daily, weeky, monthly, and yearly basis.

Contrarily, it was the educated Africans, thus, the being-tos, who possed challenges to the research efforts. Educated Africans like J. B. Danquah, K. A. Busia, Ako Adjei, Casley Hayford revered the cultural activism of Amu although they found it easy to appreciate European musical forms such as hymns and other instrumental forms because of ther exposure.

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But they ended up influencing majority of the people who belonged to the low social strata with pro-Western outlooks. Amu testified to this claim earlier by saying that when he began his reaearch in Ghanaian choral music, contemporary composers and their audience had already been influenced by European music because it had been introduced over a hundred years ago and that he "did not find it easy suddendly to supplant this European form by the Ghanaian form which was then completely new to me." (Amu, 1993: 5). Laryea (2012) wrote that they did not support what Amu was doing and therefore protested against it at the Synod of the Ghana Presterain Church. The letter from Rev. D. E. Akwa (the Synod Clerk to the Ghana Prebyterian Church) to Rev R. S. Kwami (the Synod Clerk to the Eve Prebyterian Church), dated 20th Octaber, 1933 emphasizes this claim. Sections of it read:

> "Mr. Amu attempted to introduce the fashion of preaching in native garment or cloth in the pulpit which practice offended the majority of the educated and non-educated in the community.He was approached politely by Church through the ex-Synid Clerk, the Moderator and one or two persons to stop that practice but he would not hear them" and also, "Mr. Amu has brought into the College different sorts of drums, horns, etc., beating the drums and teaching some pupils how to dance. The Synod Committee finding the results detrimental to the Church, ordered him to stop remove the drums from the college, but he defied the authority of the Synod Committee, and contnued the practice almost a year" (Laryea, 2012, p. 330).

The quote above highlights the research endeavors undertaken by the pioneer of Ghanaian contemporary art music in the quest to discover the ideal African contemporary music that can evoke the aesthetic loyalty of the indigenes for cultural rejuvenation in Ghana. Alluding to the publication of Twenty-Five African Songs in 1933, Amu contends that the systematic study of Ghanaian music had just commenced when his compositions were first published (Amu, 1993). Nketia's comments concerning the research initiatives of Amu in traditional culture set the stage to determine the creative possibilities through which cultural boundaries are redefined for reception and appreciation within the geographical scope of this study. He

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argues that Amu's music is not only a focal point of creativity, performance, and aesthetic beauty that can be promoted via concerts but also a cultural field that demands comprehensive knowledge of African traditions, inventive imagination, and conscious decisions guided by an awareness of African values. Amu made substantial commitments to these principles (Amu, 1993).

The creative knowledge of composers of art music in Ghana is the force of mediation that channels nationalism in Ghana because it incoporates aesthetic values from across the cultures available. The composition and performance of comtemporary music provides the opportunity for socialisation because of its research based component. The artistic borrowing of idioms from different traditional cultures in Ghana allows contempoarary art music composers to attract the loyalty of indigenes from different ethnic backgrounds. It provides the social grounds where cultural and linguistic barriers are nullified for the permeation of new idioms into the national soundscape. In the address, Amu wrote that they formed an Akuapem Singing Band Union at Manife in Akuapem in 1933 and that Its members were made up of all the seventeen towns in the traditional area. Amu noted during the choral festival that the assocition will not organise contests and competitions. There are dozens of singing bands in Ghana that are collaborating and dedicated to solely choral music in the style of Ephraim Amu. These groups are mainly found in the main-line churches but it has now become fashionanble with the Pentecoastals and Charismatics too. Amu emphasized that the leaders of the association should rather consider choral festivals rather than contests and competitions. In his view that is the sure way to ensure the survival and prolonged life of the music community. But there are few instances where some trained art musicians and choral groups are guided by the philosophy of contests and competition as the way to musical growth. One of such individual was N. Z. Nayo who composed some difficult vocal works to challenge the singing abilities of choir, for, instance, *Assye Nidi Kple Dzidz*, EPCH 204b, EPCH 650b, and EPCH 294b (adoptation from A. Entsua-Mensah). The association of Ghana Methodist Church Choirs is also known to endorse competition during their annual conference like the West Volta Presbytery Chuch

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Choirs of the EPCG use to do. Notions of contests and competions in the context is instructive (Ampoany, 2023 personal communication; Dzisah, 2019; EPC Choirs Song Book; EPC Hymnal, 2002).

With regards to contempoaray art music organisatio, Amu indicated that the idea of a choral festival is safer than singing contests. The use of the words, 'festival' and 'contest' is didactic. By 'festival' Amu was making an allusion to the peaceful co-existence that should exists between all the different socially constructed parts; free of antagonism. It also suggests Amu's believes and values. Since he migrited to Akropong ,he has showed that real sense of being part of the Gold Coast communty is to co-exits with different people from different cultural backgrounds and with different social inclinations and also by taking away all barriers and boundaries. But the use of the word 'contest' suggests something more 'political', personal, and self-edification than social mutuality and co-existence. Contest, in this context, suggests the struggle for supremacy that exists between inter and or intra-relational components either from the same or different backgrounds. It also connotes the social and political philosophies of the colonisation through which Western supremacy is propagated. One can think about their economic and political practices such as imperialism, capitaism, the scramble, colonisation, globalisation (using Gyekye's framework), all of which are achieved and propagated through competition, separation, supremacy, rivalry, conflict, skirmish, etc. It appears the philosophy of the African coloniser to supremacy is contest and competition (Awonnor, 2006; Gykye, 2013).

Although Ephraim Amu did not believe in choral contests and competitions, the educational institution in the Gold and their administrators believed and pursued choral art music competions between the 1930s and 1940s for choirs from Gold Coast schools (Amonoo, 2003). It is therefore not too hard to conclude that it was this pre-independence contemporary choral art music activties and also the contest between that ensued between the cultural ideals of Africa and the West which partially shaped Amu's philosophies about choral competition and festival Amu wrote that in the 1938 onwards, annual singing competition were organised by the Education Department with the support of some music masters and officails from Achimota

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College for schools in Accra. He noted that "It was hiighly competitive" , highly pationised (sic) by audiences ready to applaud or boo; and the audiences were looking for faults and achievements" (Amu, 1979, p. 1). I propose that although English songs were used for the singing competitions during the period, it was such choral music contests, adjudication, audience, and appreciation which contributed in preparing the indigenes for the decolonisation of music and the study of African traditional in the Gold Coast. The use of English songs favoured the literate. Non-literates were disadvataged which also means that the negative effects of songs with English texts was not only felt in the Church but also in the public space. It was this musical gab Amu sought to bridge which propelled him to research into the culture of the people.

Those with Euorpean education were perceived to belong to a class of prestige and therefore Europeanised in their cultural outlook whilst the non-literates were perceived to belong to the lower class. Amu sought to bridge this artistic and cultural gab through research and syncreticism. Amu's intention to pursue an intense study of the African culture leading to cultural liberalisation of the African can be found in his remarks about his father. Amu noted that Papa Stefano desired to sing translated European hymns translated into Eve "but never got it right" as there was "always something wrong somewhere" (Agawu, 1987, p. 52). This calminated in Amu's zeal to solve the problem by creating a genre that should bear the resemblence of African traditional ways of singing and drumming which the African is already acustomed to. This way, the African can sing heartly, and more reflectively because the songs will draw their resources from the African worldviews, history, folklore, proverbs, tone and rhythmic language, music structures, landscapes, etc.

Later in the century, thus after independence, choral music festivals would be organised by the Ghana Education Servive for elementary and secondary Schools when solely works by Ghanaian choral art composers will be utilised. Although organised in an atmosphere of competition, the songs used for the contest were the Ghanaian in their creative orientation. Some of the African Song which successfully replaced the English Songs are *Asɛm YI Dika*,

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Asomdwoe NyameaYaanom Abibrimma, etc. Indeed, the purposeful study and decolonisation of African music started with Ephraim Amu, the father of Ghanaian contemporary art music (Amu, 1993). A similar activity was carried out on the campus of the National Academy of Music, Winneba for its students (Dor, 2005). Amu said that in those days, the music pieces set for the competition were English songs. The use of the phrase, 'In those days', means there is a new dawn, an era when Ghanaian art music is idealised as the national music culture.

Through the pioneering works of Amu the national soundscape has been altered by the introduction of the 'new' style of music into colonial legacies which originally do not accommodate African traditional insrumental resources like drums, horns (*atɛntɛbɛn*, *odurogya*, *odurogyaba*), shakers, etc. The study of Amu has also revealed the campatibility of foreign instrumental sources like the Western piano, harmonium and other orchestral instruments to the genre. As a result, the national audience had been accustomed to the sound of the piano and the harmonium. Introduced over a hundred years and over before Amu, it was not difficult for the indigenes to assimilate the piano accompanients to Amu's compositional essays that has original piano accompaniments, especially, *Bonwere Kenteŋwene*¸ and *Mawu na*' me *Mawu te 'ma.* The experiementation of the Western piano on tradtional idiomatic expression by Amu has been the path finding for his students such as J. H. Nketia, Ato Turkson, N. Z Nayo, Gyimah Larbi, Kenn Kafui, George Dor, Newlove Annan, James Armaah, etc. has have composed various degrees of Ghanaian contemporary art music invloving orchestral works, orchestral and choir, solo works for piano, S. A. T. B. with piano accompaniments etc.

According to Amu "the place of African music in the scale of public estimation and enjoyment has improved." through the activities of African creative patriots "the idea of African Personality has gained grounds" (Amu, 1979, p. 1). It therefore suggest that Ephraim Amu had conceived the idea of African Personality long ago before Western educated elite such as Kwame Nkrumah and Jomo Kenyatta introduced it into African politics. According writers such as (Kwame-Botwe, 1999; Laryea, 2016; Marika 2019; Agyeman, 1988), Nkrumah's political ideology, *Consciencism* was founded on notions of the African Personality. (Consider also,

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Ethiopianism and Negritude) as forerunners to *Consciencism.* Aborigines Right Protection Society's activities in the late nineteenth century was was in tandem with with Amu's creative ideas.

Westerners' claim of the African continent to be backward, dark, inferior, and historically bankrupt has been challenged by the cultural and creative patriotism of cultural intellectuals such Amu and other leading African cultural activists like Jomo Kenyatta, Marcus Garvey, and Dubois. In Ghana, the songs and works of Ephraim Amu have created the framework through Ghanaian contemporal art choral music should be viewed and studied. The foregoing have been driven by resurgence of cultural awakening through cultural intellectuals like Ephraim Amu. Amu noted that "It has been appreciated that the African has a Culture of his own, suited to his environment and his life" (Amu: 1979: Draft paper to Choral Featival).

According Amu, it is expected of the African to appreciate and develop his/her GOD given culture and by it contribute to the sum of achievement of people in the world. He was mindful of making a contribution to the achievements of the world but through his culture where God has placed him in His infinite wisdom. According to Laryea, (2012), the Rev. Christian Gati, Amu's elementary school teacher in Peki, constantly rehearsed notions of the 'dark' nature of the African continent to his his student and called for 'something to be done about it'. Laryea propose that such uttereances became intergrated into the philosohical make-up of Ephraim Amu and might have partly underscored the themes for *Yaanom abibirimma*. It has been proposed by scholars of Amu, for example, (Andoh, 2007, Agawu, 1987Laryea, 2012) that before the wake of the independence struggle in the Gold Coast, Amu ahd already set his ideology of African Personality in motion. He had identified a cultural gab that had to be filled. It is suggestive that, historical canons such as the Atlantic Slave Trade, Colonisation, etc., might have influenced the cultural gab.

The cultural activism of Ephraim Amu is cursory to the appreciation of cultural iconography in Ghana. Some of the activities he carried out during his second and third stylistic periods, thus, 1937 to 1951 and 1952 to 1995 respectively, coincided with the political activities

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in the mid twentieth century such as the West African National Secretariate (WANS). Established in 1945, WANS was organised as an umbrella organisation to foster unity among West African countries through the recognition and promotion of their indigeous cultural values as a single cultural entity. Nkrumah, its general secretary, Casley Hayford, etc were instrumental (Marika, 2019; Padmore, 1953). During the postcolonial period, however, Nkrumah estabblished institutions like GBC (19) and the Institute of African Studies, Unversity of Ghana with the aim of promotin African cultural values that had be given attention by Amu before the insurgence of nationalism in Ghana. Amu wrote that "African music, African attire, African painting and Sculpture are greatly appreciated and vivdly sought by others who now understand and respect our beingg different and decry any effort to copy or adopt foreign cultures senselessly." (Amu, 1979: 1).

Amu proposed that 'Afriacn music has come its own place'. Amu seeks to suggest that the scholarly study of African music and its development into Ghanaian contemporary choral and instrumetal art forms for the enjoyment of aesthetics values and for functional purposes has resulted in reclaiming African traditional music that was once overlooked by Western forms of music. As indicated above, English songs were used for singing in the Gold Caost schools that was made up of students from vative cultural backgrounds. Consequently, he noted that the music has gained its rightful place place meaning and value on Ghanaian contemporay art choral, art musicians, the use of musical instruments for Ghanaian art music, and musical audience who patronise the works of African musicians who resort to tradtional idioms as themes for their compositions.

The creation of Ghanaian contemporary art music national audience has been made possible because of the incorporation of themes such as traditional forms. Composers of the model have attempted to infuse idioms and symbolisms of the traditional culture into their creative works. Some of these these includes modes of singing, the myths which influence the African worldview, stories, proverbs, the religion, ideas of right and wrongs, joys and sorrows, hopes and aspirations. Because the genre draws its genetaive sources from culturally shared

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themes it is able to negotiate the multiligual and cultural boundaries. It must be noted also that Amu's choice to research into contemporary choral music offered the indigenes to connect more with his messages than if it were berely instrumenatl forms. By using vocal music, he touched on very sensitive political and cultural sentiments that were of importance to the people of Ghana and outsiders who happened to understand the languages he used for his compositions. To Nketia (1993), what others dared to say by words, Amu through his music expressed those thoughts freely. It appears he became the chief linquist to the people of the Gold Coast, and now Ghana speaking on their behalf. Political and social sentiments are not limited to the Ghanaian community but it is equally shared with colonised Africa cultues that have suffered imperialism and explotation. Therfore, it is not difficult for a Kenyan, for instance, to appreaciate the music of Ephraim Amu and donate a hundred US dollars toward towards the repair of Amu's broken piano.

> "No more is Ghanaian music relegated to the exclusive use of our illiterate rural folk, rustic boys and girls on moonlit nights or to druken men at drinking bars and funerals. Today, African music bearing the marks of research, sophistication and effort is being produced and enjoyed. Your festival this week is therefore an affirmation of the fact that we are making our music a worthy article in our cultural treasury" (Amu, 1979, p. 2).

4.10 Summary

The knowledge that there is consciousness of man as a human being, a member of a race, possessing a human nature more or less identical everywhere underscores the universality of Amu's creative patriotism. Lucky Dube, for instance, says "Different colours, one people". Ephraim Amu realised the need and usefulness for selective borrowing and adapting universal values by critically selecting African Traditional themes for his compositional works.

It must also be noted that a number of Amu's extended compositions used by the Christian Church in Ghana, Togo and the Diaspora e.g., *Esrɔm Miele, Asɛm yi di ka*, *Miva Miva,* etc. are composed with stanzas expanding and driving home the composer's creative attachments to the

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hymn as a form for collective national audience. Amu used overarching universal values like love, unity, peace, rest, death, and so on, as the anchor theme for his songs. Creative works such *Biakoyɛ* (Lit. Unity is desirable), *ɔdɔ* yɛ *wu* (Lit. Love is death), and *Asomdwee Nyame* (Lit. God of Peace) are classic examples. The answer is, therefore, not farfetched why choral groups in Ghana consider such items suitable when the worship being conducted borrows its theme from these universal values.

The community of Ghanaian contemporary art music which also includes the mission Church, and in some context, the Pentecostal and Charismatic religious sects have teachings on theological themes like Epiphany, Advent, etc., and also conducting requiem mass for their departed fellows. In such contexts, the songs become the intermediary through which universal values are expressed irrespective of ethnicity, language, creed, and other domineering factors. Take for example, *Asomdwee Nyame*, although it was composed using Akuapem-Twi for its text, its performance is not limited only to the Akan speaking community alone but to individuals and groups of people who are psycho-socially connect to its overarching theme; thus, peace, rest, calmness, death, etc.

The same can be said about the composition, *ɔdomankama* (Lit. the Creator God or the Supreme God), etc. The African is said to be religiously notorious. His quest to be in communion with the Supreme God drives him/her to songs that have 'God' as its overarching theme. This notion of *ɔdomankama* also enables the creation of a community of Ghanaian Art Music. Ephraim Amu and successive generations of composers have over the decades produced tons of works which celebrates the supremacy and providence of the *ɔdomankama*, *Mawu Sogbolisa*, *Ata Naa Nyumo* as a major contribution to the inter-denominational music library.

Another area that needs our attention is the notion of what the Akan speaking people refer to as *Adikanfo* (Lit. the forebears). Eʋe (Lit. *ŋgɔdoawo* or *ŋgɔdoalawo*); Ga (*Hiɛnyiɛ lɔi*, *Klɛŋklɛŋ bii*, *Wo blema bii*, or *Tsɛmɛi nyɛmɛi*) a theme borrowed by Amu for his composition

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title *Adikanfo Mo.* One may ask: Who or which group of people is Amu referring to as *Adikanfo*? From which cultural background do they come from? etc. Although Amonoo (2003) noted that Amu composed the song in honour of personalities such as Rev. Alexander Garden Fraser, Kwagyir Aggrey – all of Achimota College - and other prominent Africans who influenced his cultural outlook, the argument can be expanded to cover socio-cultural dimensions.

On grounds of performance context, especially during these contemporary times, *Adikanfo* can be conceptualised to mean the forebears of all the traditional ethnic groups that have played major roles in the migration and establishment of their respective ethnic groups and other individuals who have exemplifies themselves in certain areas if life and are considered *paramount among equals*. From this perspective, notable personalities such as Yaa Asantewaa of the Asante Kingdom, Tɔgbi Agɔkɔli of the Eʋe speaking people, *Oburumankoma, Odapagyan, and Oson* of the Fante people, and many more may be deemed forebears that may come to mind whenever the song is performed. At its national dimension, the class of elite who played significant roles in the struggle for independence, for example, J. B. Danquah, Ako Adjei, Obetsebi Lamptey, Kwame Nkrumah, etc. may be called to mind as *Adikanfo.* The country Ghana celebrates *Adikanfo* and their achievements during important national days like the independence, republic, and founder's days. It therefore suggests that the performance of this song and other patriotic songs provide the artistic and psychological space to collectively imagine common national ancestry, history, and common citizenship within the *Imagined Community*.

There is also a personality behind the songs of Amu. E.g., *Akwaabadwom*, *Nenyo de wo dede*, *Esrom miele*, etc., were composed to celebrate some people. These songs of celebration continue to be re-contextualised to satisfy similar sociocultural needs from Amu's time till now. Participating in the Devine Services in the E. P. Church revealed that *Esrom Miele* (Lit. We're Learning from Him), which was originally dedicated to the Christian Baeta during his

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ordination as a Reverend minister has become a staple song for similar activities. Other songs are also given similar treatments not only in the religious domain but during national celebrations too. It can therefore, be concluded that the songs serve as a piece of material for social construction.

The nationalistic tendencies are also grounded on the ubiquitous of institutional problems and gratification. E.g., the societal problems for which songs like *Yɛŋ Ara Asaase Ni Abibirimma, Asɛm yi di ka,* etc., were intended to address appear to be carrying some irreversible, and 'omnipresence' tendencies. Ephraim Amu tactically employed texts like *Nimdeɛ 'traso nkotokranne ne apɛsɛmenkomenya* (Lit. Too much knowledge, cunning and selfishness), *Aman nyinaa rekɔ agya yɛn oo, Aman nyinaa rehu agya yɛn oo,* (Lit. *All nations are leaving us behind, ll nations are seeing ahead of us*), *Nenyo de wo dede*, (Lit. Let ir be done well), and many more to advocate patriotism, and selflessness as antidotes to national developments but the imparts rarely seen. As long as African problems continue to exist, such as bribery and corruption, *galamsay*, the menace of land guards, etc, and the *pan-African* agenda continues to be pursued, the songs will not lose their meaning and appreciation.

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CHAPTER FIVE

DEVELOPMENTS IN GHANAIAN CONTEMPORARY ART MUSIC

5.1 **Introduction**

The African traditional culture and the social structure of Ghana has witness considerable change over the decades (Abotchie, 2008; Abotchie, 2013; Assimeng, 2007; Nukunya, 2011). Besides the customs, values, and belief systems that are undergoing radical change, its institutions that are modelled along the lines European lifestyle are equally experiencing radical changes. On this premise, it is logical to conclude that Ghanaian contemporary art music - as a social product of modernity – is likewise witnessing remarkable changes because of the inter and intra relationships between the available institutional structures. Notable researchers like Amuah (2013), have studied various aspects of the development that has taken place in the model of Ephraim Amu. But studies of how these sociocultural changes in the Ghanaian society influences the music model of Ephraim Amu to development on a trajectory of composition and performance practices are rare to find. This chapter, therefore, concerns itself with the development that are taking place in Ghanaian contemporary art music as a response to the sociocultural and political changes that are taking in Ghana. This chapter is divided in three main chapters which includes (a), the origin, utility, and development of metre in Amu and Nketia's music, (b), philosophical connotations of contemporary art music interpretation and development, (c), trajectories of art music development in Ghana.

5.2 Traditional Choral Genre as Scope and Context for Contemporary Utilities

To attempt an in-depth study about the development of contemporary art music in Ghana, it will be satisfying to first and foremost take into account the African traditional choral form(s) out of which the contemporary gains its theoretical and performance context[31]. It can be considered

[31] The traditional African culture provides the scope and context for contemporary art music.

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as the ancestry to the new model and therefore presents the first point to start when studying the changes that has taken place over the decades.

The development of contemporary art music in Ghana, as mentioned has its roots in indigenous forms such as *avihawo*, part song of lamentation among the women of Eʋedome (Northern settlers of the Eʋe speaking people). An example can also be cited of *nnwonkorɔ*; an Akan indigenous choral genre "performance by exclusive bands of men or women – often in some kind of associated relation" (Nketia, 1963, p. 16). According to Nketia (1963), this genre is much older than *Asaadua* and other older types performed by popular traditional bands. *Ebibindwom* of pre-literate Christian religious woman along the Western coast of Ghana is also mostly cited by researchers (Dor, 2005). Unlike *nnwonkorɔ* which creates the context for exclusive male and female bands *hakpa*, a rehearsal and mix choral performance, of the Toŋu Eʋe (Southern Eʋe) creates the social platform for traditional music performance. It serves as the preparatory performance space to the actual performance where the full ensemble is realised. These and more are the background to the contemporary music intently pursued through notions of *Critical Sankofaism*. The growth and development of the Northern Eʋe recreational genre, *akpese* to *bɔbɔɔbɔ* also provides notions of a trajectory of growth carried on unto modern art music. It is this cultural background that provides the scope and context for the genre, for instance, composition, performance, and publication. However, there was a new era that started with using the material sources from the traditional choruses for contemporary usages and publications. Amu's 1932 publication is pivotal and monumental in this respect this development.

"The publication of Amu's *Twenty-five African Songs* in 1932 marks the beginning of a new era in the musical practice of Ghana. Before it appeared, African music in Ghana had been practiced largely by oral tradition" (Nketia 1963, p. 1). It can be inferred from the assertion above that the first step of development in the style was taken by Amu himself. The literary work that closely followed Amu's work was Riverson's *Songs of the Akan People* (1939) reprinted fifteen years later under the title *Akan Songs* (1954). After this, a literary gap was

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created until Nketia published his pedagogical work *Folk Songs of Ghana* (1963). It must be noted that, the introduction of literacy by the missionaries created imagined communities among the people of the Gold Coast through which nationalism was easily nurtured through African or Ghanaian contemporary art music. Before any attempt can be made to investigate the development that has taken place in Amu's style of music, it will suffice to first and foremost highlight Amu's own views about the subject. He made the indication that his music is of two types, thus, those that take European form and those that are composed in the African or Ghanaian idiom. Amu acknowledged a trajectory of development in his music when he categorised the creative works into an 'early' and 'latter' songs. He remarks that:

> "in the early group, following discoveries I have made in the course of my research, I attempted a gradual and partial departure from Western or European form. In the latter group the departure is more or less clear and complete, and there is clear adherence to speech intonation and speech rhythm. By applying this principle one can easily determine the group to which any of the song belongs" (Amu 1993, p. 5).

Just at this 'face-level' it can confidently be seen that there have been some developments in the style from starting at European stereotype of music to an African stereotype of music by an African art music composer. Without hesitation it would be noticed that the creative works of Amu can be placed in a continuum of creativity and adaptability where one end of the continuum will be more European oriented whilst the other more African oriented. It is within this two polemics of artistic creativity and stretch of continuum this chapter is concerned with.

5.2 Social Change as Context and Scope for Development in African Art Music

A great amount of scholarly work that has been carried out in the field of Ghanaian contemporary art music performance practices. However, a study on why and how social change in Ghana influences the immergence of the synthesizer keyboard, it uses for choral art music, especially, the avenues and new possibilities it presents the twenty-first generation of musicians, and other performance practices in the contemporary choral art music scene is

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difficult to find. This subtitle investigates the impacts of sociological changes in Ghana on the legacy of Ephraim Amu.

5.2.1 Amu's views on the Development of the Genre

With a study of this kind, it will be satisfactory to have a background knowledge about Amu's own views about the overarching subject, thus, *Growth and Development* of the model. Amu remarked during the choral concert on 30th May 1982 at Asante-Mampong in the Asante Region of Ghana that "The development of contemporary Ghanaian art music is slow" [Laryea, 2017: 335]. He noted that the acquisition of musical skills in the African contemporary choirs is low, and that is caused by factors such as poor teaching methods and techniques, and relentless of choristers to learn new musical skills apart from singing. Agawu acknowledged the assertion by submitting that although Amu's model of music has been the template for many Ghanaian composer over the decades "there have been refinements and developments in technique since then," and that "few composers have succeeded in escaping the influence of the basic idiom of his choral work" [Agawu, 1996: 227].

The development Amu expected does not only have to do with the application of musical structures, themes, and idioms only but also the performer and listener's embodiments of intrinsic values of the genre. He pointed out that a choir of woodwind, and brass instruments, *atɛntɛbɛn, odurogya¸ odurogyaba*, *atumpan, mpintin,* etc should be added to the voices. He substantiated this opinion by submitting that the soft, mellow, and solemn tone of the African pipies are enough to deepen our sense of worship. To Amu, the development of the model must be measured to cover the acquisition of musical skills by choirs, the incorporation of different instrumental resources (Western and African), the embodiment of intrimsic values for the purpose of deepening the degree of inspiration we get "to enable us worship God in spirit and in truth" (Laryea 2017, p. 332). Growth and development in Ghanaian contemporary art music also encapsules the upspring of mini-choral and intrumental groups within a mother music band. the berth of mini groups such as solo, duets, trios, quartets, etc. are signs of growth and

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developmet. Ephraim Amu thinks that growth must be measured by the ability of choristers to read music (tonic-solfa or staff notation) and not only depend on learning music by rote. Members of the group music also earn a melodic instrument to aid their theory and musicianship (Laryea, 2017).

Ansre (personal interview, 2024) noted that Amu 'grew' in many aspects of his understanding. It is therefore necessary for scholars of Amu to examine these facets of growth in order to appreciate the underlining factors and ways they shape his choices of creativity. For example, his growth and understanding of the native languages he used which impacted his way of selecting song-texts, construction of his melodies, transcription, and application of time signature.

5.2.2 Sociocultural Change and its Implications for Ghanaian Art Music

A society's existence is predicated on a commonality of cultural goal. This is what the society aspires to become, and which generates sentiments which is the basis of social compliance and moral consensus to which the aspiring nationalist composer must fully comply for the effectiveness of his/her music. Because of the experience of colonisation, the moral consensus becomes the general binding force among the multicultural society. In Ghana, these sentiments were generated by Pan-Africanism. However, it should be stressed that in a complex, plural societies like Ghana, it is not easy to obtain to any degree of perfection, any tacit agreement on direction of the society's cultural goals and especially on the instruments for achievement of the goals. An action is social when it is oriented to others and when the individual actor attaches meaning of importance to it. Therefore, patrons to the national music community must attach meaning and importance to the ideas presented by the composer through his music (Assimeng, 2006).

The original form of religious expression has changed from the extreme ritualism of traditional religion. Religious expressions in Ghana are now characteristic of the world religions of Christianity, Buddhism, and Islam that are characterised essentially by an affirmation of

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belief. The ritual is indeed an expression of belief, but this is implicit rather than explicit, secondary rather than primary. The emphasis on the Christian belief, in this context, is historical and significant. It stems from the Western tradition where the Greeks introduced the principle of reason into religion The concern here is with items of cultural diffusion, especially items of the religious type and the gradual disintegration and reinterpretation of aspects of traditional African culture as a result of cultural contact with the West. This can easily be seen through colonisation, missionary endeavours of Christianity. Traditional poems and composition that finds expression in African ritualism gave way to the composition of hymns based biblical teachings. Traditionalism gave way to the expression of modernity found in Christianity. Some educated Ghanaians like Amu, Riverson, Otto Boateng, etc., were influenced by this religious transition from implicit to explicit, from secondary to primary, from 'ritualism' to rationalism to compose music using the form that agrees with the 'new' religious expression, thus, the hymn, gospel songs, and anthems. The shift in emphasis from ritualism to rationalism in religious behaviour of the African, is part of the general phenomenon of social change which influences the developments in Ghanaian art music. The musical change here involves the processes of adaptation of Ghanaian traditional social system to the exigencies of social and cultural contact through the dictates of *critical* Sankofaism.

It is well acknowledged that most Ghanaians have had some of or part of their formal education in missionary schools, they have accessed orthodox health delivery system of a kind, and also able to communicate in a cross-tribal language. The use of English for diverse needs in Ghana can be attributed to a large extent the work of Christian missionaries. During the onset of contemporary art music composition in Ghana by native African, composers felt the edge to compose using English texts as the medium for communication in order to reach the cross-ethnic community. Not only can the language be seen as a common medium of communication that can be useful across the communities, but it becomes an important tool of negotiation by which the different linguistic groups can be reached. It can therefore be appreciated how literacy introduced by missionaries has created *Imagined Communities* in Ghana. Later in the years,

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native languages were seen as a resourceful tool in the composition of Ghanaian art music, because of the cultural awareness of the indigenes.

The Christian missionaries provided formal education that was prominently felt in the south because of Islamic pre-occupation and influences in the northern part of Ghana. The Christian missionaries collaborated[32] in reducing several ethnic languages into writing through a system as standardisation. This is evident in the reduction of several native dialects into writing. The switch from using English text for choral art music in Ghana to the use of native language for effective communication national sentiments should not be grossed over lightly but must be seen in the light of the dynamics of sociolinguistic change in the Gold Coast. Amu espoused to acquaint himself with the Twi and Eʋe, and Ga languages and used them for his song-text because of their prominent features for nation building. For example, the reduction of the cluster of dialects in the Volta Region of Ghana such as the *Aŋlɔ, Tɔŋu (Tɔŋgu), Avenor, Agave Evedome, Awlan, Gbín, Pekí, Kpándo, Vhlin, Hó, Avéno, Vo, Kpelen, Vé, Danyi, Agu, Fodome, Wancé, Wací,* and *Adángbe* into a common language which allows effective communication across the vast dialectical space through literature and contemporary art music. By this, music and literature which borrows from Eʋe literature and folklore is easily understood and related to by the sub-regions among whom the standardised language finds expression. The same can be said of the Akan ethnic group that can boost of dialectical divisions such as the *Akwamu, Akwampim (Akuapem), the Akyem (Akim), the Asen-Twifo, the Ashanti (Asante), the Fanti (Fante), the Kwahu, and the Wasa*. This is similar to the Ga-Adangme sub-groups and many others.

It should be noted that many Ghanaians speaks one or several Ghanaian languages apart from their native languages. This makes national music possible even if it is composed using any of the major standardised languages for its song-text. Where any of the minor languages are used, which is rare to find, it would still have in its embodiments the qualities needed for

[32] *See* Debrunner (1965), the collaboration between the Swiss, Bremen, and the Catholic missionaries for the standardisation of the Eʋe language.

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channeling nationalism because of the para-musical nature of music. It must be noted that the Christian missionaries served as the agency of detribalisation. This is because converts from different tribes come to share in a common spirituality which goes beyond tribal and parochial boundaries and interests. They also sanctioned tribesmen notions of a single God to whom and by whom the musics are directed.

Differences in social status, and their effects on Christian religious provides the context to understand why they influence music style in contemporary terms. In chapter three, I gave a background information on how some indigenes of Akuapem emphasised their pro-West attitudes and why it shaped Amu's general outlook of African culture. Examples can be cited among the Baganda of East Africa. It was found that the great majority of the upper class are Protestants or, to a less extent, Catholic adherents, and conspicuous attendance at the fashionable Church parade on Sunday morning at the Cathedral remains as almost indispensable badge of upper-class status [Southal, 1961: 150]. A similar situation is also encountered in Sierra Leone where, according to Arthur Porter, the established Churches came to be associated with the White race, and progress. Thus, Africans who sought social prestige, political power, and economic security were not content to remain in the smaller independent tribal and religious sects. Porter (1963) posits that as the material status of the Creoles of Sierra Leone improved, so did families moved from a smaller to a bigger Church, from independence chapels to mission Churches and from Wesleyan to the cathedral. There are psychological needs for avenues of social protests and confinements where the individual finds solace in larger modern society that is supported by cosmopolitan music.

The Christian converts – especially urban dwellers - were no more interested in the independent and small community based music which were expressed and expensed for particularistic[33] sociopolitical needs in the relatively smaller geographical context but were eager to be affiliated to and share in larger musical expressions that can communicate prestige

[33] Particularism is the sociological concept used to describe and analyse the type of interrelation and interactions that takes place in small rural communities.

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and power over smaller political jurisdictions. With such notions of cosmopolitaneity, the cultural intellectual is intrinsically tasked to work out creative works that can sufficiently comply with this social change reflected in people's aspirations. It also important to note that in such environments, the musician is naturally task to meet the musical expectations of the institution by which people attach pride and prestige. It is well documented that Amu's creativity changed in consonance to his institutional affiliation. He had intentionally shifted from composing 'simple' hymns that could satisfy small music communities of the Peki traditional area to extended anthems that can meet the musical expectations of the fast maturing African Church in the bigger towns and cities like Accra and Tema, Kumasi, Sekondi-Takoradi, etc. His study in the Royal Academy of Music – London and its resultant composition of *Alɛgbɛgbɛ Mawu Lɔ̃ Xexeame* will now be appreciated as no coincidence. Although traditional conceptions of religious behaviour and attitudes have not changed entirely, the imperatives of social change have dictated the insufficiency of relying on traditional music alone to meet the needs of men and women in social transition.

Primary group relations have loosened in urban centres and bureaucracy has led to the impersonalisation of human relations as a result of European contact with West Africa. In such a context, the search for new primary group relational categories has become acute (Abotchie, 2008). Therefore, the search for new primary relationships that are not based on kinship ties are leading people to share in different functional groups and specialisations such as Ghanaian contemporary art music. This artistic area is composed of functionaries such as chorus/music directors (masters), community musicians, security band musicians, music therapists, music journalists, orchestral musicians, Church organists/pianists and accompanists, répétiteur[34], music teachers (thus, peripatetic instrument teachers[35], school/college/university teachers),

[34] Répétiteur is from the French word, 'répéter', which means to repeat, go over, rehearse, to learn. Professionally, the services and assistance of a trained musician (in a certain area of expertise) can be sought by a music group to help rehearse, train, or provide special services for its members.

[35] These are professionals instrument and theory teachers who move from house to house, school to school, etc., carrying out music lessons to their clients. In the Ghanaian parlance, it is referred to as *Kelencha*. This is popularly known among musicians. The term, *Kelencha,* is onomatopoeia which depicts the sound of beating drums, especially with sticks (the jazz drum kit). Its equivalent in the dance industry is, *Agbana,* an Eve word for surplus.

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composers/performers for concert halls, composers/musicians for media houses, orchestral and choral conductors, highlife musicians, solo instrumentalists, accompanists, arts administrators (artistic manager, concert promoter, advertisement musicians), music copyist, instrument builders and repairers, instrument dealers, music promoters, studio and sound engineers, etc. In this way, new relationships are built that partially diverges away from the customary and traditional kinship ties. The professionals and patrons of this music community do not expect its musical creativities to be tribal and linear but universally constructed in a bid to accommodate the diverse cultural aspirations of its members. This way, the sociopsychological needs of the 'nation' is satisfied.

Herbert Spencer's theoretical framework of *organic analogy* explains the functional disposition stated above profoundly. He asserts that the character of the entire 'School of Art Music' "is also a character of social bodies, as of living bodies, that while they increase in size they increase in structure" (Abraham & Morgan 2011, p. 58). The structure and development of the body of national art music community is analogous to the living organism with its interdependent organs making up the body of society of musicians and its patrons. According to Spencer, the embryo of a low animal is characteristically similar to the high animal which has few distinguishable parts but multiply and differentiates while acquiring greater mass. This submission is symmetrically aligned to Ghanaian contemporary art music which experienced unlikeness among its group of units[36] and was also inconspicuous in number and degree during its inception, thus, from the 1920s onwards, but as population arguments (thus, around the 2000s afterwards) divisions and subdivisions becomes more numerous and more decided (Turner, 2011; Dzorgbor, 2013). Spencer's assertion suggests that both organism and society

These terms are popularly used by performing arts instructors within the Greater Accra metropolis and other bigger cities and towns for private teaching because of the demand for the performing arts in such concentrated urban centres.

[36] The literature expounds on the challenges Amu, the father of Ghanaian art music, had to surmount before his style of music could be institutionalized. The challenges around from different quarters of the society; the Presbyterian Training College and Protestant Church at Akropong being the most prevalent.

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undergo growth and function on the principles of reciprocity, growth in structure and complexity, functional specialisation, and interdependency.

As society increases, multiplies, and the functional roles of its members becomes differentiated, it is gradually being recognised that material want is not the only severe and chronic complaint which men and women suffer in society. They can, in the increasing impersonality of modern life, and whist enjoying plenty, suffer severely from social isolation, an affliction of considerable dimension in our society. In such as social condition, the choirs provide avenues for people, especially those in the urban communities, to satisfy their need to socialise, thereby curtailing the canker of social isolation inherent to urban communities. The association becomes the new form replacing those of the rural communities. As the society goes through social changes different forms of hunger set in including the hunger for spirituality, association and kinship ties, social mobility, etc., an important reason for multiple keyboard usages in choral art concerts[37]. Ghanaian contemporary art music provides some sort of space to satisfy the hunger for social isolation. It is the creation of such urbanised music community that validates the application of critical selection of traditional themes as part of the creative processes of genre described by Gyekye (2013) as *Critical Sankofaism*.

In contrast to what the creation of conformity and the traditional socialisation is expected to play in the country, the thrust of formal education has, covertly or overtly, been to challenge, to alienate, and to select people for reward. It has also acted to open new vistas on the mentality of people, and to process people as a whole. This is clearly an interventionist role; to demystify, to accelerate social change, to create new men with new ideas, to enable society to move away from the cyclology of the traditional metaphysics, to a notion of linear history, from fatalism to the idea of progress, and to transcend tribe, culture, and locality. The end product of formal

[37] Contrary to the tenets mobility in the African traditional culture where an individual, such as the chief and/or the *abusuapanyin* is permitted by custom to occupy the position for a very long period until death, the social change to modernity permits several individuals the opportunities to social mobility depending on their capacities.

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education was in the words of "Powerful independence forces in the creation of new emergent social and cultural grouping" Foster [1977: 215].

5.2.3 Dictates of Social Change on the Usage of the Synthesizer Keyboard

The synthesizer keyboard was introduced into the tradition of the mission Church in Ghana around the late twentieth century. This was around period hip-hop or disco rap music[38] of Western music culture became popular in Ghana. The influx of the instrument/device into the country gradually displaced the harmonium because of several advantages of the former. These include its versatility, portability, and user functionalities. Ushered into the soundscape of the nation through Ghanaian popular highlife music, specifically, burger-highlife[39], it became most fashionable because of the varied opportunities it presents for tone selection and its capacity to produce a mass of sound which characterises hip-hop music introduced into the Ghanaian popular music scene and which the urban listener has become acquitted to. Society was gravitated towards popular mass sound at that time, and this entered the Church through the activities of trained musicians and their choral groups. It also presented the stylistic features for programmed drumbeats such as disco, rumba, foxtrot, etc. which were not popularly sort after at the time but has now become very fashionable in the choral art music scene in Ghana. Its pervasiveness in the Church and concert halls can be seen, in some respects, as a contest between the proliferation of guitar band music or popular gospel music into the mission Church (Dzisah, 2019).

Despite the amount of work that has been carried out in the area of cultural awakening by cultural intellectuals like Ephraim Amu, the extreme psychological subservience to Europeanism is not completely dealt with which can be experienced in the production of mass sound. Most Ghanaians are of the opinion that everything European is better. This notion is also

[38] Hip-hop music is a popular music originated in the 1970s from the Black American community.
[39] Burger-highlife music is Ghanaian popular genre created by Ghanaian highlife musicians living in Germany around the 1980s. The syntax of highlife, disco, and funk was created through a collaboration of German musicians and the Ghanaian musicians. The music dwelled heavily in the synthesizer (Collins, personal interview, 2024).

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felt in the choral art music scene in Ghana. At its inception, performances of choruses used to be accompanied by traditional percussion instruments. This was later replaced by the *congas*, a Caribbean popular music percussion instrument – a twin upright cylindrical barrel-shaped drums. However, in recent times - especially in the urban centers - preference for the synthesizer has gained the utmost currency over the *congas*. Even in smaller towns and villages where there are favourable conditions such as electricity, the five-octave synthesizer keyboard, and a competent accompanist, the use of programmed style, aided by the synthesizer is preferred. It is important to note that this development did not occur in a social vacuum but rather triggered and supported by notions of sociological change.

Whilst some people have withdrawn altogether from the tensions and demands of the modern competitive society because of its demands of constant upgrading of oneself in technological trends, others are well acquitted with this changing trends. This has found its way in all societal institutions including the contemporary art music of Ghanaian. The use of programmed-beat pattern with the aid of synthesizers must be seen as sociological and psychological adjustments to increasing technology in the contemporary world of choral art music. In its modern computerised form, the contrast between the traditional culture and its behavioural concomitants becomes very striking. Technology depends upon ever increasing inventions and further elaborations of techniques for efficiently adjusting men and women in the broader sense of the society. This implies the ability of musicians to control their environment instead of constantly kowtowing it with unending cyclology of performance ritual in art choral music. This implies that the musician must upgrade and acquaint him/herself with the techniques involved in selecting and mixing of appropriate tone, storing and retrieval, and playing contemporarily and stylistically else he/she becomes stale. This becomes an antagonising experience and psychological burden for musicians, especially, accompanists, who come to recognise the irreversible tendencies. What we do get in technology then, is a culture which considers change as inevitable.

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There is also the practice of having multiple keyboardists in a concert. During the early part of the twenty-first century when appreciation of Western 'Classical' music and contemporary African art music has cease to rest only in elitist domain but has spilled to the domain of the average society member, the practice of having multiple keyboardists, horns section, percussion, etc. performing in *situ*, has become common. The keyboardists assemble their instruments and perform together in the fashion of the traditional orchestral. It will be noticed from the foregoing that the importance of an individual performer, as the tradition use to be, is nullified with the introduction of the new performance practice. If the position of the organist/accompanist is considered social mobility[40], then it can be argued that the development of using multiple instrumentalist offers the opportunity to - the otherwise many qualified musicians who go unnoticed – to acquire social mobility which is contrary to what exists in the traditional community.

Again, modernity opens new vistas for people for new ways of expression. It also creates an avenue for competition and individualism which are characteristic and trust of the modernised world. Although they play as a team, qualification to entry and membership is worn through competence, and competition that are rarely found in egalitarian societies. Membership is not won by age and kinship ties. Why the practice of multiple keyboard is commonly accepted is underpinned by Karl Marx's theory of class solidarity and antagonism. He asserts that with the development of population and industry, there is increase in specialisation and also a concentration in greater masses in the industrialised areas (Abraham & Morgan, 1985). Based on this premise, it can be concluded that, the development of multiple keyboard usage for concert is a manifestation of increase/growth in the following areas of music; educational institutions, personal developmental, increase in music economy, contemporary choral art appreciation, etc. Therefore, the development can be seen as a growth and 'spillage' of the Ghanaian contemporary art music as an institution. The geographical space and dimensions of

[40] Social mobility is a sociological concept that is used to discuss and analyse an individual's growth of social status from one level to the other (Abotchie, 2013).

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the country remains the same, but is population keeps growing. The result is developments in talents and expertise and its inherent innovations and competitions. Therefore, the spillage is, what is witnessed on the performance stage. It is also a coping mechanism to the artistic overflow.

5.3 The utility of $^{2}_{4}$ time in Amu's Music: It's Origin, Development and Philosophy



Photograph 12: Portrait of Ephraim Amu
(Internet source)

The peculiarity of $^{2}_{4}$ metre to Amu's music can be traced to various material and historical sources. Because African traditional music is not traditionally known to be a 'notational' culture, Amu's zeal to notate his music in the style and notational system of European music cannot be denied as a major influence from the Europeans. The reliable literature that spells out the origins of Amu's utility of the metric system are his own accounts about its source when he was interviewed by Agawu (1987), and also the accounts given by Nketia, a first generation and mentee of Amu, when he was interviewed by Terpenning (2017). Amu pointed out in the interview that he was influenced by *Yaa Amponsah*, the Ghanaian highlife music. He recalled that it dawned on him to study and transcribe the music that is orally produced[41] into notation after the principal of the College of Akropong, Mr. Fergusson[42], had requested of him to lead the students sing the music. Mr. Fergusson's request was triggered by an article he read that was

[41] Ghanaian highlife music is traditionally known and performed as oral culture. Rarely will one come across highlife song in full print, notated, documented and saved for future reference. There is also rarely a highlife band performance where notation is used as the material for reference like art music is practiced in the West.
[42] Fergusson was principal of the Teacher Training College of Akropong during Amu's tenure at the College.

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written by Mr. Ward[43] in the journal of Achimota about *Yaa Amponsa* music of the Gold Coast. Another origin of the metre is the African traditional drumming and its rhythmic patterns. He identified two major sources in this respect. Amu made mention that, he noticed, one, the rhythm of the Ghanaian highlife music was found in the drum patterns of different traditional music types such as those he learnt from the people of Akropong, specifically from the family of *ɔmanhene* Kwasi Akuffo[44]. Two, this pattern was also typical of the traditional music of the *Aŋlɔ* Eʋe[45]. Amu remarked that:

> "From there on, I found that every song that I listened to I could write it down using this technique. You see, you find this in actual drum playing, where you may have any number of gong rhythms – for instance, this typical *Aŋlɔ* rhythm (Amu plays an example) all based on this 1-2-3-1-2. And you find all these rhythms in our drums" (Agawu 1987, p. 54).

It can be concluded from the above that the origin of the $^{2}_{4}$ metre in Amu's music is embedded in the cosmology of soundscape of the Ghanaian society before the arrival of the European which subsequently influenced the highlife music. As shown above, he was influenced by multiple music sources which includes, firstly, the highlife scene and, secondly, the traditional music of the Gold Coast. As I have mention above, it is also most possible that the source of rhythm of the highlife tune, *Yaa Amponsah*, was influenced by the traditional music of the people who practiced it. This is because its basic structures such as the timeline (borrowed form *sikyi*[46]), language for song-text, aspects of its instrumental resources, etc. are all traditionally resourced.

Nketia also reiterated influences from *Yaa Amponsah* music on Amu. This is particularly seen in his usage of the metre for his songs that are compound oriented. Granting an interview

[43] Ward was a tutor at Achimota; a musician and historian. *See notes* in Laryea 2012 p. 18 ff.

[44] *ɔmanhene* Kwasi Akuffo was the *Nifahene* of the Akuapem traditional area.

[45] The Southern settlers of the speaking people who share their customary and traditional ways of life with other subgroups of dialectic such as the Avenor, Toŋu, Mafi, Agave.

[46] *Sikyi* is a traditional popular music of the Akan groups of people. The timeline of this traditional music has dominated the highlife scene throughout the historical period till now. It is prominent in palm wine music, *adaha*, burger highlife, dance-hall, etc.

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to Terpenning (2017) Nketia re-emphasized that in 1927, Amu was challenged by the principal at the time, the Reverend W. M. Fergusson, to notate the music of the non-teaching and hired labourers of the College. But Amu encountered bits of difficulties because of the crossrhythmic nature song and its occasional polymetric orientation of the horizontal structure. Consequently, he adopted the technique of hemiola, the technique used for notating a juxtaposed simple duple and compound triple time in European music to solve this notational problem. The initial copy of *Amɛwo Dzifɛ Nyigba* bears this fact. For its metre, Amu alternated the simple triple and simple duple metres, thus, $^{3}_{8}$ and $^{2}_{4}$, in each and every other bar. The triple time was used to realise both the melody and the harmony on Amu's music. Nketia noted that it was at this time:

> "Amu attempted to notate traditional singing in a systematic way, he became aware of the interconnections between music and language in traditional life" (Terpenning 2017, p. 112).

Ephraim Amu's interest in highlife music has also been mentioned by Collins (2024). In a telephone interview he granted me, he made it known that Nketia did set up the African Music Society in the country which was an umbrella society for highlife musicians. The organisation was operated for about five years. He noted that around late 1950s and early 1960s, Amu also joined the society. According to Collins, the society facilitated guitar band music coming to the University of Ghana "especially at a time when most scholars and academics, and even students dislike guitar band music. They say it was bush-music. They will hire bands like Broadway and Tempos" (Collins, telephone interview, 2024). Collins stated that Nketia was also interested in highlife music and as result he brought highlife musicians like Yamoah and Onyinah to perform at the University. Again, Collins stated that he met Amu at the meeting of the musician union in the 1990s. Although these societies were organised after Amu had established his style and also established himself as creative and culture patriot, and has been well recognised both locally and internationally, his affiliation to the institutions is remarkable of possible influences from the timeline of *sikyi* music and the tune of *Yaa Amponsa*. That Amu

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was influenced by the highlife music becomes more certain when Ansre (interview, 2024) revealed that Amu composed a highlife tune in the Eʋe language titled *Ga ne ʃo* (Lit. The time is four o'clock).

It is therefore not far-fetched to argue that although Amu was privy to the structure, configurations, and workabilities, of the compound duple ($^{6}_{8}$), compound triple ($^{9}_{8}$), and compound quadruple time ($^{12}_{8}$) he sticked to and emphasised the $^{2}_{4}$ metre because he understood it to be the binding force of time that connects all the different musical types of the country of the Gold Coast (now Ghana) into one major soundscape. This binding force of time undeniably constitutes the psychological matrix[47] of rhythm among the African or Ghanaian people, and which cannot be easily disillusioned by external forces like colonialism and Christianity and also internal forces like ethnicity and social mobility[48]. It has in its embodiment connotations of essentialism[49]. Therefore, the suppression of it by the colonialism appeared to Amu as suppression of the very culture and existence of the people which needed to be liberated through processes of purposeful study leading to music decolonisation.

The structure of crossrhythm and polymetre permeating all the ethnic groups is as indication that the African society is not a that of a linear society but a complex one. This can be understood from the studies on the kinship and political system of the African[50]. These forces act as a complexity of web such that even the tonality and rhythmic patterns of the languages of the African is implicated in his music. It is therefore not difficult for Amu to borrow the African Rhythm as he describes it for his sacred and secular music. Nketia notes that:

[47] The notion of psychological matrix of rhythm can be thought of as the heads (and musical thoughts) of traditional and highlife musicians in different parts of the country who are thinking and utilising the simple duple time polyrhythmically.
[48] Ethnicity and mobility in the society either allows people to be ethnocentric or self-centred; not taking in accounts other structures and cultures that constitute the society.
[49] The essentialist believes
[50] *See* studies on the structure of Ghana's society in Assimeng (2007).

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> "Attempts at writing down a few Ghanaian songs had been made by travelers and educators like Ward and 'Professor' Graves of Cape Coast, but it was the pioneering works of Amu rather that helped to establish both a tradition of writing African music and a new idiom of African music in Ghana" (Nketia 1963, p. 1).

European tradition of writing down music - bequeathed to the African music community – succinctly provides valuable ways to ascertain whether there are developments taking place in the new idiom or not. By writing down Ghanaian contemporary art music in the Western tradition[51], a substantial conclusion can be made about the utility of themes and the traces of development that has taken place in its various aspects if the necessary theoretical frameworks and methodologies are applied.

Amu started by composing in the hymn style using the metric system found in the hymnbooks and other music literature of the West. The style shows an influence form exponents of European art music culture such as J. S. Bach, G. F. Handel, Vivaldi, and Beethoven. His approach was conventional in many respects. For example, his approach to simple time and compound time were not used in any radical way. This is noticeable in his earliest compositions such as *Wo amesi bəbɔnɔ dzifo* ($^{3}4$), *Kafu Mawu* ($^{4}4$), and Lord Remember David ($^{6}8$). Because that was the common practice among art music composers of the Gold Coast at the time, similar approach to the utility of metre was also evident in the compositions of I. D. Riverson's[52]. Like Amu, Riverson collected, studied, and published a number of folk songs. He realised from his studies that are more compound metrical structures in African songs than simple metrical structures and that "it was possible to notate African music within the accepted system of melodic and rhythmic notation" (Andoh 2007, p. 165). As a result, he borrowed the traditional metric system and used them conventionally for his compositions. For example, he used $^{12}8$

[51] The Victorian system of notation
[52] Isaac Daniel Riverson was a contemporary of Ephraim Amu

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and $^{6}_{8}$ for *Hom Ntaa Dzin*, *Nyɛ Komm,* $^{6}_{8}$ for *Fathia,* $^{12}_{8}$ for God bless Ghana, and Africa Marches on (thus, compound triple $^{12}_{8}$, compound duple ($^{6}_{8}$). It must be noted that Amu also collected, studied, and published African songs from different cultural backgrounds across the Gold Coast political region. It can be presupposed that Amu was exposed to the character of metre, melody, rhythm, harmony, etc. in African music.

It is universally accepted that culture, which includes music traditions, is not static but dynamic. This idea is also applicable to Ghanaian contemporary art music. The change in metric system from Amu's ($^{2}_{4}$) to Nketia's ($^{6}_{8}$); the borrowing of multiple dialects in a single composition by latter generations of contemporary art music composers like Sekyi Baidoo, Hope Konu, and Newlove Annan; the arrangement(s) of original compositions for similar or different performance contexts, etc. are some aspects of the genre that gives ample evidence about development in the genre since Amu. The periodisation of Amu's music using different approaches (style by Nketia and nationalistic by Dzisah) is theoretical evidence of growth in the model. Although the above examples are more of a structural development, some development in performance practice are also not far-fetched. These include the borrowing of multiple Western orchestral instruments like that of the brass section, flutes, woodwinds, glockenspiel; the use of multiple five-octave electronic keyboards in a concert; using of the synthesizer as a substitute for African traditional drums for dance-drumming choral art performances; dancing in formation whilst singing etc. Instances given above creates generative and performance dualities, polemics, and extreme ends.

Agawu (1987) suggests that although the musical style of Amu has become the musical staple diet for many, particularly during the period of Nation-Building, the genre has witnessed very little developments. Dor asserts that "the 1920s and 30s marked the pathfinding efforts of Ephraim Amu and his contemporaries" (Dor 2005, p. 443). The use of the word 'pathfinding', in this context is instructive. It suggests a point where the music style of Amu can be said to

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have started creating a continuum of artistic creativity and performance practices. To Sandler (2019), the pathfinding and efforts of Amu and his contemporaries within the period is evidence of a substantial shift from one point of artistic creativity to the other. Again, she acknowledged that "Amu's music national practice evolved over time" (Sandler 2019, p. 31). Andoh remarks that "a careful study of the publication reveals many things which make the work revolutionary in its time" (Andoh, 2010, p. 128). Assimeng posits that although the social structure of Ghana may seem not to be changing there are some intricate and significant aspect of it that are changing. These changes are mostly not readily noticeable because of their minute details (Assimeng, 2007).

This implies that some changes in the theory and practice of the genre have taken place over the decades which may be obvious or rather minimal. The significant changes that continue to take place in the genre which may be ignored are due to response to some sociocultural changes and ways of understanding the world by the composer, performers, and audience. One of the changes that has fully matured into a theory of Ghanaian contemporary art music, and idiom, and is now considered the common practice in the 'School of Art Music' is the concept of metre. Thus, the development from a simple duple ($^{2}_{4}$) to a compound duple ($^{6}_{8}$); the template for the transcription and notation of African songs. They are used for songs that have sensibilities of triple time to a pulse of crotchet beat.

The continuum of $^{2}_{4}$ was adopted by Amu for his music. The modifications that are made by successive art music composers of the 'School of Art Music' and its subsequent acceptance as the common practice, particularly during the post-independence period, seems to be rather skewed towards Western notion of notation than it does to an the African. I am not oblivious of the fact that the metric systems of $^{2}_{4}$ is still Western, in the context of the practice of written-music and documentation. But its utility by Amu created some sort of an idiosyncratic dichotomy between the two cultures. The utility of the crossrhythmic idiom by Amu as a

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significant component of traditional music in Africa sharply differentiated how the metre was appropriated and used in the Ghanaian art music (formerly the Gold Coast) from its Western usages. This has been replaced by the introduction of compound duple ($^{6}_{8}$) metre in the works of generations of contemporary art music composers and theorists in Ghana who tend to see the incorporation of the new metric system as a 'universal' entity and a viable way of interpretation and for evaluation purposes.

Apart from Emmanuel Adjei Okang[53] and some few others who strictly sustained Amu's tradition of the $^{2}_{4}$ metric system, later generations of composers argue that the continuum of compound duple adequately and conveniently substitutes Amu's choice for the $^{2}_{4}$ time. From the discussions under the sub-title 'periodisation' in the subtitle below, it would be appreciated that there were instances of extra musical dimensions of the society that influenced Amu's creative activities. Such sociopolitical forces were incumbent on Amu for the choices he made early and later in his career (Amu, 1993). These should provide the ways to analysing the changes. Even though Amu latter in his career acknowledged the inconsistencies in his innovative ways of utilising the metre, he undoubtedly remained resilient and made the necessary correction in the notation which characterises his matured stylistic period. It must be noted that during the later period of his career, Amu had crossed over to the period of Nation-Building in Ghana politics - in reference to the nationalistic approach to the periodisation of Amu's music. In context, the songs that were composed before Ghana's political independence in 1957 belonged to different nationalistic periods. It can be proposed that the sociocultural and political changes in the country significantly impacted changes that are being made by the 'School of Art Music' in the choice of structure and performance.

[53] E. A. Okang was second generation Ghanaian contemporary art music composer who composed and taught all his songs in $^{2}_{4}$ time. He was a classmate to J. H. Nketia; they both trained as a teacher-catechist at the Presbyterian Training College at Akropong (Okang, personal interview, 2024).

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The reason for Amu's choice of the simple duple metre in his songs that have triple and crossrhythmic effects like *Miva Miva, Adikanfo Mo,* etc., can be seen through the sociopolitical context in which the songs were composed. It was his loyalty to the status quo[54] that propelled him to make those choices. Mention can be made of *Yeŋ Ara Asase Ni* that was initially composed using the $^{3}_{8}$ metre as its metre but was later changed to the $^{2}_{4}$. He was moved by the spirit of *conservatism* to adopt the latter for the transcription and notation of African songs. It was *radical* to make such choices since it opposes conversional ways of using the metre in Western hymnody, a category to which *Yeŋ Ara Asase Ni* may be classified in some rare conditions. Amu was more concerned with the creation of a unique musical culture that can be associated with Africa's musical culture, a contribution to the world of music. He was also partially influenced by the crossrhythmic theme in the Gold Coast tune of popular music, the highlife especially the *Yaa Amponsah* tune that is flooded with hemiola.

It will therefore be noticed that Amu accentuated the spirit of nationalism through the forging of a contemporary African idiom that could challenge Western musical hegemonic structures. Therefore, Amu persisted and accentuated the $^{2}_{4}$ rhythmic structures although some of his students such as Nketia and others tolled a different part of transcribing and notating African music, especially when he [Amu] has warned that his music should not be copied (Amu funeral brochure, 2019). Nketia's adaptation of the compound duple time, $^{6}_{8}$, created a viable option to Amu's simple duple time ($^{2}_{4}$), an option that has outturned Amu's initial metric model and concept of metre. The transition from Amu's adaptation of metric system to that of Nketia began when the latter was cautioned to pursue originality through the study the African traditional culture. In the context and scope of the stylistic periodisation of Nketia, it is arguable

[54] Amu was radical in his innovative ways of using conventional structures in music because his cultural outlook was more conservativism and liberalism.

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that the issuing of the caution and the conscious efforts to pursue originality is the most possible mark for the beginning of the metric development in contemporary art music in Ghana.

Sandler (2019) noted that the reason behind Amu's use of the simple duple is not really known. But it is most possible that it was a calculated effort by the cultural intellectual and patriot to establish Pan-Africanist model of music as a contribution to the musical cultures of the world, something uniquely African. Amu's student who requested for 'something African' may have further influenced to change from $^{3}_{8}$ to $^{2}_{4}$. This is Amu realised the overarching influence of the interplay of the duple and triple time across the traditional soundscape of the people which is also manifest in the popular highlife genre, *Yaa Amponsah*. He was aware of the possibilities available for the transcription of his music but declined their usages. For he was privy to the volumes of musical material and resources available in European music such as the hymn books, texts on Western harmony, the instrumental works of Western composers Mendelssohn, Chopin, Bach, etc. he taught his music students at both the College of Akropong and Achimota [Amonoo, 2003]. Amonoo pointed out that, Amu played some of these Western from as Voluntaries before the start of Church service at the Achimota College every Sunday. For he had also received music tuition from musicians like the Rev. Allotey and many others. He played the harmonium too; and therefore, was exposed to the myriads of possibilities available. Amu's decision to use the $^{2}_{4}$ must rather be seen in the context of conservatism and radicalism.

It must be noted that during the first period of his career, Amu sought to find ways of notating African music that will be conventionally different to Western usages. One of the sure ways he found was in African rhythm and tonal prosody[55]. Issues on text-tone relation, slurs, melody, modulation, have attracted some personal discussions[56].

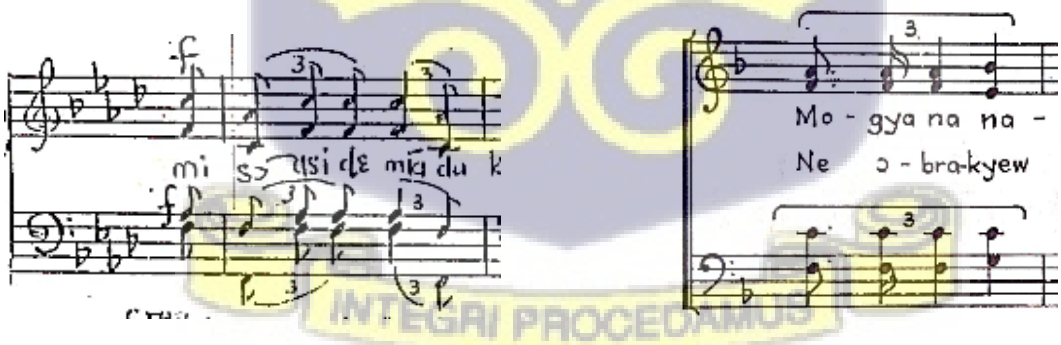
[55] The pattern of sound and rhythm used in poetry.
[56] For the interrelation between text and language, *see* Agawu (1984, 2014; Mirror, Saturday September 24 1994).

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5.4 The Concept of $^{2}_{4}$ Time and Rhythm in Amu's Music

The ways in which Amu employed the $^{2}_{4}$ time to convey feelings of compound rhythm(s) in his African songs continue to pose various degrees of challenge to students and practitioners of his music. Among the numerous researchers who have concerned themselves to study the life and works of Ephraim Amu, very few researchers like Sandler (2019) have made the attempt to commit herself to studying the configuration of this metric code to some appreciable detail. Whilst Amu equally employed other forms of metric systems to notate and interpret his music, the utility of this simple duple time seems to overshadow the other simple metres he used, because of its complexities. In an attempt to transcribe a compound-oriented music, he used various subdivisions of the hemiola and triplets to convey his musical ideas.

The original copies of Amu's songs (for example, *Yeŋ Ara Asase Ni, Asɛm Yi Di Ka*, *Miva Miva*, *Abibirimma*) in which the $^{2}_{4}$ time is used to covey the overarching feeling of ternary shows varied combinations of divisions and sub-divisions of the main pulses of the bars. These includes a dotted 8th note to a 16th note, triplets of 8th notes, a $^{1}/_{4}$ note to an 8th note (or the reverse), hemiola, a $^{1}/_{4}$ note and two subdivisions 8th notes, and many other variations.



(a) **(b)**

Musical Illustration 10: Examples of the simple and compound notations showing their quantitative value. To Amu, (a) and (b) are equal quantitatively.

When these songs are performed, they are rendered in the ternary subdivisions. For example, rendering a dotted 8th note to a 16th note sounds like a $^{1}/_{4}$ note to an 8th note being rendered in

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a compound time. This is certainly so if the listener – who may or may not be a musician - does not have a foreknowledge or access to the manuscript. It is difficult for the listener, particularly those who have a foreknowledge about Amu's music, to decipher the metric orientation from which the music may be performed. Thus, whether it is from the original $^{2}4$ time or Nketia's $^{6}8$[57]. This is particularly true when musicians and theorists in Ghana and across the world are relentlessly converting the original time to of these songs to agree with the European concept of compound time. Sandler (2019) suggests that to Amu, the dotted 8th note to a 16th note played in the $^{2}4$ time to convey compound feeling and a $^{1}/4$ note to an 8th note in a compound time are quantitatively equal.

There are some contradictions about how songs are notated in the $^{2}4$ time and what is heard if it is played. For instance, when the simple duple time is employed in the performance of *Yeŋ Ara Asase Ni* by the central band of the national security or played on the national radio (GBC), the two $^{1}/4$ notes (in the bar with triplets) are heard as a subdivision of 8th notes. But in notation, that is not what is written. It shows that the $^{1}/4$ notes, shown in (b) above, are not performed according to the notation, in its strictest sense but instead to the performer's own perception. This performer perception is based on several factors. One, some people perform Amu's music (and that of other Ghanaian composers with any metric orientation) based on their previous auditory experiences of the music, either in existing records, or other performance contexts. Two, it has become increasingly difficult to challenge, re-interpret, and re-introduce national songs (wherever necessary) to the Ghanaian music community because of their widely

[57] Nketia borrowed the Western $^{6}8$ metric system to transcribe and notate his African songs that are compound oriented. This approach to African song has become the acceptable and common practice for Ghanaian art music composers and performers since its introduction in the mid 1900s. It is most certain the composition *Monkafo No* by Nketia is composed in the …. Played a vital role in its dissemination of the metre among the Ghanaian art music community.

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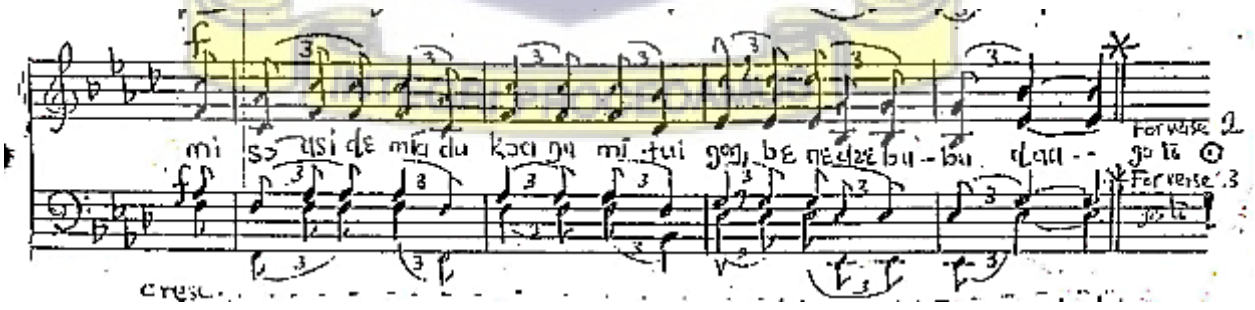
acceptance and recognition over the decades. It is worth to note that a great number of efforts are being made by individual and groups of theorists and performers[58] to re-write the songs to agree with the that which is familiar to the national community. In the occupation of re-writing the music, a common ground is sort between the existing auditory experience in the country of Ghana, linguistic norms, performance practices and that which is practiced global. The essence is to make the music more musically accessible to musician all over the world.

The conception of compound metre in Amu's music also shows some degree of development. Although some of the songs in the early stylistic period (1920s and early 1930s), for instance, *Yeŋ Ara Asase Ni*, shows a degree of inconsistences in their rhythmic structure, there are evidence of remarkable improvements in the late periods of his career. The conception of metre in the unofficial national song are of two kinds, thus, the triple time and the simple time. Whilst the criterial for performing the subdivisions of simple time possess little or no challenge, that of the triple time do present some conceptual challenges. Within the frame of hemiola, the last two $^{1}/_{4}$ notes are heard like a subdivision of the principal beat. This practice utterly displaces the three $^{1}/_{4}$ notes out of their position within the structure of the hemiola. Sandler (2019) holds that if the song is in a highlife style, the rhythms will be performed with beats in binary subdivisions, fitting most comfortably in a simple duple meter. Conversely, if the prevailing metric orientation is compound, or is based on a traditional genre in which the overriding groupings of beat subdivisions are ternary, the subdivisions will be assimilated to that alignment. She acknowledges that the different ways of interpreting the metre and rhythm "is not due to imprecise performances by others, even choirs conducted by Amu himself assimilated the rhythm" (Sandler 2019, p. 32).

[58] The Amu Score Project is made up of theorists and performers around the globe have realised the critical need to compile, rewrite, engrave, and publish the scattered works of Ephraim Amu into volumes. The task is spear-headed by Dr. Misonu Amu and Dr. Felicia Sandler through a critical process comparing primary score sources with published versions and audio recordings in collaboration with the Ephraim Amu Foundation, linguists, Ghanaian musicologists, composers and choir directors intimately familiar with Amu's music and performance practice.

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Moving away from the first stylistic period, Amu demonstrated a remarkable difference in representing his musical ideas within the continuum of $^{2}_{4}$ time. Notations of the latter stylistic periods illustrates consistency, easy-to-understand and interpret than they were in the former stylistic period. During the latter period, the placement and divisions in within the $^{2}_{4}$ metres did not blur the pulsations within a bar or collection of bars. They are systematically and diagrammatically presented in order to enable the composer's creative intentions adequately communicated to the performer and theorist. These units of organisation become smaller units of identical rhythmic motifs facilitating the dissemination of performance and evaluative concepts across all historical and performance barriers. It is most possible that is the idea the Amu Score Project seeks to undertake. Sandler asserts that "a number of Amu's later scores (beginning ca. 1956) are notated with a greater fidelity to how they would be rendered" (Sandler 2019, p. 33). She noted that Nketia admitted the development in Amu's way of notating African rhythms in the $^{2}_{4}$ time. Adding that his notational issues changed over time, and there came a point where Amu considered his earlier notational practices in this regard to be too imprecise. One will notice from the musical illustrations below how differently Amu explores the triplets across the stylistic periods. In (ai) and (aii), the triplets is used to bracket the entire bar and also the subdivisions if necessary. But in (b), the triplets are used over the individual pulses within the bar, an approach that makes the grouping of notes simpler. A grouping of compound is readily available.



Musical Illustration 11: (a) The triplets are used to bracket the entire bar (b) An extract from *Dzɔdzɔenyenye Doa Dukɔ De Dzi* showing subdivisions of the pulse within the bar.

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5.5 The utility of $^{6}_{8}$ time in Nketia's Music: It's Origin, Development and Philosophy



Photograph 13: Portrait of J. H. Kwabena Nketia
Source: funeral brochure, 2019

The origin of Nketia's musicality should not be difficult to find especially when literature on him indexes his early exposure to African traditional music and also Protestant traditions of worship. Growing up as a child in Effiduase between 1021 and 1928, then later, spending part of his adult years in Mampong with his grandparents, all in the Asante Region of Ghana, Nketia encountered African traditional culture (and music) through the performances of cultural groups such as *Sika rebewu ɛpere*, and many others who performed dances like *adowa* and *nnwonkoro*. Highlighting his infant experiences at Effiduase is particularly important because of his own exposition on infants and music. In his book *Music in African Cultures*. He asserts that a process of musical enculturation for infants takes place when their mothers give them piggyback to dance during communal music performances. He remarks that during this stage, the children imbibe the rhythms of the dance forms while they ride at their mothers back. This process results in the child's reception of time and beat in the various types of African traditional music (Akrofi, 2002, DjeDje & Carter, 1983).

Akrofi notes that Nketia's maternal grandparent were Christians and belonged to the Presbyterian Church. They lived in a place at Mampong near Akropong called *Sukuu Mu*[59] (Lit.

[59] This is usually the location of the missionary school and the Church building. It is a designated as the location of the mission-house (Reverend minister's residence) and also for carrying out other related Church activities. Among the Bremen mission Church in Ghana, it is usually referred to as *Mission Kpodzi* or *Kpota* (Lit. Mission Hilltop). Debrunner notes that it used to be called *Salem* among the Eve speaking people in the 1800s to the mid-1900s (Debrunner, 1963).

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School-inn), the location of the Basel Mission, because his grandfather held an influential position in the church as a senior presbyter. Nketia and his grandparents were not allowed to participate in traditional music making because the missionaries considered it to be pagan. Nketia, however, continued his adherence to his mother and other relatives who were not Christians. This 'maternal-association[60]' association allowed him to learn the tradition and customs of his culture and that provided him with a broad horizon of musical practices of the Asante people from where he drew material sources for his compositions and scholarship. (Funeral brochure, 2019; Nketia, 1974; Kumabia, 2019). His musicianship in Western were shaped by the missions' schools (from primary to the Training college) established by the Presbyterian mission. Some of the people who influenced him include H. T. Dako, Charles William Gyima, Christaller Akrofi, Ephraim Amu[61], etc. Akrofi (2002) proposes that Amu's African songs such as *Yaanom Abibirimma*, and *Bonwere Kenteŋwene* were of great influence.

The duality of musical experience, exposed above, took a different turn when Nketia begun to a closer study of Amu as a musical cultural and musical personality. Terpenning (2017) notes that Nketia first met Amu in 1940 and from there on a relationship of mentorship was built. Terpenning wrote the following as result of an interview granted him by Nketia. He wrote that:

> "Because Amu never really taught people, he never really explained what he was doing. See, I was close to him, you see, and that is a big difference. Very close to him, you know. Because, when I met him, his first thing was not to copy his music…, and the second thing was to go to traditional people and learn" (Terpenning 2017, p. 121 -122).

[60] Nketia's parents and some of his maternal relatives were free form the Eurocentric views of the Christian Church. As a result, they had the opportunity to participate in tradition music making from which Nketia drew material sources for his music compositions and scholarship.

[61] H. T. Dako and Ephraim Amu were a staff on the Presbyterian Training College. Charles William Gyima played the harmonium which inspired Nketia to also learnt how to play the instrument bur it was Robert Danso who taught him to play the instrument. Nketia served under Christaller Akrofi as service person (Akrofi, 2002).

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The funeral brochure of Nketia also carried a similar commentary about Amu's advice to Nketia where he went to his grandmother Nana Wurukye who was a leader of the *Adowa* singers' troupe to study under her.

> "Dr. Amu expounded his warning by advising Nketia to home and study closely traditional music of his people and find originality there" (Funeral Brochure, 2019).

Amu's suggestion to Nketia to find originality by studying traditional music, perhaps from his parent, maternal relatives and the groups he encountered at Effiduase, Mampong, and the neighbouring towns and villages was the beginning of the trajectory of the application and conception of the compound duple metre, $^{6}_{8}$, one encounters in contemporary art music in Ghana today. By divorcing himself, but not completely, from Amu's ways of notating African music, a new way of perceiving time was cradled into African art music. It first begun with a transcription of the songs from the cultural area into a manuscript. To find his originality, Nketia used a metric system that differs from Amu's way of applying the $^{2}_{4}$ metre. Nketia composed his extended Ghanaian art music, *Monkamfo No* (Lit. Praise Him), when travelling with a steamer to London in 1945 during the Second World by adapting the $^{6}_{8}$ metre. Nketia took the appointment as the Acting Principal at the Presbyterian College in 1952 when he returned from London after his studies.

The conceptualisation of metre and rhythm in Nketia music is widely accepted, comparatively. It must firstly be noted that both Amu and Nketia borrowed conventional structures and then, used them innovatively. But why Nketia's choice and appropriating of 'his' metre becomes revolutionary, and in the process setting a standard for successive generations of contemporary art music composers in Ghana for composition and evaluation is scantly researched. Some inferences can be made from the foregoing submissions to show why Nketia's $^{6}_{8}$ time is widely accepted as the standard for the composition and evaluation of African songs

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that have an overarching compound-oriented motif. As stated above; after studying form his traditional setting, he went ahead to publish his research findings which includes *Funeral Dirges of the Akan People* that gave him the opportunity for further studies abroad.

It must be noted that after his studies in London from 1944 to 1946, Nketia occupied an influential position in the Presbyterian Training at Akropong not only as the Acting Principal but also as musician. He composed many compositions like *Adanse Kronkron* (Lit. A True Witness), *Mmɔbɔrɔ Asɛm* (Lit. The story of the sorrowful), *Monna No Ase* (Lit. Thank Him), and many others, that are well received by the art music community in Ghana. This is the time many indigenes were either acquiring formal training in music in the mission established schools or through processes of self-made musicianship[62] in the Church. It should be acknowledged that Nketia had more research base, scholarly materials, and made more students and readers than Amu did. This assertion is confirmed by Nketia when he stated that following the example of Amu[63], he also wrote preliminary exercises to his works such as *Preparatory Exercises in African Rhythm*, *African Pianism*, etc., for his students at the Schools of Music, Dance and Drama at the University of Ghana in 1963. This was the time Amu, on the other hand, was gradually retiring from active composition and performance. Nketia wrote that:

> "Amu wrote about 100 or so choral compositions but only seven pieces for *atenteben* and three solo songs with piano accompaniment. I wrote only about 20 choral works, for I wanted to shift my focus from the area in which Amu had excelled to other areas he neglected or did not concentrate on. Accordingly, I wrote over thirty works for solo voice and piano, and several pieces for atenteben as well as pieces for the piano and other western instruments, such as the concert flute, oboe, violin and cello" (Nketia 2004, p. 21).

[62] It is not every practitioner of contemporary art music is has acquired formal training from a recognised institution. Some have acquired the skill of interpretation and performance through processes of association and self-taught aids at home.

[63] In the field of Pedagogy, Ephraim Amu did not only write preparatory note to his book *Twenty Five African Songs*, but also wrote preliminary notes to the songs and hard practical exercises on the rhythms with his students (Nketia, 2004).

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In addition, why the artistic innovations in conventional usages of metre in Nketia is widely accepted as the standard is the exposure and research opportunities that were available to the two cultural intellectuals. Nketia remarks that:

> "Amu did not have facilities to do field research until he retired and so this severely limited his contribution to African musicology and the breadth of his exploration of African materials in his compositions. Because I was a Research Fellow at the University of Ghana for a number of decades, I was able to expand Amu's preliminary studies in African music. Similarly, I drew my compositional materials not only from the Akan, as Amu did, but also from the Builsa, Kassena Nankani, Dagara, Anlo-Ewe of Ghana, the Fon of Benin, Ijaw of Nigeria. Bashi of Congo, Baganda of Uganda and societies in Tanzania where I did field work in 1965 such as the Zaramo, Nyiramba, Nyamwezi and Sukuma. I used some of these materials in small scale pieces such as pedagogical pieces for atenteben and piano, or in larger works such as my Republic Suite for flute and piano and my Bolga sonata for violin and piano" (Nketia 2004, p. 22).

By his innovations, Nketia builds upon the creative and scholarly innovations of Amu. Terpenning (2017) remarks that Amu expressed his appreciation to Nketia for the progress he had made in the continuation of the legacy. Nketia pointed out that "He recognised my work as a composer and even went out of his way to teach my early composition *Monkamfo No* to his choir in Peki Avetile" (Nketia 2004, p. 22). And also, when Amu was commissioned to compose an anthem for the 150th anniversary of the Presbyterian Church of Ghana he passed it on unto Nketia. Nketia wrote that "When the first volume of the compilation of his choral works was ready to go to Press, he asked me to write the Foreword. I seized the opportunity to write a 16-page article on the Historical and Stylistic Background of the Music of Ephraim Amu, which he heartily accepted for publication" (Nketia 2004, p. 22). These are occurrences that shows Amu's support for Nketia and his metric and stylistic innovations.

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5.6 Perception of Metre in Nketia's Music

Scholars such as Akrofi (2002), Nketia (1974), Dor (1993), and many others have established that Nketia found creative and scholarly originality through his contact with traditional mode of music as well as the dissemination of his research findings through publications. As such, it will be satisfactory to examine Nketia's method of resolving some of the challenges he and his forebears like Amu and Riverson encountered through his approach of transcription and notation. This is aimed at finding the similarities and contrasts between the different approaches as way of showing the developments that has taken place over the periods.

5.6.1 Rhythm

Nketia noted that "The African approach to rhythm raises important problems of notation, in particular the use and interpretation of bar lines, time signatures and ties and the definition of such concepts as accents, time, metre, and so forth" (Nketia 1963, p. 3). He was of the view that much depends on the transcribers understanding of African rhythm, his/her ability to feel or perceive the rhythm in movement. Writing in the topic *Principles of Rhythm Integration in African Drumming*, Anku (1997) suggested that the perception of drumming in 'multi-rhythmic' cultures, like Africa, is that the various components of the composite unit is heard as an integration rather than isolation units. He thinks that "the intrinsic perception of a great extent embedded in the performers awareness and expectancies of the emergent and resultant rhythms" (Anku 1997, p. 213). Premise on the foregoing, it can be proposed that, the challenge also depends on the listeners and transcribers ability to situate the rhythms (African) – which is an art form in its own right - within conventional frameworks or innovative structures of metre such as Amu's innovative way of applying it. In this case, the interpreter risks any challenge such translatory and notational occupation may yield.

Nketia noted that he used notation that is different from that of Jones and Rose Brandel, and I. D. Riverson in some respects. For example, in his study of the *Nationalistic Music of I.*

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D Riverson, Andoh (2007) observes that Riverson occasionally used alternating $^{6}_{8}$ and $^{12}_{8}$ metre in a single composition, an approach to metre which is rarely found in Nketia's use of the compound metre. This shows that Nketia's approach to notating African rhythm is radically different from that of the pioneering composers. He approached the regulative time beat in a regular and recurring pattern of two dotted crotchets in a bar, which has been consistent since he composed his pioneering art song *Monkamfo No*. The difference occurs in the use of the regulative time beat between these pioneering composers. Amu, on the other hand, did not adhere to a regular pattern of regulative time baes but conveniently alternated the duple and triple time to achieve his musical idea especially during his first stylistic period. It implies that Nketia employed the bar lines as markers of recurrent patterns of rhythmic motifs rather than makers of melodic motifs.

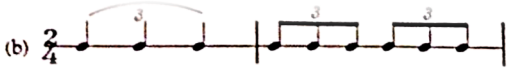
5.6.2 Time Signature

In order to realise the compound feelings in some of his compositions, Nketia (1963) wrote that he used the $^{6}_{8}$ metre to indicates equal units of duration in his music. He did not use it necessarily as markers of phraseology but as the simplest periodic units in any of the given bar. This approach, therefore, results in the consistent use of the dotted $^{1}_{4}$ note as the unit pulse and its triplets equivalent of $^{1}_{8th}$ notes as its subdivision. He also used the linear crossrhythmic structure of the duple and triple time in a unit bar yielding a hemiola. This is particularly akin to traditional African music which was also used by Amu. The divisions of the dotted $^{1}_{4}$ note may occur in any variant form depending on the melodic motif within the phrase. It is predominantly triple in character with occasional juxtaposition of the duple in the vertical. As I mentioned above, this approach is radically different from Amu's concept of rhythm and metre

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during the 1920s and 1930s stylistic period. To drive home his approach to metre, he made the indication that:

> "in all the songs, the unit of measurement is the crotchet or the dotted crotchet. Since the ratio of 2:3 is basic in the grouping of durational values, the length of the bars has been kept within the limits circumscribed by the ratio" (Nketia 1963, p. 4).
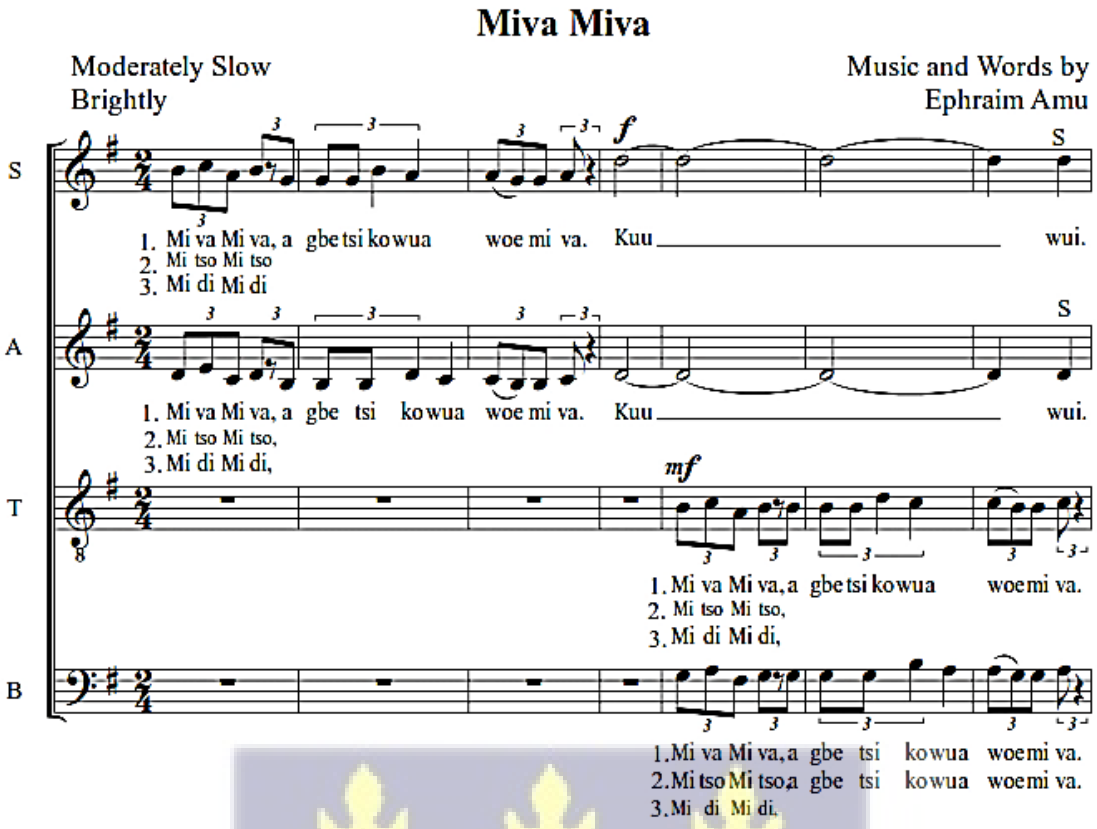


Musical Illustration 12: Nketia's model of transcribing triple effects in the continuum of simple duple metre.
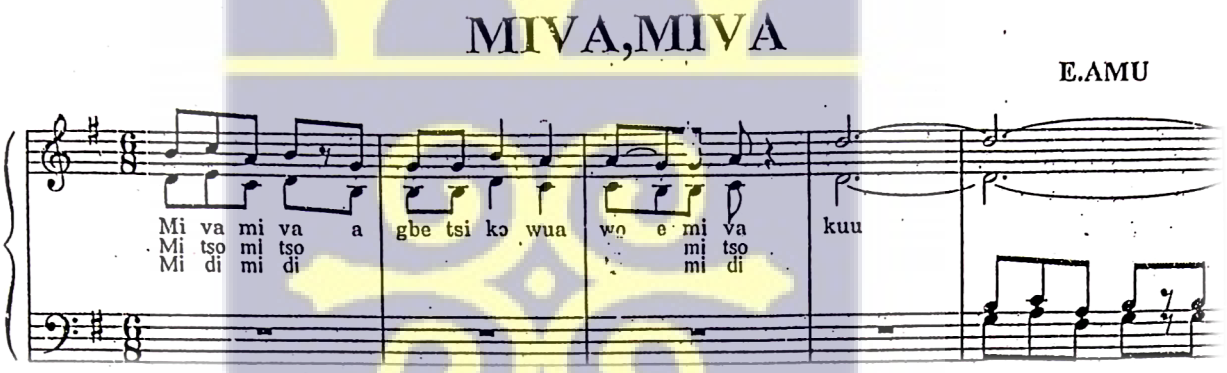
It is expedient to realise that the approach to organising the basic units of notes into groups of recognisable units, for easy identification, plays a cardinal role in the trajectory of developing in the model of music. Consequently, the remarkable different between Amu's transcription and notation of African rhythm and that of Nketia's lies their approach to grouping the basic units of notes into recognisable thematic units. Another significant differece is that Nketia employed beaming as a way of grouping the basic units of the principal pulsations within the frame of the regulative time beat. Therefore, the ability to recognise patterns of rhythmic motifs is facilated by the use of beaming. For instance, in the $^{6}_{8}$ metre, even if the three $^{1}_{8\text{th}}$ notes fall on different pitches in the melody, they are beamed as a unit fitting into the pulse of a dotted $^{1}_{4}$ note. By looking at it diagrammatically, the application of the beams renders a remarkable difference from the unbeamed 'flags' inherent in Amu's way of notation.

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Musical Illustration 13: Amu's *Miva Miva* showing the unbeamed groups of notes in a $^{2}_{4}$ time.
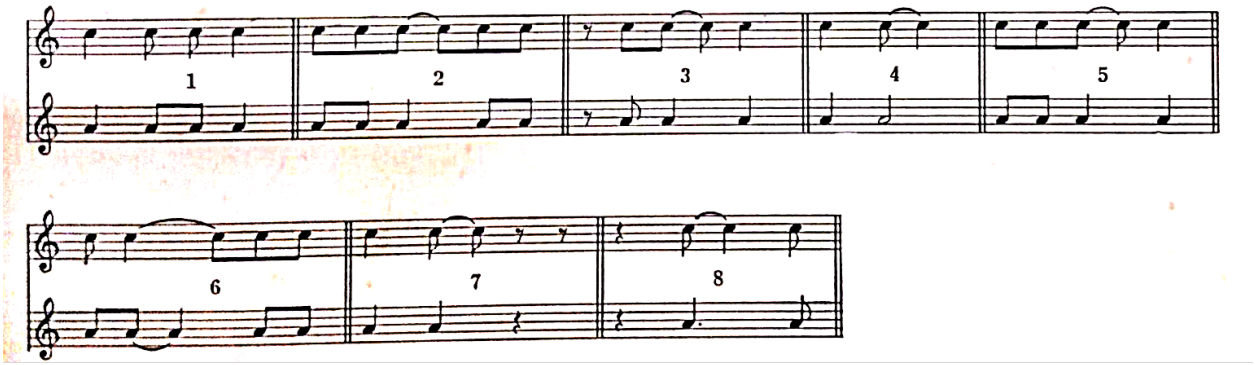


Musical Illustration 14: A re-transcribed version of Amu's *Miva Miva* using Nketia's approach of grouping notes in $^{6}_{8}$ time.

Two types of beaming are identifiable in the beaming of notes in Nketia music. Thus, beaming that are dictated by either the simple or compound metre. As I have stated above, the compound metre uses three of $^{1}_{8th}$ notes beamed together as unit whilst the simple metre uses two of $^{1}_{8th}$ notes beamed together as a unit. Form these two models different variation may occur depending on the melodic motif of the song. Nketia used different approaches to differentiate

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between the beaming of the subdivisions of a hemiola in both $^{6}_{8}$ time and also a $^{2}_{4}$. In a $^{6}_{8}$ time, he used the group of 4:8 and 4:8[64], as shown the musical illustration (a) below, whereas in the $^{2}_{4}$ time, he used the grouping of 8:8, 8:8, and 8:8. As shown the illustration (b) below.
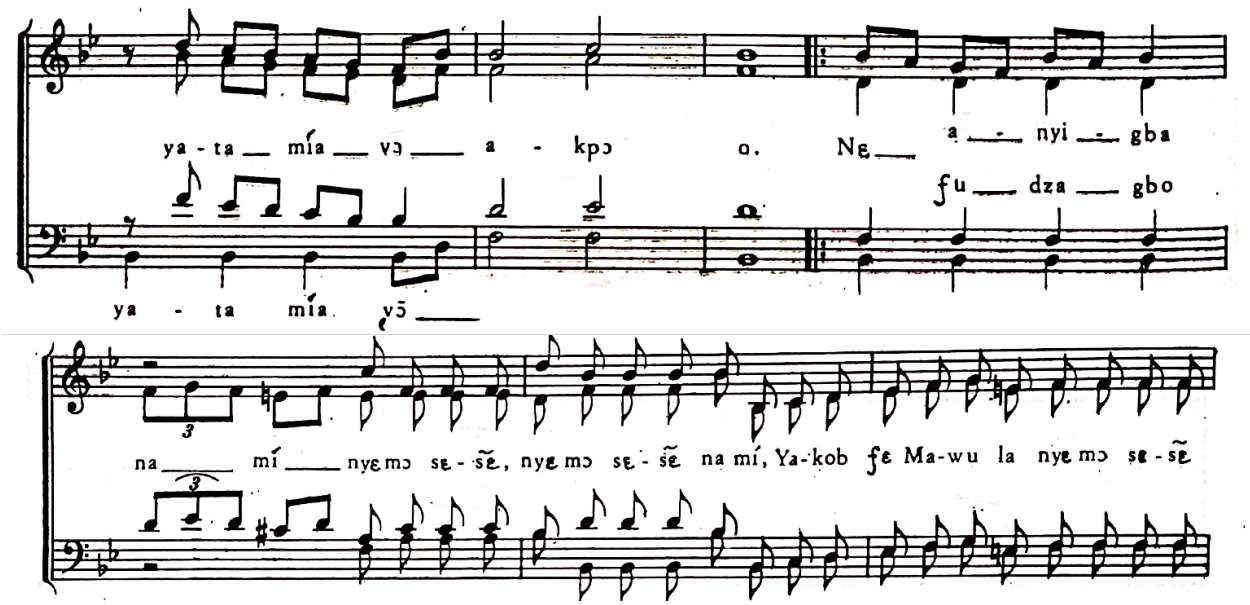


Musical Illustration 15: Different ways of grouping subdivisions of notes in a compound and simple time found in Nketia's music.
Source: Nketia, 1963.

It must be noted that even though Amu also used beams, he used it predominantly in his compositions that have the simple time signatures. It is rare to find beams in his compound metres. But his way of approaching it in the simple is different. He used it in way that replaces the use of the slur, for instance, when it is employed over two of $^{1}_{8th}$ notes, thus, where a syllable of song-text is divided against two different pitches. Again, the beam is used to group triplets in the simple metre as can be found in his songs such as *Yehowa Nyɛ Sitsofɛ*, *Kaklaha,* etc. It can be found that for divisions of the $^{1}_{4}$ note that carries a syllables each, the beam is not used as illustrated below.

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[64] The configuration: 4 = crotchet, 8 = quaver.

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Musical Illustration 16: The examples above shows different ways in which Amu employed the beam and moments he avoided their usage.

It therefore suggests that Nketia's 'new' approaches to beaming in African art music is revolutionary to that of Amu, and therefore ejects a trajectory of development in the model. The development is validated by its acceptance into the 'School of Art Music'. The philosophy for the transformation has partially been expounded by Nketia (1963) himself. He proposes that:

> "In a rapidly changing society such as Ghana where everyone is reaching out for new forms of expression in social life as well as music, literature, and art, the study of the African heritage of 'folk music' is of particular importance, for it is in this that African musical values developed over the ages are enshrined" (Nketia 1963, p. 1).

I therefore argue that it is in the appropriation of conventional time signature into African/Ghanaian contemporary art music that Nketia finds originality. This is because he partially dwells on Amu's model for his music. During the postcolonial period in Ghana, Nketia's model of appropriating rhythm and time signature has become the tapestry and standard of measurement in African art music. It is said that "His concept and interpretation of time and rhythmic patterns in Ghana and other African folk music were revolutionary and became the standard for researchers and scholars around the world. His work to reconcile the melodic and rhythmic elements of African folk music with contemporary music spurred a new

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kind of compositional technique for African musicians and academics worldwide" (Nketia's Funeral Brochure 2019, p. 16).

The trajectory of *metric* development that is quickly taking shape in the music model of Ephraim Amu, presents some problems of artistic dualities. Whilst the artistic dualities may not be readily recognised by many, some critics may readily identify it without the slightest provocation. Juxtaposing (a) Amu's intention of developing an *idealised* contemporary art music that seeks to decolonise music and music scholarship in Ghana, as against (b) the trend of metric development that is taking place during the postcolonial period unearths some challenges in the bigger frame of nationalism in Ghana. In his forward to the *ACW Vol. One*, Amu writes that "a purposeful study of Ghanaian music has begun" when the *TFAS* was published (Amu 1993, p. 5). Similarly, he remarked that the African country a contribution to make to the culture (music) of the world (Laryea, 2017). Although Amu acknowledged the inconsistencies in his method of notation later in his career, he corrected these inconsistencies remarkably during the matured period of his compositional career. Premise on this, I see the attempt to accentuate and enforce Nketia's model of time signature as a *creative ideal* for the compositional and interpretative framework for African or Ghanaian contemporary art music as a reversal process and artistic retrograde, leading to recolonisation of the African's sense of time in contemporary art music. The reversal, been a self-willed colonisation and enslavement for which Amu struggled to liberate through a careful study of the culture. For Amu arrived at this cultural ideal as result of the cultural-commonalities and centrality of metre that are shared by traditional forms such as *sikyi, agbadza,* and the highlife genre *Yaa Amponsa*, etc.

This is where I differ slightly with the aims and objectives of the *Ephraim Amu Score Project* that concerns itself with to re-transcribe the complete songs (especially, those compound-oriented) of Amu from the $^{2}_{4}$ time to $^{6}_{8}$ time, claiming it's an exercise that seeks to streamline Amu's innovative way of utilising the time signature to agree with common or conventional practices. It must be emphasised that Amu was aware of the common practice, but

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he maintained his identity and originality in the utility of the time signature; simply because he realised from research that the crisscrossing of duple and triple effect is not just a performance identity of music cultures in Ghana[65] but also constitute cultural religiosity realised in time[66]. Instead of writing-off the conception of time and rhythm in Amu's music as being inconsistent with common practice, the project could have considered correcting the inconsistencies within the original $^{2}_{4}$ time and thereby present it as an option for performance and evaluative framework. This way, the horizon of Africa's contribution to the conception of time would be broadened globally. It is very difficult to imagine Westerners, Asians, and other world discard the minutest detail of the past written and documented in music for which they boost of stylistic and historical periods. If the project facilitators can re-notate the complete creative works by contacting those who perform the music, and those who have an idea of the songs, such as his old students[67], etc., then they could as well use the same medium to study and re-notate the music to conform with the progenitor's innovative ways of appropriating the metre. Amu lamented about the manner in which very vital aspects of the art and culture of Ghana are modelled to conform with that of Europe when he delivered a sermon at the College of Technology, Kumasi on the 22nd of May 1960. He wrote that: "Almost everything is to be mounded after the pattern of all the nations in other parts of the world" (Laryea 2016, p. 270). Amu sought a liberation of the African culture by finding a suitable synthesis of the local and the foreign. He did reject European forms but sought after African authenticity.

The aims and objectives of the project appears to have been guided by Nketia's opinion on the subject of situating African rhythm in the context of Westerners' conception of metre when he wrote that "The African approach to rhythm raises important problems of notation" (Nketia 1963, p. 3). Raising some pertinent questions at this point will help to clarify the point.

[65] *See* Agawu's interview with Amu – The Making of a Composer.
[66] Music in African is an integral part of the culture. The themes of the music are implicitly dictated and realised through the people's worldview. See notes on *Dondology* in *J. H. Kwabena Nketia Festschrift.*
[67] *See* the *Ephraim Amu Score Project.*

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One, should the African approach his/her rhythm in view of allowing smooth notation? Two, within whose conceptual framework of notation (time) must African rhythm be notated and evaluated? It will be instructive for the project not to focus only on the inconsistencies that are inherent with the first stylistic period but also to focus on Amu's matured period when he seemingly made the necessary notational corrections. The notation Amu's extended anthems such as *Dzɔdzɔenyenye Doa Dukɔ de Dzi, Nenyo De Wo Dede, Alegbɛgbɛ Mawu Lɔ̃ Xexeame* will be instructive to understand and come into terms with the possibilities of preserving Ephraim Amu's innovative ways of using the duple time for his music. It must also be recognised that various aspects of African culture have been preserved such as the *Adinkra Symbol*, various historical and archeological sites, proverbs and folklore, curving and sculpture, etc.

5.7 Philosophical Background to the Development of Ghanaian Art Music

5.7.1 Dialectics of Musical Interpretation

The role and freedom of a musician or a conductor, if any, is not the same. His or her role varies with different kinds of music such as classical music, popular music, jazz, raga, folk, African traditional etc. By occupying ourselves with the enterprise of musical interpretation, it will be expedient to specify which type of music we are dealing with. The problems we have to solved will be easier if we have the music we are dealing with in mind. As a social product, music is not a static but a dynamic phenomenon. It is historical because the structure and texture of music, for example art music compositions have changed over time. This is also true for instruments, musical form and style, listening, production, the expectations and purposes of composers, musicians, and listeners. But the musician and the philosopher do not approach music interpretation on the same level (Zbikowski, 2002; Bradd, 1996; Michael, 1998).

There is a nexus of the performance practice of music and the presuppositions of it. Krausz (1995) describes this interrelationship as a dialectic relationship. He is of the view that interpreters of music entertain certain philosophical views about how music should be

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performed. This done by considering certain markings, notations, etc. that are considered salient and describing them in ways that best suits the conditions they find themselves. For example, as cited above, the central band of the Ghana security service's decision whether to play from one version of a music score or the other, whether he should make certain alterations to fit their regimentary demands, whether to use one instruments over the other, whether to emphasize one theme and de-emphasize the other, etc. depends on the philosophical convictions of the bandmaster. Krause posits that how he deals with these options will involve his views on the musical works, whether it is fuller embodied in the score, how strictly all markings should be respected, the historical background or a reconstructed composer, etc. The discourse of musical interpretation lays in-between the practical and philosophical levels.

Musical interpretation, in some ways, is an open concept just as interpretation in general lends itself to different formulae. This can be seen in other cultures such as the visual arts, literature, history, painting, etc. It can be seen from the above that there are certain contingencies that dictates how music should be interpreted within any given historical period. For instance, an ardent student of Ephraim Amu, E. O. Okang who composed anthems and danceable tunes using the $^{2}_{4}$ time for all his 'compound' songs, organised and taught a number of choirs have had all his music score re-written to suit the Ghanaian contemporary notions of the compound metre ($^{6}_{8}$) by his grandson, Benjamin Okang. Benjamin is of the view that the old way of notating African songs in the compound metre does not suit 'new' ways of musical interpretation in the Ghanaian art music community. Krausz (1995) asserts that these considerations point to the implausibility of any essentialist theory of interpretation in which necessary and sufficient conditions for its application are ahistorically mandated. He contends that such as a theory would close and open concept of interpretation. The essentialist theory shows that musical interpretation is not a natural kind. What one generation or history would consider as music may be same for the other. The choirs of Amu and Okang assimilated their music with no difficulty. Krausz wrote that:

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> "the idea of music changes in its history, and there are no philosophical grounds for affirming that any one idea of music, entrenched within a certain musical practice in its history, captures an enduring and historical fixed phenomenon" (Krausz 1995, p. 2).

Despite the notions of open musical interpretation, there are This does not there are appropriate procedures and conventions to be applied for the ideal musical performance to depict any historical period.

Berenson (1995) posits that in addition to the performer and the music philosopher, the listener also interprets. He holds that listening, as opposed to hearing, involves interpretation. This assertion would well be understood when viewed from the definition Nketia (2004) gives about art music. He proposes that art music id for intent listening. This kind of listening embodied reflective thinking, weighing and possession of themes (lyrical or thematic), and expecting some preconceived results. Berenson is of the view that the audience takes critical stance towards a performance which implies that they engage in interpretation. The interpretation of the listener, like the 'scholarly' critic may also be based on the historicity of the music, auditory experiences, etc.

Krausz (1995) indicates that the logical possibility that a piece of music is not to be specifically identified with what a composer created or intended, or what listeners listen to raises interesting questions about the identity of musical works at a particular moment and over a period. It also raises questions about the notation and other necessary markings the composer is to place on the music score in deciding how the work is to be interpreted. Generally, it raises questions about how the work should be performed, interpreted, and accessed.

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5.7.2 Dialectic Materialism – The Law of the Negation of Negation

According to Das (2011) *Dialectic Materialism* was not discovered by Marx and Hegel but the ancient Greeks and the Christian theologians used it to reach the conclusions in their discussions. It was later developed by Hegel into the concept of *Thesis, Antithesis, and*

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Synthesis[68]. Hegel believes that ideas do not remain static at any particular stage but keeps evolving into new ideas. Das notes that Marx did not apply the concept to contractions that arise in the formulations of ideas but rather to material entities. Marxist's concept therefore came e known as *Dialectic Materialism* through Marxist-Leninist material conceptualisation of the framework. The philosophy is also expensed through the law of the *Negation of Negation* which reveals the essential features of development, no matter the field of activity it may belong. Marx contends that in no sphere can one undergo development without negating one's previous mode of existence. Consequently, negation becomes an indispensable and logical element of development. Marx and Engels have asserted that for development to take place it must obey the social precondition of negation of previous existence. The idea of negation in ordinary concept is associated with the word 'no', to negate something by saying 'no', thus, to reject something but *Dialectical Materialism* is objective. It is the negation of one qualitative state and the formulation of a new one.

The framework stems from the development of the internal contradictions that result from the struggle between internal opposite forces and tendencies. It is the connecting link between the high and low, the old and the new like the traditional musical form gave way to the new or contemporary art music forms. For example, Although Amu and Nketia belong to the same culture of artistic creativity, but they were internally opposed by their subtle creative outlooks and approaches to cultural reinterpretation and creativity. For instance, whilst Amu emphasized the $\frac{2}{4}$ time to interpret compound-oriented African songs, Nketia tolled the line of compound duple metre, $\frac{6}{8}$ time. Again, it will be noted that Amu researched the ethnic communities of Ghana for resource materials for his music, but Nketia did not only researched the native communities of Ghana but went beyond the geocultural space of Ghana to include other African communities like Tanzania, Congo, Nigeria, etc. (Nketia, 2004). Out of his

[68] Dialectical studies in Hegel (*See* Dzorgbor, 2017; Abraham & Morgan).

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(Nketia) creative ethnomusicological approach[69], a number of instrumental works, choral art compositions, pedagogical works, scholarly works, etc. were produced which outweighs Amu's pathfinding creative activities. *See* the introductions to Nketia's African Pianism, *Sankudwom*, and Folks Songs of Ghana for expansion on previous works in African music pedagogy. In this direction, we can see a quantitative growth in the production of creative works and literature as a result of the contradictions between the old and new.

Another aspect of *Dialectical Materialism* is the qualitative development of cultural components. For example, Nketia (1963) wrote that after Amu's *TFAS* (1933) and Riverson's *Songs of the African People* (1939) that was reprinted fifteen years later and titled as *Akan Songs* (1954) very little else was published by way of folk songs to keep up the literacy of those who have acquired skills on African art music to enlarge their experience in the African idiom as its material source. As a result, he (Nketia) expanded the pedagogy by writing specimen of introductory notes on four different Akan traditional popular songs namely *nnwonkorɔ, asaadua*, *adowa*, and *apoɔ*. By focusing on a different aspect of the discourse on African traditional music. It can therefore be seen through this philosophical framework that Nketia has both expanded the literature both quantitatively and qualitatively. By providing the background information, literary notes, and instructions on four different African folks songs, Nketia has lend himself to expanding the scope from where Amu and Riverson left off. One of the assumptions of the framework is that all change has a quantitative and qualitative aspect, and that qualitative change is gradual but qualitative change is abrupt. It also assumes that qualitative change occurs as a result of accumulated quantitative change as can be seen in the multitude of literary materials that has been produced on the subject of African art music over the decades.

Dialectical Negation is an important aspect of progress and development because it combines the old and the new. The negation of the old force by the new removes the obstacle

[69] A creative ethnomusicological approach to African art music, according to Akin Euba, is the art of composing African art music using material resources and/or data collected from field research.

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from the way for development. When development appears, the new force does not stand disconnected from old. In this way, a chain of connection continues to exist as can be seen in the sustenance of Ghanaian art music through the generations of composers. Composers and scholars, for instance, Nketia, Nayo, Dor, etc., have gained their popularity as scholars and composers along the path finding activities of Ephraim Amu. Material sources for instrumental and choral art songs continue to be drawn from the traditional African society. Some idiomatic sources of the West such as harmonic principles, metre, instrumental resources, forms, etc. continue to have expression in Ghanaian art music. This implies that, the new finds its background and scope through the old. For example, contemporary art music negates the significance of 'authentic' traditional choral forms like *nnwonkorɔ* and *avihawo* because of the demands of the cosmopolitan society, contemporary artistic forms, and elitist utility of all these but the old continue to be harnessed for the new. The negation carries with it the potentialities of new force otherwise the negation will be meaningless. It is potent because it has the ability to create something new. Negation is seen as a force for movement retaining the positive in the new.

The law of negation of the negation is a law whose operation conditions the connection and continuity between that which is negated and that which negates. As result, dialectical negation is not naked, 'needless' negation rejecting all previous developments, but the condition which retains and preserves in itself all progressive content of previous stages, repeated at a higher-level certain feature of the initial stage and has in general a progressive and ascending character.

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5.7.3 Nayo's Ghanaian Songs for Schools (GSFS)



Photograph 14: Front cover of Nayo's *Ghanaian Songs for Schools.*

Nayo's *Ghanaian Songs for Schools* (GSFS), published in 1979, was the 'anthology of African songs' which filled the gap between the 1930s when Amu's *TFAS* and Riverson's *Akan Songs* were published; and those that sprouted in the late 1900s and early 2000s (Nayo, 1979). Although the *E. P. Church Songs Book* was published in 1974, it was more 'Church' centered. The then Moderator of the Church, C. K. Dovlo indicated in the *Forward* that the book was more aimed at religious uses across the linguistic divide in Ghana. He wrote that "Choirmasters, who wish, may teach these songs with the words translated into Twi or any other language" (EPC 1974, p. i). Reference was made to the Twi language because the EPCG has developed to cover Twi speaking communities in various parts of Ghana. But the publication Nayo's GSFS encapsulates both religious and non-religious themes making it a vital tool for nationalism in Ghana. It can undoubtedly be seen as trajectory in the development of contemporary art music in Ghana. Hence, there is the need to briefly examine ways it contributes to development of the genre under study.

Until the publication of *ACW Vol. One*, in 1993 there was the growing need by the art music community of the country to satisfy their contemporary musical needs with Amu's model of

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music. In his *Forward* to the publication, J. K. Amissah, the Archbishop of Cape Coast of the Methodist Church remarked that it:

> "School choirs and other choirs have been plagued with, and have been happened in their work by, the ignorance of what music in the Ghanaian idiom is available. They have sought in vain for where to obtain such music…The publication of this book will surely come in useful in arresting the loss of valuable music manuscripts, which frequently takes place in the process of lending, borrowing, or returning them" (Amissah 1979, p. i).

Also, Nayo observed that:

> "The one great disadvantage that has plagued willing choirmasters in their efforts to teach Ghanaian songs has been the lack of authentic copies of Ghanaian songs" (Nayo, 1979, p. iii).

Form the above it can be concluded that around the mid to latter part of the twenty-first century there arose a growing need for art music composed in the Ghanaian idiom. The indigenes eagerness to teach and sing in the new idiom demonstrates a partial transition and growth and/or development from the exclusive utility (thus, performance and pedagogy) of European art songs to African art songs. Nayo (1979) observes that the growing need to go for music by Ghanaian composers was created by the vacuum that was created by the shortage of the two principal songbooks that supplied the Ghanaian community with art music in the Ghanaian idiom. These are Amu's *TFAS* and Riverson's *African Songs*. It can be concluded that the usefulness of the two books mentioned above can be seen in re-aligning and shaping the natives to synchronise with the traditionality they have been denied as a result of European supremacy. Curtis (2018) argues that the cultural intellectual's task is to create national audience by manipulating themes and symbols[70]. The anthology by Nayo offered schools and mission Churches a repertoire in the Ghanaian idiom. The books that are published is the means by which a national art music community is created and maintained. In addition to serving as a

[70] Indigenous music types are considered national symbols that instills and fosters loyalty and attachments to nation.

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repository for functional and aesthetic needs for the national community, they also serve as a means of preserving the cultural of the people.

Some of the composers whose works were published in the *GSFS* includes E. Amu, J. H. Nketia, M. K Amissah, A. Entsuah-Mensah, N. Z. Nayo, R. N. Ndo, Walter Blege, etc. Amissah (1979) raised the concerns that some of the works by celebrated Ghanaian composers like as Emmanuel Allotey Pappoe, Gaddiel R. Acquaah, Charles Graves, and I. D. Riverson were not included in the book. The author noted that the works that were sent by these composers were not included in the publication because they were more Western oriented than African. This implies that although they were composed by native composers their structures are weak in projecting the African identity and the spirit of Pan-Africanism. The eagerness of choir directors and music teachers going halter-scatter in such for Ghanaian art songs sharply contrasts the art music scene of the 1930s and 1940s described by Amonoo (2003) when English songs were esteemed and sought after by schools and institutions and can be considered as an aspect of development of the genre.

5.8 Chromaticism

Another aspect of the development which may be considered as an area of growth is chromaticism. It has already been submitted earlier in chapter four of this thesis that the use of chromatic harmony, which correlates rapid change in tonality, in any piece of writing such as hymn posed a challenge to the African worshipper, especially, the pre-literates, during the early period of colonisation. Such a compositional practice borrowed from European repertoire denied pre-literate Christian converts like Tata Stefano (Amu's father) and the pre-literate worshippers at Akropong to sing heartly according to Amu's description. In a bid to help solve the problem, Amu, like many other African composers of the era, did not use chromatic harmony in a manner that will challenge the indigenes' ability to interpret and perform them. Analysing the works of Riverson, Andoh (2007) submits that the composer took into

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consideration African harmonic structures such as unisons, parallel thirds, and sixths in order to authentically represent those nationalistic features of African music. The chromatic notes were applied more functionally than for ornamental purposes.
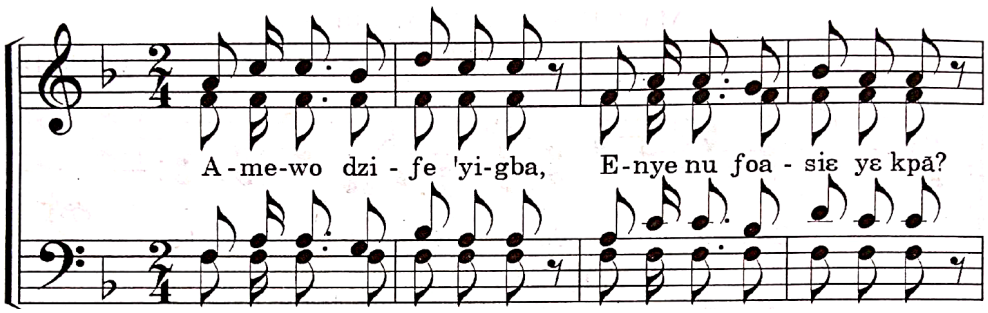
The development in chromaticism can also be realised in Amu's *Amɛwo Dzifɛ Nyigba*, the unofficial National Song. Ansre (personal conversation, 2004) remarks the song was revised three times before its current state. It will be realised from the first version of the song that apart from the chromatic notes that were used, Amu employed polymetric system when he used $^{3}_{8},^{2}_{4}$. in this version, both the simple triple and simple duple time alternates each other bar-after-bar. But in the final copy, found in the *TFAS*, the simple time, $^{2}_{4}$, is used as the prime continuum. The lower neighbour notes used in bar 7 of the first version is used ornamentally in parallel minor thirds whilst in the final version the ornamental sharps are removed rendering it more natural and homely; easy to sing. Another aspect of the chromaticism can also be found in bar 14 to 15 where the lowered seventh is used as the modulatory route to the subdominant major as found in the illustration below. In the first version, Amu employed the diminished 7th chord ($F^{\#07}$) in its first inversion as a modulation to the supertonic minor in its second inversion as illustrated below. But in the final version the is replaced with the dominant 7th of the subdominant, F^{7}, in the key of F major – the home key. The illustration below shows the two differences of the generative processes. According to Ansre (2024), the prime motive of Amu to revise the piece of composition was to make it better. In this frame of context, it can therefore be concluded that there is flexibility in the second version, in term of chromaticism, than the first version showing a development for one point to the other. The second version is published in the *TFAS* (1933) and the *ACW Vol. One* (1993).

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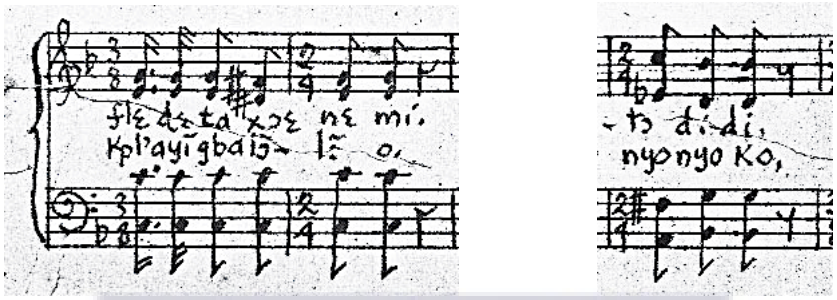
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Amɛwo Dziʃɛ 'yigba

E. Amu, 1899-1995



(a)



(b)

Musical Illustration 17: (a) *Amɛwo Dziʃɛ Nyigba*, the first version *Yeŋ Ara Asase Ni.* (b) Sections of the song with some chromaticism.

Later in the century, a trajectory of chromaticism was demonstrated in the works of some leading composers in the country like it was found in the history of Western art music. The attachment to chromaticism was cradled in the spirit of freedom of style which characterised the Romantic period of Western art music composers led by Ludwig van Beethoven. The freedom to creativity and advancement in style in Beethoven's music started with dependence on the Classical tradition before drifting into varied forms. For instance, the first three piano sonatas published in Vienna (Opus 2) have four movements instead of the traditional Classical three movements. In the second and third, a minuet is replaced by a *scherzo*[71]. Also, the conventional modulations were replaced with unconventional modulations, frequent unexpected phrases, subtleties of formal forms, etc. characterised the latter period of his works transitioning into the Romantic period (Grout & Palisca, 1988; Turuskin, 2009). Such freedom was also illustrated by latter generations of Ghanaian art music. Nayo proposes that

[71] A musical composition in a fast-moving tempo usually in triple time, often as part of a larger work like the symphony. It may also be thought of as a single movement. The term *Scherzo* means 'joke', or 'jokingly' in Italian. Beethoven started it as a teaser in music.

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the freedom to explore parametres of composition is triggered by the boredom some composers and audiences have for simple and straight forward music and would like to explore other possibilities as opposed to others who bored to death with such kind of music and would like to rather attach themselves to simple and straight forward music. Examples of musicians who explored the terrain of harmony are Alfred Entsua-Mensah and N. Z. Nayo.

Entsua-Mensah demonstrated chromaticism in his works. Some of his compositions that stretches the boundaries of how Western idea of harmony have been applied by Amu and his contemporaries include *Bentuma*, *Bekoe*, *Beyhel*, *Gaddiel 2*, etc. (Ghana Praise, 1999). An example of his extended composition with chromaticism is *Asamanadwow* (Lit. Of the city/country of death). The harmonic vocabulary of these compositions is stretched far more than what Nayo describes as simple and straight forward (Nayo, 1979). Chromaticism is usually made up of non-chord tones, modulations to remote keys, unstable tonality, and in cases they display unresolved or incomplete cadences. Some of these harmonisations are also found in the works of Nayo who does not like simple and straight forward music. According to Dor (1992) Nayo believes that such music challenges the singing abilities of choir and also help to raise their singing standards. He therefore composed challenging songs for competing choirs. It would therefore be appreciated that Amu had started on these grounds of harmonisation with the pre-literate Christian, his task would have been more difficult than he has ever mentioned.

Amu noted that when he began research into Ghanaian choral art music, European music had already been introduced into the Gold Coast for over a hundred years, and that Ghanaian composers were already influenced by it. And a result, he did not "find easy suddenly to supplant this European form by the Ghanaian form which was then completely new" to him and his audience (Amu 1993, p. 5). Therefore, if latter generations of Ghanaian contempoarary art music have successfully extended the boundaries of harmony by embraced chromaticism in their compositions in a fashion that closely replicates that of the Romantic period of the West, then it is arguable that there has been a remarkable development in the area because such applications of harmony in missionary hymnbooks plagued the pre-literate Christian converts

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but has now become the harmonic staple for the national music community. *Ghana Praise, the E. P. Church Song Book, Ghanaian Songs for Schools, the Methodist Praise I*, etc. are flooded with chromaticism in various degrees for the usage of the Church and also the nation-state.

5.9 Nationalistic Approach to the Periodisation of Amu' Creative Works

5.9.1 Nketia's Stylistic Approach: An Overview

Scholars interested in the life and works of Ephraim Amu are at variance with each other about when his pioneering works started. For example, (Andoh, 2010; Dor, 2005; Nketia, 1993; Terpenning, 2016, 2017) have suggested what other researchers should consider as the markers and beginning of the pioneering work. Andoh and Dor, for instance, focuses on the beginning(s) of cultural activism and creative patriotism. Like Andoh and Dor, Terpenning (2017) concerns himself with the early stages of Amu's creative works. He remarks that the choral composition "*Yɛŋ Ara Asase Ni*" (This Land Is Our Own) by Ephraim Amu can be considered the beginning of the Ghanaian style of formally-composed choral musical tradition (Terpenning, 2017, p. 132). Contrarily, Nketia goes beyond just identifying the genesis of Amu' pioneering works to provide a broader spectrum of categorization covering the entire creative occupation. His periodisation is principally based on the stylistic features of the songs which were also dictated by Amu's institutional affiliations.

According to Nketia (in Amu, 1993) the periodisation is divided into three different epochs. The first period, according to him, can be sub-divided into two phases. He pitched the first phase between Amu's creative years at his hometown, Peki and his early years at the College of Akropong. The second phase of the same period started at the early years of Akropong and continued to the early years at Achimota College when he pursued his bi-musicality at the Royal College of Music in London. The two phases are therefore bracketed between the 1920s to the 1937. The second stylistic period, started in 1937 and ended in 1951 when Amu was transferred from the College of Achimota to the College of Science and Technology – Kumasi. Nketia submits that, the third period begins in 1952 to the 'present'. He

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remarks that, the period between 1952 and 1962 is the most vibrant whilst the period between 1963 to the 'present' marked the period of consolidating the total of the creative outputs. The efforts in consolidating resulted in the publication of some selected choral works of his, *Amu Choral Works – Volume One.* The framework provided by Nketia is important to understand why the songs takes new form over the decades in view of stylistic considerations. It also suggests the possibilities and ramifications of frameworks of periodisation of the works when viewed in different geocultural, sociocultural, political, and other possible frameworks.

5.9.2 Context and Scope

According to Dor (2005), the composition of *Yaanom Abibirimma* and the context in which it was performed, particularly, marked the beginning of Amu's efforts to reconstructing and redefining cultural identities. He wrote that "This period in Amu's creative career marked the beginnings of his commitment to redefining the cultural identity and political autonomy of black Africans (Abibirimma)" (Dor, 2005, p. 450). The submission of Dor presupposes several notions. These include a preference of *Yaanom Abibirimma* over *Yɛŋ Ara Asase Ni* in the efforts of redefinition of cultural identities beyond the socio-political space of the Ghanaian society to the larger African nationalism. It also suggests the vitality and supremacy of the sociocultural and political context of the generative processes of the song and its performance context at Lartey over that of *Yɛŋ Ara Asase Ni* that draws its Pan-Africanist significance in the context of the British Empire Day celebration in the colonised Gold Coast identities. Mention must also be made of the fact that the former was composed in the 1930 whilst the latter was composed in 1929. Dor looked beyond the Gold Coast political institution to a far wider geographic context. Some sociocultural, generative processes, and performance contexts must have dictated Dor's position. Principal among them is the presence of cultural dualities (thus, African and Western) within which the song was composed. The overarching theme and sub-themes Amu employed for his material sources, *Abibirimma* (Song of Africa), in addition to the context of performance is suggestive of Dor's submission. The song, *Abibirimma,* was originally

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composed as a solo piece with Western piano accompaniment. It was premiered with Alfred Akuffo singing the solo whilst Amu played the piano before it was later arranged for choir and performed during the inauguration of a school building the people of Lartey built out of their patriotism (Dor, 2005).

Andoh, however, posits that "It was during this time Amu began his pioneering work in music", thus, when Amu was invited by Achimota College to teach music (Andoh, 2010, p. 127). Andoh continued to propose that it was at the College of Achimota that Amu gained the scholarship to study oversea which helped him to theorise his music and also compose contrapuntal works like *Alegbegbe Mawu lɔ̃ Xexeame* (Lit. For God so loved the world). It will be realised from the above that Nketia's categorisation of the first period of Amu's works is collapsed in the Andoh's contextual framework. Whilst Nketia considers the Amu's pioneering works to have begun at Peki-Blengo and the contributions he made to the Bremen Christian missionary tradition in Eveland, as preparatory and transitory to the creative endeavours at Akropong, Andoh, focuses on the latter phase of the period. However, Nketia situates the first phase of the period back to Amu's 'cradle' years at Peki-Blengo which Andoh takes for granted. In his study, Andoh continued to argue that it was after Amu's study at the Royal Academy of Music - London, that he gained more theoretical insights to theorise his music, an assertion which is rather in consonance with Nketia's ramifications of the third stylistic period. From these viewpoints, one can easily engage with the un-equilibriums, shifts, and imbalances of scholars' attempting a chronological arrangement of period according to style and performance context.

That, Andoh relates the success of Amu's cultural activism and creative patriotism to Achimota College drives home notions of the significance of institutional contributions to the works of Amu. He posits that Amu's pioneering work began at the College of Achimota, after Amu's termination at Akropong even though "it was while he was at Akropong that he became a national figure as an innovative composer" … and also because "It was also in Akropong that he started teaching some of his compositions to the Singing bands in the Area, songs which

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were different from what the congregations were used to" (Andoh, 2010, p. 126 – 127; *See also* Gadzekpo, 1972). It can be deduced from the foregoing claim that although some credence hasve been given to Amu's tenure at Akropong, Andoh lays premium on the creative and scholarly opportunities the College of Achimota had to offer Ephraim Amu. According to Vaughan William, (1963), the making of a national composer is only possible based on the opportunities that are available to him or her. He argued that the cultural intellectual must be the right person at the right place at the right time. This assertion is also emphasised by Curtis (2008). Form the submission of William and Curtis, it can be proposed that Andoh's position on the cultural patriotism of Amu takes into account the 'relevance', availability, and timings of the sociopolitical environment. For instance, whilst the College of Akropong was not prepared to tolerate the use of *ntama*, beating African traditional drums, playing traditional horns, teaching the students how to make some traditional dance moves, and eventually dismissed him, Achimota College was readily available and prepared to support such as national course (Amonoo, 2003; Terpenning, 2016).

It must also be noted that Andoh's submission that it was in Akropong that Amu started teaching his songs to the Singing Bands in the Akwapim area rather overemphasises the existing literature. The song entries of song Amu's publication, *Amu Choral Works Volume One,* the introductory note by Nketia, and the postlude rather indicate Amu's communal engagements with the available communities in practicing his career as a music teacher and composer long before Akropong. It indicates that Amu was actively concerned with composing and teaching his *African Songs* to Singing Bands in Eveland long before he was enrolled at the Teacher Training College of Akropong for seminary training. Choral art compositions such as the following were composed between 1920 and 1925 before Amu's Akropong years. Some of these hymn tunes include *Agbexɔxɔmɔ, Maw dɔ na Yesu, Hadzidzi,* and many others. They were composed before Amu's tenure at the Presbyterian Teachers College at Akropong, and they have successfully gained entry into the hymnody of the EPCG (Amu, 1993; *EPCG Hadzigbalegã*, 2002).

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It will therefore be acknowledged that 'it was not in Akropong that Amu started teaching his song to the Singing Bands', but Amu's cultural activism and creative patriotism was long pursued before Akropong. Akropong, Achimota, and Kumasi must be rather seen as urban centres that positioned the cultural intellectual in a bigger geopolitical space and therefore transitory to other ethnic communities in Ghana. Akropong and Kumasi are strong holds of the Akan language that is perversive in connecting the people of the Gold Coast through trade, and other social activities. Ansre (2024, personal communication) argues that Amu was a successful composer before he was admitted at Akropong. Note, also that whilst in Eveland**,** Amu composed more of his songs with Eve song-text because of his focus on his target audience, natives of *Evenyigba*, (Lit. Eveland). It shows Amu's flexibility and adaptability to native languages to his nationalistic intents.

5.9.3 Nationalistic Approach

I have established the point earlier that the music of Ephraim Amu finds its philosophical grounds within the prevailing sociocultural and political environments. It therefore follows that; the music of Amu can be studies form different philosophical positions. Nketia (Nketia, in Amu, 1993) for example, suggests that the cultural philosophy and historical context within the songs were composed provides the framework to appreciate and understand the music of Amu. He pointed out that the theoretical contexts and considerations within which he composed his songs cannot be divorced from the prevailing socio-political context. Form the foregoing, it is arguable that apart from Nketia's periodisation of Amu's songs according to the style and Amu's institutional affiliations, other possibilities of periodisation of Amu's music can be pursued. These can be carried out within the context of scholarly paradigms such as philosophy theoretical, and methodology. From a political point of view which provides a vital context to understand the music of within the context of music nationalism, I propose a periodisation of the songs of Ephraim Amu based on the political epochs of the country Ghana. It will suffice at this point to provide the background within which Amu's music was cradled.

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The nation-state of present-day Ghana has its sociocultural and political roots in the pre-colonial native states of the African continent. The precolonial political organisations that existed were splinter ethnic groups like the Mole-Dagbani, Ga-Adangme, Akan, Eʋe, Guan all of Ghana; like other African ethnic groups like the Arusha of Tanzania, Anyi of Cote D'Ivoire, the Bambara and Mossi of Burkina Faso, the Bantu, Xhosa and Zulu of South Africa, the Dinka, Fur, Didinga, Dongotona and Ifoto of Sudan, Yoriba of Nigeria, Nubian, Berber and Dom of Egypt, Tuareg and Toubou of Libya, etc., (Brako & Asah-Asante, 2015; Adejumobi, 2000; Assimeng, 2006).

Among the two types of political organisations, thus, the centralised and acephalous, their subjects showed loyalty and owe to their authorities. They were organized under the authority of their kings and chiefs; and as a result, they maintained some level of loyalty to the status quo and their traditions and customs. Adherence to authority that holds rulership over a relatively larger political jurisdiction was more pronounced with the centralised native states which contrasts the acephalous political groups where "there is little concentration of authority" (Brako & Asah-Asante, 2015, p. 19). The nature of the precolonial political states was also experienced during the colonial era and again transferred to the postcolonial era of the nation-state of Ghana. Western educated Africans like Kwegyir Aggrey from whom Amu drew inspirations for his cultural activism advocated for the use of African custom and tradition as the foundation for nation building in nation-state Ghana that was about to born.

As a result, the music of Amu embodies notions of traditional African culture. Asah-Asante (Personal communication, 2023) argues that the music of Ephraim Amu is more of a proto-nationalist nature and as a result has the character to command loyalty to the colony of the Gold Coast like it does to the present-day nation-state of Ghana. Premising his argument within the context of political science as a discipline, he remarks that proto-nationalist states of Africa such as the Mole-Dagbani, Ga-Adangme, Eʋe, Akan, and Guan were united around their culture and customs. Form this point of view, it can be argued that Amu composed his music

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with overarching themes like reform, participation, awareness, and injustice. These qualities define the proto-nationalist period of the Gold Coast (Brako & Asah-Asante, 2015).

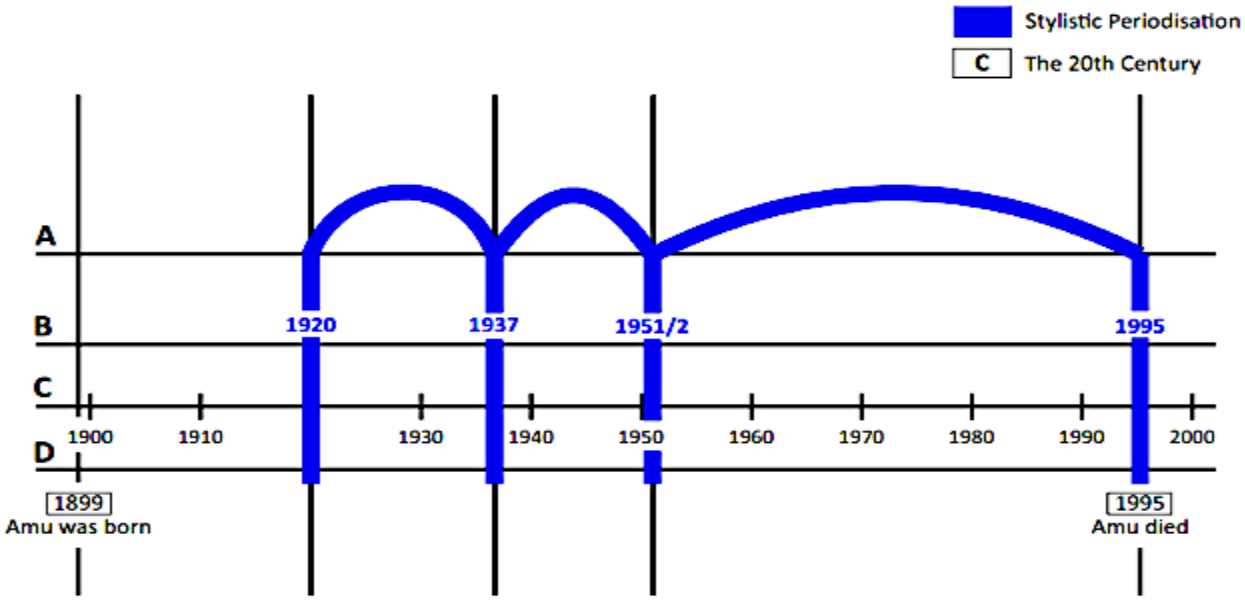


Figure 3: A graphic representation of Nketia' stylistic periodisation. It is more voluntarily because the landmarks and the changes were pre-empted by Amu's own decision.

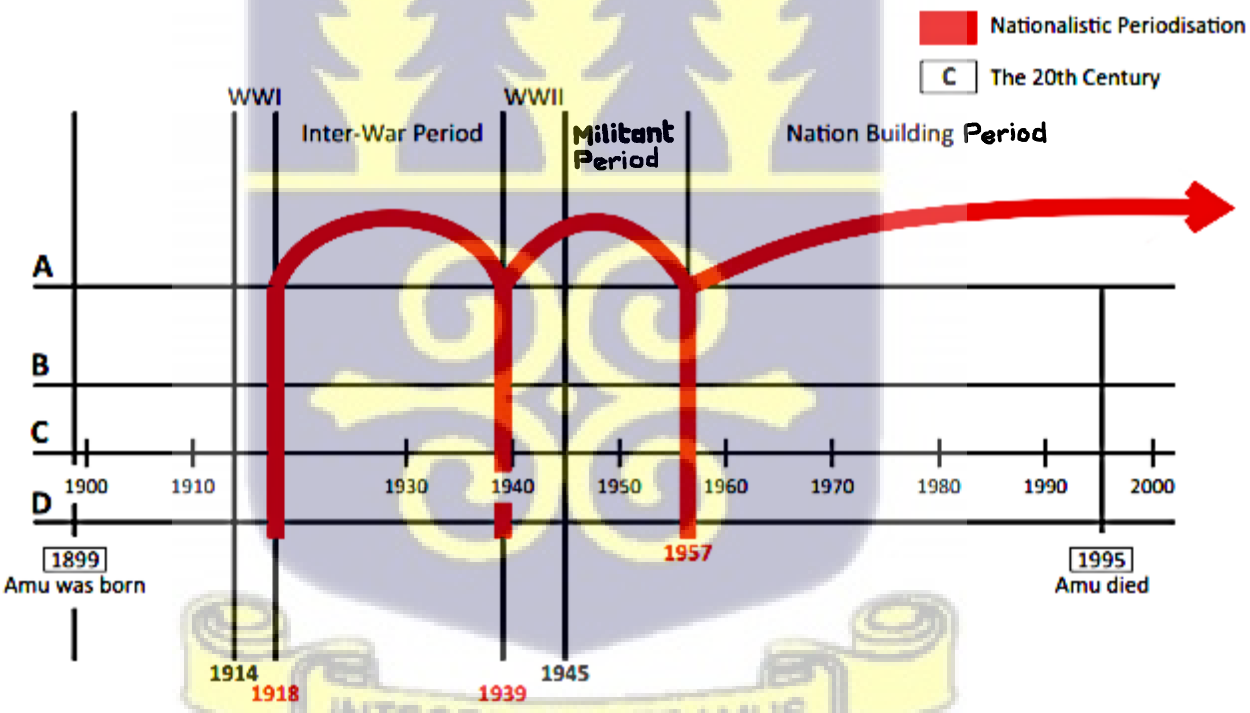


Figure 4: A graphic representation of the nationalistic approach. It is more involuntarily because the landmarks and the changes were pre-empted by global and national political events to which Amu succumbed.

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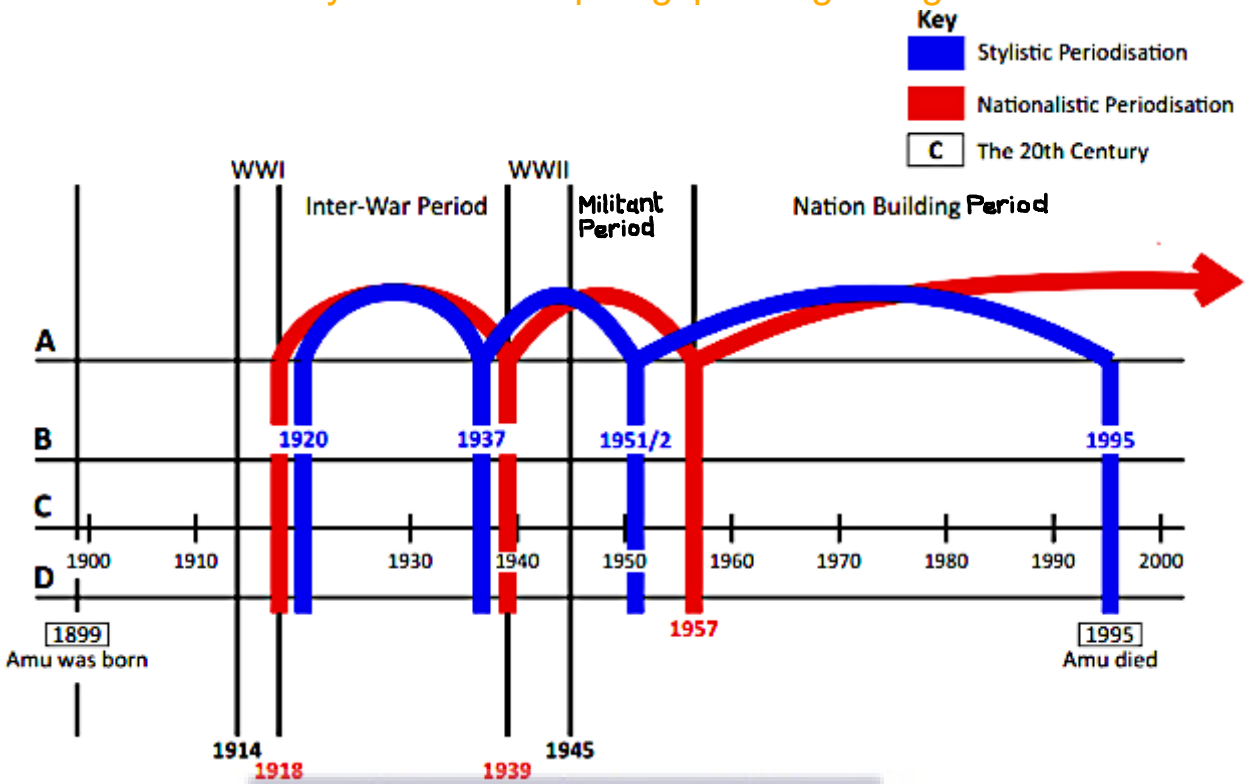


Figure 5: A line diagram showing a juxtaposition of the stylistic and nationalistic periodisations.

It is readily noticeable how the nationalistic periodisation has the propensity of taking bigger leaps and juxtaposing that of the stylistic. The larger coverage imposes the stylistic period by determining its textual contents. Amu was vehemently against the militant and agitational nature of the Gold Coasters. Although he was radical in his creative and cultural-awakening approaches, he employed soft-toned languages like 'We are one people', 'love your neighbour', 'Let's unite', 'Love your country and culture', etc. which was spread across all the segments of the period. The creative works was climaxed during the Inter-War Period but declined towards the period of Nation-Building at which point he matures textually and melodically. Even though his style evolved, his philosophy of co-existence was heavily felt throughout the periods.

5.9.4 An Overview of the Conceptual Framework

From a political viewpoint, the historicity of Ghana's political journey unfolds into epochs. From a broader perspective it can be divided into three periods. They include one, the pre-colonial period, which dates back to the period before European contact with Africa. It

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therefore ended with Europeans contact with Africa. Two, the period of European colonisation of Africa is traditionally considered to have begun with the New Imperialism taking place between 1884 – 1914. It ended gradually with the decolonisation after the Second World War. Three, the postcolonial period stated with the attainment of the political independence of colonised African countries with spanned the mid and the end of the twentieth century (Agbodeka, 1972).

Theoretically, the three major periods outlined above can be broken down further to align with global political events and its sociocultural and political impacts in the Gold Coast. These are largely determined by the events of the World War (see a detailed discussion of the World Wars and their contributions to nationalism in Ghana in chapter three of this thesis). The First World War took place between 1914 to 1918 whilst the Second World War took place between 1939 to 1945. From this viewpoint, it is postulated that a 'war-free period' lay between the First and Second World Wars, thus, between 1919 to 1938. The period is referred to as the Inter-War Period. Theoretically, it is commonly referred to as the period of Proto-Nationalism, whilst the Second World War period is referred to as the period of Militant-Nationalism. Within the context of nationalism in Ghana, Militant Nationalism spans the period 1945 to 1957, thus, the period between the end of the Second World War and the year Ghana gained her political independence. The period of Militant Nationalism differs from one African colonised country to the other because independence was not gained on the continent in the same year as Ghana did, thus, 1957. The period between the attainment of the political independence and to the present is known as Nation Building. Therefore, in the Ghanaian context, 1957 marks that beginning of the period of Nation Building (Asah-Asante, personal interview, 2023).

The geopolitical events and its impacts in Ghana outlined above provides a conceptual framework that readily presents itself as a framework for the periodisation of Amu's songs through a Nationalistic Approach. This is because – as discussed in chapter two - the sociocultural and political institutions provide the theoretical and conceptual framework by which a successful study of the music of Ephraim Amu can be attempted.

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As a result, the periodisation of Amu's music falls into three political periods. These are one, the period of Proto-Nationalism which falls between 1918 and 1938. According to Asah-Asante (Personal commination, 2023), that period in Ghana's political history was characterised by notions of reform, participation, creating awareness, and injustice. Scholars like (Amonoo, 2003; Andoh, 2007; 2010; Nketia, 1993) postulate that Amu's song flourished between the 1930s and 1940s. Nketia (Nketia in Amu, 1993) suggests that the songs of Amu were characterised with themes both the literates and non-literates could understand for it conveyed messages national sentiments; although brought from different ethno-linguistic backgrounds, 'We are one people', 'Love your neighbour as yourself', 'This is our native land', etc. These themes embody national awareness, etc., as can be seen in songs such as *Abibirimma*, *Tete Wo Bi Ka*, etc.

The second period is the Militant-Nationalism which begins from 1939 to 1945. Because the agitations were prolonged until the attainment of independence, the period can theoretically be stretched to cover the 1957. This is the post Second World War period. It was when the World War veterans had returned to their home countries and have brought Europeans ideals for nationalism to argument the activities of the elite. As mentioned in chapter three, their experiences from fighting side by side with Europeans affected the owe Africans had for the Whiteman negatively. The period was marked by agitations; political sentiments like 'Let's rise up against the colonial master', Self-government now', 'We have the political right to talk and be heard', etc. Contrarily, it was identified with militant and aggressive political movement. Asah-Asante posits that any individual or group of individuals who preached public speeches or composed song that stood against the *status quo* were liable to be sentenced to serve prison terms. Critical examples are the 1948 Accra riots, the Christiansborg Castle Crossroads Shooting, and the imprisonment of the Big Six[72]. However, Amu did not show any bias to the political divides. He rather took a centrist's position. As such, the music was able

[72] *See* footnotes on the Big Six under the subtitle *Hymnody and Other Short Compositional Essays* in chapter four.

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win the support of all the political factions. It was during this political period he composed his matures compositions, according to the periodisation of Nketia (Nketia in Amu, 1993). As a period making the phase of Amu's matured creative works, mention can be made of the song Alegbegbe *Mawu lɔ̃ Xexeame*, composed in 1943. Terpenning (2017) asserts that the song is the highest level of creativity Amu undertook.

The third period is the phase of Nation Building. It is the period after the attainment of the political independence in Ghana, beginning from 1957 to the present as indicated above. The period is marked relative calm and quietness especially during the early part of the period but was later marked by political instabilities. Although Amu continued to pursue his music career, it was more geared towards the consolidation of the creative works, accepting jobs at the directorship positions, attending conferences and seminars. The period was rather the flourishing period for the 'students' of Amu such as J. H. Nketia, N. Z. Nayo, etc. It was also the peak period when the style of Amu created cultural awakening in the Christian mission Churches (Ansre, 1974), and other developments.

Why the textual 'character' of Amu's music seems linear through the periods of proto-nationalist to the militant-nationalist is provided by Terpenning (2017). He posits that although there was rise in momentum during the militant period, when Independence was drawing nigh, Amu was completely opposed to the development and use of force. He said force was not the right thing to use at the time (Laryea, 2012; Terpenning, 2017). As a result, he continued to use 'soft' and 'inviting' language.

5.10 Significance of the Nationalistic Approach

The works of Amu, for instance, the creativity, innovations, cultural activism and approaches, etc. finds their scope and context in the historical, social and political life of the people of Ghana. This implies that the canons of political events in Ghana (thus, from pre-colonisation to the era of nation-building) is the foundation upon which every work of Amu is built. The works can be understood better when viewed from the culture and political history of Ghana. This is

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because the prime objective of Amu was towards African liberation through the pursuit of African culture which was and still exhibits traits of proto-nationalism. Amu can therefore be seen as a leftist; an extremist of conservatism who was seeking to maintain the status quo by advocating freedom, equality, fraternity, rights, and internationalism through music.

But he was very dynamic in his ideological positions. Sometimes his approaches portray him to be a radical and reformist (e.g. He rather chose to suffer the consequences for discrediting the prescribed European suit for preaching and rather going for the *kente*). Although he modified his style of writing music to suit his institutional affiliations, as Nketia in Amu (1993) has submitted, the basic aim and foundation of the changes were driven towards African nationalism and liberation. The institutions gave him better views, understanding, and the options of novelty to re-present his ideas for African nationalism. So, I propose the periodisation of Nketia rather find its basis in the political events in Ghana.

The significance of the nationalistic periodisation is in tandem with the realisation of the African-Self. Africa as a community as a personality that seeks to pursue the goals of the culture-self. It is commonly said that Ghana is made up of 'one people, one culture, and one destiny. These notions are well presented through the African music of Amu. In context, it therefore can be argued that the nationalistic periodisation takes precedence over the stylistic periodisation. The former precedes the latter because it is the guiding principle to the styles that were developed through the institutional affiliations.

5.11 Trajectory of Development

Whilst I do not intend to carry out an in-dept study of neither Nketia's stylistic periodisation of Amu's songs nor my own approach, they imperatively present the framework for understanding aspects of the developments that has taken place over the decades. Although the study of Nketia (Nketia, 1993) and Andoh (2010) is introductory in context and scope, it will suffice to present it as the background information to the growth that continues to take place in the genre, starting by Amu himself.

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Amu started composing in the style of Western hymnody because of the influence of Protestantism in the Gold Coast. Although the hymn tunes are homophonic[73], its utility of the native language makes it different from the ones introduces by the Europeans (Andoh, 2010). Characteristically, he begun composing with English texts but later switched to indigenous language. Additionally, the song-texts of his early compositions do not project European landscapes and worldviews like the translated German chorales and English hymns do. Even though not in the hymn style, George Dor's extended anthem, *ɣeyiyi Trɔna* (Lit. The Season changes), presents a very good example of the concept of the *pastoral*[74] in African art music. It themes describes the landscape and seasons of the country Ghana.

Some inferences can be drawn from the above. One, Amu started his creative footings on European tradition of composing hymns because of his commitments to the religious sphere of Protestantism. It is remarkable that despite the numerous schisms of the time, as a result of the indigenes' awareness and desire towards their identity of Pan-Africanism, Amu maintained his loyalty to the Bremen Christian missionary tradition. He did not follow the examples of Separatist like B. J. Small who left the mission tradition to start his own African oriented Church; the African Methodist Episcopal Church (A. M. E. Zion), etc. Later in the century, Ephraim Amu would express his attachment and loyalty to notions of Pan-Africanism within the Protestant religious sphere without succumbing to schism. Two, during the first phase of the period (thus, 1920s 1930s), according to the framework of Nketia, Amu can be said to be navigating his compositional ideas. His compositional skills had not developed because he had not yet researched fully into traditional music and attained his bi-musicality from the Royal College of Music-London. He had not yet become a 'master' of his craft.

The second stylistic period, thus, between 1937 to 1951, earmarks another period of developmental stage. This stylistic period is interspersed and distributed across the period of

[73] Examples of Amu's songs in the style of Western hymn have been cited in previous chapters of this study.
[74] The Pastoral is a concept of music nationalism in Western art music where composers like Willian Vaughan painted the landscape of their country through music. Dor, an African art composer paints a picture of the wet and dry season in his country, Ghana.

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Proto-Nationalism and that of the Militant periods[75]. The period also marks Amu's bi-musicality. The songs that were composed during this period bore deeper characteristic of Pan-Africanism than his early period. Although some aspects of cultural nationalism could be felt in the 'Peki' works, they are comparatively lighter to the latter period. For example, Amu composing with the Eʋe language sharply points to the struggle for Eʋe nationalism[76] that was earnestly fought for by the Eʋe nation in the twenty-first century led by Amu (himself), Chapman Nyaho, and Olympio. This polity in Eʋe country partially underscored the utility of the Eʋe song-texts and culture at the time. It therefore implies that, if Amu had not continued his seminary studies in the region of Akan culture, the 'Twi-song' would not have out number that of the 'Eʋe-songs'. This validates Nketia's assertion when he submits that Amu's stylistic development correlated his institutional affiliation (Nketia, 1993). The paradigm shift, though partially, was informed by Amu's self-awareness, self-actualization, and determination to consciously engage the cultural co-existence of the various native states of the British colony through studying, experimentation and demonstrations. The songs with Twi song-texts were thought to choral bands within the Akropong enclave. The organology and playing techniques of membranophones, aerophones, idiophones; dance moves, were demonstrated to the music students at the College of Akropong[77] and later to the music students at Achimota College.

The period, however, brought forth extended composition that portrayed overarching themes of African nationalism. For, example, *Yeŋ Ara Asase Ni*, *Asɛm Yi Di Ka*, *Yaanom Abibirimma*, *Nenyo De Wo Dede*, etc. The melodic contours of these songs tend to follow the tonal prosody of the indigenous languages employed. *Nenyo De Wo Dede*, for instance, they depict the drum language of African traditional dances, typically of the Southern Eʋe settlers.

[75] The period in Ghana politic, specifically after the Second World War, when agitation for independence became more forceful.

[76] The political concept used to describe the political struggles of the Eʋe groups seeking to be redress from the United Nations to collapse the artificial boundaries separating them.

77 The letter of the Synod Clerk of the GPC to that of EPC indicates that Amu carried all sorts of traditional instruments and horn to the college of Akropong to teach the students. He taught traditional dance moves.

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The rhythmic motif of the song-text shows both the durations of the speech as well as the tonal prosody, showing a remarkable growth from the early stylistic period.

Some of the songs-texts are also borrowed from existing sociopolitical sentiments as well as the folklore. According to Terpenning, (2017) *Alegbegbe Mawu lɔ̃ Xexeame* (Lit. For God so loved the world) which marks the peak of all Amu's creative works was composed in 1943. He posits that the extended anthem was composition after Amu had returned from his studies in London. The composition is an effort the solve the problem of assigning melodic importance to all the parts in contemporary four-part writing for the African audience. Hence, it uses the Western instrumental technique of fugal exposition where the subject[78] is shared 'equally' among all the voices.

However, Nketia in (Amu, 1993) noted that the third stylistic period was mostly dedicated to consolidation the total creative efforts. He pointed out that between 1952 to 1962 some songs were created after which Amu took to compiling and publishing of the songs. The limitation with the two frameworks of periodisation I have so far is that the non-availability of the complete creative work with their dates of composition makes it difficult to do a mapping of a substantial amounts of songs to the periods.

Another aspect of the development is the publications of African art music materials. Andoh (2010) propose that the publication of the *TFAS* (1933) was significant in the first period. The themes of the entries underscore the Proto-Nationalist sentiments of the time. Asah-Asante (Personal Conversation, 2023) remarks that the inter-war period was marked by sentiments that bordered on the creation of awareness, unity, one people one nation, etc.

Andoh noted that the publication was the first if its kind. This is because it had in its contents original compositions of Amu based on African themes – Pan-African in its outlook. It also became exemplary for other composers such as Isaac Daniel Riverson, and Oman Ghan

78 Fugal exposition is the introductory section to Western musical instrumental form – fugue. Its technique of composition allows all the voices (parts, three or more) employed in the music to have an equal chance of presenting the subject (thus, the organic theme/principal melodic idea upon which the music is grounded).

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Blankson to follow. For example, I. D. Riverson published *Songs of the African People* (1938) which was revised in 1954 with the new title *Akan Songs* whilst Ghan Blankson published his songs with the title *Robertsville Hymnal.* One of the publications that significantly impacted development (compositional and performance) of the genre around the1980s to the 2000s is N. Z. Nayo's compilation of extended anthems for schools in Ghana with the titled *Ghanaian Songs for Schools* forwarded by J. K. Amissah, the archbishop for Cape Coast in 1979. It became a resourceful material for music teachers and performers. Its didactic content also provided a ready reference for techniques for composing in the style of Amu, especially melodic development, text-tone relations, development of rhythmic motifs based on traditional dance styles, etc.

According to Andoh, Blankson's collection is made up of hymn tune, Vespers, and anthems in the Fante language similar to Amu's introduction of vernacular into African art music. In his introductory notes to the *ACW Vol. One* (1993), Amu wrote that with the publication of the *TFAS*, "the purposeful study of Ghanaian music had begun". Later in the century, tons of publications with African songs by the 'School of art Music' continue to flood the contemporary art music scene. These includes original compositions, compilations of instrumental and choral art music, etc. Some of the publications with instrumental music include Nketia's *African Pianism - Twelve pedagogical works*, *Dialects* by Gyimah Larbi, *The Six Pedagogical Works* by Kenn Kafui, etc. Examples of compositional essays of voice with piano accompaniment include *Sankudwom* by Nketia, *Local Choruses for Praise and Worship* by Emmanuel Boamah, and more. Some of the publications by religious institutions include the *EP Church Song Book* and the *Supplementary Hymnbooks*. There are also the *Methodist Praise 1 (Supplementary Liturgical Tunes*, and the *Ghana Praise,* which was firstly published in 1979, revised in 1991, and then reprinted in 1999 by the *Asempa Publishers.*

All the available publications in the Ghanaian art music scene are used indiscriminately because of several factors. One, the overarching Christian religious themes that defines Christianity as a common body of faith, Two, the fraternity of music teachers and directors in

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Ghana who belong to the same 'School of Art Music. Three, shared theological and liturgical contents of the missionary tradition, thus, the celebration of various Christian anniversaries such as Christmas, Passion of Christ, etc. However, the *Ghana Praise* as a publication that exemplifies an inter-denominational assert in the Ghanaian contemporary art choral scene because the tunes are broadly selected from different composers of different religious creeds, generations of composers, and cultural backgrounds. It is the most nationalistic in its contents. There are also seasonal collections such as *Christmas Bells* and *Passion* by Joshua Alfred Amuah. Early in the twenty-first century, pedagogical works for the piano has also emerged. These include the works by Addaquah and Mr. Hope Konu, etc. This also another aspect of the trajectory of development.

Literacy and printing can be identified as factors that has propelled the development of contemporary art music in Ghana like it did in other Western and African countries. Sanga (2008) pointed out that the creation of imagined communities in Europe was enhanced by the spread of literacy and print capitalism. Similarly, nationalism in Ghana was partially triggered by the activities of the elite class[79], the ability of to read and write, and the availability of the mass media - the press and radio, (Marika, 2019; Kimble, 1963). From this background, the importance of the introduction of formal education into the Gold Coast country cannot be over emphasised. Publications of musical works continue to enhance the cohesiveness of the members of the national sonic culture because of formal education. The materials that are produced therefore continue to serve as repository and reference material for future generations of the model. This means that the creation of generations after Amu has been possible not only because of the performance scene but also the availability of publications and also the literacy of the people. This is why the nucleus of contemporary art musician are found to be those who

[79] Although some scholars have proposed that because the Ghanaian society is not organised in the fashion of capitalism of metrople nations like Britain and the USA, there are no class structure in the Ghanaian way of organizing the society. But Assimeng argues that there is no society that is flat and that every society is hierarchically structured to some extent. Based on this concept, he claims there is class structure in Ghana because some people have power and the means to control wealth.

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have gone through formal training most at the missionary educational institutions because the materials for teaching and explaining the underlying theories are domicile in the schools and mission Churches.

To ensure the continuity of his variety of Amu made a conscious effort to educate his readers on how the themes have to be interpreted and analysed in his introduction to the *TFAS*. The exercises touched an aspect of African rhythm, and application of the slur in African traditional songs. The use of the slur in Western art music tradition where it is used as expressions for legato playing and singing and also to indicate tied notes, differs from Amu's application of it in his African songs. Amu uses the slur to articulate downward-pitch bending techniques in singing akin to African traditional music where the principal note, being tonal, is bent to a lower indefinite speaking tone. Amu wrote that:

> "the principal note must be slurred, because the principal note begins with the singing voice and ends with the speaking voice" (Amu, 1993, p. ii).

Andoh (2010) asserts that Amu's intentions to capture the essence of the spoken text in his melody construction shows how revolutionary and radical he was to the status quo. He noted that the qualities that are spelt out in the publication to guide the users of the book, thus, *TFAS*, are clearly and poignantly integrated into the songs in the book. In analysing the songs, he pointed out features like the syllabic character of the song-text which agrees with the speech patterns; avoiding the use of more than a note to the syllables, except where there is an indication of a slur, as described above. This implies, although Amu took a conservative stance in his creative output, he did not submit to extremist position as the political leaders of the CPP, like Nkrumah, and the rest of the ranking leaders of the CPP did and caused them in serving prison terms. He was tactical. Even though both Amu and the elite were aiming at liberation of African from colonisation, Amu was tactical in his approach.

Another evidence of the growth and developments in the music model of Amu is his use of vernacular. As I have pointed out in chapter three under the subtitle *The Impacts of a Cultural Dichotomy in Akuapim*, the cultural activism of Amu was interwoven around the institutional

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ideals of *Ɔmanhene* Ofori Kumah II, a representative figure of Christianity, and *Ɔmanhene* Kwasi Akuffo, a representative figure of cultural idealism; the latter being more impactful to Amu's acumen in Akan traditional customs and values. Because of his association with the *Ɔmanhene* Kwasi Akuffo, Amu's music career had more composition with Twi song-texts and folklore than that of his native language, Eʋe (Laryea, 2012). Because the scramble of Africa, the majority of the Akan group of tribes were aggregated in the region of the Gold Coast; comprising the Brong, Ahafo, Asante, Eastern, Western, and Central Regions of present day Ghana. Note also take many non-Akan indigenes also speak and understand the language. As a result of his proficiency in the Akan language and culture he was able to capture the attention of most natives of the countries through his music. He also continued to compose in the Eʋe and Ga language. Ephraim Amu was a polyglot nationalist composer and as such transcended the linguistic boundaries.

Ansre (Personal conversation, 2024) suggests that Amu's musical development was not gradual but terraced. According to him, the musical growth was dictated by the institutions Amu found himself at every particular period as Nketia (Nketia in Amu, 1993) has proposed. From the above, it can be concluded that although Amu was mindful of his intentions of cultural activism, he made choices in conformity to his institutional affiliations. This implies that he portrayed the culture of the institutions he found himself in the context of Pan-Africanism. For example, during his time at Peki, he emphasised Eʋe nationalism. Upon migrating to the Training College of Akropong for theological and teacher training, he took advantage of their traditional institutions to emphasise the Akwapim Twi language through his musical works making use of their folklore. He also acquired informal training from the family of *Ɔmanhene* Kwasi Akuffo through which he learnt the drum language of the people. Out of these interactions he re-constructed the traditional bamboo flute *atɛntɛ* into *atɛntɛbɛn* in addition to the *odurogya* and *odurogyaba.* Among the three, the *atɛntɛbɛn* in particular has earned national patronage across a very wide cultural jurisdiction in Ghana. After these, there was a leap in Amu's compositional approach when he returned from the Royal Music School of London. The

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leap was demonstrated by the epic composition of *Alegbegbe Mawu lɔ̃ Xexeame*, an extended anthem that epitomizes all the creative works not just in his choice of form, but also in themes such as melodic construction, etc. These cultural and institutional affiliations and the creativities they engender are clear-cut allowing the terrace nature of the developments in the model. It was therefore not difficult for Nketia to categorise the oeuvre into stylistic periodisation.

5.12 Summary

The development of contemporary art music in Ghana has its roots in indigenous forms such as *avihawo*, *nnwonkorɔ*, *Ebibindwom*, *hakpa*, etc. These are traditional part-songs that are composed with different harmonic structures such as unisons, octaves, parallel thirds and sixths, and occasional quartals, etc. The publication of Amu's *Twenty-five African Songs* in 1932 marks the beginning of a new era of contempoarary art music practice in Ghana. The developments that have taken place is consequential of the colonial experience, and the moral consensus that has becomes the general binding force among the multicultural society. The developments of African art music in Ghana is a reflection of the sentiments that were generated by Pan-Africanism. Ephraim Amu's zeal to notate his music in the style and notational system of European music cannot be denied as a major influence from the Europeans. His assertiveness to employing the simple duple time with triple effects originated from traditional usages and the Ghanaian popular genre, *Yaa Asantewaa*, and his extremist position conservatism. Factors such as the introduction of the compound duple time in the choral art music scene by Nketia, the publication of African music literature, the adherence to the utility of multiple synthetic keyboards, chromaticism in Ghanaian contemporary art music, etc. are some of the major landmarks of that has taken place in the development of the genre. The genre keeps on developing to embrace new areas such as theatrical or stage effects, the incorporation of dance gestures and many more.

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CHAPTER SIX

AN ANALYTICAL STUDY OF SELECTED SONGS

6.1 Introduction

In this chapter, I explore selected compositions by Ephraim Amu, thus, *Yɛŋ Ara Asase Ni, Abibirimma, and Miva*, *Miva*, to demonstrate how the composer and other African culture intellectual engage the multiplicity of ethnic, linguistic, and cultural identities in Ghana by employing a blend of African and Western compositional idioms - a partially departure from colonial ideologies - to convey 'African Spirituality' to a national audience. This academic inquiry employs Jan LaRue's Quadrant Analysis of Style, in conjunction with an assessment of form and text. The investigation will delve into the dimensions specified by LaRue's SHRMG framework, which includes Sound, Harmony, Rhythm, Melody, and Growth. Due to the fact that form and text is not considered a fundamental aspect of this particular framework, I have thoughtfully incorporated it within the aforementioned parameters as a means of bolstering the arguments presented in the previous chapters. When necessary, I will provide relevant examples from Amu's *oeuvre* to support the discussions. I will also draw critical examples from the works of the 'School of Ghanaian Art Music' composers' to drive home some valuable points. The study is largely divided into three guided by the compositional title listed above.

6.2 Structural Analysis of *Yɛŋ Ara Asase Ni*

6.2.1 Historical and Sociological Background

While a comprehensive narrative and historical analysis of this work have been provided in Chapter Three of this study, specifically under the subtitle "Empire Day Celebration in the Gold Coast," which may be consulted for reference, I intend to extend the discussion to encompass additional areas that were not previously addressed under this subtitle. Originally composed in 1929 in the Eʋe Peki dialect, *Yɛŋ Ara Asase Ni* was later translated into Twi in 1931, as illustrated in Figure 18 below. The knowledge that this composition was created as a result of

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a request by a former student of Amu, specifically for the celebration of the Empire Day festivities in Peki is widely published. Amu remarked that:

> "In 1929, a past student of mine, who was then teaching here at Peki, wrote to me (when I was at Akropong) to say that he wanted something for his Primary School to sing on Empire Day. He said he wanted something "African", so I wrote this simple tune and arranged it in four parts" (Agawu, 1987: 53).

According to Laryea (2017), although Amu was against translating the song, it has since been translated into several Ghanaian languages after Amu translated it into Twi and Ga languages himself. Misonu Amu, the daughter of Amu, stated that the composition had undergone multiple revisions in its original Peki dialect before its current form (Misonu, Personal Conversation, 2024). Ansre reiterates that the revision process involved three stages because Amu as a composer had to address Eve phonological concerns associated with the lyrics of the song (Ansre, Personal Conversation, 2024).

The piece has achieved a considerable degree of success in several respects. According to Agawu (1995), the song's widespread recognition, as evidenced by numerous translations, suggests that it is a well-known tune in Ghana. Terpenning (2016) and Laryea (2012) also imply that the song's popularity extends to the Ghanaian society. The song has gained a significant level of recognition and admiration among Ghanaians, and as a result, it is widely regarded as the de facto National Anthem. According to Laryea, it was J. E. Adjepong referred to it as the Ghana National Song. Furthermore, the Ghana Presbyterian Church's Literature Committee has requested that Amu add more verses to the music, including a reference to God in the final stanzas, in order to make it suitable for inclusion in its updated hymnbook (Laryea, 2012).

Furthermore, the Ghana Broadcasting Corporation's decision to feature it as the final item on its daily programmes amplifies its prominence. This is because of the following. One, Amu was a successful contemporary choral art music composer long before the past student made the request. Two, song was aired daily at mid night when many people have retired home from their daily activities. Three, the time of playing the song did not favour school children

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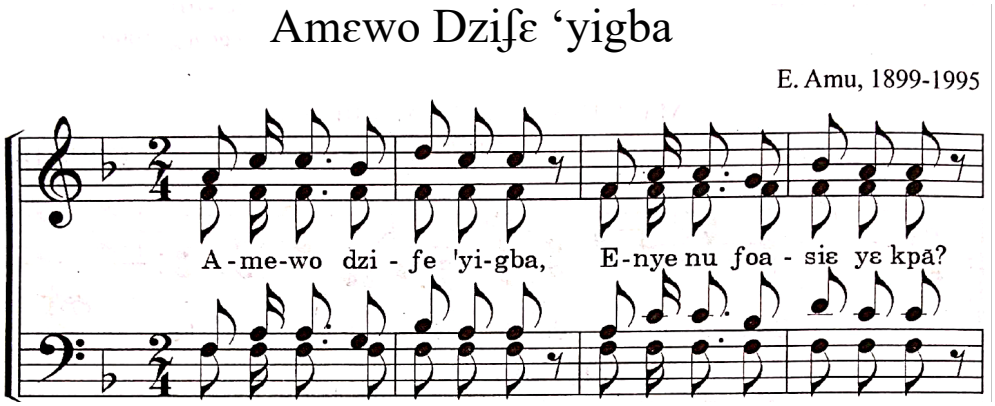
who Agawu was making the allusion to. Four, there were other compositions that were available. I would argue that the reverse of Terpenning's argument is factual. Thus, it was the prominence and the success the song had made that informed GBC's decision to feature it at the end of their daily programme. This is because signature tunes for radio programmes - especially when it is nationally esteemed - are not selected arbitrarily neither is it selected by personal whim but by calculated and informed procedures. Therefore, selecting the song as the closure of daily broadcasting activities at GBC rather augmented the national awe already ascribed to it.

Nketia remark that Amu's *Yɛŋ Ara Asase Ni*, written in popular African and Western musical idioms, was popular in the colonised country to the extent that before the 'Culture-Self' was fully awakened in the Gold Coast, the song had already drifted into the sociocultural and political fibre of community that it could be used as a patriotic song to arouse nationalism in the country (Amu, 1993). Terpenning submitted that the composition of the song "can be considered as the beginning of the Ghanaian style of formally-composed choral musical tradition" and that the composition "marked the pivotal moment in Amu's own musical development" and also "an early musical sign of awakening national consciousness that led to independence" (Terpenning, 2017: 132; 2016: 460). According to Theodosia Okoh, she was inspired by the text, *Mogya na nananom hwie gui, nya de too hɔ ma yɛn*, bras 5 to 8, which inspired her to select the colour red to part of the Ghana national flag which symbolises national autonomy and sovereignty (Laryea, 2021). He draws our attention to the acquisition of the land "through the blood and toil of our father", (The Ghana National Pledge, line 6).
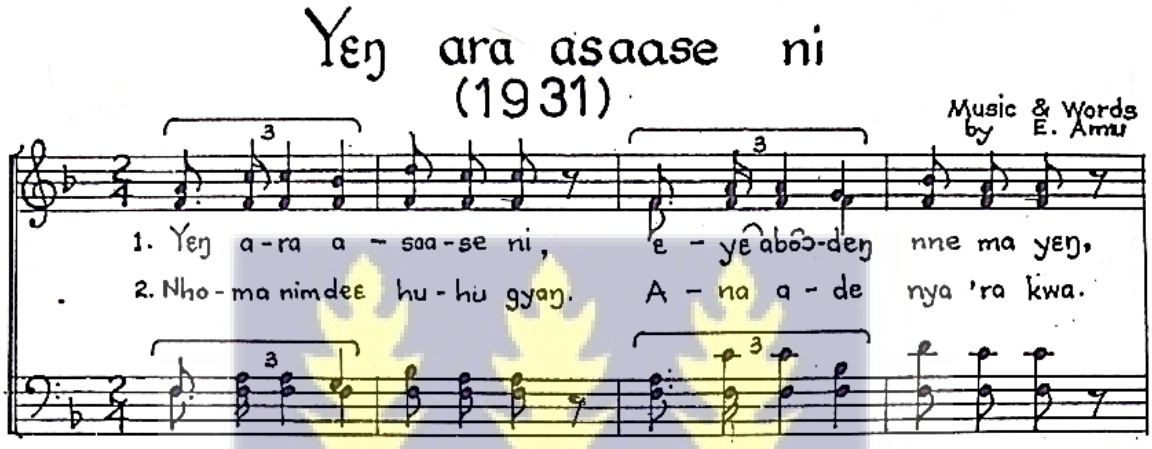
INTEGRI PROCEDAMUS

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(a)



(b)



Musical Illustration 18: Introductory phrases of the (a) Ewe version *Amɛwo Dziʃɛ 'yigba* and (b) the Twi version (b) *Yɛŋ Ara Asase Ni*.

6.2.2 Textural Analysis

Under this subheading I limit myself to discussing only the first stanza of the Twi version, making some references to the Eve version (thus, lyrics). I took this position because of (i) the popularity of the former and its national utilities among the Ghanaian community, and (ii) the popularity of intellectual investigations the Twi version has received, comparatively to that of the Eve over the decades. Choosing only the first stanza is intended for several reasons which include the following. (a) Ahe modality of discussion will be illustrative to undertake the second. Song-text in the publication titled *Amu Choral Works – Volume One* were used. (b) The anchor theme of the song-text is sufficiently presented in the first stanza; and (c) the study under this subheading is only transient and tangential to the major intellectual undertaking(s) of this dissertation which examines the propensity and correlation between song-text, generative

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processes and intrinsic values of the music in general to nationalism in Ghana. Where applicable, these steps have been followed in the remaining textual analysis of this chapter.

The following is Laryea's literal translation of the song-text into English (Laryea, 2012).

	Twi	**English**
1.	*Yɛŋ Ara Asase Ni,*	This is our own land
	ɛyɛ aboɔdenne ma yɛn	it is precious to us
	Mogya na nananom hwie gui	Blood did our fathers shed
	nya de too hɔ maa yɛn	to obtain it for us
	Adu me ne wo nso so sɛ yɛbɛyɛ bi	It is the turn of me and you
	atoa so	to continue
	Nimdeɛ 'traso nkotokranne ne	Too much knowledge, cunning and
	apɛsɛmenkomenya	selfishness
	Adi yɛn bra mu dɛm	have destroyed our life
	Ma yɛn asase hɔ do atom sɛ	and have affected our love for our land
	ɔman no sɛ ɛyɛbɛ yie oo,	Whether a nation will prosper
	ɔman no sɛ erennye yie oo,	or whether a nation will not prosper
	ɛyɛ sɛnnahɔ ɔmanfo bra na ɛkyɛrɛ.	It is an established fact that this depends on the conduct of the people
2.	*Nhoma nimdeɛ huhu gyan*	Book knowledge that is vain
	ana adenya ara kwa	or property acquired without toil,
	ne ɔbrakyew de ɔsɛe ɔman	and dishonesty, destroy a nation
	na ɛbɔ n'ahohora	and defame it
	Asoɔmmrɛ ne obu pa, yɔnko yiyedi	Obedience and respect, wishing your
	pɛ daa,	fellow man always,
	Ahofama ntetekwaam' ma onipa	Unqualified dedication to everyone's
	Biara yiyedi,	needs
	ɛnonom na ɛde asomdwoe ne nkɔso	These brings peace and advancement to a
	pa brɛ ɔman.	nation
	ɔman no sɛ ɛbɛyɛ yie oo,	Whether a nation will prosper
	ɔman no sɛ 'renyɛ yie oo	or whether a nation will not prosper
	ɛyɛ sɛnnahɔ ɔmanfo bra na ɛkyɛrɛ	It is an established fact that this depends on the conduct of its people.

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The following is an original translation of the first stanza by the composer. Copied from the Twenty-Five African Songs.

This is our own native land.
'This a precious heritage,
Won for us all by the sweat and blood
of our forefathers;
It is now my turn and yours
With honour to uphold it still.
But alas! What selfishness has taken
(a) firm grip of our hearts
rendering to our native land poor
Service quite devoid of love.
The nation: whether it stands,
The nation: whether it falls,
In every sphere of life
It all depends on us.

6.2.2.1 Amɛwo: Amu's Philosophy of Personhood

The titles assigned to the two versions of the song, illustrated above, thus, the Eʋe and Twi, must raise some level of curiosity in those seeking to understand the pervasiveness and trans-nationalistic component of this song by Ephraim Amu for cultural awakening and liberation especially among colonised African countries. The title, *Amɛwo dzifɛ (N) 'yigba*, in the Peki Eʋe dialect, particularly, caught my attention. By carefully drawing some similarities and contrasts between the two titles, some degree of understanding can be reached in regard to the song's nationalistic character.

The Eʋe word *Amɛwo* literally means human beings. The word can be separated into two, thus, *Amɛ*, meaning the human person, and *wo*, a suffix creating the plural form. By saying *Amɛwo*, Amu is referring to the collectiveness of persons with special moral and metaphysical qualities who are found across different geographic locations, not just within the erstwhile Gold

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Coast or the Ghanaian political jurisdiction, but beyond. The word can be literally translated as morally good persons.

The analysis of Wiredu and Gyekye (1992) on the concept of personhood among the Akan speaking people will be instructive at this point. Wiredu submits that the Akan word *onipa* is an ambiguous term sometimes referring to a member of a biological species and sometimes referring to a human with special social status (Wiredu, 1992). He argues that the status of an individual, although is necessary, but not a sufficient condition for personhood. Gyekye (1992) draws a contrary view to Wiredu's opinion by submitting that it is our essentially human capacity to reason that serves as the basis for moral worth and personhood and not our accidental characteristics such as social status, height, gender, age, marital status, etc. Gyekye postulates that Akan judgements and expressions about the life and conduct of people gives the impression that personhood is acquired in virtue of ones responsibilities in the community. *Onnye 'nipa* (Lit. s/he is not human), *nipa hun*, *nipa gyangyan* (Lit. worthless human), *nipa bɔni* (Lit. wicked human/person), for instance, may be used among the Akan speaking people as a judgmental expression to describe someone who is wicked, bad, ungenerous, etc. Its Eʋe equivalent may be *ame vɔdi* (Lit. Eʋe), *ame vlo* (Lit. worthless human), *ame sangaa* (Lit. wayward human/person), etc. Its Latin equivalent may be referred to as *persona non grata*. According to Gyekye (1992) these are opprobrious expressions.

It can be concluded that it is the nature of such personhood(s) to exhibit negative moral traits such as *Nimdeɛ 'traso nkotokranne ne apɛsɛmenkomenya* (Lit. Too much knowledge, cunning and selfishness) that was expressed by the composer in the song. Contrary, a person of high moral standards or conduct would be described among the Akan speaking people approvingly as *oyɛ onipa paa* (Lit. real human), *nipa papa* (Lit. good human/person). Its Eʋe equivalent may *amɛ gbatie*, *amɛ nyuie*, etc. The two scholars agree that the distinction of personhood rests on the difference between the quality of moral *agency* and degrees of moral *responsibility*.

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Premised on the above and also on Amu's dicta, the expression *Amɛwo dzifɛ (N) 'yigba*, can be appreciated as an index to the importance and value that must be accorded real human fellows and their birthplace thus, *dzifɛ (N) 'yigba.* Because of their moral excellence and responsibility, their country deserves the act of patriotism and selflessness that is required for its growth and sustenance. Also, it is therefore, not uncommon for their forbears to lay down their lives in defense of their country because of the need for high moral qualities and personhood(s) that must constitute the nation. This is expressed in the Eʋe version as *Amɛtsitsiwo kɔ wo gbe flɛ de ta xɔe na mi.* Additionally, *amɛwo* has a universal component. It is an expression that describes the collection of human beings or human fellows in all places around the world both as human agents, thus, biological species, and responsible humans. Such as an agency is also expressed in the song *Nenyo de wo dede* when he wrote that *Bɛ amɛgbɛtɔ nenyo na 'gbɛnɔnɔ nɛnyo* (Lit. That human and life may be good) *Ne xexeame nɛnyo nɛde* (Lit. That the world may be a better place). The text underscores Amu's philosophy of *Amɛwo*, not just a biological specie and human agent but as high quality moral agent distributed worldwide. A detailed discussion of this submission has been given in chapter four of this study.

Amu's message through the song is, therefore, binding on the distribution of the personhood irrespective of location, creed, culture, and language. Ansre (personal interview, 2023) agrees that the music of Amu is transcultural tenable to be used in the Great Britian ambit and other kingdoms of the world. Because of the collectivity attached to the nation, the persons with good moral quality can say *yɛn asaase* (Lit. our land, or our country). This implies the morally distinguished persons owe collective responsibilities to their nation.

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6.2.2.2 The Collectivism of Africans to their Land (Asaase)

Laryea's analysis of the Twi text of the 'Ghana National Song' becomes helpful for this aspect of this study. But I will also not hesitate to draw relevant examples from other sources of analytical purviews of the text. The initial line of the song, *Yɛŋ Ara Asase Ni*, highlights the

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evolving significance of the Twi term, yɛŋ. Amu urges his audience to transition from an individualistic to a collective perspective regarding the land (Eʋe: anyigba or nyigba; Twi: asase) by employing the term, yɛŋ. It is crucial to recognize that the pursuit of nation-building for colonized Africans cannot be realized through individualistic attitudes and self-serving citizens but rather through a united front. Therefore, the common language must be yɛŋ, signifying we, us, our(s). Because the land is held in trust for the ancestors and the yet-to-be born, an individualistic way of viewing the land lies more within the confines of the clan, tribal and ethnic community (Abotchie, 13). To Laryea, the use of the word, *yɛŋ*, which may mean 'we', 'our', our, or 'us' depending on the context, stimulates a collective sense of ownership of the land, arguing that the well-meaning Ghanaian can feel the impact of the song by drawing their attention to their marginalization, domination, and oppression caused by the European hegemonic apparatus.

6.2.2.3 The Immeasurability of the Asaase

The text, *ɛyɛ aboɔdenne ma yɛn,* was chosen to remind the native African about how precious and immeasurable the land is to the African and to instill in him/her a sense of responsibility and patriotism. Laryea (2012) made the observation that by saying *ɛyɛ aboɔdenne*, Amu was alluding to the Peki dialect *Enye nu ʃoasiɛ yɛ kpa?* (Lit. Is it a thing to be handled carelessly?) which interrogates whether the land should be handled carelessly. *Aboɔdenne* (Lit. precious) and therefore, reminding the native Africa to hold the land in high esteem. Laryea pointed out that the reason Amu invites his audience to hold the land in high esteem is because the forefathers shed their bold in acquiring the land for their descendants, which translated in the Twi words as *Mogya na nananom hwie guin, nya de too hɔ ma yɛn*. Its Eʋe equivalence says *Ametsitsi woe kɔ wogbe flɛ de ta xɔe nami*. Amu admonishes the African to contribute positively to the development of his/her country by using the Twi words *Adu me ne wo nso so sɛ yɛbɛbi atoa so* (Lit. It is our turn to continue). The reality of shedding their blood to purchase land also validates the practice of animal and blood sacrifices in traditional African religion. Amu intends

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to relay the idea that the land (Africa) and its culture should be the last thing to be traded to foreigners. This idea is also presented in the Ghana national pledge also postulates, thus, *Through the blood and toil of our fathers*.

6.2.2.4 Civic Responsibility and Accountability

The composer reminds the listener that the national qualities and patriotism that are required of the African for nation-building and patriotism requires civic responsibility and accountability. These are presented in the Twi works *Adu me ne wo nso so sɛ yɛbɛyɛ bi atoa so* (Lit. It is now me and your turn to continue) where the fathers left off. Amu's The philosophical underpinning of these song-text is to unearth the understanding that nation-building, especially, in the context colonised African countries, must be a rigorous and continuous process; relayed from one generation to the other. *yɛbɛyɛ bi atoa so* must remind us that the continuation must be progressive building upon the foundations that have been laid. An Ewe proverb says *ka xoxoa nu wo gbina yeyia do* (Lit. It is the old thread one makes the new one).

6.2.2.5 Misconduct and Malfeasance

In the song-text are captured certain conducts and behavioural patterns which Amu identified as being negative and which can blur the kind of nation the well-seeking citizen might be looking for. These are captured in the Twi words *Nimdeɛ ntraso nkotokrane ne apɛsɛmenkominya*, etc. Civic misconducts and unacceptable such as complacency, self-approving, cunning, selfishness, according to the composer, have affected our attitudes and love towards the country. The enumeration of these unacceptable qualities when Ghana was colonised signifies that the qualities we may find in contemporary Ghana is an old cancer that must be dealt with for national growth and envelopment. Amu continues to suggest that whether the country prospers or not it depends on the attitudes of its citizens. He wrote, thus, *ɔman no sɛ erennye yie oo*, *ɛyɛ sennahɔ ɔmanfo bra na ɛkyɛrɛ*. In other words, the development and progress or failure of the country is dependent on its citizens. Under the subtitle *The Ubiquitous*

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of Institutional Problems and Gratification, in chapter four of this study – under subsection 4.2, some valuable arguments have been forwarded in relation to the misconducts and malfeasance of colonised African countries like Ghana and why they help to shape the popularity of Ephraim Amu's model of music for cultural liberation in Africa. Below is the original version of the song in Peki dialect of the Eʋe language. Literal translation in English is given above.

1. *Amewo dzife 'yigba,*
   Enye nu foasiɛ yɛ kpã?
   Ametsitsiwo, kɔ wo gbe
   fle ɖe ta xɔe na mi.
   Edo nyɛ kplɛ wo tsiɛ nu,
   Be miawɔ mia tɔ sinu,
   Nuvevenyanya, ɖiɖoɖo,
   kpl' amɛɖokoe tɔdidi,
   Blu mia zɔli, gblɛ mia dzife nyigba
   lɔlɔ̃ 'le gbegbe.
   ||: *Ayiɛgba, wo nyonyo,*
   Ayiɛgba, wo gbegble.
   Ɛlee kɛ mielee ko,
   Sigbe ke woanɔ tsiɛ. :||

2. *Agbalenunya fluflu*
   'Loo hotsuikpɔkpɔ guduu,
   Kpl' agbɛ yaka nɔnɔ
   mɛyiɛ kpl' ayigbalɔlɔ̃ o.
   Tabɔbɔ kpl' ameɖoamɛɛ,
   Nyuiɛdidi na 'mɛsia 'mɛ
   Kple lãdodo amɛ dokoe
   nɛ xɔ̃lɔ̃viwo nyonyo ko,
   Yɔwo me tomɛfafa kplɛ
   ŋgɔyiyi uyuiɛwo dzɔ tso.
   ||: *Ayiɛgba, wo nyonyo*
   Ayiɛgba, wo gbegble… :||

(Source: EPH 635, 2002).

6.2.3 Form

Amu borrowed the style of the hymn, a genre characteristic of the Christian Mission music tradition in the Western world. In its broadest dimension, this song was composed in a strophic form with two stanzas. The organic from which the stanzas emerge is in binary form, AB. The two sections are clearly distinguished by various compositional themes.

Firstly, there is the introduction of the overarching theme from bar 1 to 8. Although there is a repeated of the theme from bar 9 to 16, the last 4 bars, thus, 13 to 20 is varied creating unity and variety. The long dimension, thus, form bar 1 to 20 is marked by a perfect authentic cadence creating a sense of finality. But the song has not ended. Secondly, the introduction of a second theme which is more of structural than melodic set this section apart. It is composed of call and response, typical of African traditional music. It is also relatively shorter. This section is also
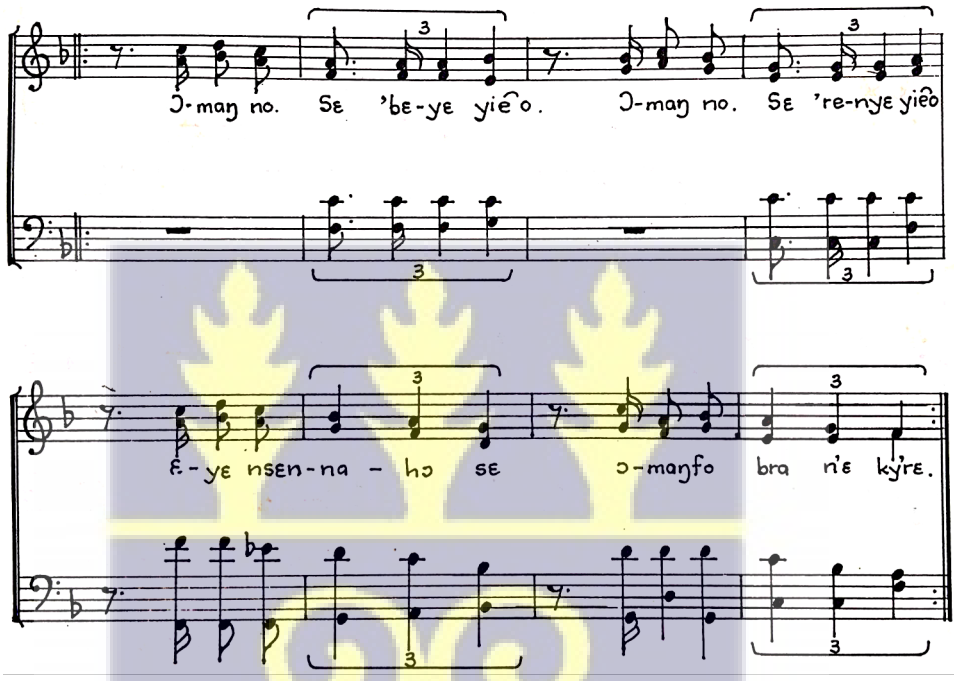
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marked by a perfect authentic cadence. Strikingly, it is the only long dimension, thus, according to LaRue's quadrant framework for style analysis, that is repeated. Therefore, section A is made up of bars 1 to 20 while section B is made up of 21 to 28 as shown in music illustration 1 below.

Table 2: Sectional and Intersectional Divisions of *Yɛŋ Ara Asase Ni.*

Section A (bar 1 to 20)			Section B (21 to 28)
[a]	[a′]	[a″]	[b]
bar **1 to 8**	bar **9 to 16**	**bar 17 to 20**	bar **21 to 28**



Musical Illustration 19: The refrain of the song. It also stands as the section B.

6.2.4 Sound

Section A (bars 1 to 12) sets the tone for understanding the entire music. The music is Ghanaian choral art music composed for S. A. T. B. (Soprano, Alto, Tenor, and Bass). The choice of voice as the medium for the song gives it a warmth because of its closeness or naturalistic appeal. It is contemporary in character (See for example, Andoh, 2009 for further explanation on the uses of term contemporary in Ghanaian soundscape). It is strophic, and a hymn. Studies of some of the compositional works of Amu reveal that Amu did not limit himself to applying the strophic

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as a form to only hymn as a European legacy but also applied it to some of his extended compositions as discussed below.

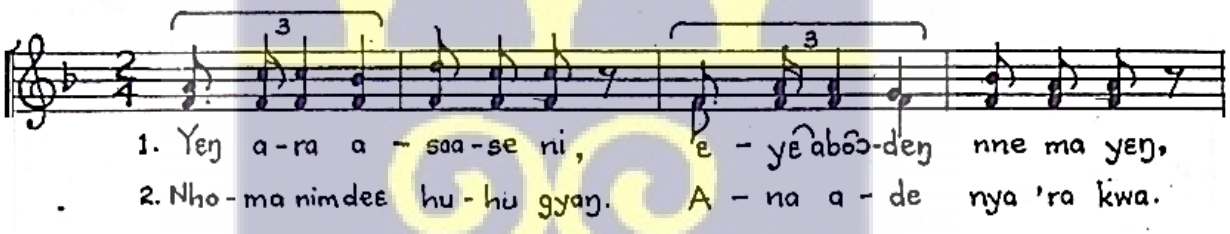
The very beginning of the music is forceful, assertive, confident, authoritative, self-assuring, bold, and positive. Note also the register of the soprano, it moves up away from the tonic from the third degree to the fifth degree of the scale, emphasising the tonic chord. In the second phrase, however, Amu lowers the sound by lowering the registers of the sopranos and altos a third. This is approached by analysing the principal notes. By handling the sound in this manner Amu automatically creates a sharp contrast by creating a sequence on the descending motion. The second phrase is the exact repeat of the first. Another contrast is built by maintaining the tonic note for the Bass throughout the two phrases. Whilst the second phrase suggests a dominant chord ending on a perfect inauthentic cadence in bar 4, Amu maintained the tonic throughout the Bass melody. The dominant-tonic expectation in baroque and classical periods of the Western music culture is not met. I agree with the theorists who suggest that Amu, at the time of composing this song, was grappling with theories and concepts of his model and therefore struggled with it, but the application of chords within the two phrases rather show Amu exhibited mastery of his creativity. To functionally fix the bass melody on the tonic throughout the two measures helps Amu to communicate his idea through the musical elements.

The unusual ways of using these parameters of shows how conservative and radical Amu was in his political thought. He was bent on maintaining the status quo. Symbolically, the bass (personified) who represents the patriarchal society during the colonial period remain resolute, unchanging, and claiming their past. It is the axial note around which all other notes revolve. Amu applies dramaturgy to show how the activities revolved around the elite, chiefs, retired ex-service men, leaders of the trade movements who predominantly male dominated. By these Amu makes his intention clear not only by lyrics but also through the manipulation of musical idioms within just four bars. I argue that what follows, although important, is just a show of compositional prowess. The use of the ii min^{7} (chord two minor 7th) in the last beat of the bar

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one, and chord IVb in the second bar are not functionary chords. There are only transient. In those bars Amu seeks to emphasize the tonic chord, which is very inviting.

The forcefulness which characterises the opening phrase of *Yɛŋ Ara Asase Ni* can also be felt on songs like *Akwaaba Dwom,* and *Yaanom Abibirimma* because they are patriotic in nature and tends to awake the cultural consciousness of the people they are addressed. The use of the relatively high registers for the soprano part in these compositions is striking. Note that even thou *Yaanom Abibirimma* has a call and response with tenor solo as the cantor, the response by the parts on the fortissimo produce a high sound replicating the singing techniques the warriors group, *asafo*, as Dor (2005) has already indicated in his study Amu's extraction of the warriors' song. the use of sound in this manner has the tendencies to draw attention as compared to the compositions that are quite mild in their opening phrases, for instance, *Adikanfo Mo.* The most important note within the first three grand staffs of *Yɛŋ Ara Asase Ni* is the tonic and the dominant for the bass. Amu emphasised the sound of the home key by revolving around the tonic chord. The process is carried out until bar 12, thus, the whole of section **A**.
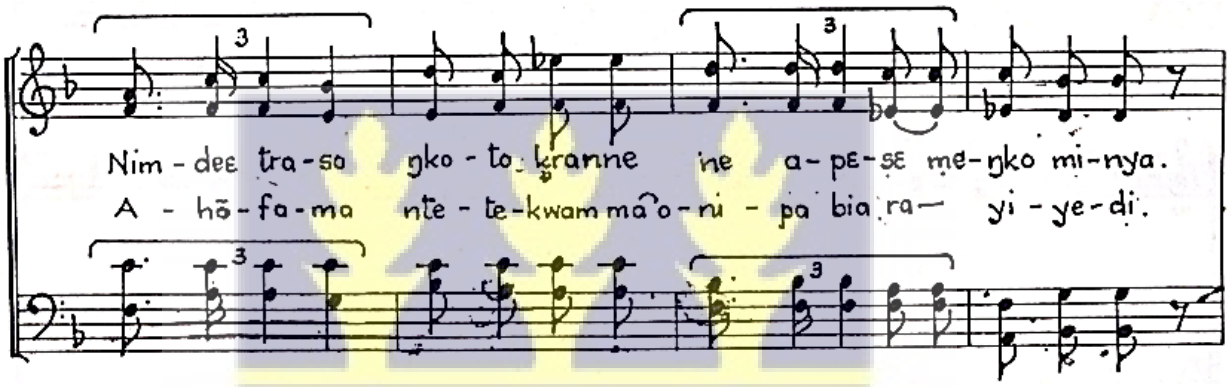


Musical Illustration 20: A melodic sequence between bars 1 – 2 and 3 – 4.

The transformation that takes place in Section A' (bars 13 to 20) organically sets this sub section apart from the rest. It serves two purposes. One, it differentiates the beginning of the song from the closing subsection. Two, it serves as the transition between the big dimensions, thus, sections AA' and B. The application of sound from A', second part of A, is striking. He ushered his listeners into a different atmosphere of sound from bar 13 (A') by employing the dominant of the tonic chord. This effected the change in bar 14 by applying the lowered seventh, I^7 65, to the sopranos, an African singing technique which commonly used in some Akan genres (*See* Nketia, 1974; Younge, 2011). In the preceding, bar 15, he altered the position of the

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lowered seventh by assigning it to the altos. The significance of the lowered seventh if felt because of its functionality in the entire harmonic structure.

Distributing it among the parts also functions as ornament by creating variety of tonality. Between bar 15 and 16, the sound is transformed by changes in tonality. This is achieved through a number of ways. One, the use of deceptive cadence in bar 16, two, the eighth beat of rest that immediately follows it, Note also, the application of the third inversion of the dominant seventh chord in bar 17. Repeatedly holding the bass note, the subdominant, at B^b 3, throughout the bar (15) creates tension. The suspense is held by varying different seventh chords, for instance, I^{13}, V^7 4_3, ii min^7, ii $^6{}_3$, and resolves in bar 19, and then to bar 20.



Musical Illustration 21: Using the lowered 7th to vary the tonic sound to that of the subdominant.

Section B (bars 21 to 28) is principally built on call and response and homophony. It is also repeated. Amu makes the listener to crave for a relief by creating a suspension in bar 22, $V^7 4_3$, followed by a dotted quarter note rest. It is answered by a call in bar 23 and answered via a perfect inauthentic cadence, V – I, in bar 29. He raises the curiosity and the attention of the listener by pitching the tenor in the higher register, through the lowered seventh note, E^b 4, then run the scale down to B^b 3. The sound is varied by creating a sequence to the first organic material in bar 25 and 26 by running the scale from D4 to A3. What is important is that Amu did not only mediate the cultural idioms of the communities that influenced his musicality but also the auditory sensibilities of his target audience. This is because the national music audience

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to which the songs are composed are come from different cultural setting with their distinct soundscapes although there may similar expressions that cut across such cultures.

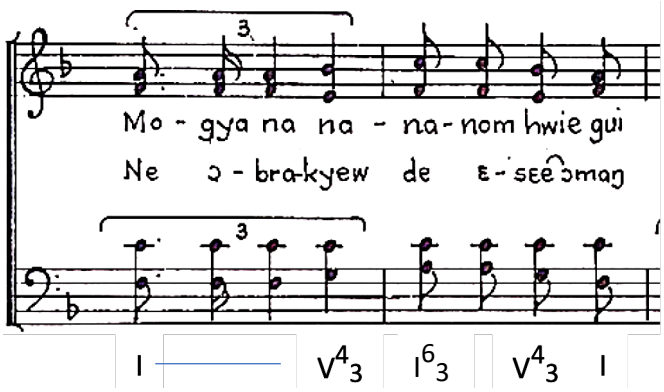
6.2.5 Harmony

The composition is built on tonal harmony in the key signature of F major. Basically, the harmony revolves around the major chords, thus, I, IV, and V, with the home chord making the most appearance in a ratio of 46: 21: 9 = tonic: dominant, subdominant. Strikingly, Amu did not use cadences built on dominant-dominant relationship as one would expect in tonal harmonic structures. For example, at the end of the first two phrases with the lyrics *Yɛŋ ara asase ni. ɛyɛ aboɔ deŋ nne ma Yɛŋ*, one would have expected a perfect constructed on the dominant-tonic relation as a means of establishing the home key. Instead, the composer used the plagal cadence in its inverted form, thus, IV^{6}_{4} to I. As I mentioned above, the bass melody run through from the first bar to the fourth bar. The monotony of the bass conceals the feeling of plagal in the cadence. Again, at the end of the second grand staff, bar 10, he avoided a modulation by employing a lower neighbouring note. The monotony of the bass can be felt again on the dominant chord, V.

Andoh (2010) suggested that Amu avoided modulations at this stage of his composition because Africa traditional music do not use modulations. But between bars 14 and 16 we find a modulation to the subdominant major between bar 14 and 15 through $I^{7}65$ – IV, and a deceptive cadence in bar 16 through $I^{7}65$ – $ii^{6}3$. The use of perfect cadence has been transient in the song, See for example, $V^{7}43$ – I, in bars 5 and 6. However, Amu introduced a perfect cadence, at the end of section A, V^{7} - I, thus, bar 20 and the closing bar, 28. If the resolution of chords from V^{7} - I in tonal music suggests a peaceful ending by meeting our psychological expectations in tonal music performances, then it can be argued from the foregoing that Amu applied varied harmonic structures that registers his antagonistic position to the European

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hegemony and its mechanisms. This position can be said to be in consonance to the position of the teacher who set into motion this creative work by commissioning the music teacher and composer, Amu.



Musical Illustration 22: Dominant seventh used transiently in the second bar.
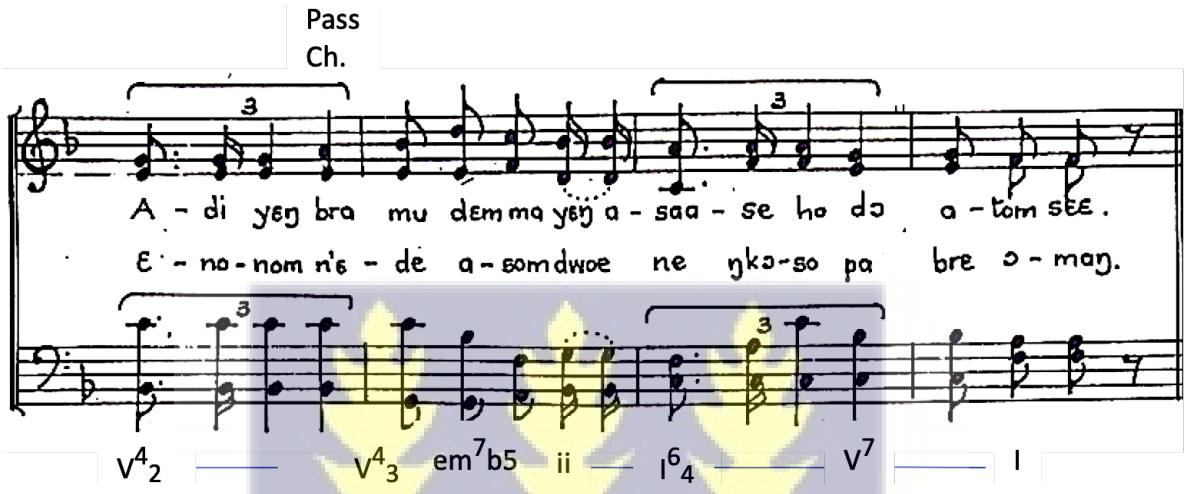
Ephraim Amu was very tactical in his approach to harmony. He was very much aware of the target audience; school children jubilating and celebrating the Emperor at the open space. In Amu's mind there was conflicting issue which he must solve. There is a drama that has eluded most researchers, because of the conflicting interests the situation presented. One, there was an Imperialist, who through his/her oppressive apparatus has incurred the indignation of the oppressed. The oppressed seeks to subvert this hegemony by registering their displeasure through creative means and performances on the Emperor Day. Two, there were native school children, as innocent as they might be, who have routinely show their pleasure and appreciation for the Emperor and seek to do same at the turn of the year through jubilations and ceremonial protocols of the West. This was a puzzle to be solved by the cultural patriot. Amu satisfied both the school children and their offensive parents by careful application of themes. To satisfy both sides, Amu negotiated the political and social spaces of the time through his creative patriotism by which Ghanaian art music becomes a vital component.

The treatment of themes throughout the unofficial national anthem shows Amu was very much conversant with the common practice, whether as a 'universal' practice or for his new model. It shows a mastery of craftsmanship. As I mentioned above, for him to have solved the 'theatrical puzzle' through a single art of choral composition is worthy of note. I therefore argue

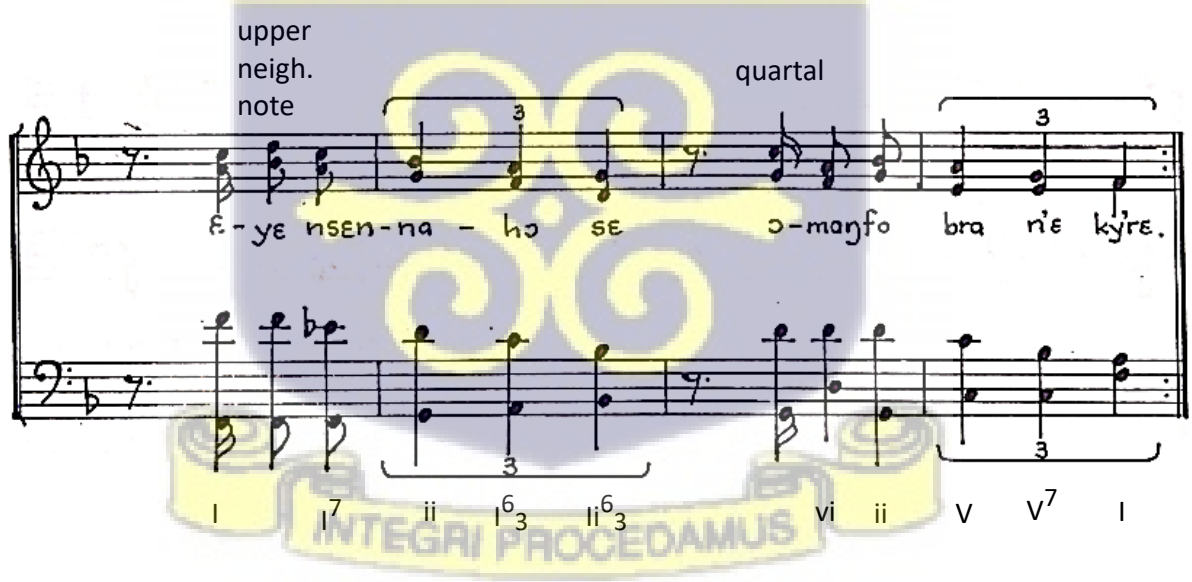
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that, the non-conformance to the tonal language, as Tsopanoglou (2016), Sandler (2019), Laryea (2012), etc., have suggested is one of the numerous ways through which Amu demonstrated his conservative and radical ideological position through the music. But he was mild because of the jubilant nature of the song. The tonal prosody did not elude the nationalist composer.

I therefore suggest scholars should begin to see the adherence to the continuum of $^{2}_{4}$ when he merged the simple duple and simple triple during the early days of his career as a mean to idealise a rhythmic model for the transcription of African traditional music. Note his caution and aspiration for future African scholars in the introductory note of *TFAS*.



(a) bars 17 to 20.



(b) bars 27 to 28.

Musical Illustration 23: (a) and (b) - The use of perfect authentic cadences marking endings of large dimensions.

First and foremost, the medium through which the melody is realised must be given some attention. It is realised through the voice. Composed in the style of four-part writing, the song is mostly heard on the national radio and TV networks *a capella*. Borrowed from the hymn

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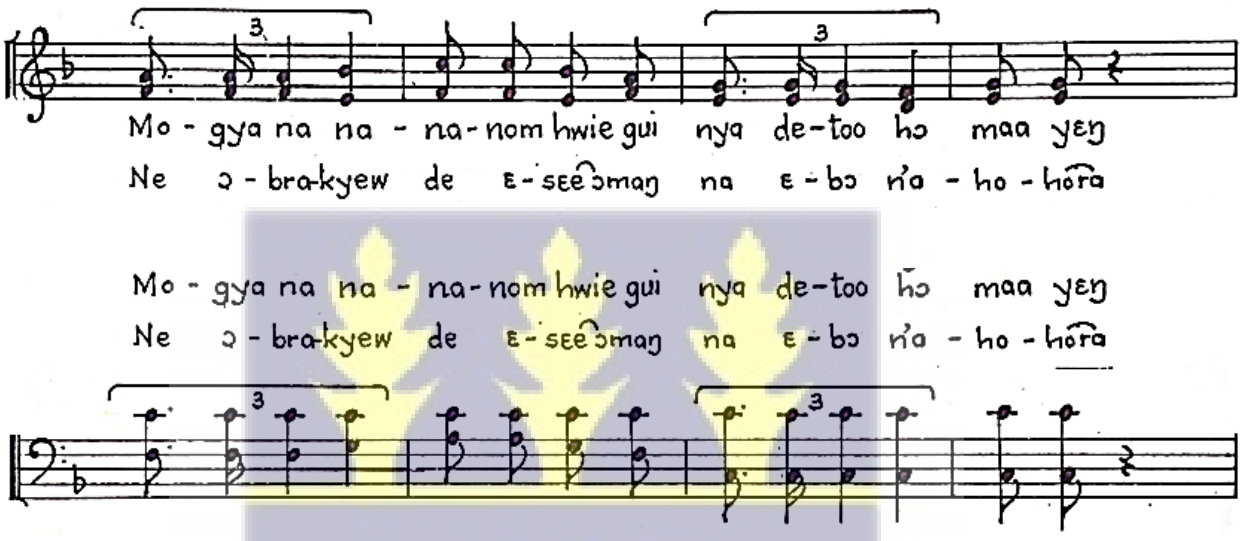
style of European religious sound culture that depends heavily on the organ for its instrumental resource. An instrumental accompaniment to this and other choral songs of Amu is rare even during the postcolonial era of Ghana. Diaz (2014) postulated that African music is close to nature. As such presenting the songs unaccompanied retains the warmth nature has to offer through the production of human voice.

Adjade suggests that Amu did not accompany his choral songs with neither the Western piano nor the harmonium because of several reasons. Firstly, because the composer aimed at emphasising some aspects of traditional choruses which were performed unaccompanied such as *avihawo* of the Ewes. Secondly, to Amu the voice by which his messages were communicated were of prime importance more than any instrumental accompaniment (Adjade, Personal conversation, June 2023). Thirdly, Amu seems to have been influenced by the premium placed on voice for choral music in the nineteenth and early twentieth centuries other than practices in traditional European opera during the development and growth of *Negro Spirituals*. The influence was impactful mainly because of the philosophy of the genre which seeks to propagate Black Spirituality. Examples of such choral groups include the Fisk Jubilee Singers; founded and firstly directed by George Leonard White, Cotton Blossom Singers, Tuskegee Choir, The Jamaican Folksingers, the Park Glee Club of Lyons, etc. Although accompaniment was integral in *Spirituals* at some points, the voice received much attention in greater proportions. So, the music of Amu received a premium on voice for the rendition of extended anthems.

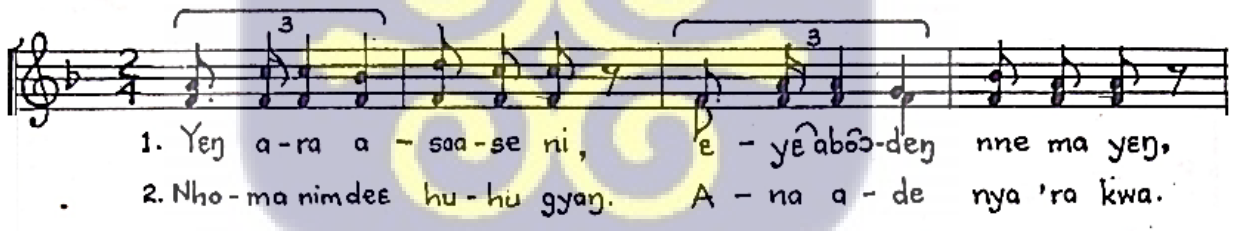
It can be realised from the score how Amu used conjunct and disjunct melodic motions in addition to other supporting themes to achieve his intentions for this compositional. An intention that was firstly built on providing a sonic and performance substitute to those previously preferred during the Emperor's Day in the Gold Coast. In this song, as in other examples investigated in this research, the conjunct motions are distributed to all the four parts at various points. For example, the opening phrase for the soprano (bars 1 to 4) is made up of antecedent and consequent phrases, all being conjunct in their constructions. The same can be said of the alto and bass within the same phrase. Strikingly, the alto and the bass demonstrate a

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parallel octave within the same metric measurement. They serving as the datum for the soprano and alto melodies upon which a 'super-melodic' structure is built. From bar 5 to 8, the tenor is equally assigned a linear melodic construction between spanning two phrases. This does not supply the harmonic scheme within the bracket but functionally ensues the pivot round which the parts oscillate. The relevance and significance of this melodic application to the creation of an Afro-Romantic community is discussed below. As mentioned earlier, other conjunct motions can be found at bars 9 to 10, 13 to 16, 17 to 20, etc. whilst the disjunct motions can be found at bars 6 to 7, 15 to 16, 10 to 11, 18, 24, and 27, etc.



(b) bars 5 to 8.



(c) bars 1 to 4.

Musical Illustration 24: (a) Examples of conjunct motions, bars 5 to 8. (b) The disjunct motion mainly occurs in between phrase junctions, bars 2 to 3, and 9 to 12.

The melodic construction is also found to rise and fall at some points. See for example, the soprano melody in bars 4 to 8, 9 to 12, 17 to 20, etc. Contrarily, the melody for the alto is relatively linear in the first section of the song compared to its nature of construction in the second section. Tenor and bass melodies in bars 9 to 16 exhibit wavy nature as they do in bars

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17 to 20. In their parity parallel thirds, thus, between bars 26 and 28, soprano and alto presents a melody pattern that is wavy in its character. The bass also present a saw-tooth in between bars 27 and 28. The lowest sound of the bass melody can be found at F3, bar 25, whilst the highest sound of the soprano melody can be found at E5, bar 14.

Amu did not apply himself to chromaticism, comparative to some of Fanti choral art music composers like Alfred Entsua-Mensah and Isaac Daniel Riverson. Examples from his oeuvre indicate a minimal use of chromaticism. An example of such minimal usages ca be found in this composition, bar 14 and 16, where he used the lowered seventh, E^{b}, more functionally, than an aesthetic value. It must be perceived in melodically because of the key signature before studying it harmony. He used it as a modulatory route to the subdominant in its second inversion, thus, through the chord scheme $I^{7}65 – IV^{6}4$. The chord $I^{7}65$ is used in its inversion but left unresolved. This is where chromaticism and romanticism sets in.

The melodic is both functionary and secondary. The former is where the melody is used more thematically and the latter applies to its uses as secondary or cantus firmus. For instance, bar 1 to 2, and bar 3 to 4, then bar 21 to 22, and bar 23 to 24. I have discussed this point above under the subtitle 'sound'. The objective here is to investigate it more melodically. Apart from the example cited above the rest of the phrases are more functionally applied than secondary.

6.2.7 Rhythm

The song is also 'homorhythmic'. This means that the cross-rhythmic motive of triple time in bar 1 alternates the simple duple time in bar 2 in a cyclic effect. The effect of this alternation produces an ostinato, an expression in African instrumental music and drumming.

Although homophonic, Amu's choice of dotted rhythms and eighth notes renders this song very rhythmic. To make it stronger is the spillage of this organic motivic idea throughout the composition. It is 'regimentary' in character and so readily suggests military usages. Amu used the technique of unity and variation in the bass, from bar 1 to 8. I do not employ the term

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to connote the 'traditional' form in music, encountered in the Classical period of the West, but as the organic component of the composition.

Dor (1992) suggests that rhythm became the first parameter by which he established his idiomatic African expression. He singled out polyrhythm, thus, the alternating duple and triple time, and hemiola as some of the relevant features as the compositional style of Amu. Laryea (2016) puts it that rhythm became the first conceptual framework through which his musical works can be understood and analysed as deviation from German hymnody. He suggested that "The other prominent rhythmic feature of this piece is the syncopated resolutions at cadences" (Laryea, 2017: 137). When analysing the rhythm of the song he made the indication that the plagal cadence resolves unto the second division of the first beat in bars 2, 4, 10, and 12. Andoh (2009) wrote that although all the songs in the *TFAS* are homophonic, their overarching rhythmic motives differentiates from the hymn tunes and other he has been introduced to and used to his adventure into his own creative ways of representing African rhythm.

The rhythmic structure is built on a continuum of $\frac{2}{4}$. Within this, Amu consistently alternates a triple time with quarter notes and a simple duple time with eighth note subdivision. It is clearly demarcated bar after bar. Amu presented the organic in the first two bars. It is from this organic that composite figures are developed. For example, bar 15 that has a dotted eighth note to a sixteenth note, a quarter note and two eighth note all combined in a triple time. Note the second has its second beat made up of an eighth note and two sixteenth notes. strikingly, it is the twenty-sixth and the twenty-eighth bar that clearly presents the feel of hemiola this music. In these bars, one finds all the three quarter notes, undivided, within the simple duple mater. Locker and Sandler wrote that the matrix of duple and triple inherent in African traditional are perceived as one component, inseparable. and that is how this piece is to be understood. The hemiolic structuring of the song finds it expression in the traditional music space, which inseparable from general social life. At a glance, the time signature may suggest a polymetric

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metre, thus, an alternating $^{3}4$ and $^{2}4$, more so because of the overarching triplet signs that alternates each succeeding bar. But in general, it is to be perceived as one component.

Another striking feature of this song is the strategic positioning of rests at the phrase junctions. Amu strategically positions the rest in a way that separates his thoughts. A careful study of the rhythmic structure unearths some objectivities of the placement of the rest, the longest being a quarter note rest and the shortest and eighth note. One, although hymn-like and simplistic in its organisation, it offers the performers some time to rest. The placement of the rests in short metric intervals (thus, two and four bars) also helps musicians and audience alike to apportion the themes into simple and organised thoughts. Two, it provides a good framework to actualise the psychological import of the song. The placement of the rests helps the audience to apply their sensibilities to the organised ideas and to be reflective in their listenership. The subversiveness of the song, as Agawu (1996) noted, lies in the psychological premise upon which Amu communicates the collective national sensibilities through music.

6.2.8 Growth

the song gains its extension through different compositional devices. First and foremost is its form. Although binary, the music is extended for a considerable measure of bars. The first and the second sections have their characteristic motivic structures. The former being more of the Western hymn style in a homophony, the latter being more of African traditional idiom, as pointed out above.

Although the rhythm of this song is realised in the continuum of simple duple, $^{2}4$, its pulse is to be intrinsically felt between a metrical mixture of simple duple and compound simple triple, $^{3}4$, providing an alternation between duple and triple time. The song partly gains it's growth through this polymetric arrangement to the end. It must also be mentioned that another means through the song gains it growth is the repeat of the second section, B. Its aim is to emphasise the texts and the themes chosen for that section. The second section is basically built

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on call and response. In this example, the response of the chorus complements that of the cantor in realising the complete sentence. The cantor joins the chorus in singing the response and that helps in the growth of the music.

In between the phrases are rests that clearly separates one phrase from the other. Amu strategically places the rest in order to aid in the organisation of his thoughts. They separate one idea from the other in order to enable the listener to pounder over the message being put across through the song. A careful study of the phrasing and its accompanying rests reveals a particular pattern. Thus, at the beginning, after very two bars of phrase comes a rest, then it changes to four bars phrase, then a rest, and so on. This can be illustrated in the following ratio, 2: 2: 4: 2: 2: 4: 4: 2: 2: 4. The numbers represents the number of bars, whilst the colons represent rests (thus, quavers and crotchets). These and more are the devices which ensure the growth of the music.

The growth of the song is not only realised materially but also intrinsic values that have to be surmounted creatively'. Some of the challenges Amu encountered include the presentation of his creative idea(s) in sync with the merging 'African-Spiritual' awakening. To accentuate the African expressions of time in music, he employed the simple duple time with triplets to contrast European usages of the compound duple time used to express similar feelings in music. He also used limited compositional resources but repetitively in order to make the song more of African. It must be recalled that the song composed for school children for the Empire Day celebration in the Gold Coast. How the song could satisfactorily serve the teacher and children's need and at the same time address matters of national concern within the rank and file of the populace was another challenge. To achieve this, Amu did not use elaborate musical ideas but employed 'simple' musical ideas which children can easily appreciate but layered on it, thought provoking national sentiments wrapped in song-text. Thus, whilst the children may be freely enjoying its sound, the adults may be engaged to reflect on its *pan-Africanistic* message.

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6.3 Structural Analysis of *Abibirimma*

6.3.1 Historical and Sociological Background

The picturesque presentation of researchers about this composition satisfactorily offers us the setting for a historical and sociological background. Dor (2005) wrote that Ephraim Amu composed the TTBB[80] choral version of this song in 1930 when he was teaching at the Presbyterian Training College at Akropong-Akuapem in the Eastern Region of Ghana. According to Agyemang (1988) Amu premiered the solo version of the song with Alfred Akuffo singing the solo whilst Amu featured at the piano in an annual concert. A year later Amu realised the version for mixed chorus, thus, SATB[81], and thought his choral group numbering about 300 choristers. This was performed as part of the inauguration and celebration of a school the people of Larteh had built, out of a sense of patriotism, without the help of the colonial government. Contextually, Amu's favourite themes of African patriotism and self-help were appropriate for the Larteh occasion. According to Laryea (2012), this song was inspired by the Reverend Christian B. Gati, Amu's teacher and headmaster of the Peki-Blengo Presbyterian Middle Boarding School. According to Amu, Rev. Gati was of the opinion that Africans are backward in their development and that Europeans were far ahead of the African so far as science and technological advancement is concerned and that Africa had to do something about it to catch up with other countries. Amu indicated that the song can be referred to as the Gati song (Laryea, 2012). Because the composition draws its principal themes form *asafo* associations music it will be proper to illicit some key aspects of the genre briefly at this point to facilitate our understanding of the thematic analysis the will follow.

According to Nketia *asafo* literary means the host of common people. The etymology of the word can be traced to the Twi word *kwasafo* which literary means commoners. From this other nomenclature can be drawn such as *kwasfodwuma*, (Lit. public work, and/or communal

[80] A four-part choral arrangement for male choir for tenors and basses. It is configured as Tenor 1, Tenor 2; B1 (or Baritone), and Bass 2.
[81] SATB, an abbreviation for Soprano, Alto, Tenor, and Bass. Also, a four-part arrangement for female and male voices in a choral or singing band.

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labour); *Kristo Asafo* (Lit. the assembly of Christ); *Asafohene* (Lit. chief of the commoners), *Kwasafo asɔrekɔ* (Lit. congregating in Church for worship and service). In recent time the term *Mbrantiehene* has been introduced which connotes organisation of youth into a political unit. However, the music of the *asafo* company is found to include themes such as sporadic and unmetered bell strokes, loud yells and bodily agitations, call and response form, articulation of brisk and short phrases between the cantor and chorus, melody driven by rhythmic motives of song-texts. The second section is more lyrical with longer melodic phrases. *Asafo* songs that are not used for procession are unmetered but those that are used for procession are metrically structured (Dor, 2005).

The success of the song, among other things, rests on its sound. In the resemblance of Akan dirges, Amu strategically attracts the attention of the African listener. The song is influenced by Akan dirges. See *Yaanom Abibirimma e!. Asɛm bɛŋ, Asɛm bɛŋ, Asɛm bɛŋ*. The Akans say, *bue, bue, bue… Agya ee…. Ena ee ……*and these are said at a high pitch in a bid to attract the attention of sympathisers. In the cosmology of Eʋe speaking people, the expression *dzalele*, or *dzalelelei* is known to carry messages of misfortune. Note the similarities between the Akan and the Eʋe usages of the vowel '*e*'. In this essence, the expression *Abibirimma ee* carries in its contents notions of sadness, self-pity, anguish, etc. Such a way of raising an alarm in the traditional community is attended with full participation and alertness. This song portrays a feeling of sadness because of the choice of song-text and their tonal registration.

Amu contends through the song-text that Africa is submerged and dragged behind, a situation that has never been surmounted by succeeding African governments, a view influenced by the Rev. Gati. Ghana continue to wallow in poverty. The success of the song goes beyond the impacts of themes contained *asafo* musical practices as Dor (2005) suggests. (1) Dor proposes that there is the consensus of general colonisation and its attendant problems. (2) There is also shared ethnic and cultural values that bind them together as a people with a common destiny. (3) The persistence of the political and social problems at the time of Amu are current even in the post-independence Ghana as though they are of resent origin. (4) The

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relevance of the song rests in the fact that African traditional cosmology has been destabilised by European cultural ideals. Very vital aspects of the culture have been substituted by European worldviews as Debrunner (1965) indicates. The African is left in a balance pendulum.

6.3.2 Views on the Title

Amu's English translation of the title *Abibirimma* to *Sons of Africa*, has been criticised by Laryea as misleading since the Twi word, *mma* (Lit. offspring or children), is neuter gender and refers to both male and female. But further investigation of the context in which the title was translated can unearth some unforeseen perspectives that may be of interest to scholars interested in the songs of Amu. One, if Amu is also known in the academic circles as a theologian as Laryea posits in his linguistic studies of Amu then it would be valuable to ascertain why Amu chose the title from a theological point of view.

From this perspective Sons of God imply both male and female children of God, without any particular distinction to sex, a context used the book of Job 1: 6 "Now there was a day when the sons of God came to present themselves before the LORD, and Satan also came among them." As Laryea noted, *mma* refers to both male and female children of African. But viewing it in the context in which Amu used the Twi word *Odomankama* Obɔadeɛ implies the children God. *Odomankama* Obɔadeɛ begets in African both male and female. In this context *Abibirimma* can be understood of both male of female children of Africa, according to Laryea's linguistic interpretation of the Twi phrase *Odomankama* Obɔadeɛ**.** It is the Creator God who created the people of Africa – male and female. According to Laryea, Christaller translated *Abibirimma* to mean the *Negro people* or the country of the Negro people, which I think should include all persons of the Black country; young, old, male female and their cultural institutions. In addition, the clarion call Amu makes by this sing is directed to all gender.

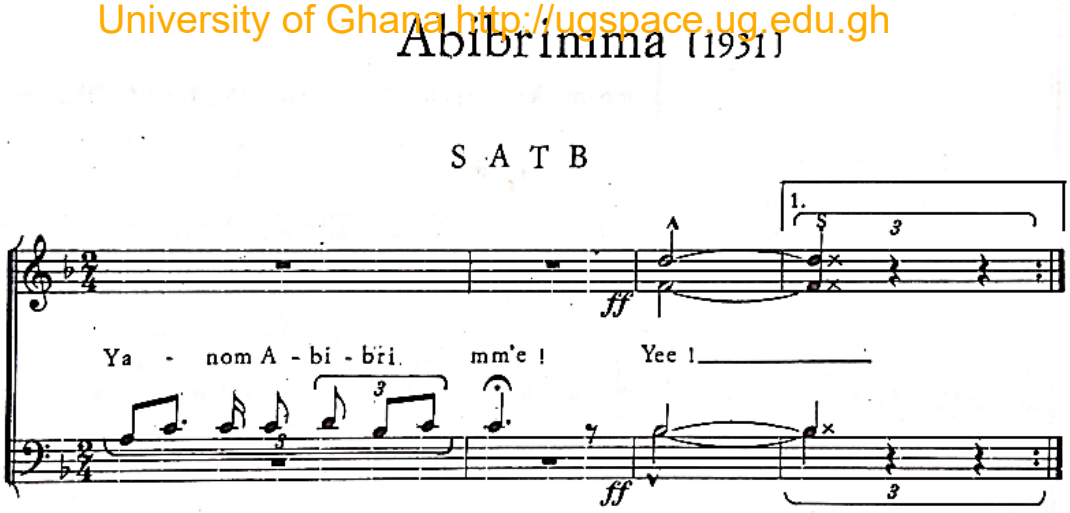
Two, the two titles do not agree metrically. From a compositional point of view, the translation of the title into English helps to give us the space to examine the compatibility or similarity between the two in metric terms. As students of music composition, our interests do

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not only include the drawing a relationship between tonal inflections of both original and their transcribed materails, harmonic balance and imbalances, of rhythm, key signature, time signature, etc. But the student of music composition is also interested in understanding how translated song-texts, fit well into the metric and/or syllabic structure(s) of their original text(s) in a bid of maintaining originality. I must be quick to mention that scholars have showed that Amu did not favour translation of his songs into other African languages, although he translated *Yeŋ Ara Asase Ni* from the Peki dialect into Twi and to English. The choice of the title by the composer of the song does not make room for the two titles to fit into the same metric structure that can augment any attempt of transcribing the text into tones for singing.

Now, I analyse the titles in metric terms. I analyse the two components within the framework of $^{6}_{8}$ instead of the $^{2}4$ because contemporary art choral music composers have resorted to the former for their creative works. It will therefore suffice to understand this aspect of the study from this angle. Again, I also use the speech rhythm of the text to facilitate our comprehension of text-tone the title. If composed in a continuum of compound duple, $^{2}4$, the text *Abibirimma* will take one measure, but beginning with a quaver beat of anacrusis, then, a quaver, a crotchet then a quaver. The translated text, *Sons of Africa*, however, does not begin on an anacrusis but rather on the strong beat: thus, a quaver, crotchet, followed by a division of the dotted crotchet, thus three quavers, as illustrated below. It must be acknowledged that Amu was not proposing a lyrical substitute to the text *Abibirimma* in its original form. But it must be understood that every music material or theme can serve as some pre-compositional ideas for new creative enterprises. Such ways of viewing music as a whole created the platform to examine the translation through the framework of compositional practices.

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Musical Illustration 25: S.A.T.B. version of Abibrimma

6.3.3 Textural Analysis

6.3.3.1 Etymology of the Twi Word Abibirimma

Laryea noted that the Twi word *Yaanom*¸ is used to address people of close associate who may command a level of trustworthiness (Laryea, 2012). They can be friends or equals. He made the indication that whenever, '*e*' or '*ee*' is used as a suffix, it connotes an unpleasant situation or condition.

He touched on the etymology of the Twi word, *bibiri*, to two origins. (1) A dark-blue cotton yarn or cloth used by the indigenes of the Akan ethnic group for clothe and other domestic needs. (2) A way of describing themselves, thus the Akan and other ethnic groups, against the Whiteman who was describes by the Akan speaking people as *Oburoni* and the Blackman they described as *Obibini* based on their colour perception. He is therefore of the view that the first contact between the Negro and the Whiteman in the Sub-Saharan region may have brought about the coinage because he found it difficult to comes into terms with how the Negro would instinctively describe himself as black without seeing a people with different skin colour. The suggestion is affirmed by Christaller's definition of *Abibirimma* by which the contract, *aburo-kyiri*, is found. *Aburo-kyiri*¸ the Whiteman's country is the contrast to *Abibimaŋ*, the country of the Blackman to which Amu addressed his patriotic songs.

He posits that the song-text, *Yaanom Abibirimma*, *e*, therefore, signifies an intense anguish call. *Yee*, is a response accorded to a call from someone who considered to be an associate or

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equal in social status to the one being called. The response, *yee*, therefore, is an indication that the call is heard. The response does not necessarily mean the one being called will faithfully heed to the demands of the call. So, after calling his associates, the *Abibimaŋ*, Amu went a step further to tell them what they have to know about their country and its development through the song.

The ideas and values Amu proposed through his music and personality as an ideal for building the community and nationhood were not limited to the natives and geographic areas of Ghana, but to all African nations. Amu's concern for *aman* (plural of *ɔman*, the nations of Africa) is expressed in *Abibirimma* (Lit. people of Africa). The following is Laryea's translation of the song.

Twi	**English**
Yaanom Abibirimma e, Yee!	Fellow Africans
Monyɛ aso….Asɛm bɛn?	Attention! What is the matter?
Montee nea aba yi ara?	Have you not heard what is happening?
Yɛn aso rete o, aye	We are listening
Monhu nea aba yi ara?	Have you not seen what is happening?
Yɛn ani rehu o, aye	We are looking
Yɛte o, yɛhu o, yɛfa ho adwene o	We hear, we see, we are pondering over it
Aman nyinaa rekɔ agya yɛn oo,	All the nations are leaving us behind
Aman nyinaa rehu agya yɛn oo,	All the nations are seeing ahead of us
Yetu yɛn nan a, yɛbɛkɔ bi o	If we move we shall advance
Yesua ho nyansa a, yɛbɛhu bi o.	If we learn we shall know
Yaanom Abibirimma e, Yee!	Fellow Africans
Monyere mo ho o, yɛrɛyere no biara.	Make the effort! We are making the effort
Monyere mo ho o, yɛrɛyere no pa'ra.	Make the effort! We are indeed making the effort
Animguase! Animguase mfata Abibirimma o	Disgrace, disgrace does not befit Africans
Yɛrɛyere yɛn ho dennen a amaŋ rekɔ a Yɛafra mu bi o.	We are struggling hard to move along with other nations
Abibirimma e, Abibirimma e	People of Africa, Sons of Africa

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6.3.3.2 Cultural Awakening and Nation-Building

Laryea noted that "The first section of the song (lines 1- 7) is a dialogue", but I argue that even though a dialogue, it provides the premise upon which the tone of language and theme(s) upon which the second section is firmly grounded. *See* bars 32 and 43 first beat. The reintroduction of the dialogue on the bars mention reminds us of an ideas that have already been stated. He observed that it is a call with urgency to *Yaanom* (Lit. fellow countrymen).

According to Christaller, *Yaanom* is used in addressing one's own people, and it is obvious that those Amu had in mind were *Abibirimma* (Africa people). The response, *Yee*, (the context in which it is been used suggests it is a 'shout of determination') shows that the call has been heard. Then follows that question, *Asɛm bɛn?* (What is the matter) Amu draws attention to what is happening and ask his audience whether they have seen or heard it. In each case the response is positive. *Yɛn aso rete o,* (We are listening) and *Yɛn ani rehu o*, (We are looking). But beyond this they are pondering and what they have seen and heard: *yɛfa ho adwene o*.

Laryea submitted that Amu gives a clear indication of what he is referring to and charge his audience to heed to the call more positively. This part of the song, thus, the declaration of purpose by the caller - the culture patriot - is the building block of the subsection, A' of section A, bars 22 to 31, the close of the first section, A. In the text above, it can be found in lines 8 – 14.

The concern here is that *Aman nyinaa rekɔ agya yɛn*, (All nations are advancing ahead of us) and are seeing thing we do not see: *aman nyinaa rehu agya yɛn*. The only way to advance is to is to learn the way of advancement itself. Laryea was making an allusion to the phrase *Yesua ho nyansa*, or *yɛfa ho adwene*, (If we learn its arts, or skill). He emphasised the point that learning to become like Europeans has been the torn in the African's flesh and therefore Africans music learn equip himself with African values and norms. Nketia (1993) proposed that although Amu was mindful of his cultural descent, he was transcultural and ready to borrow Western ideals where appropriate to achieve the national advancement and cultural activism he stood for. Laryea wrote "In our quest to become like Europeans we have been reduced to mere

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consumers and have no confidence in ourselves and what we produce" (Laryea, 2017, 208). Another text I consider to be thematic and philosophical is the lyrical content from bar 43 to 48; *Animguase! Animguase mfata Abibirimma o*, (Lit. Disgrace, disgrace does not befit Africans). Amu was alluding to the Akan proverb *Animguase mfata Okaniba* (Lit The Akan does not befit disgrace). It is this notion of disgrace thought of by Amu as being dishonouring to the sons of Africa, *Abibirimma*, which he thought must be addressed to *Abibimaŋ* which prompted the composition. The place and influences of Gati have been mentioned already. As noted, the proverb *Animguase mfata Okaniba* is used contextually to refer to the *Sons of Africa*.

6.3.3.3 Contrast between Imago Dei and Imago Europae

Another nationalistic idea Amu proposes to *Yaanom* to look out for in their quest for development and growth is indicated by Laryea. He mentioned that source of strength, growth and advancement Amu invites his fellow African to envisage is not the *Imago Europae* (Lit. the image of Europe), but rather *Imago Dei* (Lit. the image of God); the image and likeness of God since the human race, including the African share in the image and likeness of God. He continued that to be made in the image and likeness *Ɔdomankama Ɔbɔadeɛ*, (Lit. God the Creator) implies we (all nations worldwide), without the exception of Blacks have been endowed with the creative potentials of *Ɔdomankama*. He was quick to point to the Divine plane as the source of our ability and inspiration to create our own world that stem from and suites our physical and natural environment. Laryea added that since human and national growth and advancement depends on God, it is necessary for us to be acquainted with mental processes, the thought forms, and the intellectual framework within which such national ideals are nurtured, and important though but not on science and technological transfer. This reminds me of the technical innovations of Apostle Kwadwo Safo Kantanka[82], the African star of Ghana.

[82] Apostle Kwadwo Safo Kantanka is a multi-faceted Ghanaian who epitomises liberation of the African continent through technological and scientific innovations. He doubles as a preacher, inventor and innovator. He is also into chemistry and agriculture. He has demonstrated benevolence to the needy and marginalised.

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According to Amu, the advancement of nation and culture is closely linked to the development of the homely language. To Tata Amu it is the used of African indigenous languages that will bring about the greatness of the African country. A critical example is the use of vernacular Bibles by the different the homogenous ethnic groups. From sermon notes which was delivered on 22nd November 1942 at Achimota College, Amu was of the view that the perceived greatness of the African nation often talked about by European educators and some African depends on the foundation that was been laid during those days. A foundation which must be laid on sound knowledge of the word of God by reading translated version of the Bible into the homely language. According Amu, the greatness of the Western world was founded on sound knowledge of the English Bible by the founding fathers. He added that it is through the homely language one's heart is arrested for godliness and goodness (Amu, Sermon notes, Achimota College, 1942).

Repentance is another way to tackle the issue of growth and development in postcolonial Africa. This knit and built on the Christian value. He believed that repentance will offer the opportunity to African countrymen to rethink and review their past not only in theological terms but also in material terms. Laryea views Amu's thought of repentance as "nurturing a new attitude and self-image and an orientation that is deeply rooted in a positive application of the past and form which is derived" (Laryea, 2017: 208). He concluded that Amu's position on culture implies a repentance from searching for developmental solutions in foreign culture other than turning towards one's own culture for the authentic solutions that is capable of fitting squarely into the structure of African institutions and standing the standing the test of time.

6.3.4 The form

Although through-composed, this song can be divided into two large dimensions resulting in a binary in form. The two broad sections are, A (bar 1 to 31) and B (bar 32 to 60) with subdivisions. The a′ lasts between bar 22 to 31) and whilst b′ lasts between bars 55 to 54 and a coda (bar 55 to 60).

Table 3: Sectional and Intersectional Divisions of *Yaanom Abibirimma*

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A		B		CODA
[a]	[a′]	[b]	[b′]	
bar **1 to 21**	bar **22 to 31**	bar **32 to 54.**	bar **55 to 54**	‖: bar **55 to 60** :‖

There are two melodic themes that are introduced in the first section, thus, (A). Each of the themes delineate the intersectionary divisions from each other, as described above. The first theme is the enunciation by the tenor cantor, *Yaanom Abibirimma e!*. The second theme is more of a chorus by all the four parts with the lyrics *Amaŋ ny'na re kɔ agya yɛŋ o* (Lit. All the nations are going ahead of us, leaving us behind). After the two themes, a V^7 to I cadence, which is rarely used within the broad section, is introduced at the end A′ signifying a closure of the section. The sectional marking by way of using generative processes is further strengthened by the long rhythmic motive, thus a tied minim and a quaver beat and the long duration of rest that follows it. These remarkably shows a complete section as indicated in above in table 2.

Section B is marked by the re-introduction of the opening theme of the cantor, *Yaanom Abibirimma e!*, and its response, *Yee!*, in repetition after which a different theme is introduced by the cantor. The themes that follow differ in their lyrical and thematic content setting it apart from the foregoing sections. There are two contrasting articulations that differentiates the broad sections, A and B, from each other. In section A, Amu used the expression mark, *sadly,* to express and heighten the agony, misery, and the wretchedness formerly colonised African countries are contending with as a result of how they are lacking behind in catching up with the West in infrastructural development, scientific empiricism, etc. These way of channeling the message across are presented through the song-texts such as *Aman nyinaa rekɔ agya yɛn oo* (Lit. All the nations are leaving us behind), *Aman nyinaa rehu agya yɛn oo* (Lit. All the nations are seeing ahead of us), *Yetu yɛn nan a, yɛbɛkɔ bi o* (Lit. If we take a step we shall also advance), *Yesua ho nyansa a, yɛbɛhu bi o* (Lit. If we learn the skills we shall also know), etc.

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The dramaturgical balance is achieved by the contrasting the sad mood in section A to the 'positivist' mood in section B. Thus, the latter section is not only characterised but sadness but by enthusiasm. This is shown by the expression mark, *with spirit*, in the 49th bar. After this point the lyrical and thematic content are those that enforce progressiveness and enthusiasm. For instance, the composer employed lyrical themes such as *Mon yere mo ho o, yɛrɛyere no biara* (Lit. Make the effort! We are making all the effort. *Monyere mo ho o, yɛrɛyere no pa'ra* (Lit. Make the effort! We are making great effort). He continued to say the African does not deserve shame and disgrace by employing the song-texts *Animguase! Animguase mfata Abibirimma o* (Lit. Disgrace, disgrace does not befit Africans). These are thematically accompanied by triple time within the overarching duple metre of the song, dotted rhythmic motifs, and relatively long rhythmic motifs. The section (B) is further contrasted to the (A) by employing dynamic levels such as fortissimos (*ff*) and fortissississimos (*fff*). It also has the expression mark *w\With Spirit*. Although the text suggests the rhythm, the dotted notes from bar 55 to the end, bar 57 provides a feeling of *agitato* (Lit. agitation) delineating it from the first section.

Providing some justifications for the *CODA* showed above, thus, *Table 2* will be appropriate for several reasons. The coda contains sufficient themes to be identified as such. It is the longest subsectional division with a repeat comparable to the introduction by the tenor at the opening (bars 1 to 2). Within these two repeat brackets is a theme that is drawn from the overall thematic idea of the song. It also seeks to emphasize the proceeding nationalistic call at a dynamic level of fortissimo (*ff*). Before the coda, the section B can be said to have sufficiently ended in bar 54 tied bar 55 with the song-text *(A)maŋ rekɔ a yɛ afra mu bi o* (Lit. When the nations are progressing, we shall also progress). Harmonically, this song-text is coordinated with a perfect inauthentic cadence, thus, chord V – I. The bass at F3 renders that section heavy, certain and determining. The ending of that section also has a relatively long rhythmic motif. In addition, the coda is enclosed within a thick double bar markings which signifies a complete subsection.

INTEGRI PROCEDAMUS

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6.3.5 Sound

The approach under this subtitle is to elucidate the various means through which the soundscape of *asafo music*[83] (warriors' music) was borrowed by Amu to create sound in *Abibirimma*. The approach is more of using the *asafo music* as a framework. Therefore, pertinent idioms for the production of *asafo* sound, for example, music by all male choir, mixed chorus (thus, combined male and female), antiphony in African music, articulations such as tensions, hostilities, yelling in *asafo* music, etc., cantor- chorus interplays, non-speech or non-tonal syllabus, etc., becomes the unavoidable tools for analysing and measurement in this framework. It is within this scope of traditional African sound I situate the discussion.

This song is one of the numerous pieces composed for voice. In the *ACW Vol 1*., Amu proposed two distinct sound types by which the song can be performed by providing the marks SATB and TTBB. The latter provides the space for an all-inclusive male choir. There are themes, as discussed under the subtitle sociological background, that would readily prompt music analyst to make the suggestion that Amu borrowed strands from the musical organisation of the *asafo* group as Dor and Laryea have suggested but the marking of TTBB even provides a greater evidence to this claim as it provides a true reflection of the cultural, social, and political composition of this specialised music group. Dominated by male adults, they sing in unison and in a homophony. The voices are normally layered in parallel octaves. In some cases, there may be the superimposition of triple-ply in the harmonic structure because of the different vocal make-ups and range of the male choir.

Despite TTBB's closeness to the warriors' soundscape and aesthetic make-ups, the SATB appears to have gained popularity among the Ghanaian music community. It has enjoyed airplays from the national broadcasting network, GBC, (Radio and TV). The popularity is partly due to the spread of choral bands that are made up of males and females. For this reason, I

[83] A reserved African traditional genre for the warriors group rooted in the history of the people for the defense and security.

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analyse the SATB version of the song. The song begins with a call and response. The tenor plays the part of cantor while the remaining parts responds. After making the call in the two-bar opening phrase, the cantor participates in the response by singing, *Yee!* At this point, the call is clearly distinguished from the response. It is separated by (1) a fermata at the end of cantor's first phrase, (2) a rest, and (3) *fortissimo, ff*. Both the cantor and the response are structured for two bars each, and this is repeated first and second time.

Amu explores tonal, rhythmic, and harmonic variety to draw his listeners' attention between bars 6 and 9 as discussed in this chapter. It is noteworthy that Amu deliberately extends the response until the end of the 9th bar. The chorus suggests a mini or sub-section. It is constructed with just three repeated sentences: *Asɛm bɛŋ*. Constructed within the confines of hemiola, each of the chords creates tension by revolving around the subdominant, IV, and inversion of the dominant seventh of the tonic, $I^7 6_5$. The tension is heightened when the lowered seventh, E^b, shifts position from the soprano to the alto with the chord left unresolved. The four-bar phrase (bar 6 to 9) is particularly clogged with themes that render the song with 'African-romanticism'. (1) the hemiola: the juxtaposition of the simple duple time against the simple triple time in a continuum of $^2_4$ time. (2) Juxtaposition of texts: Both the cantor and the response sing different texts but to the same harmonic and rhythmic structure. The canto continues to call and appeal to his audience to pay attention and listen carefully. He sings, *Mon yɛ ɔaso*, *Mon yɛ ɔaso*, *Mon yɛ ɔaso*. The choir response, *Asɛm bɛŋ*, *Asɛm bɛŋ*. The exploration of non-chord tones, shifting tonalities, textual and metric polarization, in addition to the unresolved dominant seventh of the tonic is reminiscent the nineteenth century European music affective. This assertion has been discussed in much detail above in the previous chapters.

Because *asafo* music is structurally responsorial, I will devote some time to discuss how Amu expense it as a thematic material throughout the creative process in this music to create sound. The technique has been used in six different areas in the composition. These are bars 1 to 4, 10 to 13, 14 to 17, 32 to 35, 37 to 40 first beat, 40 third beat to43 first beat. Among the

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several types that are available for African traditional music uses, Amu explored just two in *Yaanom Abibirimma* which include (1) the instance where the chorus sings a musical idea different from what has been announced by the cantor. these can be found in bars 1 to 4, and 32 to 34/35. For these two, the tenor calls by singing *Yaanom Abibirimm'e*, followed by the chorus, *Yee!* The second variety used by Amu in this music is the juxtaposed type where the cantor and the chorus are juxtaposed in presenting their musical ideas. Thus, the chorus intercepts the cantor halfway with a different musical idea. See for example, bars 10 to 13, and 14 to 17.

The choice of text readily suggests the dynamics for its performance. As indicated above, the *asafo* music is sung with feeling of tension, unease, purposeful but sometimes purposeless movements, and hostile behaviours at high dynamic levels. It is therefore aesthetically viable to show indicate such symbolisms through devices of dramaturgy. Changes in the dynamics also contribute to the sound of the music. After the introduction by the tenor cantor, the chorus responds at a dynamic level of fortissimo, *fff*. Immediately after the *fff* comes forte, *f,* providing terrace dynamics. The contrast is suggested by the alarming nature of the shouts and call by which the leader of the *asafo* invites members of the group followed by the anxiety of the members to ascertain the purpose for the alarm. In bar 22, Amu introduces a sound of melancholy with the indication *sadly* to accompany the words *Amaŋ ny'na re kɔ agya yɛŋ o* (Lit. All nations are leaving us behind), and that the Gold Coast is being left in a state of barbarism. The sound becomes low at this section and very suggestive of a *rallantando*.

After this he encourages and admonishes the audience about the possibilities of success if pragmatic steps are taken towards development with the words *Yɛ tu ya nnaŋ a yɛ bɛkɔ bio, Yɛ sua ho nyansa a yɛ behu bio* (Lit. If we take steps we will also progress, if we study will also acquire the knowledge for development). Then the cantor calls with more exuberance. Its response is accompanied with the *fortississimo*, *fff*, *Yee!* The leader, here the cantor, then charges the chorus to be exuberant with the words *Mon yre mo ho o*, (Lit. Be strong and aggressive). Chorus responds *Yɛre yre no biara* (Lit. We are strong and aggressive). This agitation is accompanied by *fortissimo*, *ff*.
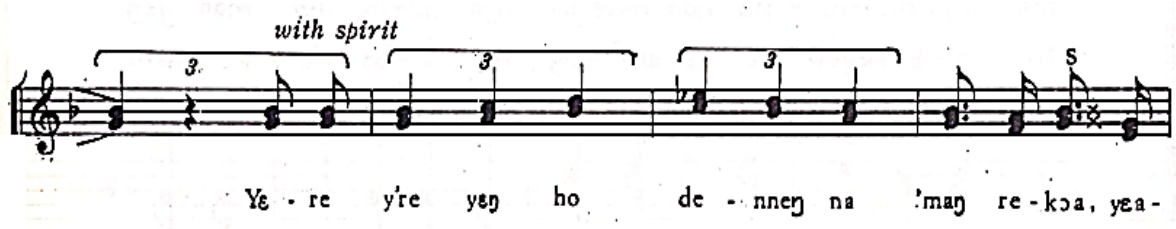
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Another important feature of Amu's music is the use of non-speech or non-tonal syllabus. He occasionally uses mannerisms that are representative of traditional African musical idiom. It begins with tone then ends with non-tonal speech producing a kind of downward tonal-scoop. An example is found in bars last beat to bar 19 first beat. There are also fermatas at selected phrase junctions which creates spots for breaks allowing the both the singer and audience to ponder on the shared national sentiments and philosophies. See for instance bars 24, 26, and 28**.** These pauses are achieved together with the occasional rests that occurs between the cantor and the chorus.

6.3.6 Harmony
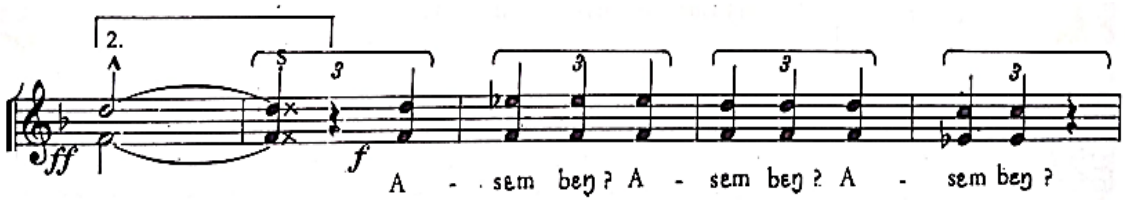
In the key of F major Amu maintained the tonality of this song by the application related keys such as subdominant-dominant and tonic harmonic structures. Strikingly, after the enunciation of the opening phrase by the cantor in the home key, the chorus responds in the key of subdominant major, IV, enunciation, bar 3 to 6. There is a downward sliding of tonality from IV, $I^7 6_3$, IV, to I^7. After this, the chord is left unresolved until a different theme is introduced.

It must be noted that the introduction of the non-chord tone, I^7, and the deliberately leaving it drives home ionisations of Romanticism of nineteenth century European soundscape. There will be a detailed discussion of such compositional techniques below. The non-chord, I^7, is prolonged until it resolves to the home key in bar 13. In bar 17, the tonality is again left hanging on the supertonic minor, ii. Despite the few remote harmonic structures, the harmony is flooded with the subdominant, dominant, and tonic relations and their inversions. For example, bars 16, 20, 26, 27, 46, 52, etc.
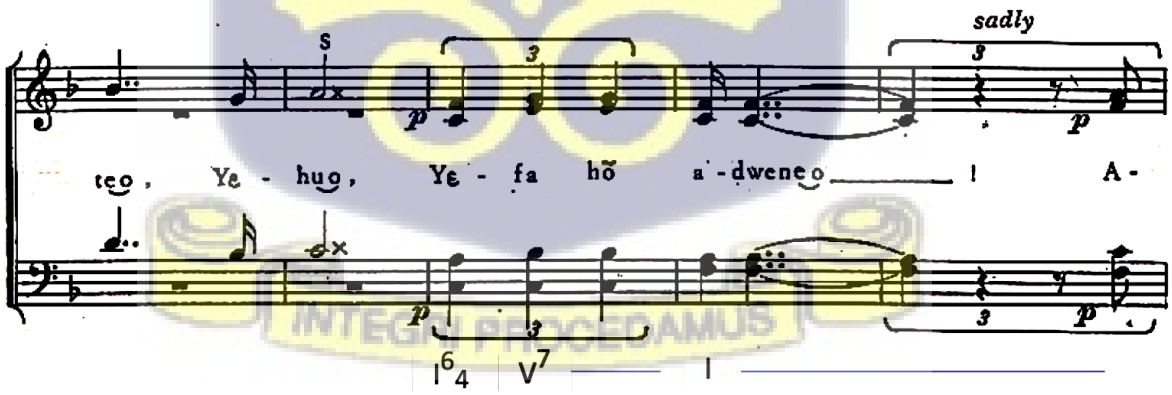


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Musical Illustration 25: Bars 49 to 52, parallel thirds between soprano and alto. Conjunct motion. The harmonic structure for the bass and tenor is repetitive for the whole staff.
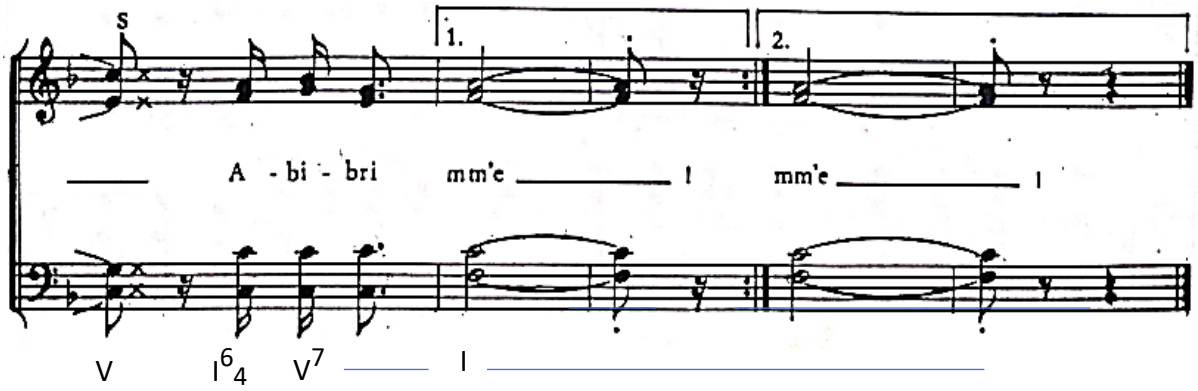


Musical Illustration 25: Bars 5 to 9: parallel sixths and dominant sevenths between soprano and alto. Conjunct motion.

There are cadences at phrase and sectional endings. Whilst the end of section A is utilising perfect inauthentic cadence, V^7 – I, the intersectional phrase junctions utilises different cadential structures bar 20 to 21 which also has a perfect authentic cadence, V^7 - 1. For instance, within section A we have $ii^7 4_2$ – I at bars 12 to 13 and bars 23 to 24. Between bars twenty 25 to twenty-six there is a plagal cadence, IV – I, then, a perfect inauthentic cadence, V^7 – I, ends the first section, A. The second section, B, is homelier with perfect cadences both at phase junctions and broad endings than section A. See for example, bars 44 and 47 ($V^7 4_3$ - I), 52 to 53 and 55 to 56 (V -I), and 57 to 58. It can therefore be concluded that Amu applied himself to functional harmonic structures in this song to appeal to the audience although some themes that were alien to Classical musical structures of eighteenth European music were used.



Musical Illustration 27: Bars 20 to 21, perfect authentic cadence; ending of section A.
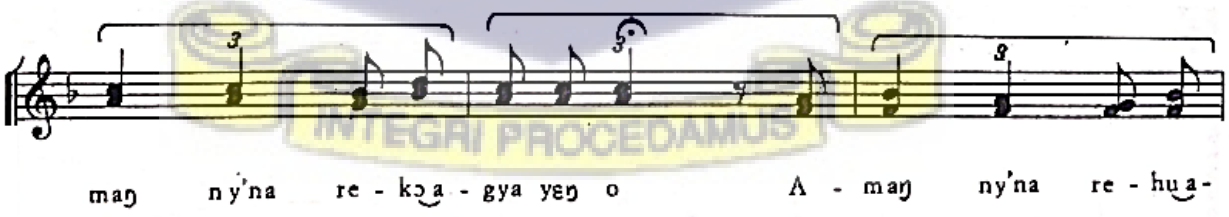
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Musical Illustration 26: Perfect inauthentic cadence; ending of section B.

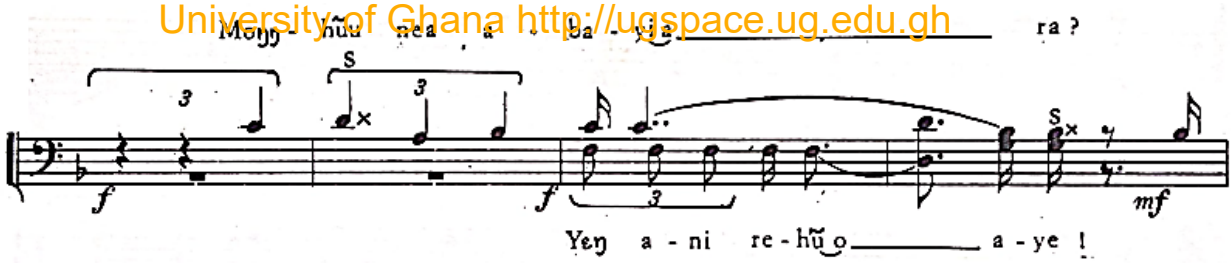
6.3.7 Melody

The composer unilaterally initiates the process of communication by saying *Yaanom Abibirimma*. In response, he replies *Yee!* It is imagined that Amu assumes the African listeners or those to whom he is addressing his music have responded with *Yee!* Moreover, he likely believes that the music will reach its maximum or ultimate purpose. Laryea (2012) observed that the response, *Yee!* signifies a "shout of determination" and indicates that the song has been heard. But I would rather argue that Amu's adoption of theatrical technique, soliloquy, is largely influenced by the success of his early compositions, such as *Agbexɔxɔmɔ, Farewell, Kafu Mawu, and Wo nsam na mewo*, which were particularly well-received during the Peki periods of his teaching career between 1920 and 1925. Ansre posits that Amu gained popularity for his choral compositions within the Eʋeland extending into Togoland. This is primarily due to the ecumenical community established by the German missionaries, particularly those from Bremen-Germany, long before his time in Akropong (Ansre, Personal interview, 2024).



Musical Illustration 28: Conjunct motion for soprano and alto

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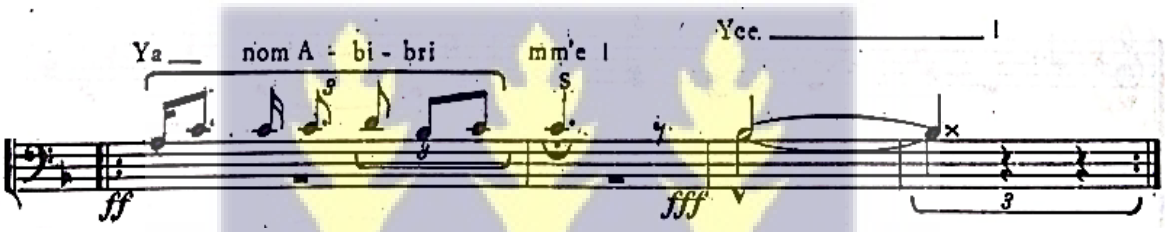


Musical Illustration 27: An example of the very few tenor and bass disjunct motions.

The melody is realised through the medium of voice in a four-part writing. I have already mentioned above the sound is realised on the major mode, F major. The melodic contour is made up of both conjunct and disjunct motions. For example, the soprano and alto are exhibiting conjunct motions alongside each other because of the occasional parallel thirds and sixths they are constructed into. See bars 8 to 9, 12 to 13, 16 to 17, 49 to 52, etc. The tenor and bass melodies are largely not constructed in parallel thirds and sixths as the soprano and alto but are also conjunct at some parts of the music. For example, 29 to 30, 45 to 48, etc. There are also disjunct movements, but they are found o be associated with the tenor and bass. for instance, the bass melody; bars 20 to 21, 27, 57 to 58. Amu also used repetitions in bass on the pitch of C3; bars 49 to 52 against a steady soprano-alto parallel thirds parabolic structure. A similar example occurred in bars 23 to 25 on the pitch of F3 for bass. Other examples include bars 55, 57, 12 to 13, etc. There is a downward motivic sequence from bar 10 to 17. Bar 14 to 17 is a sequence of bar 14 to 13. The tonality of sequence is structured on the subdominant major of the home key, thus, F major. Like many of his songs, Amu did not apply tessitura in this song too. He stayed within a comfortable reach of the four parts. Whilst the highest pitch of the soprano is pitched at $E^{\flat}5$, thus, bar 7, 28, and 51, the bass is pitched at F3 in bar 53 to 54. Comparatively, *Nenyo De wo DeDe*, has its lowest peak at E3, a rather stretched pitch of the bass melody. Because of the repeats, the melody can be said to be stable relatively stable. For example, bars, 6 to 9, 12 to 13, 16 to 17, 47 to 52, etc. Whilst the soprano, and to same extent the alto, assume a relatively smooth melodic contour in an undulating and wave-form because they are occasionally paired in parallel thirds and sixths, the inner parts, tenor is found to exhibit

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some amount of rise and fall melodies for instance, the melodic sequence between bars 10 and 17, 23 to 25, 37 to 38, etc.

Another striking feature of the melody of that of the cantor. Because it plays an important part in the organisation of the song, it must be investigated more closely. The melody is crafted in a wave form with the lyrics *Yaanom Abibirimma, e!*. The latter, thus, second of the duple beat, enclosed with the triplets, shows off a sawteeth than the former. The last note of the phrase takes a longer rhythmic motive. It is also articulated by a fermata. After the fermata comes a quaver beat rest. In all, the call for the cantor is structured for two bars. The same melodic structure is repeated in bar 32 with the same lyrics. Between bars 37 to 38, the cantor is given a different melodic motive. It also exhibits a rise and fall in its construction. The sequence, and the juxtaposition of the cantor and the chorus has been mentioned above.

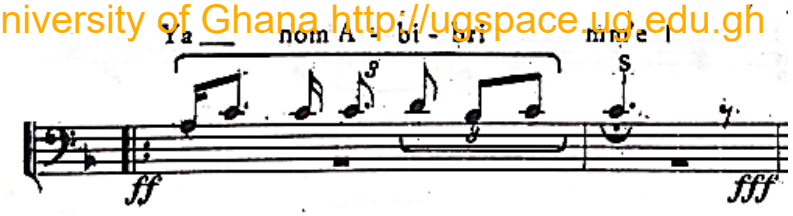


Musical Illustration 28: Melody of tenor cantor showing a slight undulating melodic pattern.
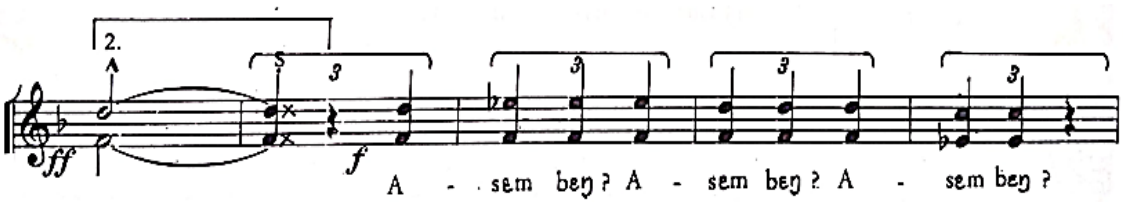
6.3.8 Rhythm

The rhythm is regularly realised in a continuum of simple duple. It is interspersed with cross-rhythmic motives. As a result, the two-beat pulse is felt against a triplet giving rise to hemiolic motive. The hemiola is first introduced in the song between the last beat of bar 6 and bar 11. This is the organic material from which themes will be developed for the growth of the music. The organic material re-appears at bars 14 to 15, 23 to 25, and 49 to 51. Some of the themes that are developed from the organic material include two croquet beats and two quaver beats constituting a hemiola. See for example bar 23 to 25. Other variants include two quaver beats, a crotchet with a fermata, a quaver rest and a quaver beat (bars 26, 28), three quaver beats, a quaver and a crotchet beat (bar 39, 42), etc.
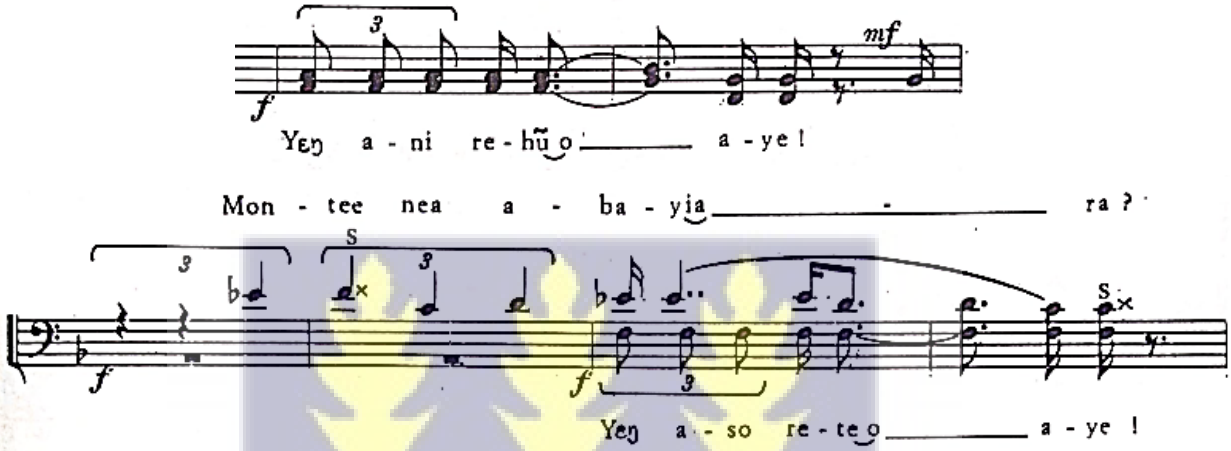
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Musical Illustration 29: Rhythm of the cantor depicting the speech rhythm of the text.



Musical Illustration 29: the triple against duple effect. Bar 5 to 9.



Musical Illustration 30: The soprano and tenor melody constructed to depict the speech rhythm.

The rhythmic motive is also made up of dotted notes and other combinations. There are combinations of dotted quaver followed by semiquaver (bars 13, 17, 52, etc.); semiquaver followed by a doted quaver (27, 47). The rhythmic is includes syncopated notes. Syncopation cross bars is commonly noticeable and frequently used. For example, 12 to 13, 16 to 17. Amu used tied notes and fermatas for both aesthetic and functional purposes. For aesthetic, he used it to prolong notes across bars and to achieve durational motives. Again, he used the ties to illustrate how the themes are sanctioned for future applications. For instance, with the call of the cantor, *Yaanom Abibirimma, e!*, Amu was not only addressing comrades and patriots of his time but Africans in the farthest future. The dramaturgy therefore has implications for both colonial and postcolonial nationhood. It must also be noted, as Laryea suggest, that Amu use of the word *Abibirimma* transcends the native ethnic groups of the Gold Coast to other African countries, hence the illustration of longer rhythmic motive in use of the ties and fermatas. These

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and more have been discussed in detail under the subtitle song-text. From the foregoing, it can be noticed that the song is made up of note values that bathed heterogeneity of rhythmic motives.

The texture of the song is largely homophony with very few heterophonies. The soprano, alto, tenor, and bass parts are syllabic in their vertical arrangements. See for example, bars 6 to 7, 23 to 25, 26 to 28, 43 to 60. However, the juxtaposition of themes between the cantor and the chorus result in heterogeneity of texture and these can be found between bars 10 to 13, 14 to 17, 37 to 40, and last beat of 40 to 42. Whilst the soprano, alto, and bass are syllabic in their textural, the canto overlays it with a different content; in in rhythm and text.

6.3.9 Growth

Primarily, the growth of the music of achieved by its form. Amu is noted for composing extended anthems in the form of strophic, for example, *Miva, Miva, Esrom Miele*, *Asɛm Yi Di Ka*, etc. but this song is one of the exception. It is extended in a binary form as noted above. This is a contribution to its growth. The introduction of a second theme in bar 22 last beat prolongs the first section to bar 31 after which section B begins. These are the large dimensions. In between the sections, more detailed devices and themes are applied in its growth. For example, the call and response between the cantor and chorus, the motivic sequence, the textural heterogeneity and homogeneity, the hemiola structures, the long and short rhythmic motives, and many more provide the devices for the extension of the music.

6.4 Structural Analysis of Miva, Miva

6.4.1 The Religious Background

The song-text of this song evokes the imagery of the prophet Isaiah which says, "Ho, everyone that thirsteth, come ye to the waters, and he that hath no money; come buy and eat; yea, come, buy wine and milk without money and without price" (KJV Holy Bible, Isaiah 55: 1 - 2). The expression metaphorically conveys a commitment to inclusivity and generosity. The message

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conveyed is one of openness and hospitality, inviting all to partake in the feast without regard for one's financial and economic status. The language used is formal and respectful, adhering to the invitation of Christ to the assembly of holy saints. The conversation at Sychar between Jesus of Nazareth and the woman of Samaria is also significant in this context. It highlights the declaration made by Jesus that He is the water of life, which He invites us to freely partake (John 4: 1 - 15). This message is also reflected in Matthew 11: 28, where Jesus says, "Come unto me, all ye that labour and are heavy laden, and I will give rest."

As a result, this song can be considered as part of the sacred collection of songs composed for the Christian religious community. In terms of its composition, this song can be classified as a piece of music that is specifically designed for religious use within the Christian community. The song's message is reflective of the teachings of Jesus Christ, and it serves as a reminder of the promise of rest and salvation that is freely offered to all who believe in Him. The use of this song in religious gatherings and events serves to uplift and inspire the faithful, and it is regarded as a sacred and meaningful part of the Christian tradition. The theme of invitation is evident in the syntax of the three biblical verses cited above. it is arguable that Amu was influenced by this overarching message of welcome.

6.4.2 The Sociological Background

Amu was widely recognised as a Christian and also received training in both the Bremen and Bassel traditions of the religion. Her collection of religious songs, including *Miva Miva*, were motivated by her strong religious convictions, while her secular works were influenced by his understanding of the traditional and moral values. Ansre's descriptions of Amu's Christian conviction and traditionalism in the Eʋe language, as *Kristotɔnyenye gbãgbeãgba* (Lit. Christocentric) and *Evevinyenye akuakua detotɔe* (Lit. An ardent Eʋe person and nationalist), are evident in her cultural and creative patriotism. To gain a deeper understanding of these dualities, Laryea's notes will be beneficial.

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Laryea posited that, in addition to reliance on the Supreme God, Amu advocated for the mediation of human structures and problems through human substance and the qualities received from God. He noted that, "Amu acknowledged that God alone is everything, and that it is necessary to always remember and give Him the thanks He deserves. However, he also recognized the need to work out the issues of his life for himself" (Laryea, 2002: 31). Laryea portrayed Amu not as a moralist, but rather as an observer and mediator of the lived experiences that surrounded him. His portrayal of Amu as more than just a 'grassroots theologian' and a 'poet prophet' of his time emphasizes the practicality that Amu brought to the social and cultural contexts he navigated. Laryea demonstrated how consistent Amu was in his views by arguing that the dexterity and sophistication with which he articulated his thoughts were commendable. The author highlighted that, in Amu's perspective, faith and actions were not separate entities, but rather interconnected and crucial components of the Christian faith. Amu proposed a method for the adoption of Christian beliefs and practices that would align with African beliefs, customs, and ethics. Laryea regarded Amu's life and work as a model of contemplation and practical application (Laryea, 2012).

6.4.3 Textural Analysis

	Eve	**English**
1.	*Miva, miva, agbɛtsikɔwuawo e, miva. Kuuwui!*	Come, come everyone thirsty for life. Ho!
	Miva, miva, agbɛtsikɔwuawoe, miva loo	Come, come everyone that is thirsty,
	egbe ɖi, egbɛ ɖi. Kuuwui!	The voice is calling, it is calling. Ho!
	ɛgbɛ ɖi. ɛgbɛ ɖi. ɛgbɛ lɛ mia yɔm bɛ	The voice is calling; it is calling to
	Miva, miva, miva loo.	Come, come with haste.
	Agbɛsti dzi ɖa nyi, dzi fa ɖe Yesu gbɔ	The water of life is ready and serene with Jesus
	Mia, mia, mia, miva va xɔ no.	Quiet, quiet. Come and drink
	Mi no mia kɔ nɛ fa mia mia.	Drink it to quench your thirst
	Ɛnuvɔe dɔ wo nɛ tsi xaxaa xao.	Whether you are troubled with sin
	Agbɛsti dzi ɖa nyi, dzi fa ɖe Yesu gbɔ	The water of life is ready and serene

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Mia mia, (miva va xɔ no).	Quiet, quiet. Come and drink
Mi no mia kɔ nɛ fa mia mia	Drink to your satisfction in quietness
Agbɛhiae dɔ wo nɛ tsi xaxaa xao.	Whether you are troubled with poverty
Agbɛsti dzi ɖa nyi, dzi fa ɖe Yesu gbɔ	The water of life is ready and serene with Jesus
Mia mia, (miva va xɔ no).	Quiet, quiet. Come and drink
Mi no mia kɔ nɛ fa mia mia	Drink to your satisfction in quietness
Agbɛmefue na nɛ tsi xaxaa xao.	Whether you are distressed
Agbɛsti dzi ɖa nyi, dzi fa ɖe Yesu gbɔ	The water of life is ready and serene with Jesus
Mia mia, (miva va xɔ no).	Quiet, quiet. Come and drink
Mi no mia kɔ nɛ fa mia mia (3x)	Drink to your satisfction in quietness
Kuuwui!	Hoo!
Miva miva, agbɛtsikɔwuawo e, miva. Kuuwui.	Come, come everyone thirsty for life. Ho!
Miva miva, agbɛtsikɔwuawo e, miva loo	Come, come everyone that is thirsty,
egbe ɖi, egbɛ ɖi. Kuuwui.	The voice is calling, it is calling. Ho!
ɛgbɛ ɖi. ɛgbɛ ɖi. ɛgbɛ lɛ mia yɔm bɛ	The voice is calling; it is calling to
Miva miva, miva loo.	Come, come with haste

Stanza 2

Mitso, mitso.

Stanza 3

Midi, midi.

6.4.3.1 Relation and Interconnectedness of Words

Amu used the compound Eʋe word, *agbɛtsikɔwuawo*, in a sense that foregrounds a different kind of thirst occasioned by the feeling for or the need to drink water. Its meaning can be derived from the combination of the words, thus, *agbɛ* (Lit. life) and *tsikɔwuawo* (Lit. those thirsty). It follows therefore that *agbɛtsikɔwuawo* literary means the people thirsty for life. The invitation to the feast promised by the Lord Jesus is affected by the word *miva*, *miva* which is literary

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translated as come, come. It is formed by the word, *woe*, and *Kuuwui*. *Wo* in *Evegbe* (Eve language) is used in the third person plural, and when ***e*** is added, it is mostly and commonly considered in colloquial terms. The informal method of sending invitations through a song can be observed in the parable of Saint Matthew's Gospel, where a King hosted a wedding banquet for his son and dispatched his servants to summon the invited guests. The King referred to the unprepared guest as 'Friend' in the parable. The concept of *Agbɛtsikɔwuawo e*, therefore, can be seen as an informal method of inviting individuals of equal or comparable social standing. The underlying theme of equality that is present in the text is derived from the biblical passage's pre-compositional context.

6.4.3.2 Some Sociological Contexts

The use of nonverbal communication, for instance, *Kuuwui* in some traditional African societies, serves to reinforce the effectiveness of communication in this context. This device is commonly utilised to call individuals from a distance, particularly in farming areas where calling by name may hinder the communication process or impair the auditory capabilities of the person being summoned to the call. The widespread implementation of this method further highlights its effectiveness in these environments. In certain instances, *Kuuwui* may be utilised to elicit a response and to conceal both the caller and responsee's identity. This technique is not commonly employed in everyday conversation but may be utilised in specific situations where discretion is necessary. For example, it is believed among the people of Himan in the Wassa-West area of the Western region that when real human names are mentioned in certain places of farmland and forests, the gods responsible for that jurisdiction will used such a person for an atonement. It is therefore, appropriate to use *Kuuwui* and other unrealistic names for such contexts. Hence, it is important to avoid using the term inappropriately or in a manner that could be perceived as 'unprofessional'.

Away from that, the well, from which the invites are to quench their thirst for life and other goodliness has not been fixed by the hard work of the ancestors as purported by lyrics

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such as *Mogyɔ na nanaanom. Twie gaim, nyɔ dɛ too ɔs na yɛn*, and which must not be allowed by negative attitudes such as *Nimdeɛ ntraso, nkotokrane, ne apɛsɛmenkominya* (Lit. self-approval, cunning, and selfishness) as we find in the unofficial Ghana National Song above but by the generosity of the one who bids us (people of the country) to come. To affect the imagery of a free gift which is streaming from the Lord, the song-text *Agbɛsti dzi ɖa nyi, dzi fa ɖe Yesu gbɔ mia mia* and *Miva va xɔ no* as we find in the litearal translation above. It is important to note that the people who are bid to come may be distressed by different life's difficulties such as *ɛnuvɔ* (Lit. sin) *Agbɛhia* (Lit. poverty), and *Agbɛmefu* **(**Lit. distress of life**)** according to Amu's theology and philosophy of life. The context in which these difficulties are used suggests they have a human character. They are personified by the used of the verb *dɔ* which literary means send. So, life's challenged can send people to be distressed.

6.4.3.3 A Call to Nation-Building

Metaphorically, *Kuwui*, can be conceptualised as a clarion call to fellows Ghanaians and the African, in general, to wake up to their civic responsibilities required for nation building. In context, the caller is inviting everyone, irrespective of their proto-nationality to attend to the call to nationality leaving attachments of ethnicity behind. Amu's choral essays made a deep impression of the populace in the 1930s stirring the spirit of nationalism that is needed for loyalty to nation. (Laryea, 2017: *See also*, Terpenning, 2016, 2017, Ansre, Personal conversation, 2024). *Kuwui*, can be sensed in the testimonies of several Ghanaian politicians, scholars, lawyer and statesmen like Ako Adjei and Joseph Kwame Kyeretwie Boakye Danquah. Danquah, for instance, in *The Times of West Africa* under the title *Vignettes of Coming Africans: Mr. E. Amu of Peki*, recounted following a musical performance by Amu on his choral composition on 11th March 1933 at Sir Geoffery Northcote, the Colonial Seceatary's residence, Danquah noted that Amu's music "will aid the African to 'turn back' from his search after European mirage and take the very thing which lies nearest as that destined to bring him success - the very thinghe has left behind, the thing that is not European, the thing that is African,

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Supremely good but different" (Laryea, 2017). *Dan San* was making reference to *San Bɛfa* (lit. Come back for it), one of Amu's choral compositions in Twi with themes in African traditionalism. Laryea noted that another colomnist in *The West African* Monitor, wrote that Amu by his composions has effected a revolution in which case *Yen Ara Asase Ni* was also alluded to in the colomn. The above in no doubt glearingly illustrates the response of the populace to nationalism through Amu's *Kuwui*, a textual and compositional metaphor.

6.4.4 Form

Largely, it can be concluded that *Miva Miva* has a strophic form as can be seen at the appendix. This conclusion is reached based on the three stanzas into which the song has been grouped. Although an extended Ghanaian contemporary art music, this composition has been structured under three different lyrical contents rendering the entire piece of music into a kind of hymn form. However, the song in its extended organic form has to be examined in order to bring out its sectional divisions. There are two broad sections, A and B, which renders the entire extended material into a binary form. Beginning at bar 1 to 18, section A, is clearly separated form section B in the utilization of thematic materials. Remarkably, the beak that is realised as a result of the rest in bar 18 creates a gulf between sections A and B. The rest is composed of two crotchet beats: the first being part of the first compound note, and the second belonging to the second compound note. In addition, the rest is prolonged further by the tied notes from bar 17 to 18, and the placement of fermata on the last ties note.

Section A also supplies the body of texts used for the three stanzas. Section B, last quaver beat of bar 18 to bar 67, is a development of section A. It is introduced by a second theme both in thematic and textual. Its call and response have been given a different arrangement from that of the first section. Again, it does not make use of the long rhythmic motive constructed in four bars. The development of the second section will also be given a more detailed attention in the subtitles that follow.

Table 4: Sectional and Intersectional Divisions of *Miva Miva.*

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Section A (bar 1 to 18)

call (S. A.)	response (T. B.)	call (S. A.)	juxtaposition of call and response
[a]	[a′]	[b]	[b′]
bar 1 to 3	bar 4 to 7	bar 9 to 13	Call: bar 13 (bt. 1) to 15 Response: bar 13 (bt. 2; 2nd half) to 18 (bt.1)

Section B (18 to 67)

call (S. A.)	chorus	call (T. B.)	call (S. A.)	chorus
[c]	[d]	[e]	[c]	[d]
bar 18 to 22	bar 23 to 24	bar 24 (last bt.) to 26	bar 26 (bt. 1) to 30	bar 31 to 32

call (T. B).	call (S. A.).	chorus	call (T. B.)
[e′]	[c]	[d]	[e′]
bar 32 (last bt.) to 34	bar 35 (bt. 1) to 38	bar 39 to 40	bar 40 (last bt.) to 42

call (S. A.)	chorus.	Repeat of themes and to closure
[c]	[d′]	[ab] ff…
bar 42 (last bt.) to 46	bar 47 to 52	bar 53 to 76

6.4.5 Sound

6.4.5.1 Section A (bar 1 to 18)

Ephraim Amu's *Miva Miva*, one of his sacred choral pieces, is warmly embraced among the Akan speaking people of Ghana much like it has among the Eʋe speaking people in Ghana, Togo, and elsewhere. Nketia submits that Amu's Twi songs too such as *Asɛm Yi Dika* and *Adikanfo Mo*, have gained popularity beyond the linguistic boundaries of the Akan speaking people to the Eʋe linguistic community (Amu, 1993: 11).

The music, particularly the sound, evokes memories of my childhood days in *Hyɛbrɛkrom,* a small farming community situated on the banks of the River Ankobra in the Western Region. At that time, migrant farmers would make use of their radio sets to tune in to

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GBC One primarily for the purpose of obtaining current news, rather than for leisurely activities because of their all-year-round farming activities. This practice was known as *dukɔmenyawo sese* (Lit. News from the country) or *nyadzɔdzɔwo sese* (Lit. listening to current affairs) in the local *Toŋu* language. This practice was particularly important to the migrant community because since the overthrow of Nkrumah and the CPP party coupled with its related political, economic, and social issues (thus, around the 1970s and 1980s), the practice of staying informed about 'news' of the country remained a vital aspect of the daily life of the village dwellers as it was to many Ghanaians.

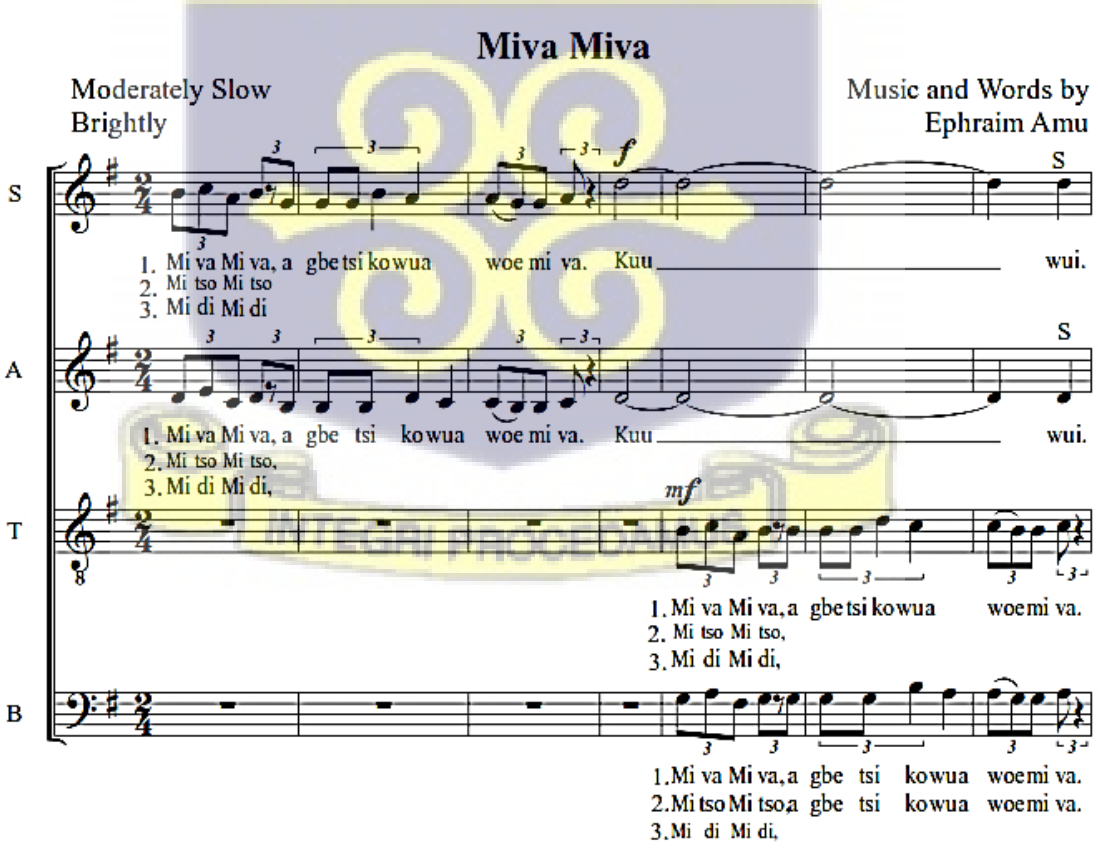
Ghana at that time was under military rule and had already alternated between civil and military governments with its unstable and compounding problems. News of firing squad and curfews constantly filled the airwaves which resulted in fear, panic, and uncertainties. The sound of Amu's song, *Miva*, *Miva* in addition many of Amu's compositions, on many occasions could be heard from a distance in a radius of about five hundred meters in and around the village because of the dispersed positioning of several resistance-radio sets throughout the village which created an echo. It can be inferred that the impact of the *coups d'état* in Ghana was widespread, as Ghana Radio's activities were also conducted on a national scale. Consequently, it is reasonable to assume that the sonic experiences of peasant farmers with regard to the radio's dissemination of civic information and exposure to Amu's diverse music repertoire were shared by many across the country.

From the sound, one could feel the song was composed for four-part singing - SATB. Although an extended anthem, Ephraim Amu designed *Miva, Miva* in a strophic form in three stanzas: (1) *Miva, Miva*, (2) *Mitso, Mitso,* (3) *Midi, Midi.* I presume its sound is very familiar to many Ghanaians as well and that might trigger Nketia's profound remark. Another important aspect of the sound is the peculiar way of using the slur in this composition. Amu adopted the slur in a different way to its conventional usages in the music tradition of the West. It is used in a such a way that depicts the character of African song where the sound begins on a principal note but ends on a spoken voice. Thus, from a definite to indefinite pitch. This can be found in

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bars 7, 11, etc on the vocal *wui* second beat. The application of the slur in this compositional context is particularly striking because it directly replicates the influence of non-verbal forms in traditional music in Africa music.

The music starts with a call and response by the soprano and alto. They sing in parallel sixths after which they break into octaves apart on the dominant. The unison is constructed between D4 (for alto) and D5 (for soprano) in a pedal note. It is sustained for seven dotted crotchet beats until the eighth note where it is sung in a glissando. The pedal note is sung on the Eʋe word *kuuwui*, which is also common among many Ghanaian linguistic groups. Upon entering the third beat with the *kuuwui,* tenor and bass response in parallel thirds, lasting in a stretch of three bars, thus, bars 5 to 7, until they imitate the *kuuwui* an octave lower, thus, D3 (for bass) and D4 (for tenor), below soprano and alto. There is an alternation and imitation of themes between the female and the male choruses until they meet at bar 11 to 18 first beat for mixed chorus. Soprano presents the sound of *kuu*, during the mix chorus but this time at the tonic, G, a fifth below the D. The alternation and imitative nature of themes make section A reminiscent. These are the parallel sixths and thirds and the pedal note on the word *kuu.*



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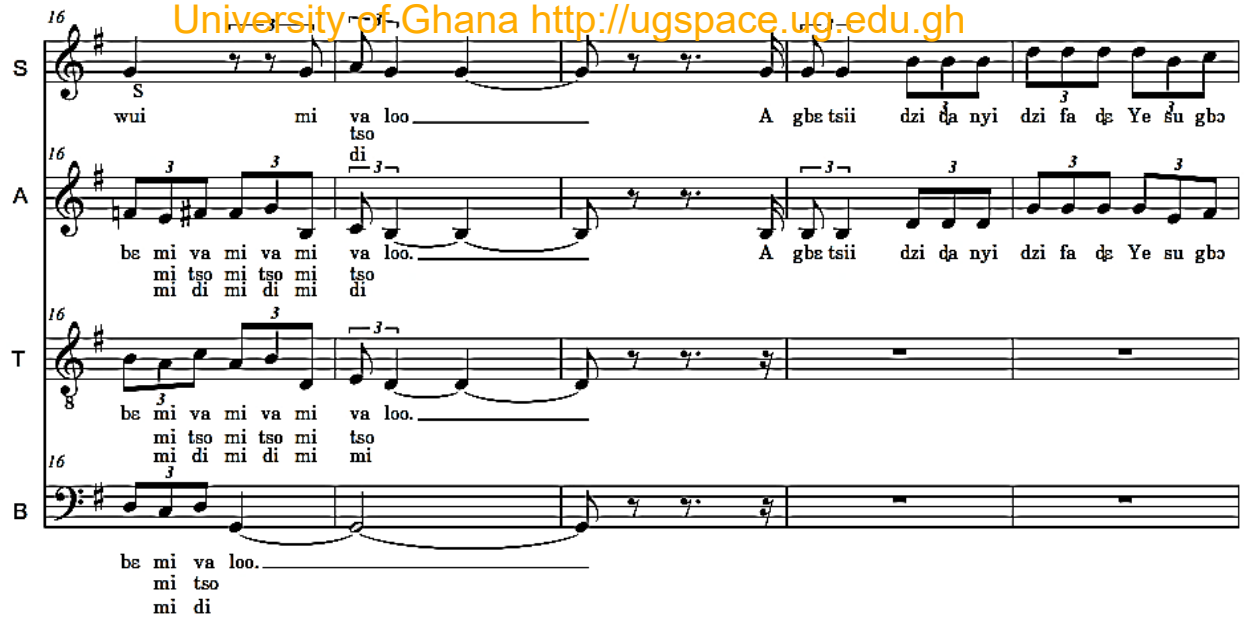
Musical Illustration 31: Call and response between female voices and male voices.

6.4.5.2 Section B (bar 18 to 53)

Section B stands out as a separate material of sound. Its development is based on two principal themes. One, the call and response between the female and male choruses. Two, the repetitive nature of the themes. The call and response are made up of four blocks of exact thematic materials. In between these four blocks there are themes of the same organic material for tenor and bass that serves as a bridge connecting the four. But a critical study of the theme shows that they function, in just two bars, as a call, to be answered by soprano and alto. By constructing two elements of call within the big frame, Amu creates a polarisation of components: a doubled, thus, two cantors for one performance. In traditional African societies, it is acceptable to have more than one cantor, mostly two, for a single music performance. Whilst it is rare to find three or more cantors to just a single *bɔbɔɔbɔ* performance, it is very common to encounter a double cantor to this traditional dance-drumming genre. The bridges can be differentiated from each other only by text; (1) *Enuvɔe dɔ wo ne tsi xaxao.* (2) *Agbehia na ne tsi xaxao.* (3) *Agbemefue na ne tsi xaxao.* It is also noticeable that the soprano and alto themes are composed in parallel sixths while the tenor and bas are composed in parallel thirds. There is a change in sound caused by the choice of chord progression from bar 48 to 53, the end of the section. Within these two pints we have the progression V^7, vi, $IV^6{}_3$, and ii, then to octaves for soprano and altos on the dominant. The rise of the sound suggests an increase in sound through gradual dynamics.

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Musical Illustration 32: The end of the first theme (thus, bar 18), and the beginning of the second theme (thus, bar 18 subdivision). Second theme also pitches soprano and alto in parallel sixths.

6.4.5.3 Section B' (53 to 67)
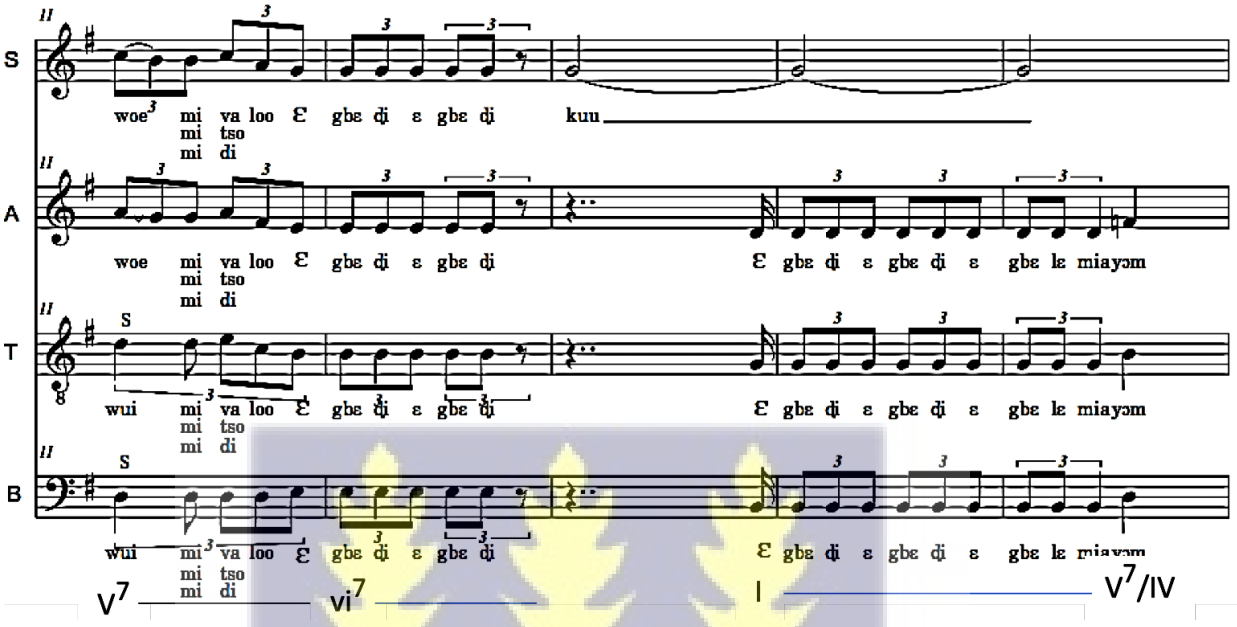
This section begins with the sound *kuu* by soprano and alto on the dominant an octave apart, thus D5 and D4. Tenor and bas answer the call in parallel thirds. The themes are inverted by the male parts taking up the *kuu* after they response and the female parts answering in parallel thirds. The whole section ends with a mixed chorus.

6.4.6 Harmony

From a glance, it will be realised that the areas where Amu utilised the four parts, SATB, performing together as one group are few. This is as a result of the larger portion of the music that is dedicated to either female or male who may be taking up the call or the response. Some parts of the music, for instance, bars 4 to 10 and 53 to 59, also make use of pedal notes with its adjacent notes. However, portions that are harmonized for four parts are constructed with consonants in their root and also inverted positions in the home key signature of G major. We do not find a close harmony until bar 11 where we have a progression of V^7 to vi in their root positions resulting in a deceptive cadence. From the first beat of bar 13 to bar 15 of the first two

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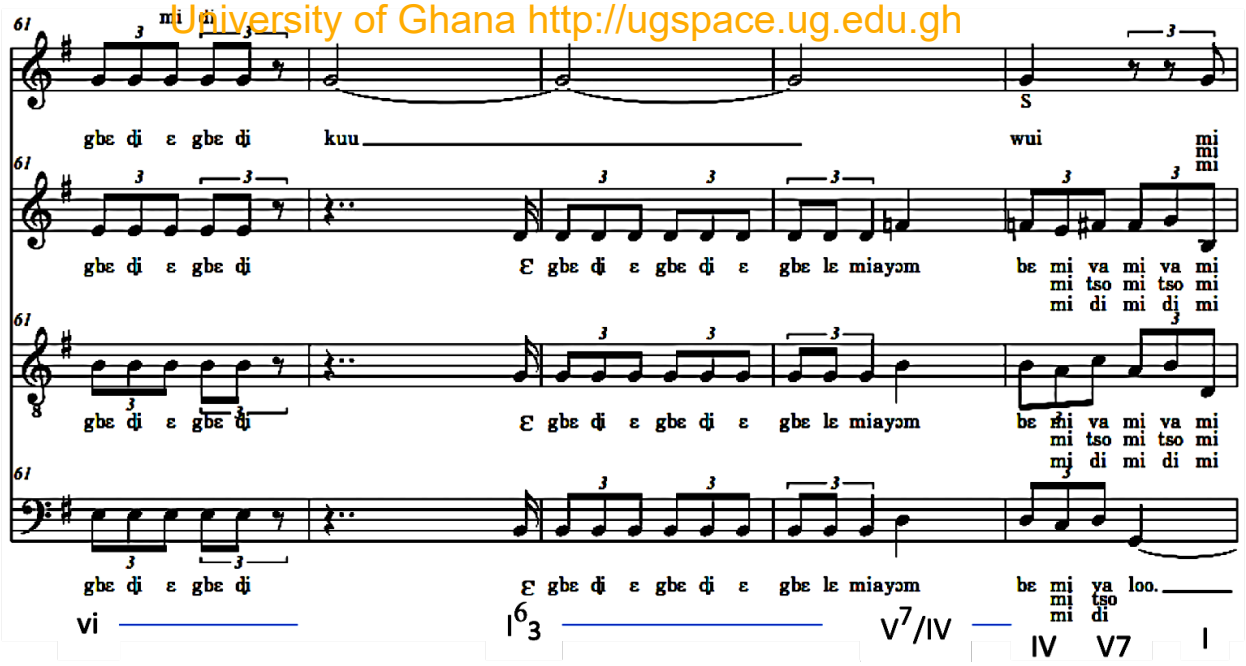
hemiola beats we have the tonic chord in its first inversion, I^6_3. On the last beat of the hemiola in the same bar, 15, Amu introduced the dominant of the subdominant of the home key, V^7/IV before progressing to perfect authentic cadence, V^7 - I, in bar 17. This ends the harmonic scheme in section A.



Musical Illustration 33: Section of the harmonic scheme.

In section B, Amu started the song by an introducing a call by sopranos and altos. For the response, he adopted the African traditional music technique where the response becomes an integral part of the call and functions as a complement. Therefore, it becomes incumbent on the part of the cantor to sing the response the complete organic material. The juxtaposition of these thematic material is what Amu used as the bridge between the four separate components of section B. It is harmonised using the tonic chord in its second inversion, I^6_4. The chord is left unresolved as we saw in parts of the unofficial national anthem.

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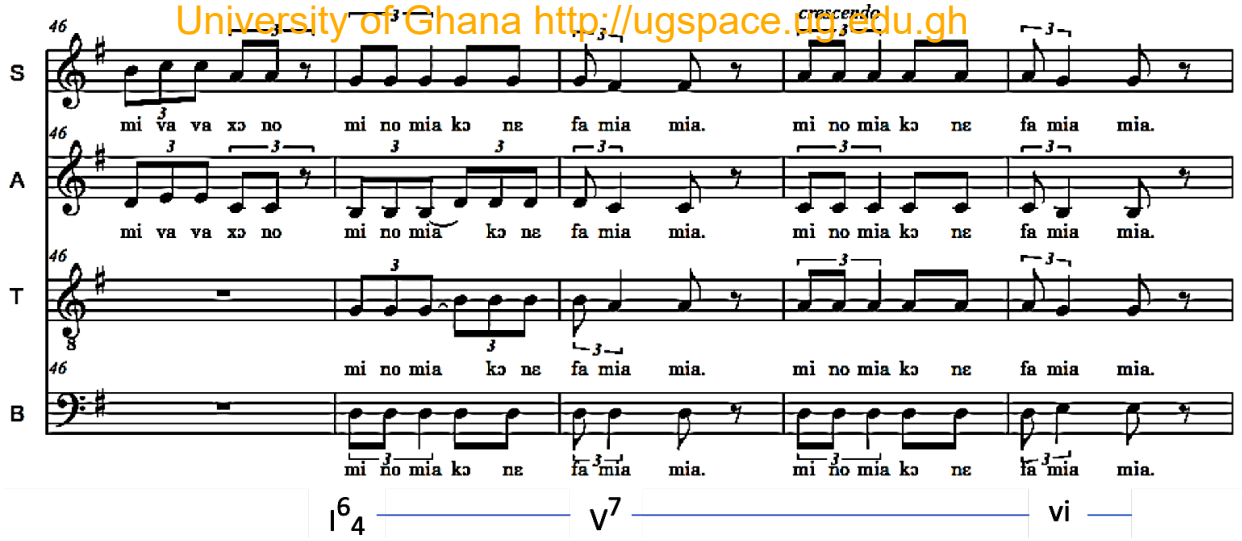


Musical Illustration 35: Section of the harmonic scheme.

In continuation of the music, Amu now introduced the second cantor, a male voice but in a harmony with each other. This is also noticeable of some performances in African traditional communities where the cantor is accompanied. The four components section B may appear juxtaposed against each other because of the functionalities of the two bar bridge, thus, as a connector and at the same time an independent theme that proposes the forthcoming music idea. But I propose the end of each of the four components or cycles ends with the bridge because of the following reasons. One, Amu left the end of the bridge unresolved, thus, V^7**.** It is resolved only at the end the male cantors (tenor and bass), in bar 26, where bass and tenor sings B and D respectively suggesting the tonic chord although the root is missing in the spelling of the chord. This is the end of one complete cycle. As I mentioned, the cycle is repeated four times. Only the lyrical content differs for male double canto as indicated above, thus, (1) *Enuvɔe dɔ wo ne tsi xaxao.* (2) *Agbehia na ne tsi xaxao.* (3) *Agbemefue na ne tsi xaxao.*

Like section A, Ephraim Amu introduced section A′ by the call, *kuu*, from soprano and alto after which tenor and bass sings in parallel thirds in a juxtaposition to the *kuu.* However, from bar 60, a harmonisation is introduced beginning on the dominant seventh, V^7, through vi, $I^6{}_3$, V^7/IV, $ii^7{}_6{}_5$, V^7 to I. This section is a modification of section A. It is also contracted into 15 bars instead of the original 18 bras of the opening section.
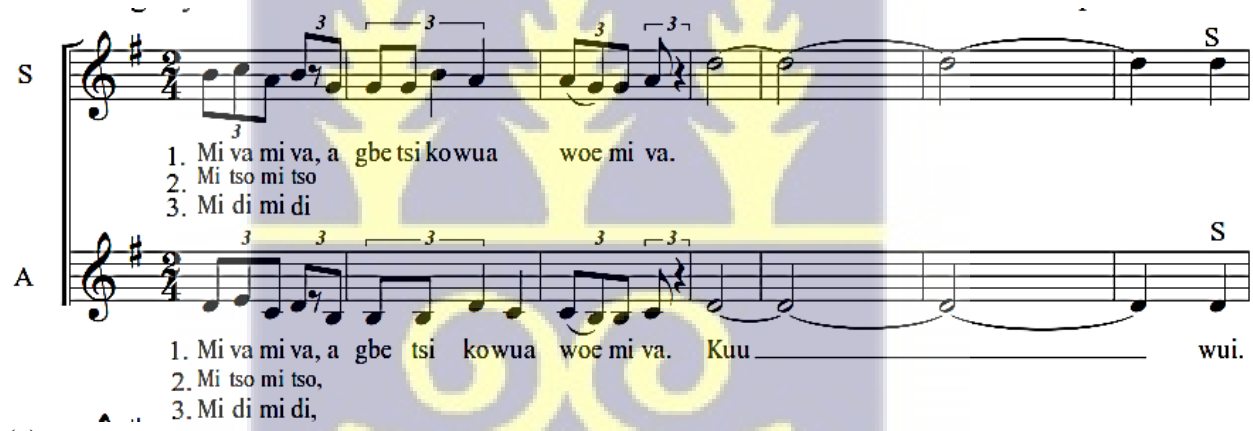
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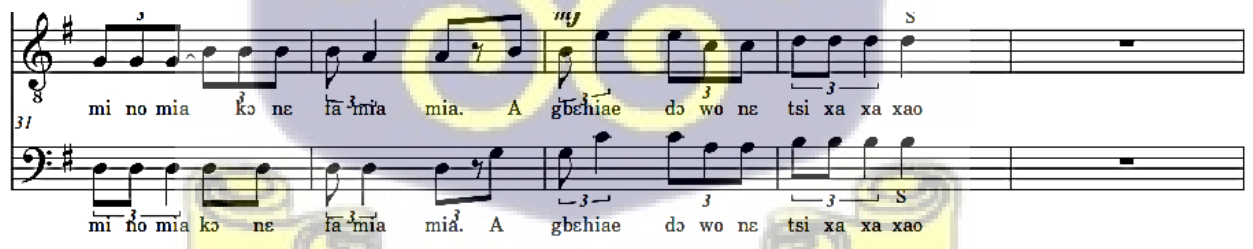


Musical Illustration 36: Examples of the harmonic scheme.

6.4.7 Melody

Two melodic themes are used in this song. The first theme is the opening phrase, thus, bar 1 to 3. The beginning of section B makes the introduction of the second theme.



(a)



(b)

Musical Illustration 37: An example of conjunct motions and disjunct motions for tenor and bass in example (b). The leaps are dictated by the speech prosody.

Throughout the ensuing melodies we find conjunct and repetitive melodic motions similar to the questions they seek to answer. The consequences are most a third apart their antecedents, see foe example, the dialogue between the female chorus and the male chorus at the opening

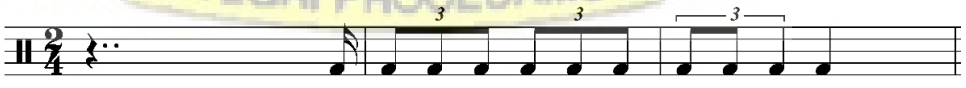
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phrases. Tenor and bass answers beginning at the same pitch, B, but it moves up a third. The few disjunct motions can be found between the junction the call by soprano and alto and the *kuu*, bar 3 to 4, thus A - D. This is imitated exactly by tenor in bar 24, A3. Oher disjunct motion can be found on the tenor melody in bar 41. It is constructed a second above the first organic in bar 24. Because the melody is repeated, It makes three appearances. Until the bass melody is integrated into the male cantor, it is found to be repetitive. See for example, bars 11 to 12, 13 to 15, 16 to 17, 23 to 24, 31 to 32, etc.
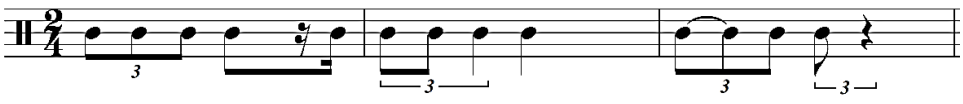
6.4.8 Rhythm

Although the original copy of this song appears in a continuum of simple duple time $^{2}4$**,** some transcriptions of the song in the compound duple time is also available. As I made mention above, Amu's style of notation and presentation of melody, of African origin, shows a matrix of polyrhythmic model, a simple time against a compound time. Making reference to the original copy it will be noted that there are portions of the music that are homorhythmic while other parts also register some varied rhythmic structures. For example, except the opening call for soprano and alto, from bar 1 to 3, all the remaining calls for section B uses the same thematic material. This is also applicable to the call by tenor and bass and all the answers that are given. The rhythm of the bridge is also same throughout the music. A striking feature of the sing continue to include the long rhythmic motive upon which the *kuu* is sung which is juxtaposed against rhythmically constructed musical idea from the opposing chorus.

(a)
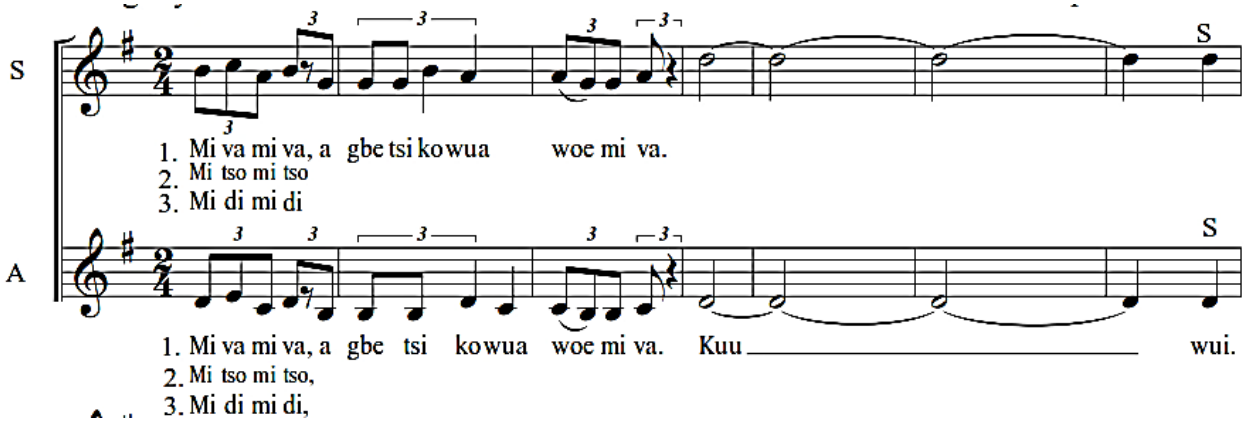


(b)



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Musical Illustration 38: (a) and (b) are examples of the basic and rhythmic motif.



Musical Illustration 38: The longest rhythmic motif sustained for seven crotchet beats pitched on *kuu*. It follows the introductory theme in bar four. A theme borrowed from the agrarian communities and cultures in Ghana.

6.4.9 Growth

Miva, Miva gains its growth form the thematic choices Amu made as the building blocks at every stage of the composition and the modifications made to them as the process evolves. I mentioned above that this piece of music is an extended piece of music but composed in the strophic form. Therefore, the larger dimension through which the song gains its growth is through the three stanzas with the lyrics *Miva, Miva*, (2) *Mitso, Mitso,* (3) *Midi, Midi.* Considerably, each grand stanza is divided into three sections namely A, B, and C, as indicated above. Each section gains its 'movement' and/or growth through the application of various compositional techniques, for example, call and response. The evolving calls and responses drive the music. Strategically, Amu cautiously varied the themes at different tonal positions to avoid boredom. Although repeated, he also applied different lyrical contents to maintain the motivic but at the same time introduce new philosophical outlooks.

Another way to look out for growth in the song is to examine ways in which the composer overcomes the challenges he faced as an African art music composer and a culture intellectual. Even though it has been established that he borrowed some Western idioms such as harmony, metre, etc., a study of the music score shows that he combined them with idioms from the African music setting. For example, he borrowed parallel sixth as an African harmonic structure for the song. It is used both as an opening phrase and as interconnections to subthemes along

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the trajectory of the music. Harmonically, whilst the sopranos are assigned the parallel sixths, tenor and bass are assigned parallel thirds. *See* bars 1 to 3, 18 to 21, 26 to 30 for parallel sixths; then bars 24 to 26, 33 to 34, 40 to 42 for parallel thirds in the appendix. Find also examples in the illustrations above. At such places, he avoided a four-part harmonisation. Note also the usages of the octaves or doubling which is also prevalent in African traditional music. It is used between the sopranos and altos, *see* bars 4 to 7 and bars 8 to 11for tenor and bass. These are used as pedal notes which accommodates any of the harmonisations that is used as an overlaying structure. These are calculated attempts by Amu to emphasize the qualities in African music as a self-sufficient tradition. The warmth from which the music grows is also provided by the four part-harmonisation at different parts of the song as cam be seen in the sectional breakdown above. Other places where Amu focused to overcome the challenges are in the area of song-text, that has been already discussed above, and many others.

The exclamations *Kuu, Kuwui,* etc., are used in the traditional community for various reasons. They may be used a clarion call, used in search for fellow folks during expedition in the thicket, used as a name in circumstances where the mentioning of real names may not be desirable, may be used as a non-vocal syntax. They may be also used as a non-tone syllable to enhance the clearing of farmland by burning[84]. By the application of the pedal note for the word *kuu,* Amu adopts the technique of dramaturgy to express the idea for the clarion call. It is used interchangeably between the male and the female cantors. In the traditional community, the women are mostly expected to be home keepers. They are the ones who raise the alarm in times of danger, war, etc. So, Amu imitated the scene by assigning the *kuu* to the female chorus before the male chorus. Other techniques include, motivic repetitions, pulsation through the use fermata, full bar rests, the introduction of a second theme in bar 18, the juxtaposition of two cantors, change of tonality through key changes.

[84] In some African farming communities *kuu* may be used as a non-tone and non-syllabic item when using fire to clear the wedded bushes. It is usually prolonged and ended with *wui.* For instance, *k-u-u-u-u-u-u-wui.*

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6.5 Summary

It will be appreciated from the selected songs above how Amu's understanding and selection of song-text shows his position on issues of nationalism in Ghana, starting from the period of the Gold Coast right into the independence period. The song-texts were also selected to convey the spirituality, tradition, and culture of the African through a model of music the people (literate and pre-literate) can easily relate. There is a trajectory of development during the total span of his career. This means that, there was growth in Amu's understanding and application of throughout the period. Whilst the early stylistic period did not take into account the speech and tonal prosody, the latter periods did. As a result, one encounters both conjunct and disjunct motions in the songs. The rhythms are partly squared; following the Protestant tradition of composing a hymn and also rhythmic in the typical African music vitality. These vitalities can be found in some of Amu's compositions such as *Abibirimma* and *Miva Miva* as illustrated above. The harmonic structures are very basic with no or little chromaticism. Amu demonstrates traditional choral harmonic patterns such as octaves, unisons, parallel thirds, and sixths. Large endings are typically ended with dominant seventh chords.

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CHAPTER SEVEN

SUMMARY AND CONCLUSION

7.1 Findings

It should be marked expressly that Amu was not the cultural intellectual who initiated the notions of Pan-Africanism. As I have noted earlier in the foregoing chapters, Amu was motivated and influenced by individuals and groups of people such as Christian Gati, Stefano Yaw Amu, Kwagyir Aggrey, Separatists and their groups, and preliterate worshippers in the Christian mission Church. What Amu did was to consolidate and enact the collective national sentiments and Pan-African spirituality through an idealised model of music that can effectively communicate the communal national attachments of the people through selective uses of themes. A model that can be understood and appreciated by everyone within that bracket of nationality: literates and pre-literates alike.

People may use different expression, actions, symbols, forms of art, etc. to express a common societal idea(s) that is highly esteemed, but music creates the performance space for expressing those ideas through one kind of expressive act or artistic form. For instance, European historians such as Wilhelm Friedrich Hegel, Arthur Percival Newton, and David Hume[85], etc. used different expressions to illustrate the Africa and its culture as a backward. Inversely, music allows individuals and groups of people to express their feelings, understanding, and emotions through one kind of accepted expressive act and form. This may include the use of a set of words, and sonic characterisations such as melody, pitch, rhythm, harmony, etc. The single expressive model (in this context, Ghanaian contemporary art music) may be performed as a solo piece or in a vocal band. For example, *Yaanom Abibirimma*, *Adikanfo Mo*, may be used by different people and groups to express their collective nationality. What the music does is to allow the community of different cultural identities, for instance, the Akan, Nzema, Gonja, Eve, Ga-Adangme, etc., to express their sentiments through one big

[85] European social thinkers and commentators whose publications influenced the general perception of their readers and followers on matters concerning African history, culture and nationality.

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chorus of music. Hence, it is the music model of Ephraim Amu that provides the functional and aesthetic space for such a large scale of communal expressivity.

The success of Ephraim Amu's cultural activism and creative patriotism demonstrates the readiness of the Ghanaian society to embrace the idea of cultural collectivism that leads to nation-building. The readiness is enacted through the national sonic culture that finds expression in different institutions in the country of Ghana. Ephraim Amu was successful because notions of Pan-Africanism had already been engrafted into the sociopolitical thoughts of the people of the Gold Coast. Let us recall that Amu drew inspiration from the intelligentsia and the cultural forebears. These group of cultural intellectuals prepared the grounds for cultural wakening. Amu managed to capture and express the national sentiments and hopes in a style of song (thus art music) that was introduced by imperialism and also had the potential to penetrate all the cultural boundaries that was rendered porous by colonialism and Christianity.

Amu tells the Ghanaian story through music. Throughout history, human beings have used music to tell their stories. The themes of songs, poems, psalms, as well as Ghanaian contemporary art songs have been the facets of human success, failures, joys, sorrows, fears, etc. Hence, the themes of Amu's songs show the universality of the genre and ways it tells the stories of humanity in general. In other words, Ghanaian art music is a medium that allows people to communicate their feeling across. Although, the genre is used as communal expressive art, it must also be considered as a *Nova Cango*[86]. It is also a protest and resistance against colonial rule. New genres and songs have been used as potent source of resistance, and a source of building solidarity among politically oppressed people. Amu's *TF*AS can be cited as a critical example. The entries contain songs that radically harnesses the native language and other themes of African traditional music which challenges European music form employed for vital institutions like the Church and formal education. A systematic study of African music, as

[86] A new song of resistance and protest sung the native *Calatan* language used in the Barcelonian dictatorship, thus, Francoist dictatorship – 1939 – 1975 (Fresh from the Word, 2024).

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Amu puts it, provides a Pan-African music scholarship that contests the study of European music in Africa.

The song-texts in Ephraim Amu's music show that he held a psychological view that enables solidarity and collectivism. He was of the view that when difficult times come, the words to be spoken in order to calm nerves down before further actions are taken is peace and comfort. When indigenes of a colonised country like Ghana grief over the unfair treatments like injustice, unfair sharing of the benefits of the natural resources, brutality, joblessness; when people are dried up and cut off, the words Amu used in his music as control mechanism was one of love, unity, comfort, restoration, motivation, encouragement, and hope. He was of the view that when the coloniser seeks to expand her territory at the expense of the colonised, the nationalist art music composer must resort to comforting themes and words. The words must acknowledge how unfair things really are, and also comfort, cheer up, and rekindle hope and aspiration for the future. It is, therefore, not surprising to encounter song-texts and phrases like *Nyame* (Lit. God), *biakoyɛ* (Lit. Unity is good), *asomdwee* (Lit. Peace), *kosɛkosɛkosɛ* (Lit. calm and gentleness), *ɔdɔ yɛ wu* (Lit. Love means dead), *Agya fafiri wɔn* (Lit. Father, forgive theme), etc., in both the sacred and secular songs. It is important to mark that, even though song-texts such as *Nyame, biakoyɛ,* and *asomdwee* find their highest expressions in the Christian religious institution in Ghana, the religious beliefs of the people have the chance to positively impact their secular lives. 'Religion is the Opium of the masses[87]', as Karl Marx's puts it in his ideology of political economy can be applied in this context. Therefore, the songs must not only be understood as an important religious entity but also as a political symbol that is used to draw the attention of the Self-awareness, Self-actualisation, Consensus, and Action.

What started as a personal desire to compose music for a relatively small Eʋe Church and community has become national music culture. More importantly, our attention may also be drawn to the personal request of the former music student to his teacher to compose something

[87] *See* Turner, J. (2011). The Structure of Sociological Theory. It is used in the context where the people lack political and economic power to defend themselves. Therefore, religion both acts as a protest and consolation.

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African for his choir for the celebration of Empire Day. What started as personal, and individual has now become communal as the singers and audience recognise their common identity through the music. The text of the music unequivocally draws the attention of the intent and purposeful listener and to the African culture and identity and the need for its emancipation. The choral art songs are meant for singing together whether in the private, religious and national public space. This is made possible, especially, because of its four-part style of writing. Amu intentionally composed more vocal art songs with the intention of allowing the song-texts to communicate to his audience through texts. Although the instrumental piece of music has its own place, the choral art music allows more public participation[88], opening up to a wider audience who can hear the words in their own native language[89]. The songs are for singing together. It unites the people, as they praise, rejoice, and morn[90] together. The archeological component of the music is that it functions to keep the stories of the nation Ghana, its culture, past and present are preserved through the art of composition, performance, and documentation. It tells the stories of renowned Ghanaian nationals and individuals who are deemed heroes and heroines to be emulated. The music of Amu allows the Ghanaian to sing his religiousity, family, community, and nation.

The tradition of enacting the story and culture of Ghana is ensured through a succession of generation of Ghanaian contemporary art music composers. Even though some significant changes and developments have occurred since Amu, the model continue to be the music staple for up-and-coming composers. The people of Ghana continue to learn and teach their children the songs of art music composers and these contemporary hymns, psalms, marches or choruses, extended anthems, etc., help to celebrate historic events, re-build, renew and sustain the body of national community.

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[88] Public participation includes Radio and TV listenership, school art music activities, individual singing sections, specialist involvements like music copyists, DJs, music journalist and presenters, organ/keyboard repairers, etc.
[89] In the wake of nation-building and nation-state, the different cultures are jointly esteemed as and shared national culture.
[90] Choral art songs like *Asomdwee Nyame*, *Blewue Blewue*, *Tete Mese Gbe Ade*, enables communal outpouring of grief, loss, and anger when performed at a funeral ceremony.

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In addition, the model allows the people of the Ghanaian community to express their quest for cultural liberation like it has been experienced in other cultures of the world. Similarly, people who are oppressed or enslaved have often developed songs to express their condition, and to lament their condition and to use the songs as a medium of carrying out to their authorities for the necessary help and liberation. Like it happened in the seventeenth and eighteenth centuries, the Negro spirituals, blues, soul, and reggae all take their origin from slavery, oppression or colonialism. Similarly, in theocratic societies, people have learnt to sing the Lord's song in difficult and challenging places, far from home. It is discoverable that that such songs that are infused with suffering and grief have a new form, tone or rhythm, life is experienced in a different way. National songs, like those composed in the style of Amu, enable the people to affirm their allegiance to the nation. The performance of national songs such as *Yeŋ Ara Asase Ni*, I Promise on my honour, etc., must be considered as an opportunity that is offered the audience to re-affirm their allegiance and commitments to the nation.

National revolutions are known to have been accompanied by new models of songs and this is what Amu has provided, the Black revolution and the emergence of the Jazz, Spirituals, etc. So, the music cannot be separated from the national aspirations of the people. And in so doing creating a national music audience. During the wake of Pan-Africanism, all that was required was an idealised African art song that could be used as the vehicle to transport and circulate the political sentiments that has already sedimented into the consciousness of the colonised African. It is this sociopolitical need that was provided Ephraim Amu by creating a sonic model that could connect and embrace all the identities and sentiments into a common artistic community. It must be noted that, European ideals of music nationalism (thus, the various vocal and instrumental forms) could not fully satisfy the natives' thirst for Self-Determination and Cultural-Awareness in the country. Andoh suggests that "the reviews bear testimony to the ready acceptance of the publication (music)" because "they touched on the very core of what Ghanaians had been expecting from composers, to compose in their own native language" (Andoh, 2010, p. 126).

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Amu cultivated an eccentric behaviour which earned him public attention although some people did not readily appreciate his cultural activism. He was received in terms of friendship and membership of the larger Ghanaian society but not on the ground of ethnic and political affiliations. As such, he had devoted patrons including high ranking political figures like Ako Adjei, J. B. Danquah, representations of the colonial government, European missionaries and educators, etc. Ephraim Amu's relationship with the Gold Coast and or Ghanaian society was different from the relationship which ensued between his contemporaries such as Allotey Pappoe, Christian Gati, I. D. Riverson, Gaddiel R. Acquaah who served as ordained ministers in the missionary Church and as a result had some religious and public commitments and allegiances that might be a constraint to their approach to creativity and innovation. As a result of Amu's detachment from the Protestant clergy, Amu had the freedom of creative expressivity and commentary to explore his creative potentials. He did not cringe before the clergy seeking their favour. What is important is that he did not have to write music at anybody's command, to impress anybody and seldom, had to meet any deadline as European art music composers such like J. S. Bach, G. F. Handle, A. Vivaldi, A. Mozart, experienced with their court patrons. Beethoven, on the other hand, had a freedom from the aristocratic burdens and therefore revolutionised romanticism into European music culture. Amu can be seen in such a trajectory of freedom of expression. He can afford to think cautiously, revise and polish a song until it suited him. This is because he wrote for himself, for an ideal universe of audience, and not for any particular audience, patron(s), or an immediate group of audience. He wrote music to satisfy the universal community. The music seems so personal, so much an expression of himself. This is why Amu's songs can be idealised and studied as his own thoughts and philosophy on matters of theology, linguistics, nationality, etc. He owns his music.

Amu appeared during a favourable time in Ghanaian political history. He was the right mind at the right time and the right place. He lives at a time when forces for African liberalisation from the shackles colonisation were ripe. During the inter and post-war periods, agitations for the political and economic independence reached its peak. These forces further

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impacted the sociopolitical outlook Amu had decades before the peak of the season and hence became constituent part of his music. Amu like Beethoven, Napolean, Goethe, etc. was a child of a tremendous upheaval which had been nurtured by the Black community worldwide. He transformed his activism and creativity along the lines of the cultural thoughts that was held dear to the African revolutionists. Nurturing his cultural activism and patriotism in his hometown, Peki-Avetile, Ephraim Amu was privileged to have continued his seminary education at the Presbyterian Training College at Akropong that can be considered the religious and academic metrople of the Protestant traditions. At this hull of religion and academic, Amu came into direct contact with the culture of the Akan people through his association with court-custodianship and the literary works of Christaller and Akrofi. Numerous opportunities and circumstances - that cannot be adequately exhausted under this section - were opened up to him through which he expanded his cultural and intellectual horizon. These continued at Achimota College, University College of Science and Technology – Kumasi and the University of Ghana.

By pursuit of creative patriotism, based on the culture and values of the African, Ephraim Amu has bequeathed to his own generation and those after him a psychological tool by which important memories of the country can be held. These includes memories of the celebration of illustrious sons and daughters of the land, service in the military, cultural activist, etc. The technique of preserving the oral tradition and history in the traditional setting has been given a contemporary dimension through contemporary art music composition just as children as taught to memorise important events, the roll call of monarchy, and the days of the Calander through a song. As a technique for ensuring the longest lasting memories in the lives his audience, Amu used this technique of art to ensure the songs are learnt by all and that its message of nation-building, humanity and religion is preserved and transferred to future generations. He knew that writing down the song(s) – in scores - will be limited to a few who can read and write. Therefore, in order to ensure a wider national audience, Amu, and the 'School of Art Music', take a step further to engage the people of the community through the staging of public performances, as well as radio plays, where the pre-literates folks could also learn and sing the song to ensure its

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oral tradition. Amu testified that after teaching *Yɛ Frɔse Asase Yi* to his students at the Presbyterian College of Akropong, he heard the members of the community singing it all around just as the *Bonwere Kentɛŋwene* song was received by the immediate community and also nationally received and appreciated. It is worthy of note that, the songs of Amu and the messages they convey may not be readily accepted by the national community, but the songs are still being sung and appropriated for different individual, community, and national needs. This is where the creation a national community audience becomes valid.

As noted in the previous chapters, the music of Amu provides the avenue for the performer and audience to re-enact the music in a various performance contexts that differs from the original intended purpose of the composer. As a result, the compositions of art music composers are being recontextualised to suit different or similar events. Songs are powerful and emotive, and as a result, its impacts are heavily felt on those who use it for their their psychological and emotional needs. This accounts for the popularity and enjoyment usually attached to love songs, be it in a religious context or another such as the political context where songs by Ghanaian art music composers are used by the military for national parades. This is because, they express an emotion which people can relate to but may not be able to express materially. This can also be taught of in the context of Amu's sacred songs for the Christian Church. The song-texts of contemporary art songs gives the members of the community a set of words to be used to express their feelings towards one another and the nation. The words are used collectively to express a communal feeling. For instance, the song-texts of *Adikanfo Mo, Akwaabadwon*, readily provides the indigenes of Ghana with the text to affirm their loyalty and attachment for Ghana.

The significance and expansion of Amu's model of music in connection to the Church lies in the fact that, scores of music continue to be created and produced by composers and performers in Ghana. Like a pyramid, and with Amu at the apex, the base continues to widen and broaden with membership. The more its membership, the more its development, innovations, applicabilities & usefulness, and the growth in its audience base. The institution

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therefore becomes self-sustaining and preservation because of the different branches of disciplines and creativeness that are incorporated into it. It must be expressly noted that the innovative ways of approaching the music of Amu have become necessary because of the increase in population over the decades. Whilst the spatial and geographical space of land of Ghana remains constant, it population is constantly increasing with a possible irreversibility. Such a socioeconomic factor creates competition among the society members and out of the competition breeds innovations. Survival in such environment demands creativity.

7. 2 Summary

Nationalism in Ghana, formerly the Gold Coast, started as a result of resistance to British hegemony and imperialism. Like other West-African colonised countries such as Nigeria, Sierra Leon, Liberian, and Gambia, nationalism in Ghana has been pursed and expressed through different avenues such as urban music, for instance, art music. Its antecedent resides within the economic interests of the European and the discourses of African culture that had received rather negative connotations among Europeans. The Europeans sought to 'correct' what they misconstrue to be primitive aways of the African culture in conformity with main-stream 'civilisation' which resulted in the suppression of African culture. Ephraim Amu's cultural and creative efforts is a conscious effort towards the revitalisation of the African culture. Nketia (1993) asserts that in an attempt to decolonise music and musical studies in Ghana, Ephraim Amu developed a compositional model that employed some aspects of African traditional idioms of expression. In order to re-orientate the musical thought of his 'initial' target group, Amu formulated a symbiosis of traditional music and Western art music for sacred and secular use. This model would later become Ghanaian art music in parallelism to art music of Western culture in some respects.

Although the term nationalism has often been defined as an unwavering loyalty to one's nation, some liberal scholars of nationalism have sought to redefine it to encompass a range of attachments that equally appeals to the individuals loyalty in the society. In Ghana, nationalism

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can be traced back to the 17th century, when the Akan tribes extended their confederacy to include neighbouring ethnic groups. During the post-war period in the Gold Coast, there was a surge in demands for self-determination, which was fueled by the growth of self-awareness. The introduction of Mission Churches and education paved the way for separatist activities, which contributed to the development of national consciousness in the Gold Coast. As a result of the growing awareness of cultural identity, cultural intellectuals such as Ephraim Amu sought independence through the process of decolonisation of music. Since then, Amu's model of music has gained popularity across various domains in Ghana, including the political, sacred, and secular spheres.

The contributions of the *Norddeutsche Missionsgesellschaft* to the creative patriotism of Ephraim Amu is enormous. First and foremost, mention can be made about the effort to the standardisation of the Eʋe language and the initiation of Eʋe literature which culminated into the translation of the Bible into Eʋe. The move to Akuapem land provided Amu with additional opportunities to broaden his understanding of African traditions. He testified that the move expanded his knowledge of the co-existence between indigenous ethnic groups of the Gold Coast and what it means to be a nation. Another contribution was the influence of *ɔmanhene* Kwasi Akuffo, which opened Amu to Akan cultural repository that was otherwise not commonly known and practiced by Eʋeawo. It is not an exaggeration to assert that Amu's cultural inclinations were greatly shaped by the Akuffo family. Another factor that had an impact on Amu was the actions of the intellectual elite of the Gold Coast.

One such influential individual was J. E. K. Aggrey. The events commemorating the passing of Aggrey had a profound impact on Amu's comprehension of African culture and its global significance. To omit the recognition of Empire Day as a crucial contribution, wherein Ephraim Amu is esteemed as a National Symbol, as expounded upon by Nketia [1993] would render this chapter wanting. Arguably, *Yeŋ Ara Asase Ni* the beginning of the Ghanaian style of formally-composed choral musical tradition. The presentations of choral music in Ghana, which highlight the African style of Ephraim Amu's compositions, can provide valuable insights into

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the role of choral groups in preserving and promoting the country's cultural heritage. The establishment of Basic and Senior High Schools, Colleges of Education, and Universities, which perform on their respective campuses during various occasions, such as open days, Christmas, graduation, congregation, and matriculation days has been valuable contextual frameworks through which the legacy of Amy is idealised, appropriated, and studied.

The music of Amu does not only speak to the individual, group of people, specific ethnic group(s), nor to think of Ghanaian basic schoolchildren who have appropriated the unofficial National Anthem for 'assemblies' but to all Ghanaians, West African and their Western and Asian counterparts. This is because the songs embody universal values and virtues that transcends the geopolitical space of Ghana to other geopolitical spaces. The virtues that are not only workable for the colonial period but also workable for the post-colonial period. A national music community is created by a contemporary art music composer through the art of careful selection of themes and/or idioms that resonates the common interest, sentiments and aspiration of groups of people. This is only achievable by a careful examination of the institutions, norms, practices, and the ways the people respond to the socio-political environment and situation they are confronted with from time to time.

Ansre (Personal conversation, 2024) suggests that Amu's musical development was not gradual but terraced. The musical growth was dictated by the institutions Amu was affiliated to during his music career (Amu, 1993). From the above, it can be concluded that although Amu was mindful of his intentions as a cultural activist, he made choices in conformity to his institutional affiliations. This implies that he portrayed the culture of the institutions he found himself in the context of Pan-Africanism. For example, during his time at Peki, he emphasised Eve nationalism. Upon migrating to the Training College of Akropong for theological and teacher training, he took advantage of their traditional institutions to emphasise the Akwapim Twi language through his musical works making use of their folklore. He also acquired informal training from the family of *ɔmanhene* Kwasi Akuffo through which he learnt the drum language of the Akan people.

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Since their occupation of African, the Christian missionaries have succeeded in transferring the culture of hymnody to their African colonised countries. Hymn singing has therefore become a common sound culture that identifies Christian missionaries, their educational institutions that are patronised by both converts and non-converts. The hymn style has also been used outside the Christian religious space. It has been used by political party activists for their political propaganda and to send vital messages across to their supporters and opponents.

According to Ansre [2024], the musical compositions of Amu have a distinct personality behind them. These compositions are generally written for specific individuals or groups, with the intention of conveying an intended information. To some extent, these essays possess the capacity to extend into the future, enhancing the comprehensiveness of the model. It is crucial to recognise that every essay possesses specific motivation. This comprises the circumstances encompassing an individual, a group of people, or an entire community. In this instance, the human agent, performer, and audience serve as the medium of communication that connects [a] the music, [b] the narrative and descriptive aspects, and [c] the re-contextualization of the song for the purpose of the present. The contexts in which the songs are composed and performed by Amu and his choir are recontextualised for future performances because of recurrent nature of human activities, social, cultural, and political events.

Nketia [1993] observes that Amu's cultural position in the socio-political landscape of the Gold Coast (now, Ghana) extends beyond his professional successes. He utilized cultural activism, which was demonstrated through various social intermediaries, to promote ethical, social, and political values, as well as the assertion of African identity. This led to Amu becoming a 'National Symbol,' representing cultural awakening and self-determination. These two objectives were pursued concurrently through two inseparable intermediaries: cultural activism and creative patriotism. They are complementary and mutually reinforcing, with the former being enshrined in the African heritage matrix and the latter being enshrined in the creative processes of contemporary art music rooted in African traditions.

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The Performance of *Yɛn Ara Asase Ni* can be seen as enunciation of the physical and religious significance of the land to the native African. The worldview of the African strongly finds its expression in both the spiritual and physical that are accommodated by the *Asaase* or *Anyigba* (Lit. earth) whose meaning transcends the tenure of a locality to broader context of globalisation91 and total human existence. So, denying the African from attachments to the either in political, economic, or religious is like denying him or her of his destiny and personhood. The convergence of notions of *Asaase* enacted through the artistic creativities of Amu and his students, for instance, Kodzo Tsibu who composed the celebrated choral art song, *Ghana Nyigba* (Lit. the Land of Ghana), using Nyigba as a generative resource for his song are not matter of merely the creation of national sonic medium and listenership that has also attracted academic interests over the decades, but play an important role in shaping and supporting the people's communal social structure.

Due to the persistence of institutional problems in Ghana - that has almost become omnipresence - as well as our quest as human to satisfy our social needs, Ghanaian contemporary art music continues to find expression and relevance within the context of the sacred and secular lives of its patrons since the time of Amu. One major problem to consider is that, since colonised African countries like Ghana attained political independence, the societal problems and challenges for which they struggled to eliminate appears to be taking time to satisfactorily deal with. Although African postcolonial governments revitalised their national identities to justify their administration's agenda, many of the changes were made focusing principally on economic development. African civilian and military governments have proved to be more 'difficult' and unaccountable sooner after gaining independence. Some postcolonial regimes outlawed the very organisations that had helped win the nationalist struggles. Amu's model of music also allows the audience space to express him/herself. This can be seen in different ways such as to be used as an aid to express oneself in a song by using one's own

[91] Gyekye (2013) defines the term globalisation to mean the collective use of the global arts and sciences for an effective human existence. He applies the term more liberally and not only in economic terms but encompassing all fields of human existence.

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dialect; to be used as an aid to make dance moves; appropriation of the songs for sacred and secular purposes; be used for satisfying political needs, be used for educational/academic purposes, etc.

That Amu's African Songs negotiates nationalism in Ghana is further substantiated by two factors. One, the appeal of the 'new' style as a sonic staple that evolved as a result of intense study into the African traditional culture, and two, the scholarship of the life and music of Amu documented at different institutions of local and international reputation. Amu's variety of African songs has also been successful because of the ethnomusicological component that underpins its generative processes which allows thematic and creative authenticity.

7.3 Original Contributions to Knowledge

They include:

a) ***Periodisation of Amu's Creative Works: A Nationalistic Approach***

Research on Ephraim Amu have made significant contributions to the periodisation of his creative works. But they do appear in bits-and-pieces as I have illustrated in chapter five. Whilst they do appear in different degrees of depth because of the scanty information they provide, the periodisation of Nketia (1993) have so far proven to be the most elaborate in the area. Since then, a literary gap has been created by the absence of a substantial study on the periodisation of the creative works either by expanding Nketia's foundational work to cover other areas of stylistic studies, or by approaching the subject from a different frame of context all together. The nationalistic approach in this dissertation, however, provides an additional information to the periodisation along the trajectory of the unfolding political history of Ghana. I teased out the framework because of the study area and interests of the study. Thus, Nationalism and Amu's Music Model. Because the subject of periodisation in Amu is scantly researched, the nationalistic approach and outlines provided in this study significantly contributes to the existing knowledge in the field.

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b) *Yeŋ Ara Asase Ni*– Suitability and Appropriation of the theme *Anyigba* and or *Asaase*

The existing literature on this song proposes that it gained its acceptance and popularity because of factors such as translating it from its original Eʋe version to the Twi language, its adoption by GBC for their activities, Amu's communal efforts of teaching the it to community members, etc. Parts of chapter, however, challenges the existing discourse by arguing that although the song gained its popularity because of agencies listed above, *Yeŋ Ara Asase Ni* owes its currency as a result of the suitability and appropriateness of its overarching theme, *Anyigba* and or *Asaase*, and its intrinsic values. A theme, that is most dominant and exercises supremacy over the post-compositional utilities suggested earlier by researchers. This is because the theme does not only concern itself with the persistence institutional problems that challenges the tenure of physical space (geographic) all along the political periods but also provides the musical space to confirm the sacredness and religiosity of *Asase* and ways it dictates the worldview and culture of the African.

c) *Intrinsic Values as Agents for Re-Constructing National Boundaries*

This thesis provides a significant contribution to the scholarship on the generative processes and their intrinsic values that are accountable for reconstructing and negotiating the socio-cultural boundaries in Ghana. Researchers like Agawu (1987), Amuah, Andoh (2007; 2007), Dor (1992; 2005), Terpenning (2016, 2017), Sandler (2019), have made significant contributions to the nationalistic dimension to Amu's music. But an in-depth study on why the music model of Ephraim Amu is able to reconstruct linguistic and ethnic boundaries in Ghana for the creation of a national music audience is scarce to find. This thesis, however, provides pointers to the inherent values of the music that renders the ethnic and linguistic boundaries porous to allow a free flow of collective national sentiments that is necessary for nationalism in Ghana.

7.4 Limitations of the Study

a. The limitation of this study is encountered in the non-availability of a substantial number of Amu's works in print. Neither the instrumental nor the choral art compositions can

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readily be accessed in a good quantity. The lack of the *Legare* or a complete source of library' that can provide a substantial amount of the works limited the ability to cite different songs for the relevant examples. Even the published materials that were useful in carrying out this exercise, which includes the *Twenty-Five African Songs* and the *Amu Choral Woks - Volume One* are very difficult to access.

However, the framework for my periodisation based on the historical canons in Ghana, starting from the colonial to postcolonial period has relatively a limited number of songs used as a representation of each period. Another difficulty is that the songs sheets that are at the reserve of individual music teachers and choir directors do not have dates of composition to aid study.

At the completion of *Amu Score Project*[92], these songs can then to fitted into the framework in order to have a voluminous compilation. It must also be added that it is one thing developing the framework based on theories and another staffing it with the needed music items. The proposed the framework make room for further studies.

7.5 Intellectual Gaps

a) Although I have spent some paragraphs to analyse and discuss bits and pieces of the importance of instrumental art music in the thesis, that can only be considered a background to the study of the impacts of contemporary instrumental art music to nationalism in Ghana. The bulk of my study is skewed towards choral art music and not an in-depth study of instrumental music. As a result, an intellectual gap – the impacts of instrumental art music on nationalism - is created which can be filled by pursuing an in-depth study in the area.

[92] a body of academicians and experts working on the collection and engraving of the entire creative works of Ephraim Amu – about 200 songs.

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b) Nationalistic approach to the periodisation of Amu's music. What I have provided is just an outline of the framework an in-depth study of this paradigm is required for a deeper understanding. It will enable the reader to appreciate the impacts of the political canons on Amu's compositional thoughts and choice of language, and other necessary idioms.

7.6 Recommendations

a. ***Resource Library****:* The works of the *Amu Score Project* has already been alluded to in this thesis. However, I wish to recommend that whilst we wait for the publication of the complete musical works from the *Amu Score Project,* a substantive body of Ghanaian researchers and experts be set up by a recognised educational and/or research institution in Ghana to search, collect, and make available all the available music scores (in its original state, thus, without any editorial works) and audio files for storage in a research facility that can be easily accessed by researchers that are interested in the life and music of Ephraim Amu. I also recommend that, because Amu was once affiliated the Kwame Nkrumah Institute of African Studies – University of Ghana as a research fellow, it will be laudable to establish a separate unit in the African Studies Library for easy accessibility. This is because of the challenge involved in accessing his own works in the institution he was once affiliated as a research fellow. The works are rather scattered in individual homes that are extremely inaccessible because of some human intermediaries.

b. ***Performance****:* It will also be immensely helpful to institute periodic performances in honour of Amu in order to immortalise his personality, ideas and works like how renowned European composers like J. S. Bach, Beethoven, etc. are celebrated by the Western art music community. It will create the opportunity for young composers and patrons alike to familiarise themselves with the works, especially, those that are rarely played by media networks in the country of Ghana. It will also create the avenue for the performing choirs, especially, the younger generation of singers to have a feel of the music through its sounds and themes and also have access to the music scores. In

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addition, will serve as a means of nesting a generation of researchers for Ghanaian art music through the exposure of performance. Clinically, it will also serve as a psychological platform of raising responsible citizens of Ghana and provide the avenue for breeding new innovations into the art.

c. ***Ephraim Amu Memorial Day, Week, or Month:*** Ephraim Amu is considered by many researchers as a cultural activist, theologian, poet, and nationalist but there is no day(s) set aside throughout the year in memory of this giant 'African personality'. The institutionalisation of a memorial day, in honour of him, by recognised research institutions will not only project the life, works, and ideals of him to the academic community but also to the general public. In addition, there are many people whose professional activities are centred and hinged on the innovative ways of this culture intellectual. Therefore, the institutionalisation of such a kind can be considered a recognition and reverence to the well of their professional source. When implemented, the celebration will sensitise the national community about the contributions of this cultural activist to the entire community and also create vistas of research interests and platforms for further research opportunities.

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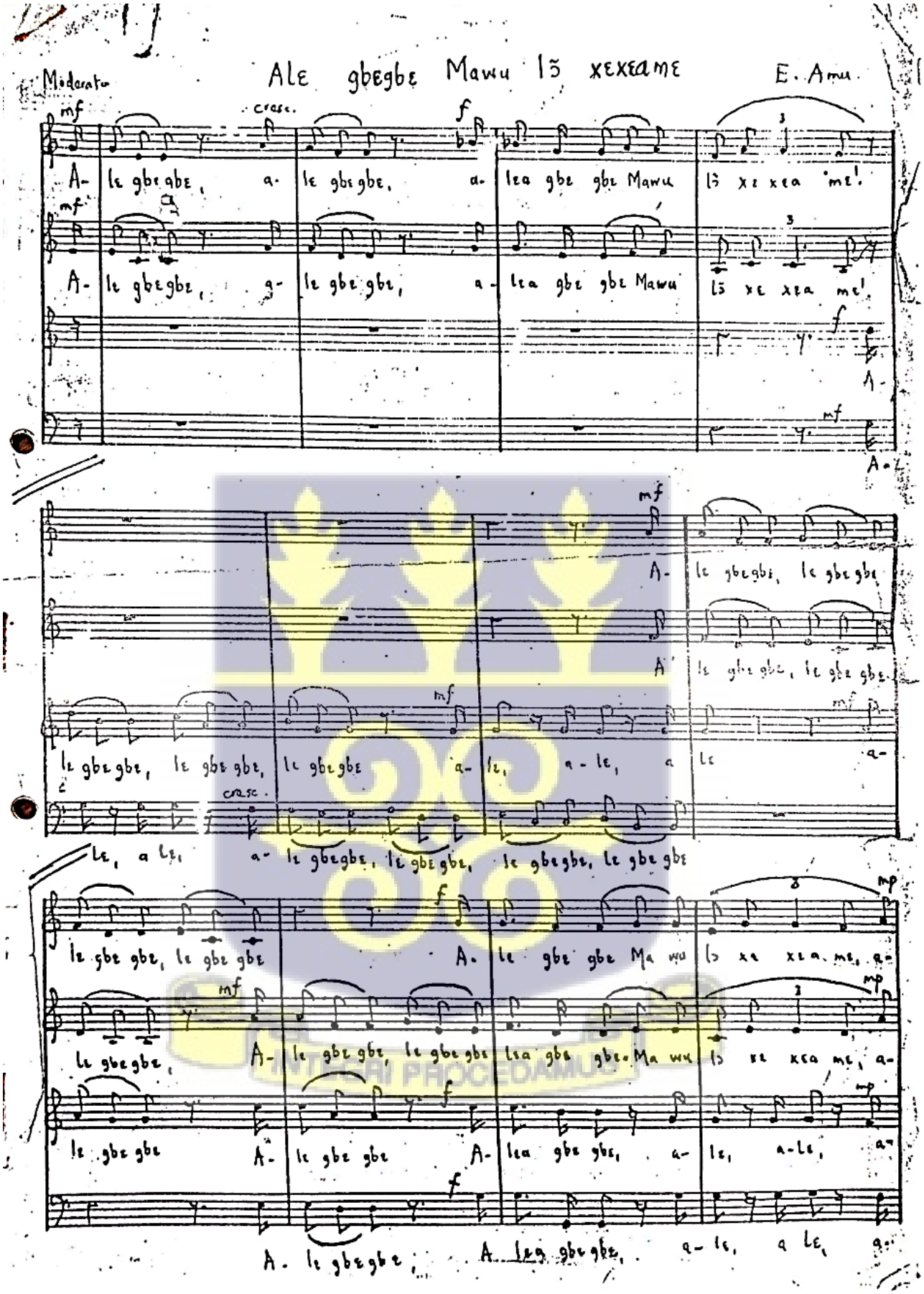
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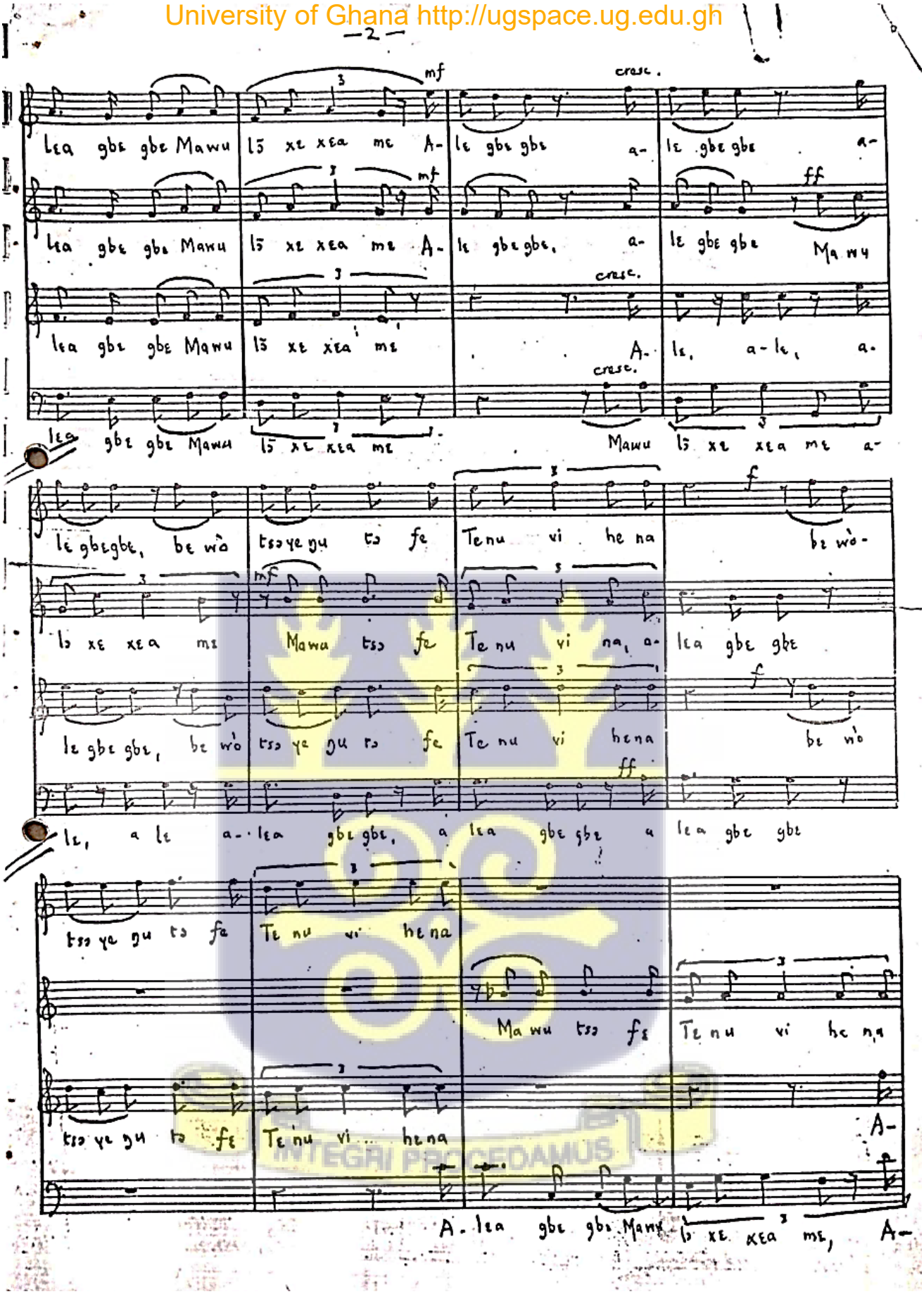
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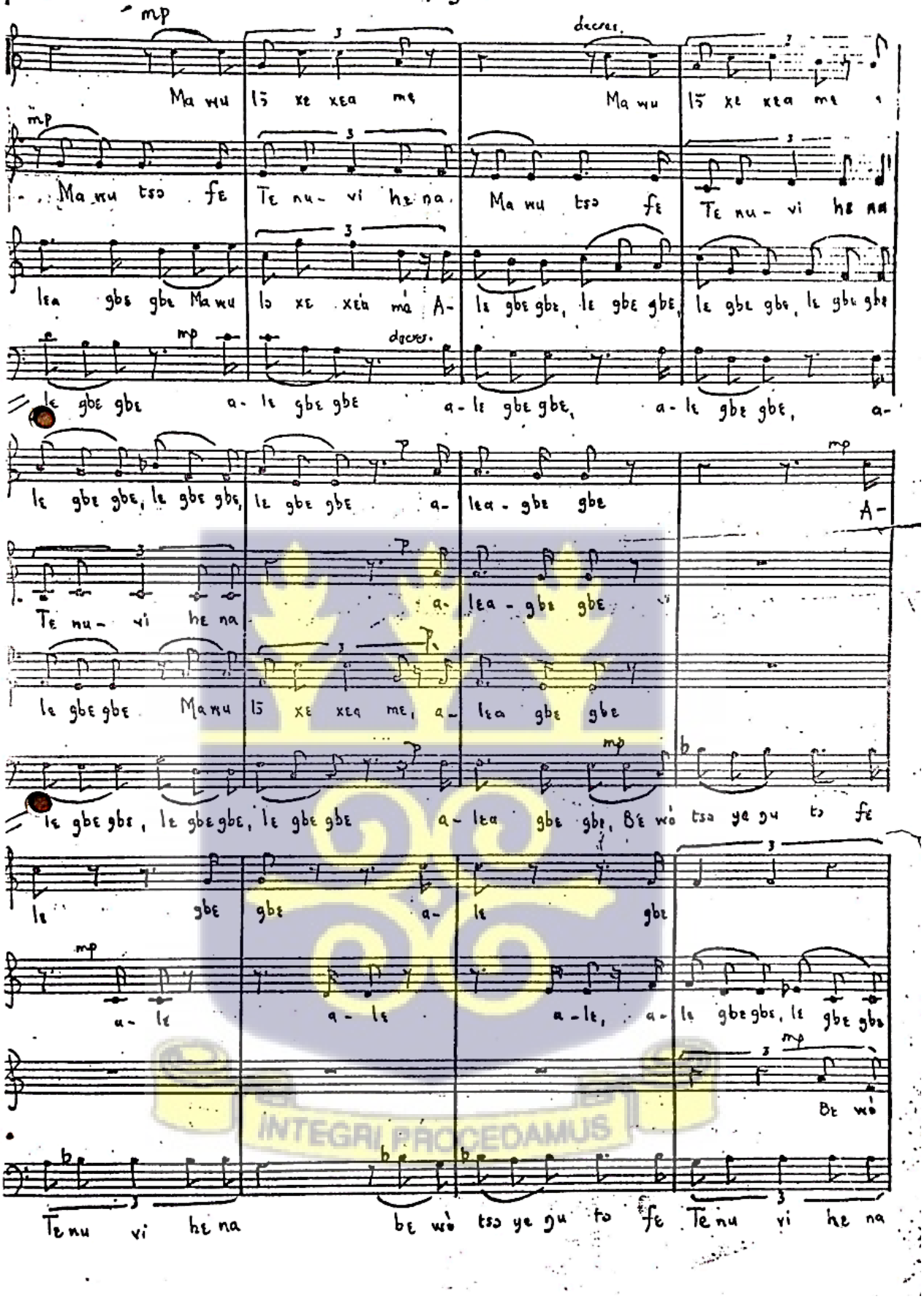
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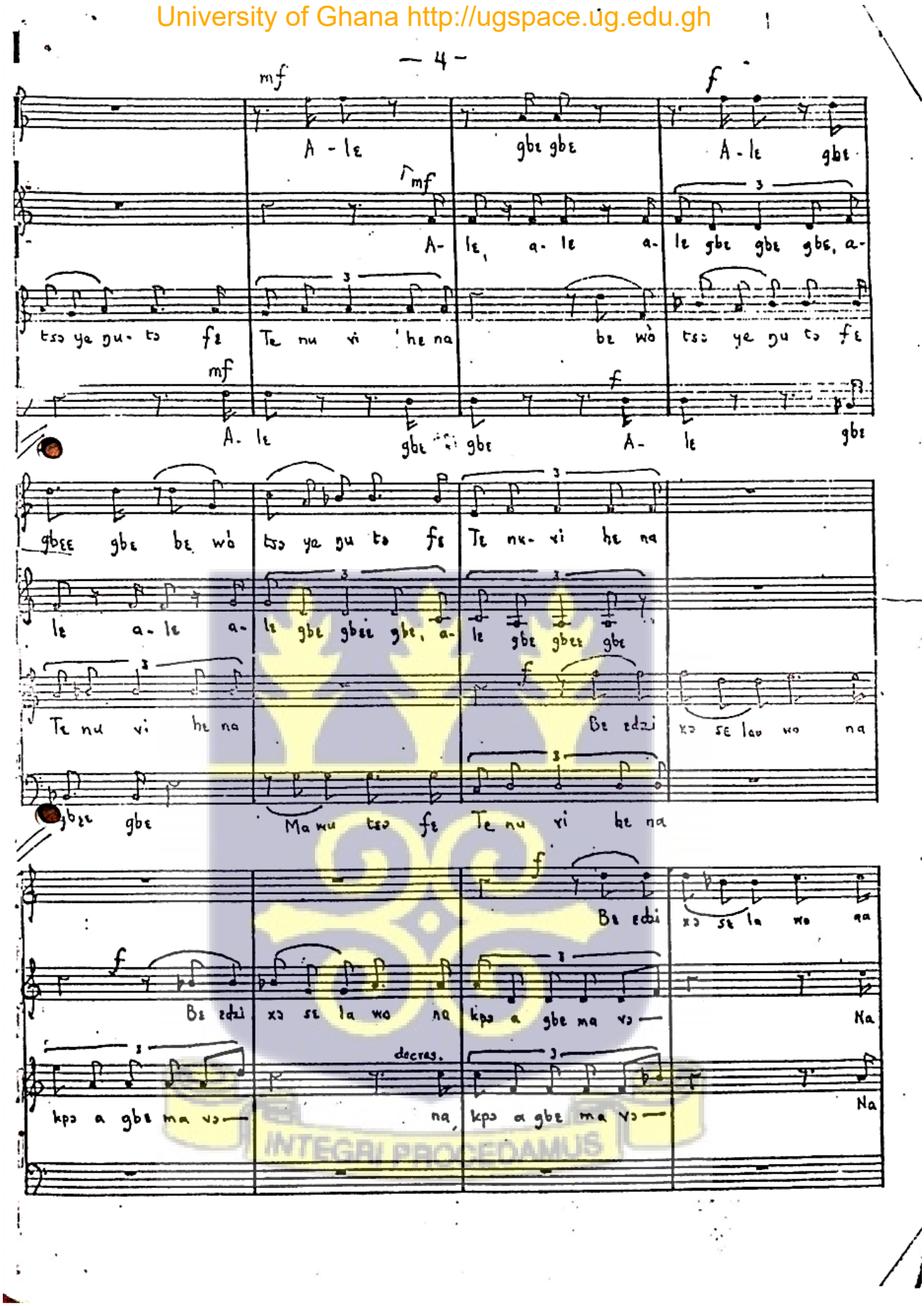
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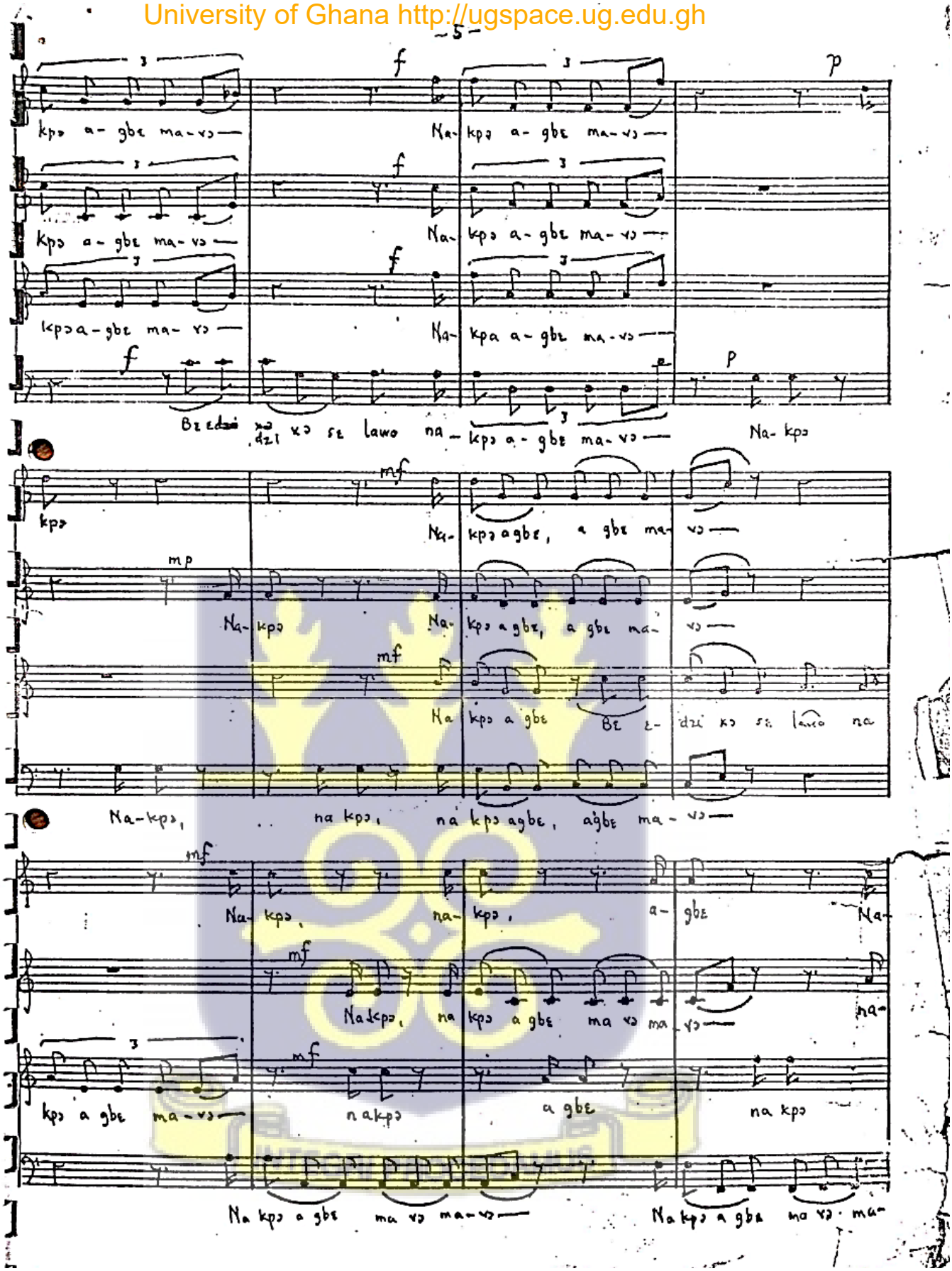


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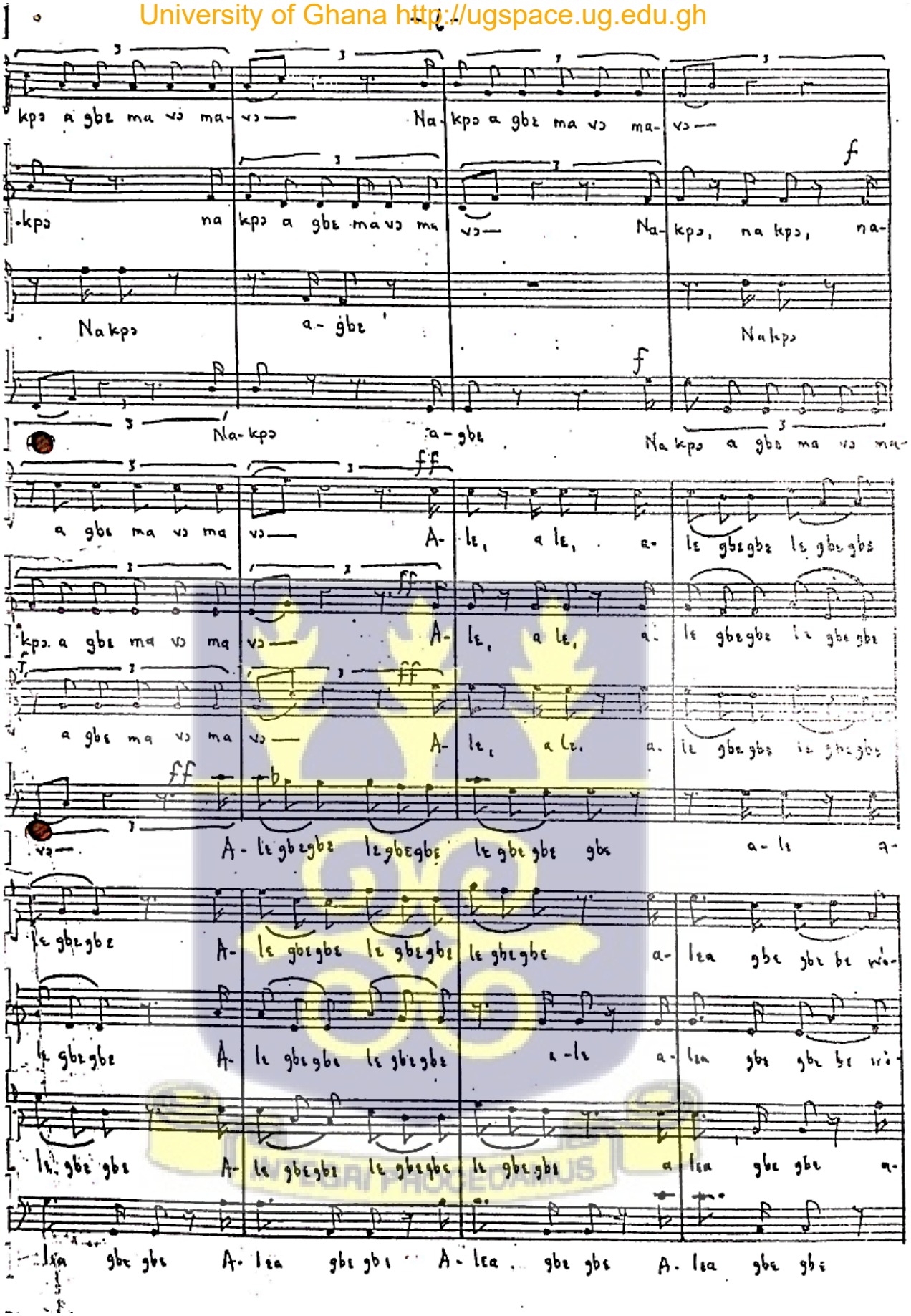


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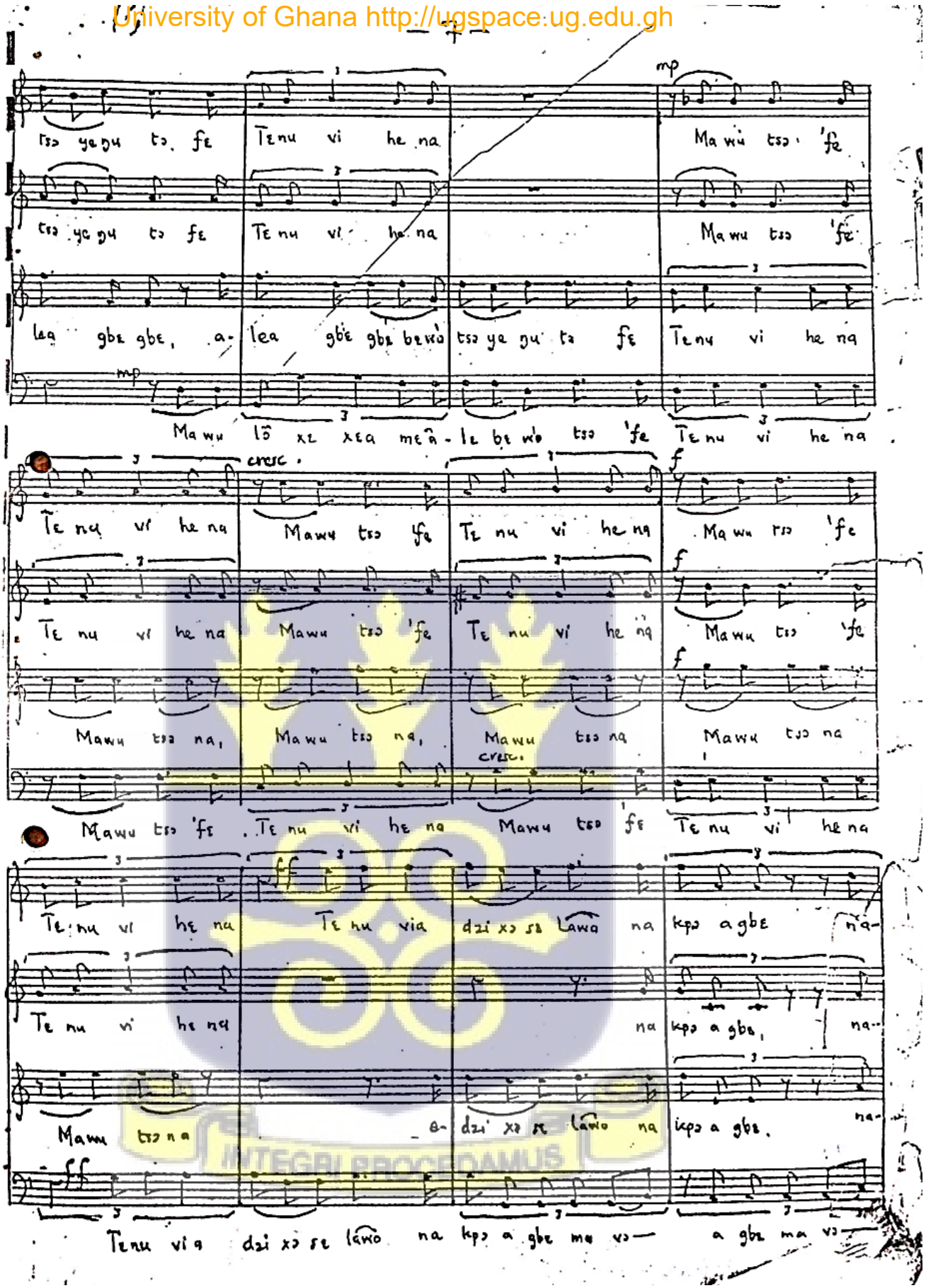
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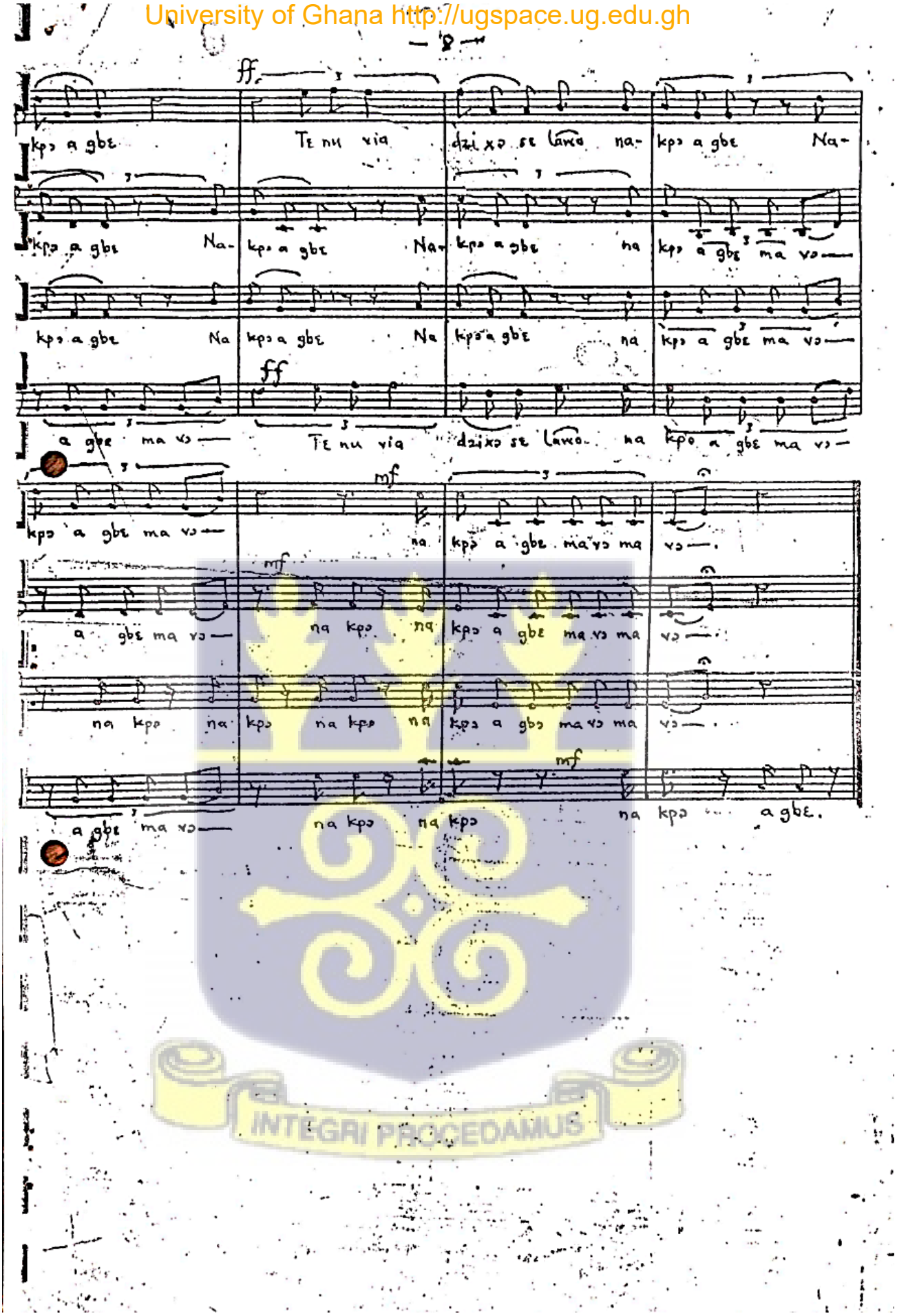


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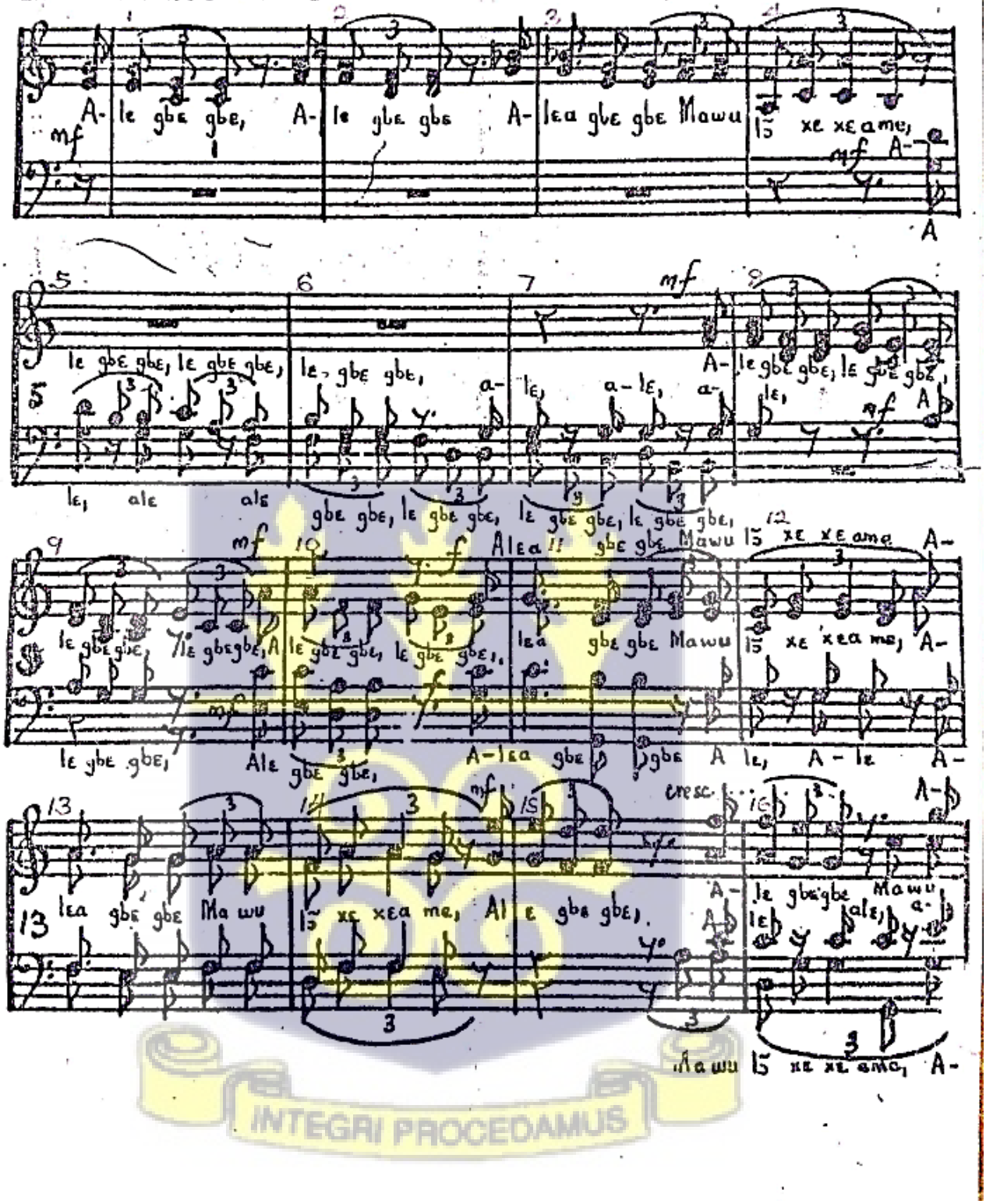


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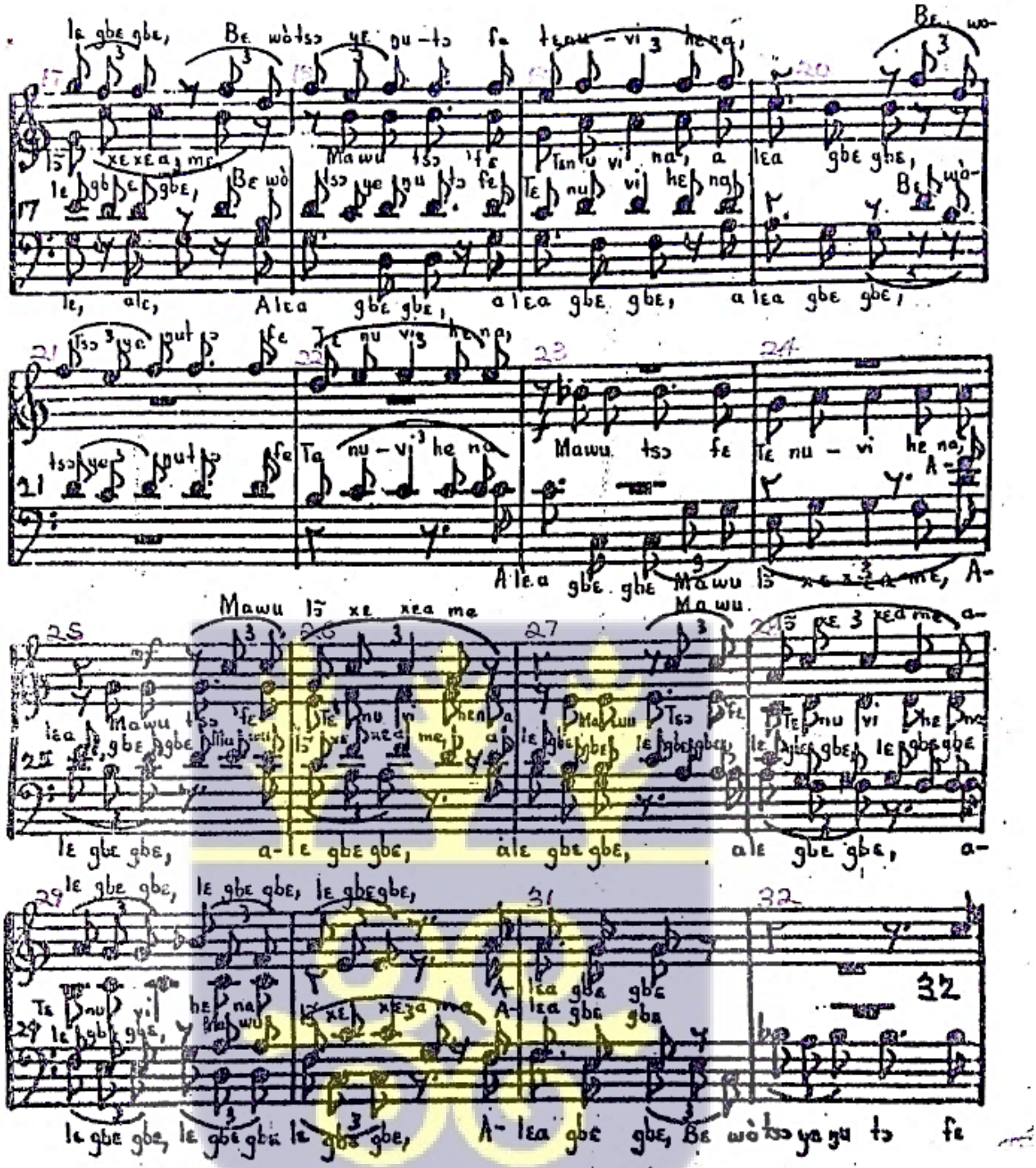
DR. E. AMU

In moderate time
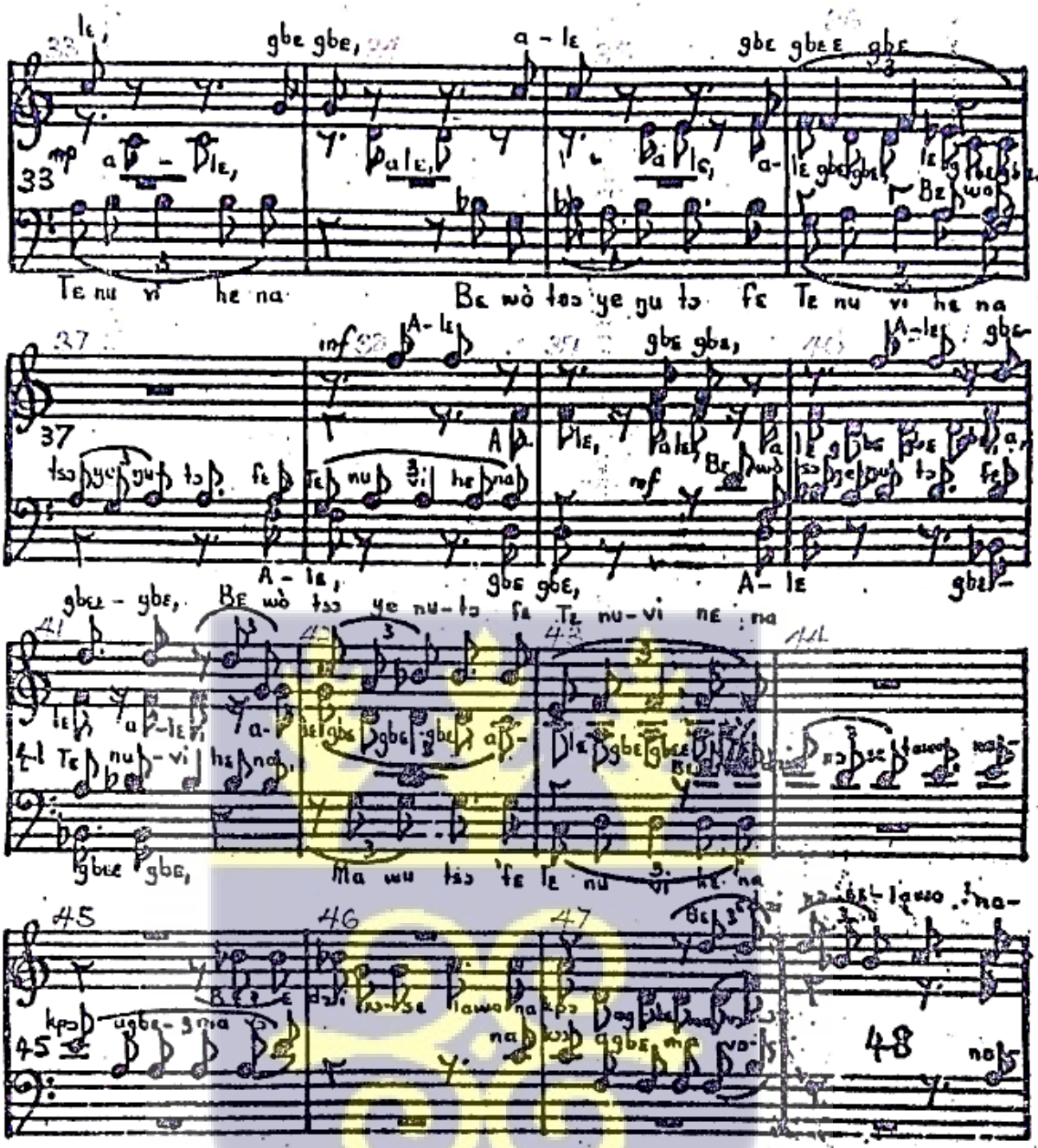


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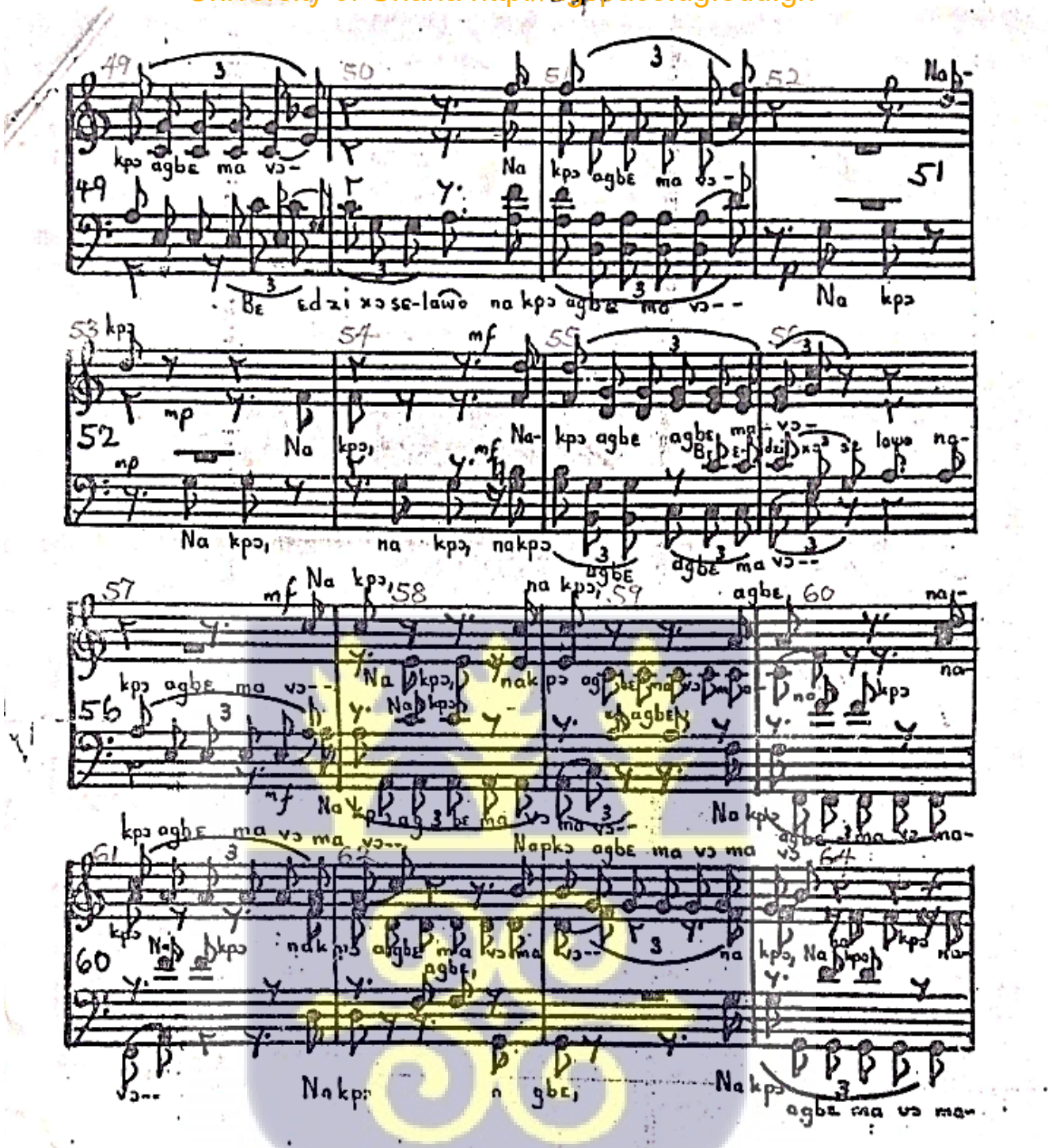


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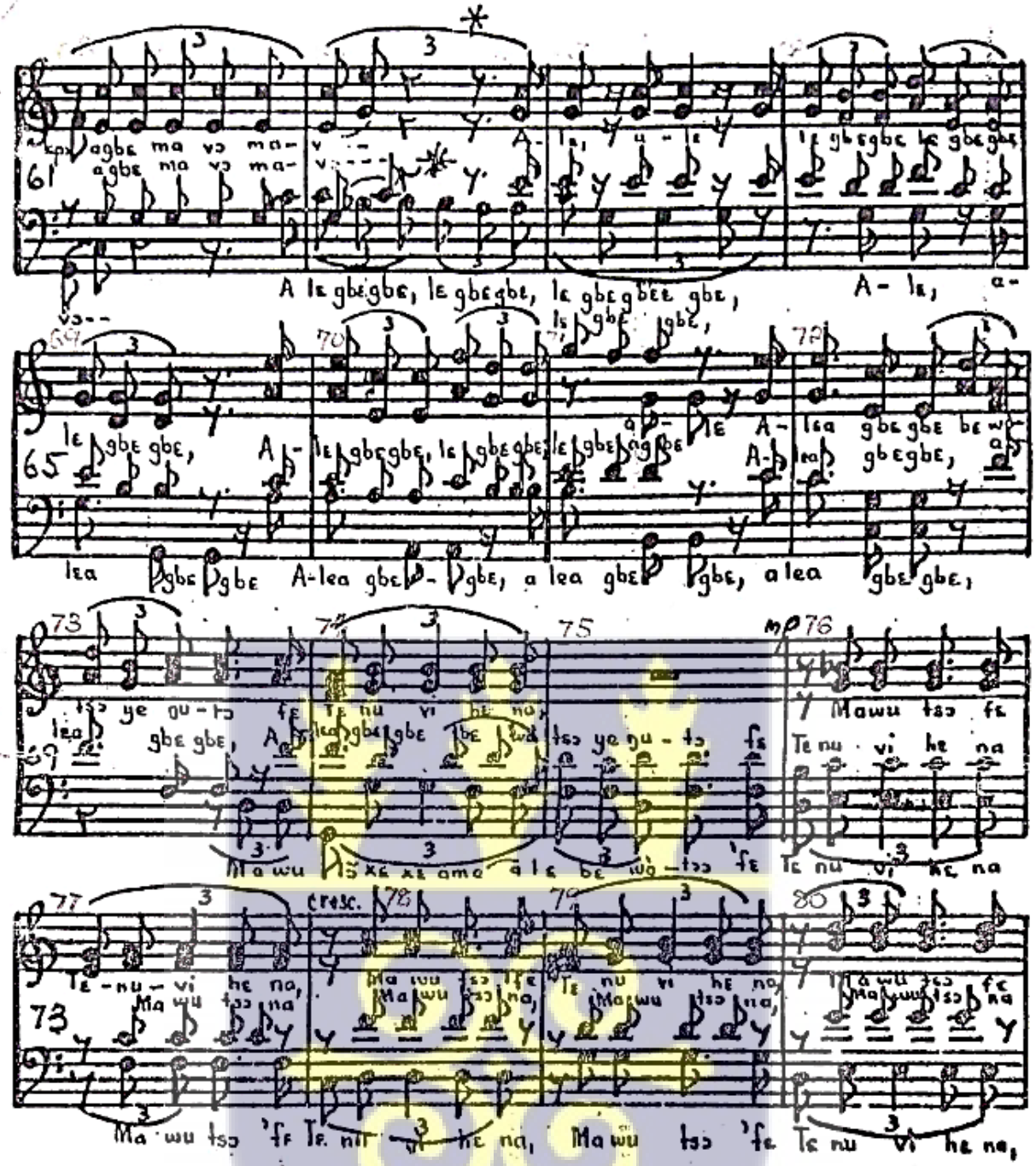


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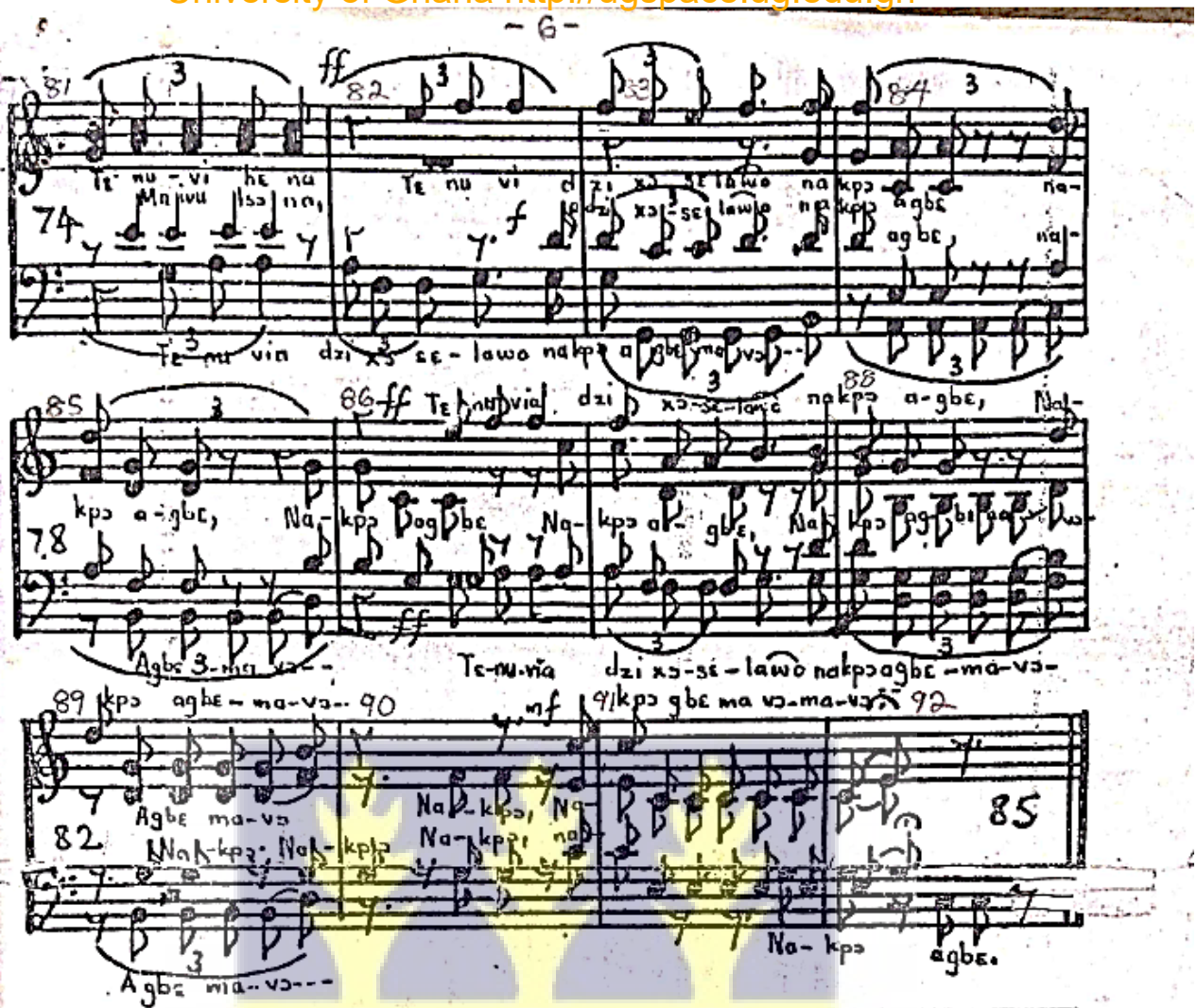


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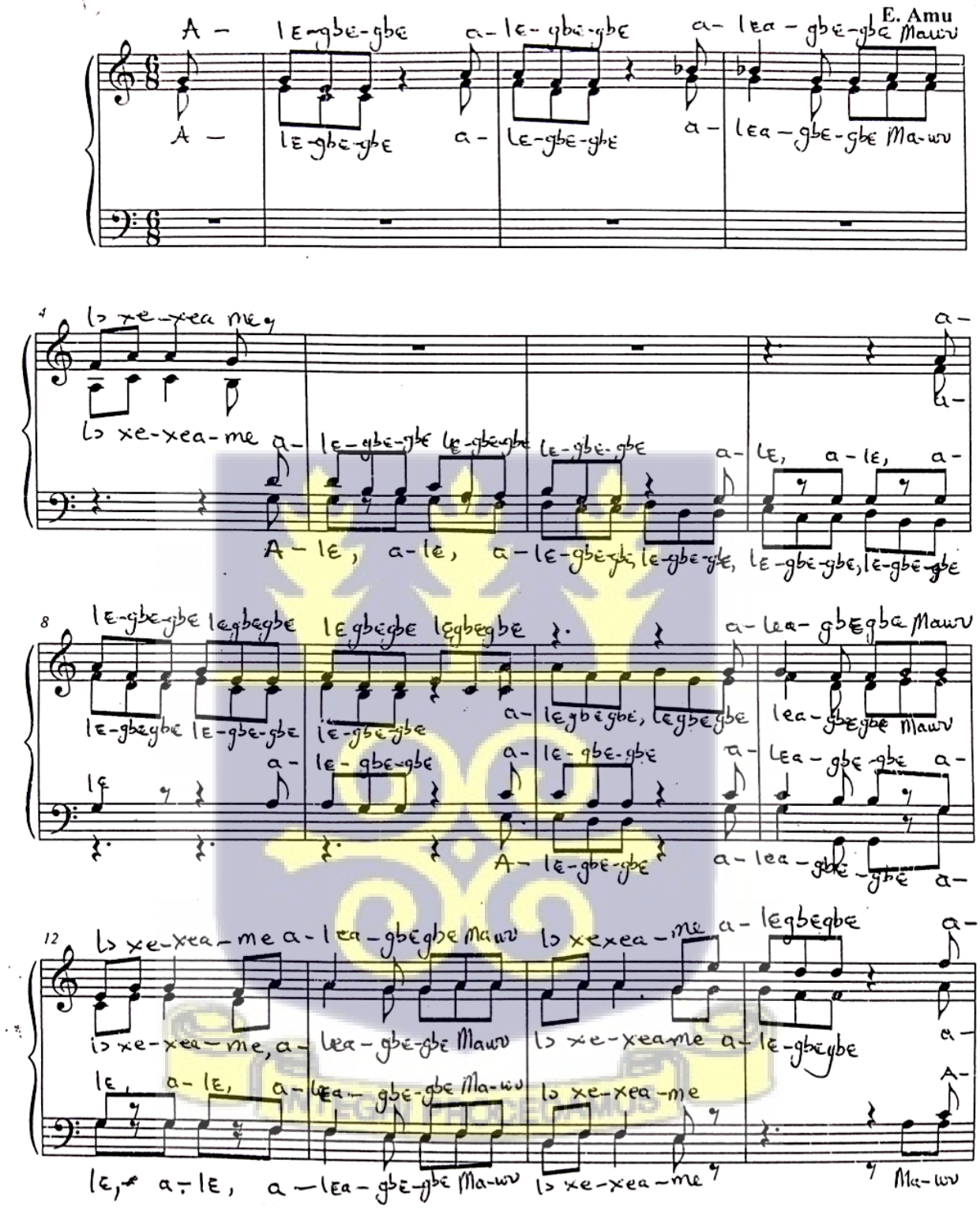


NOTE.: * From measure 63 should be repeated after the Bass has sung "Alegbegbe le gbegbo" by wish of the composer.

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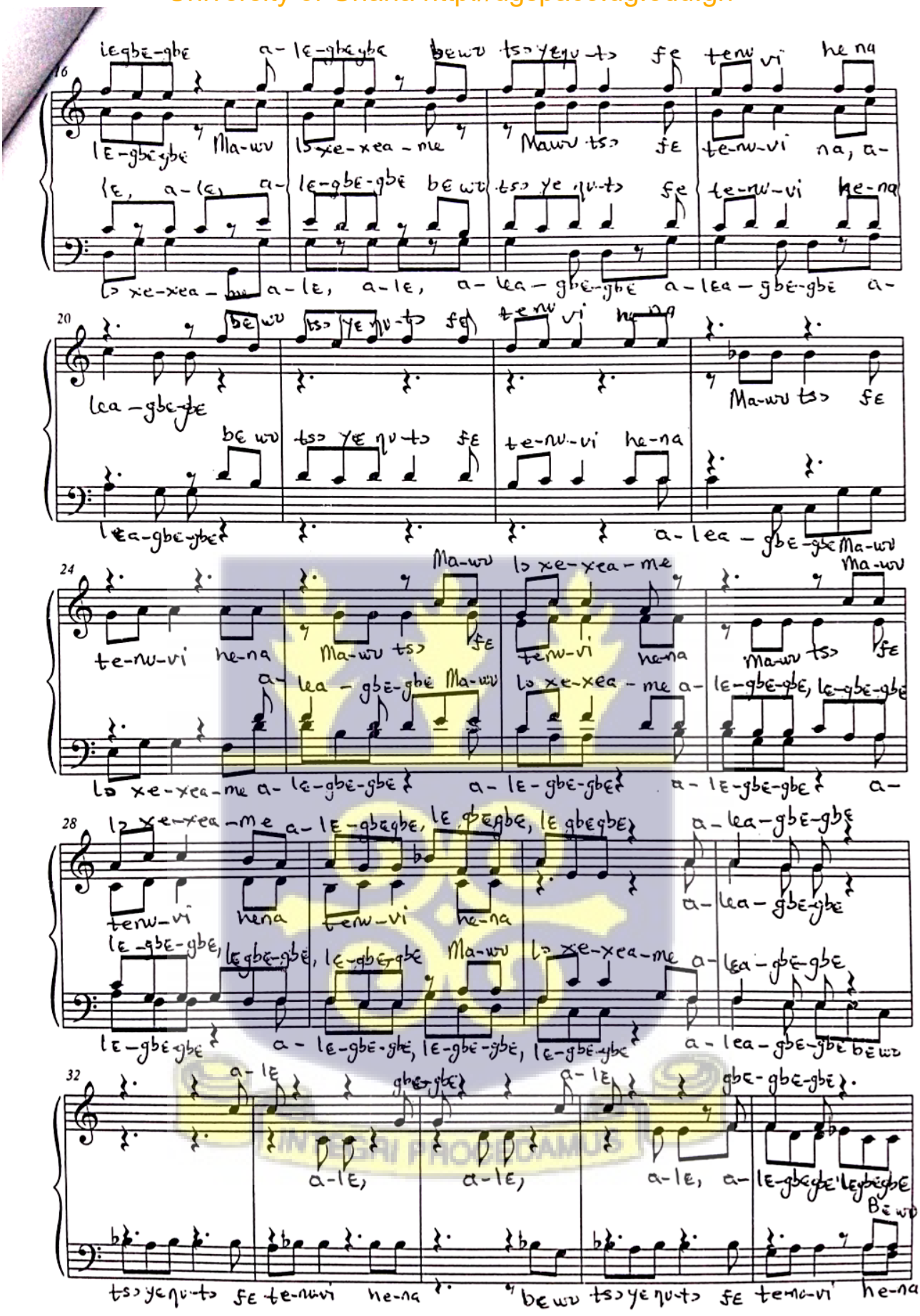
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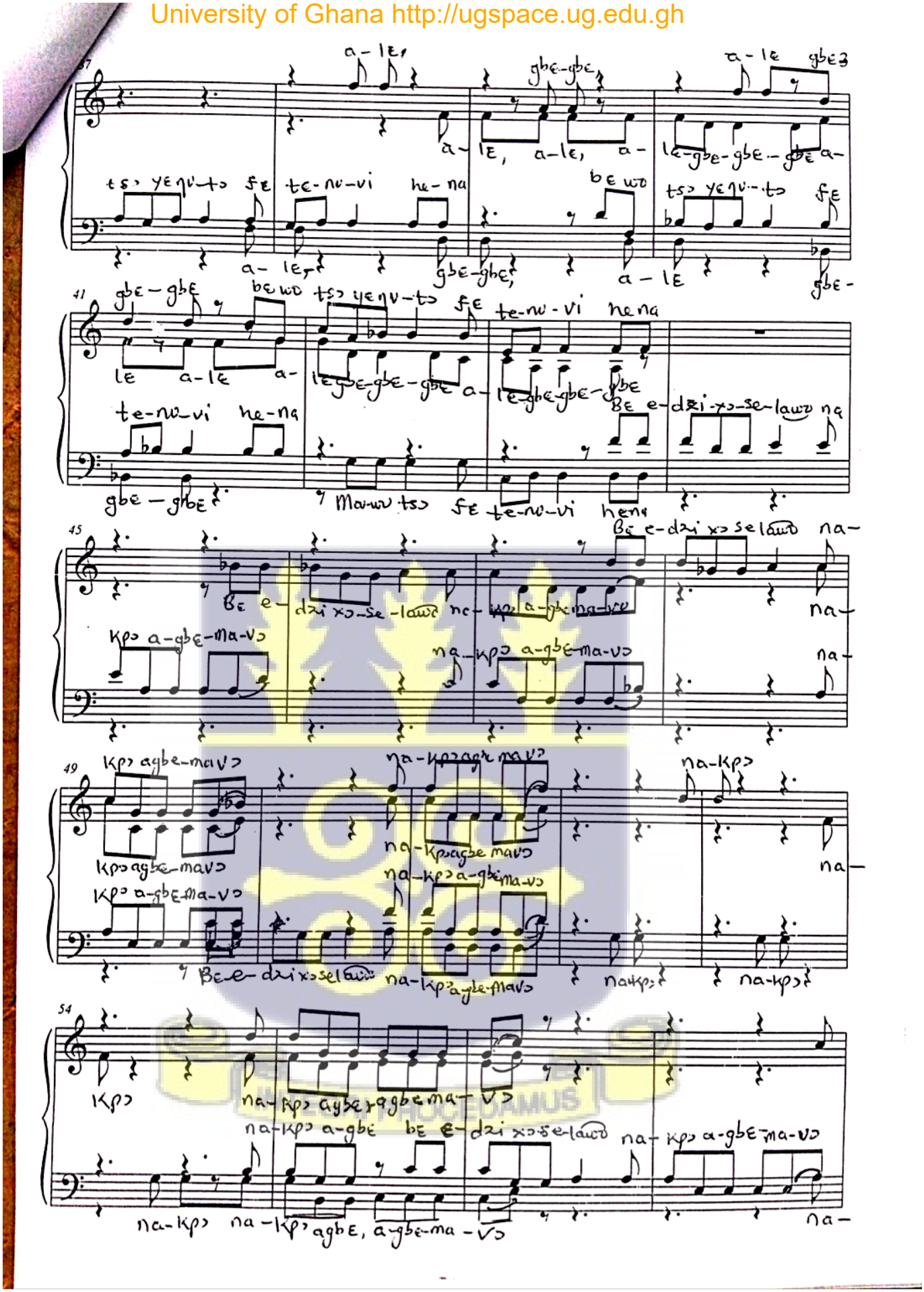
E. Amu
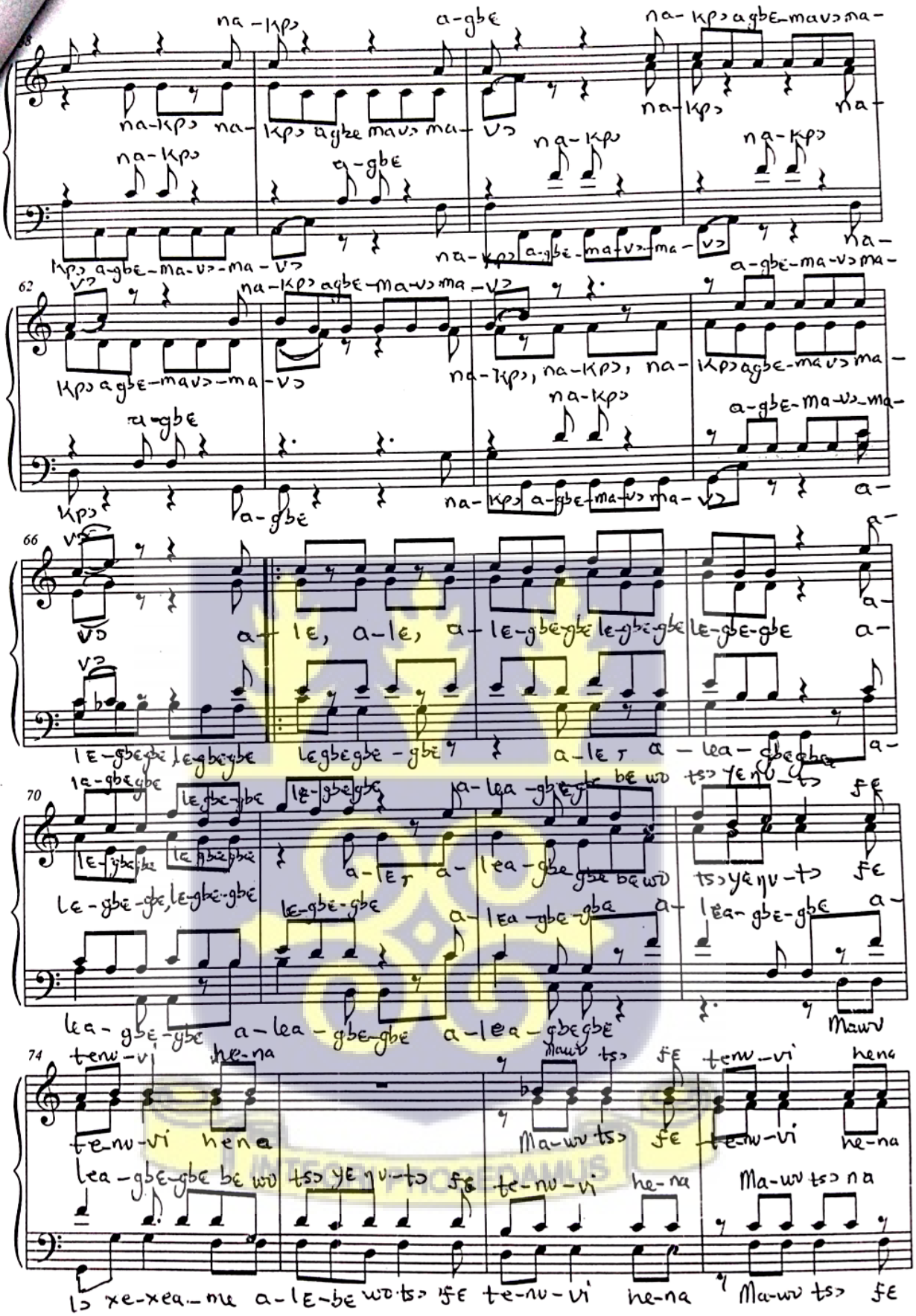


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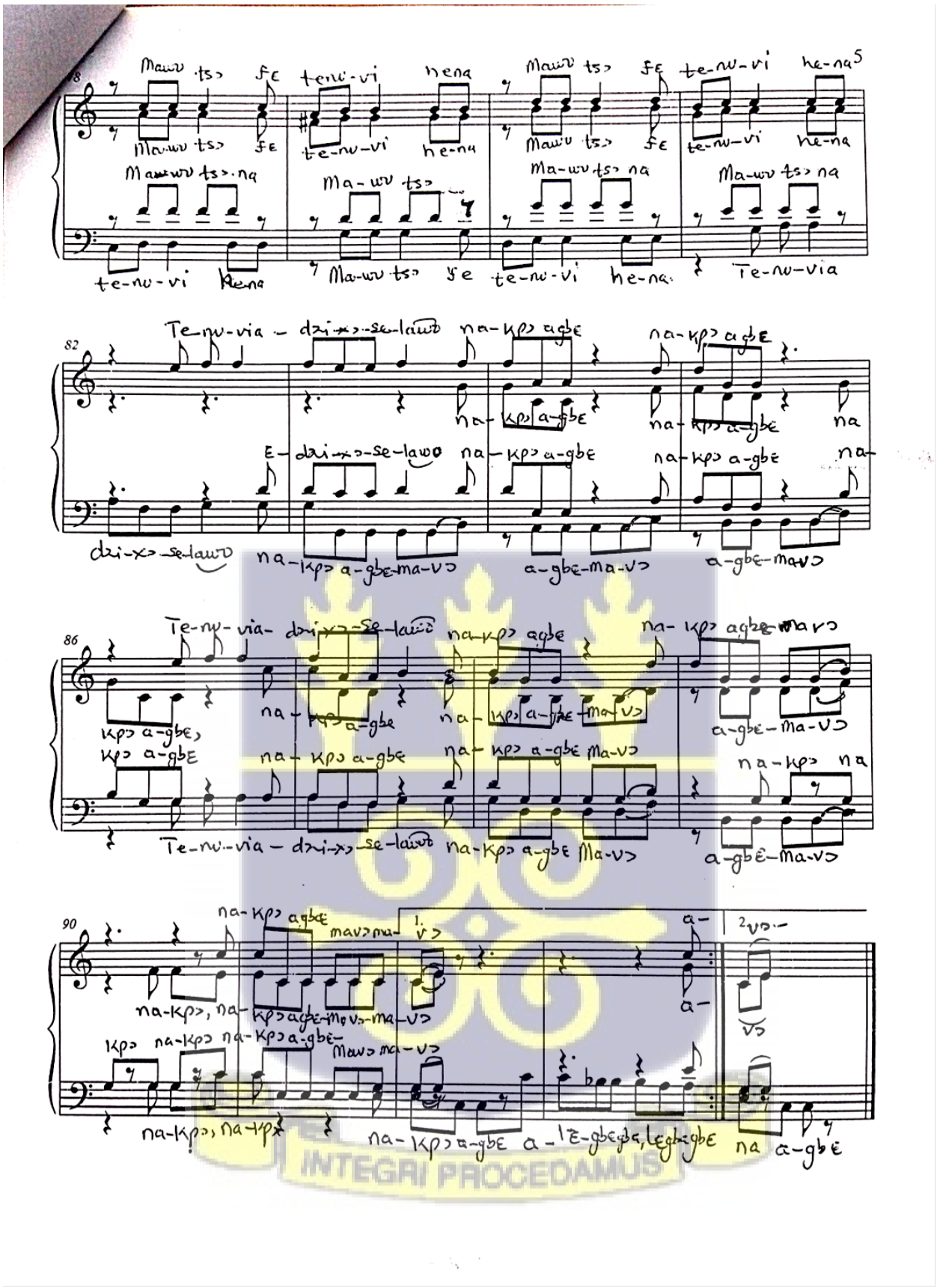


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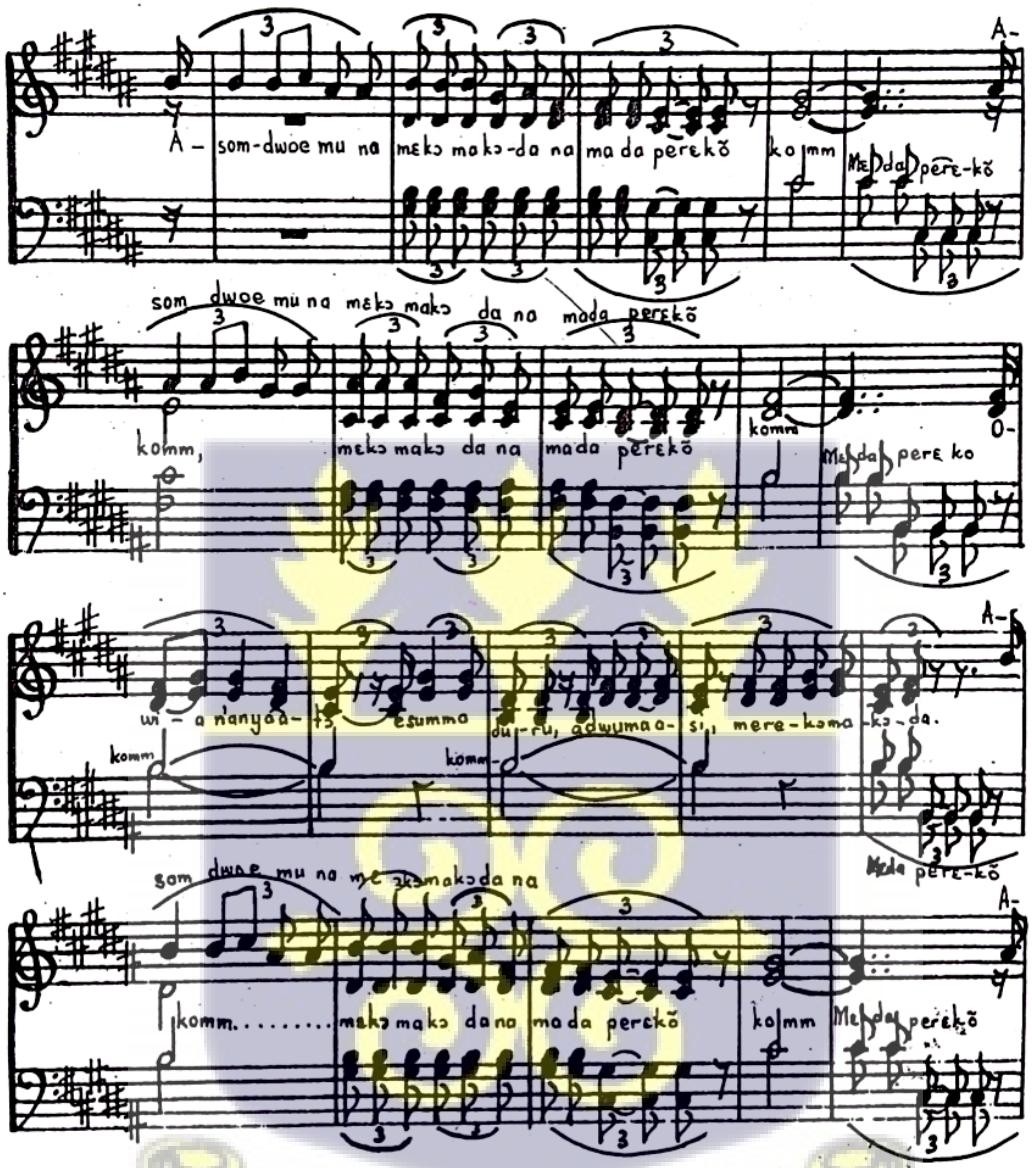


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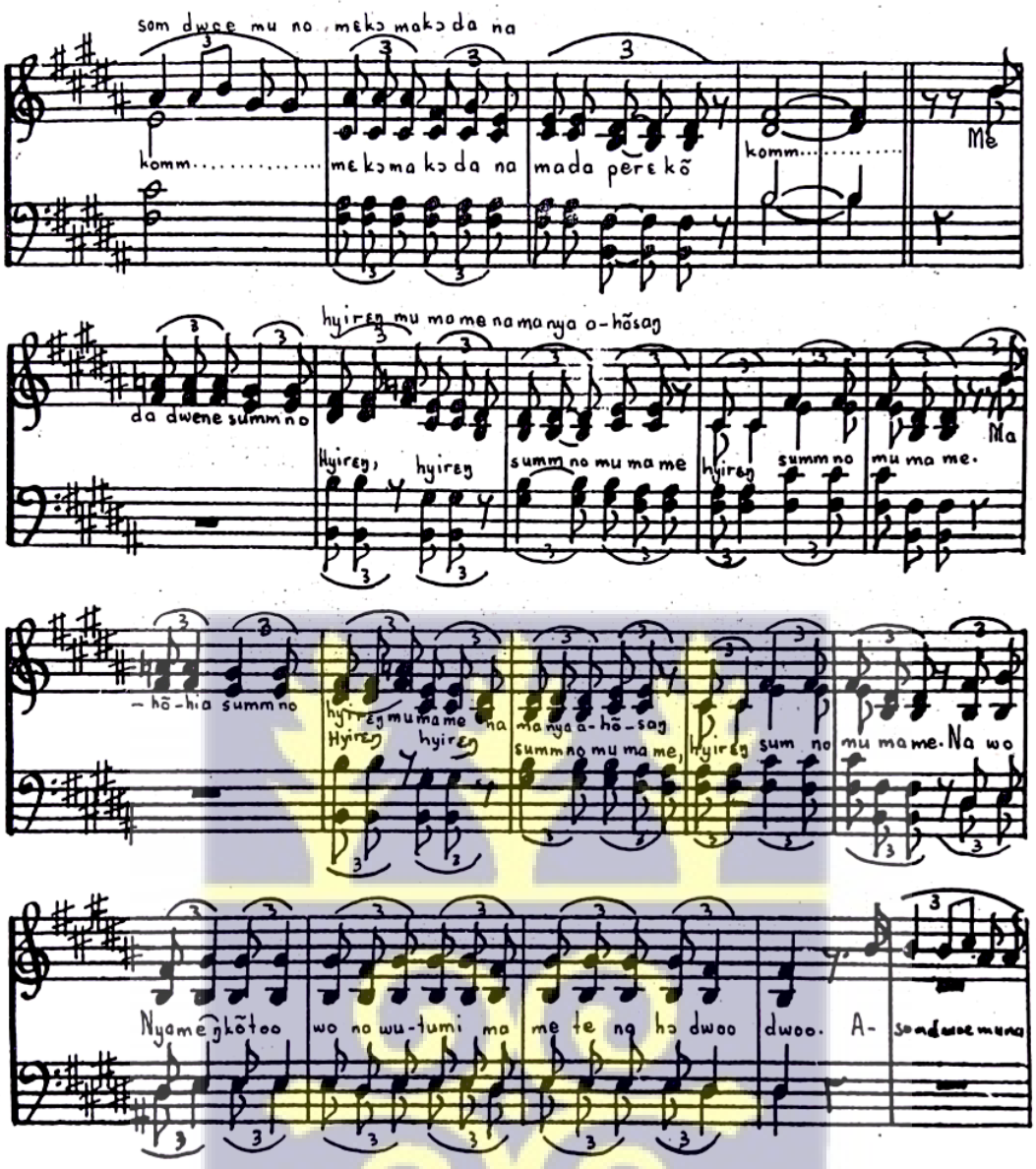
ASOMDWOE

DR. E. AMU
AUGUST, 1958.
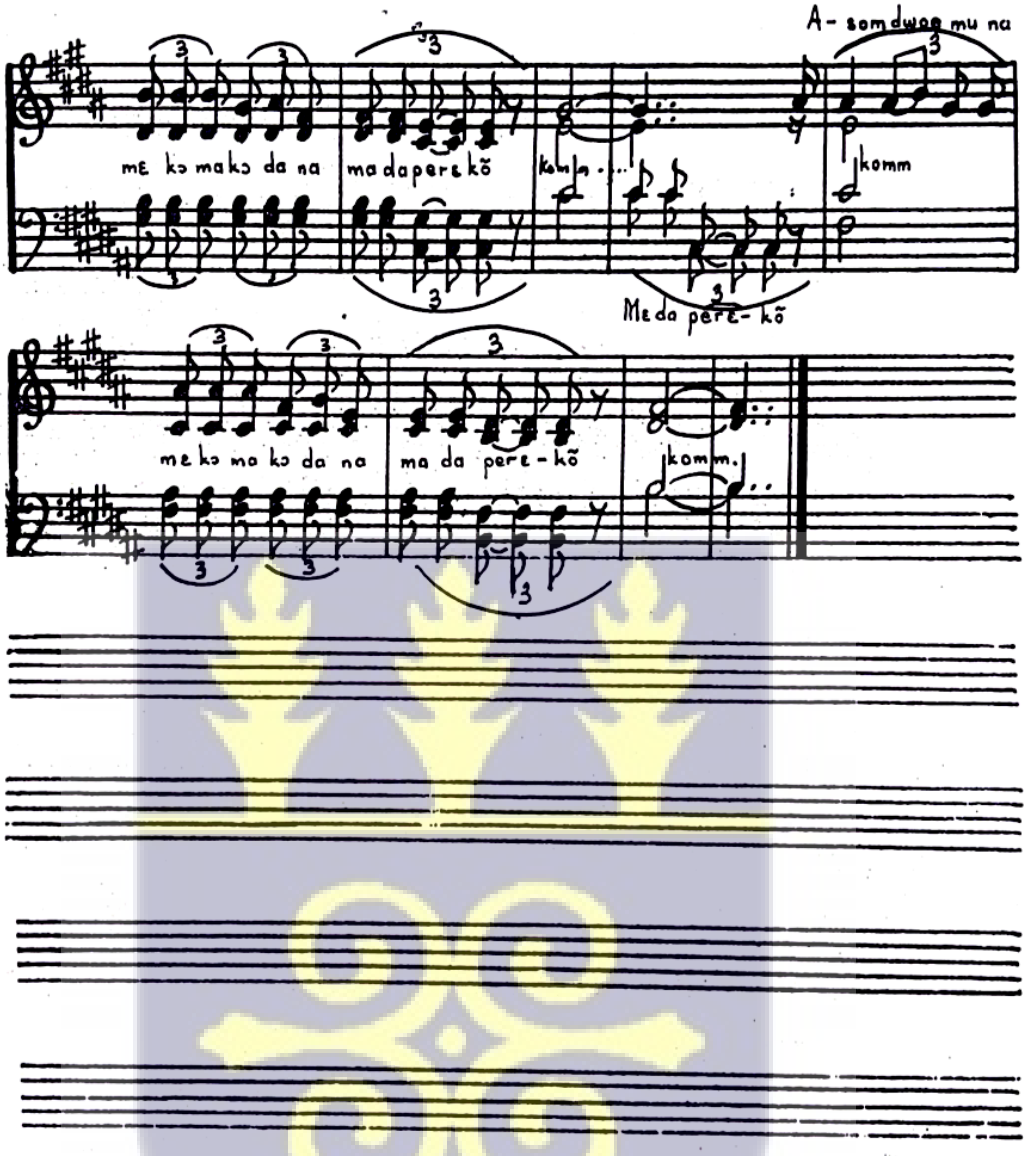


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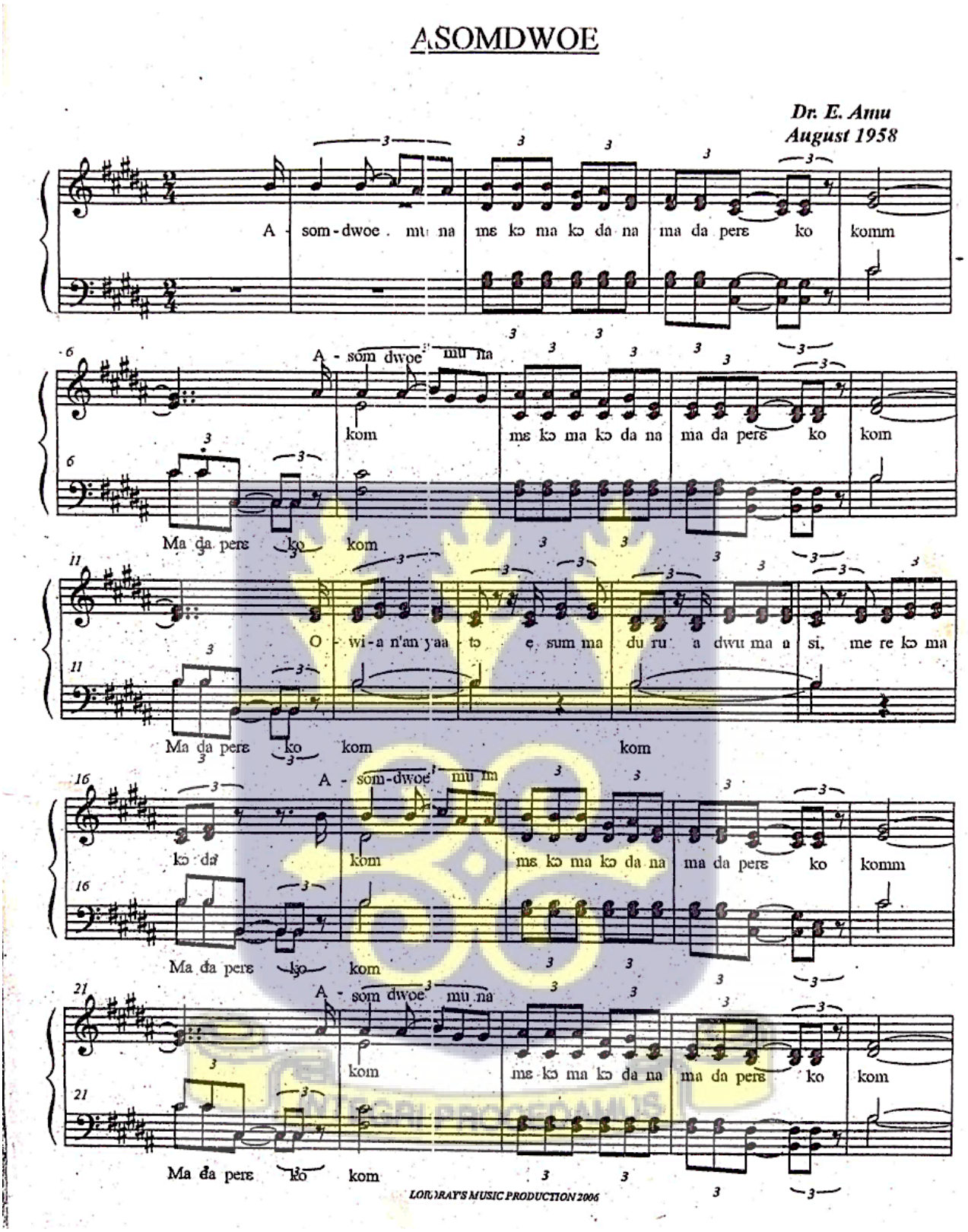
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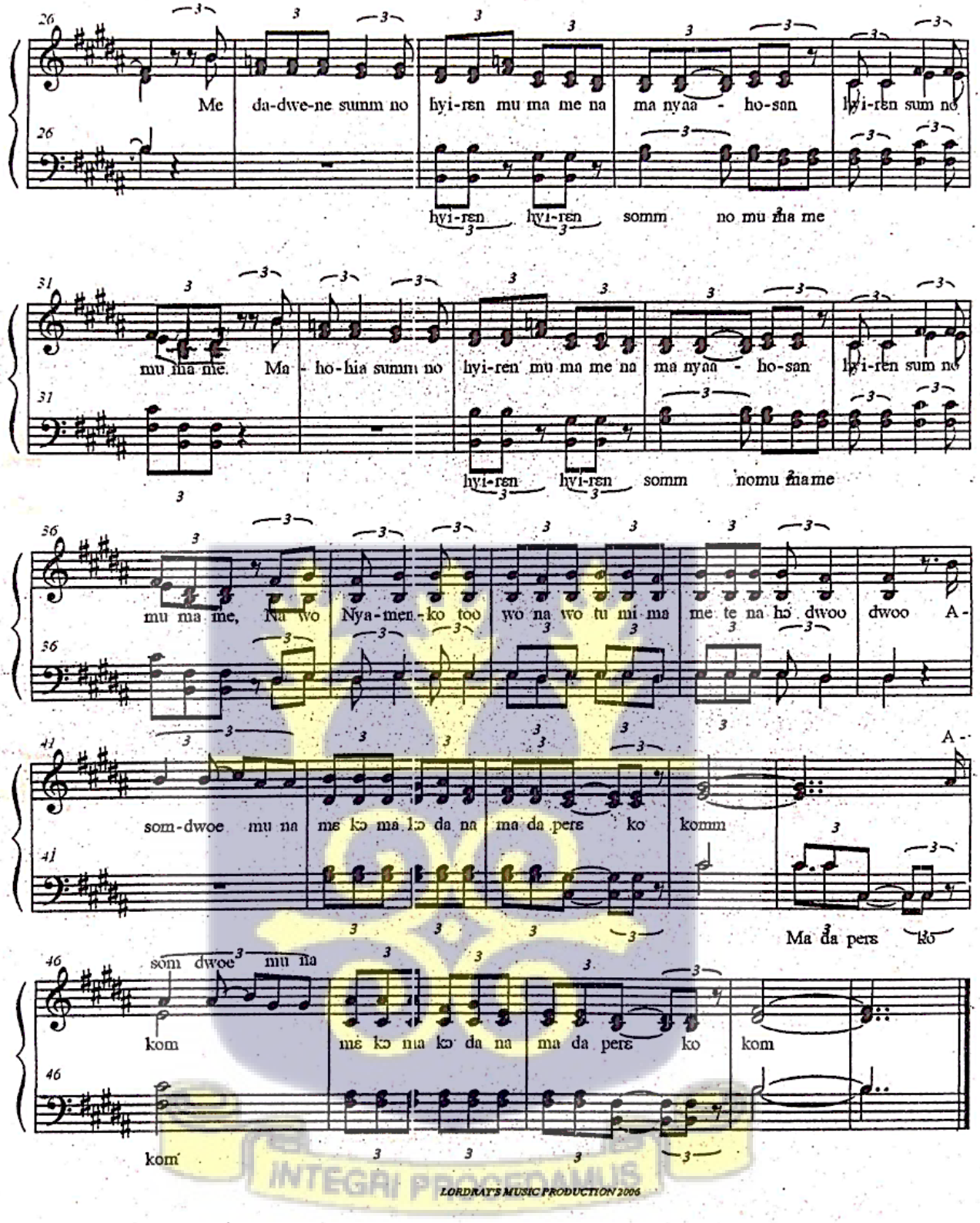
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ASOMDWOE



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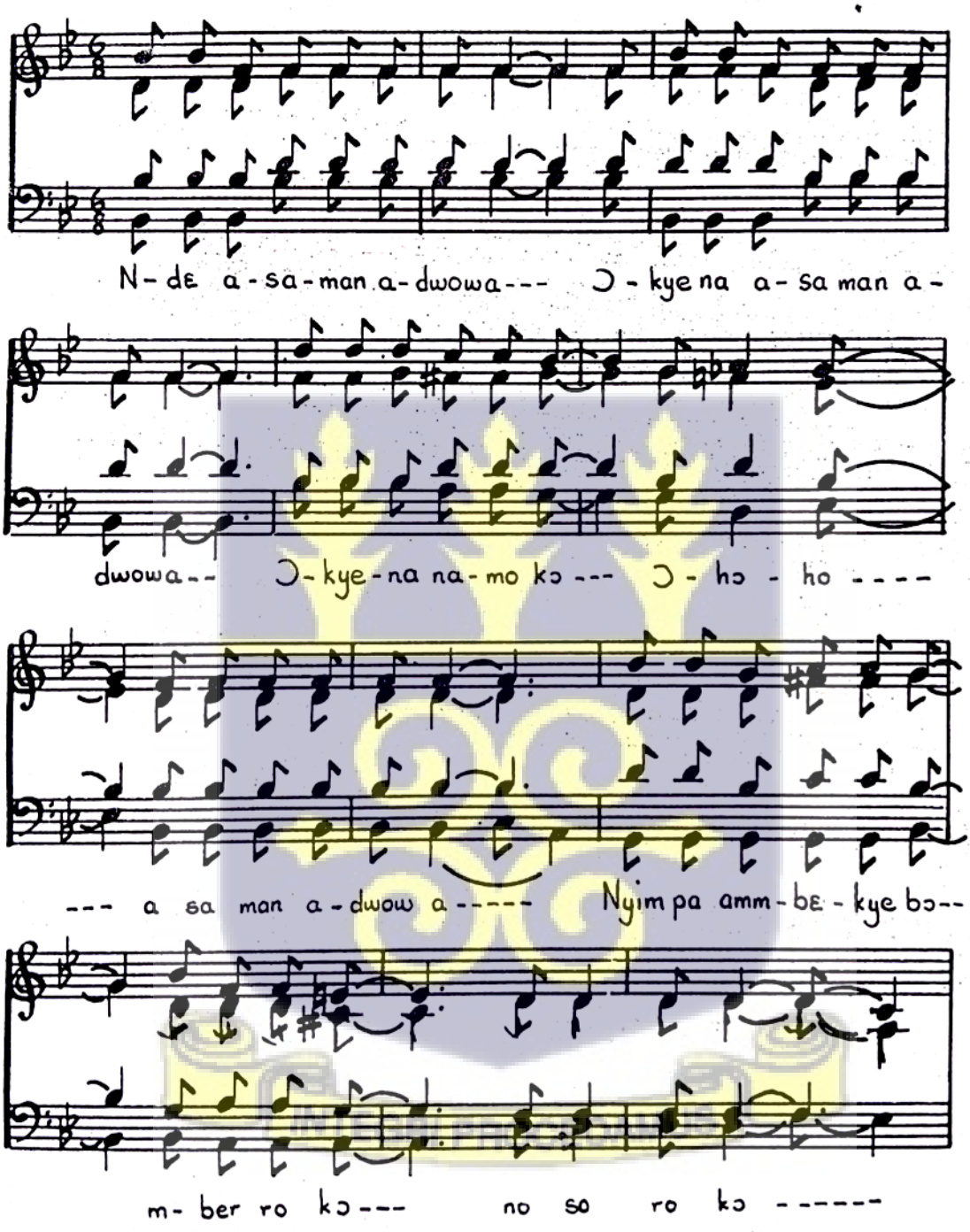


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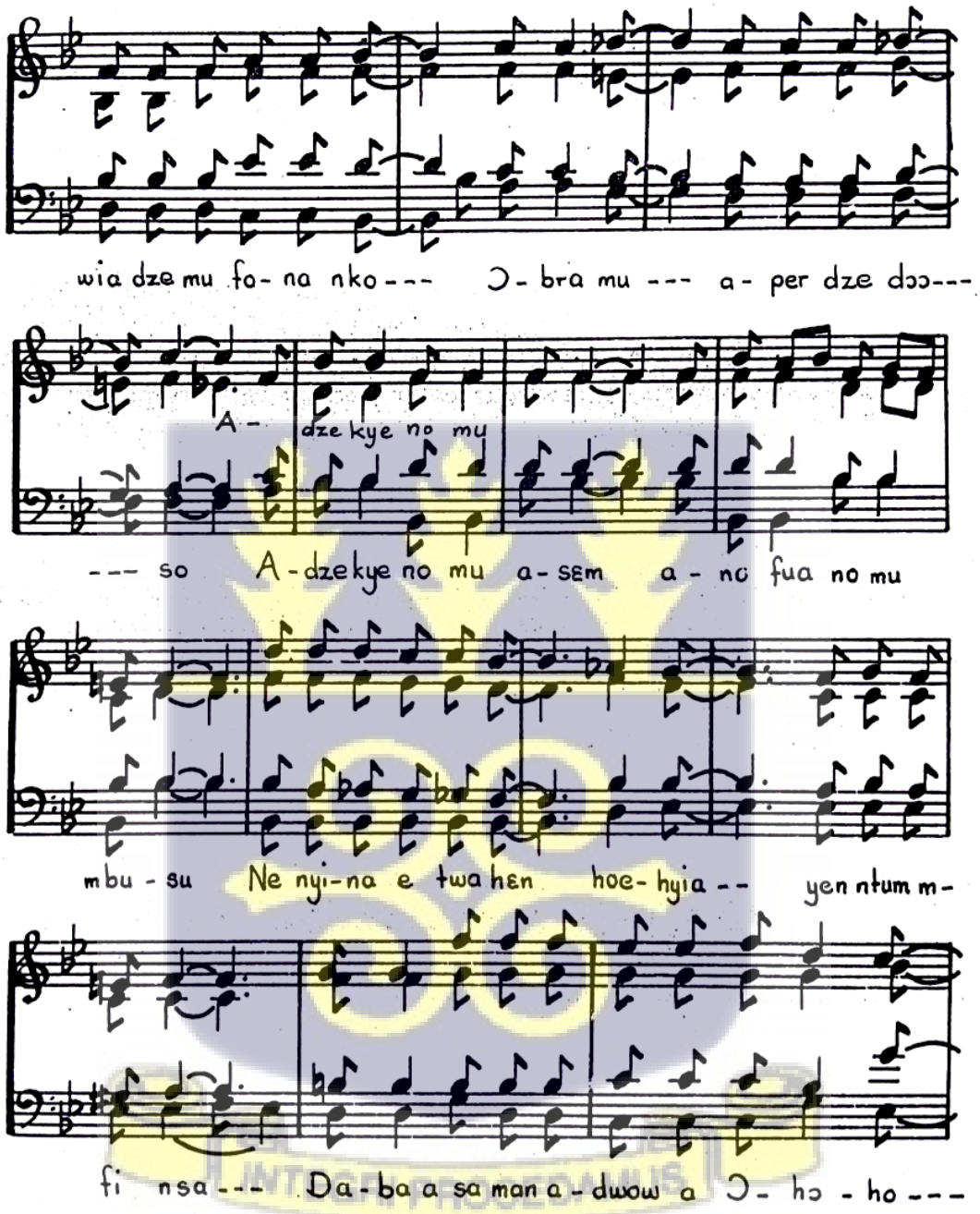
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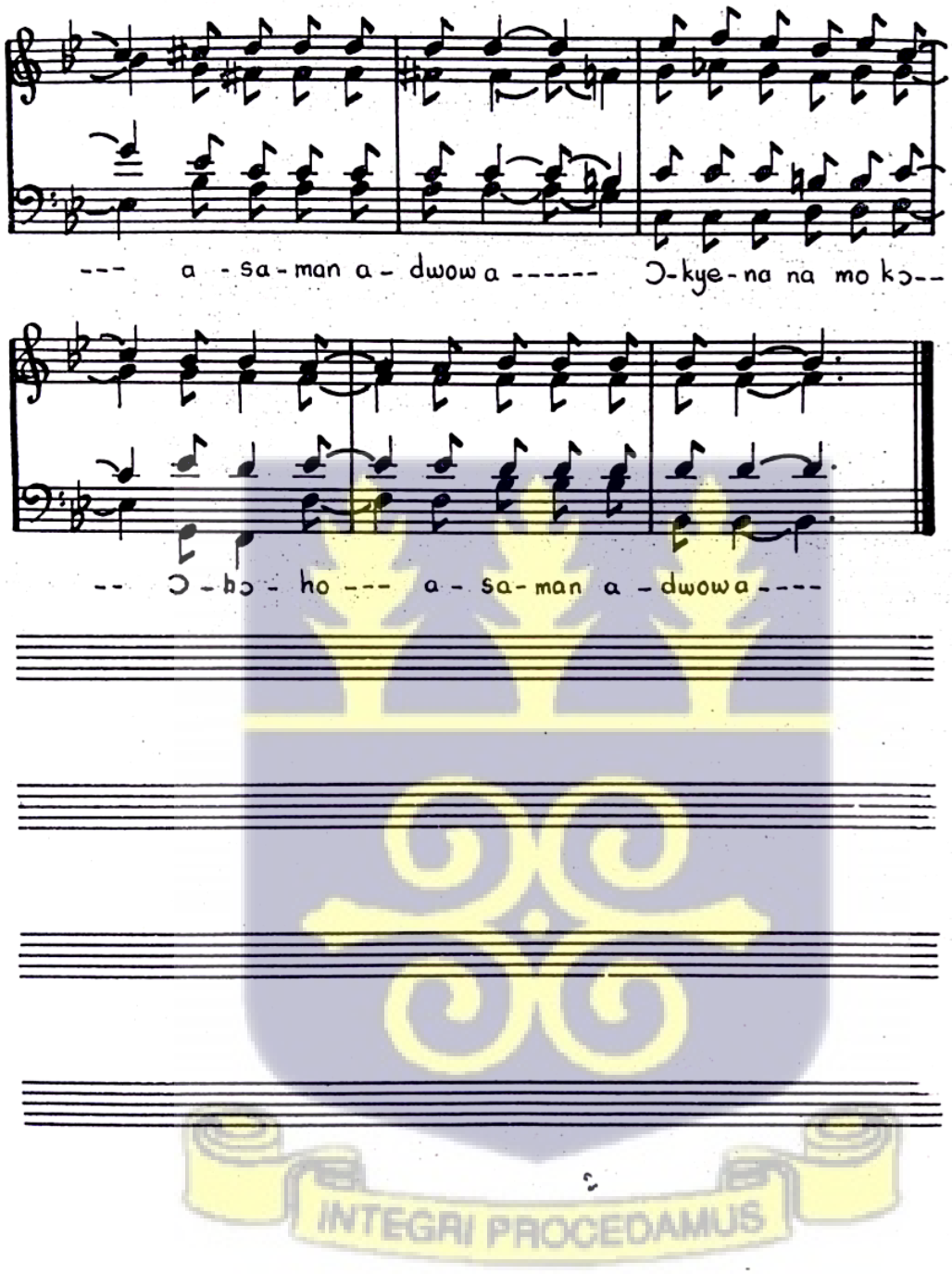
A. ENTSUA-MENSAH.



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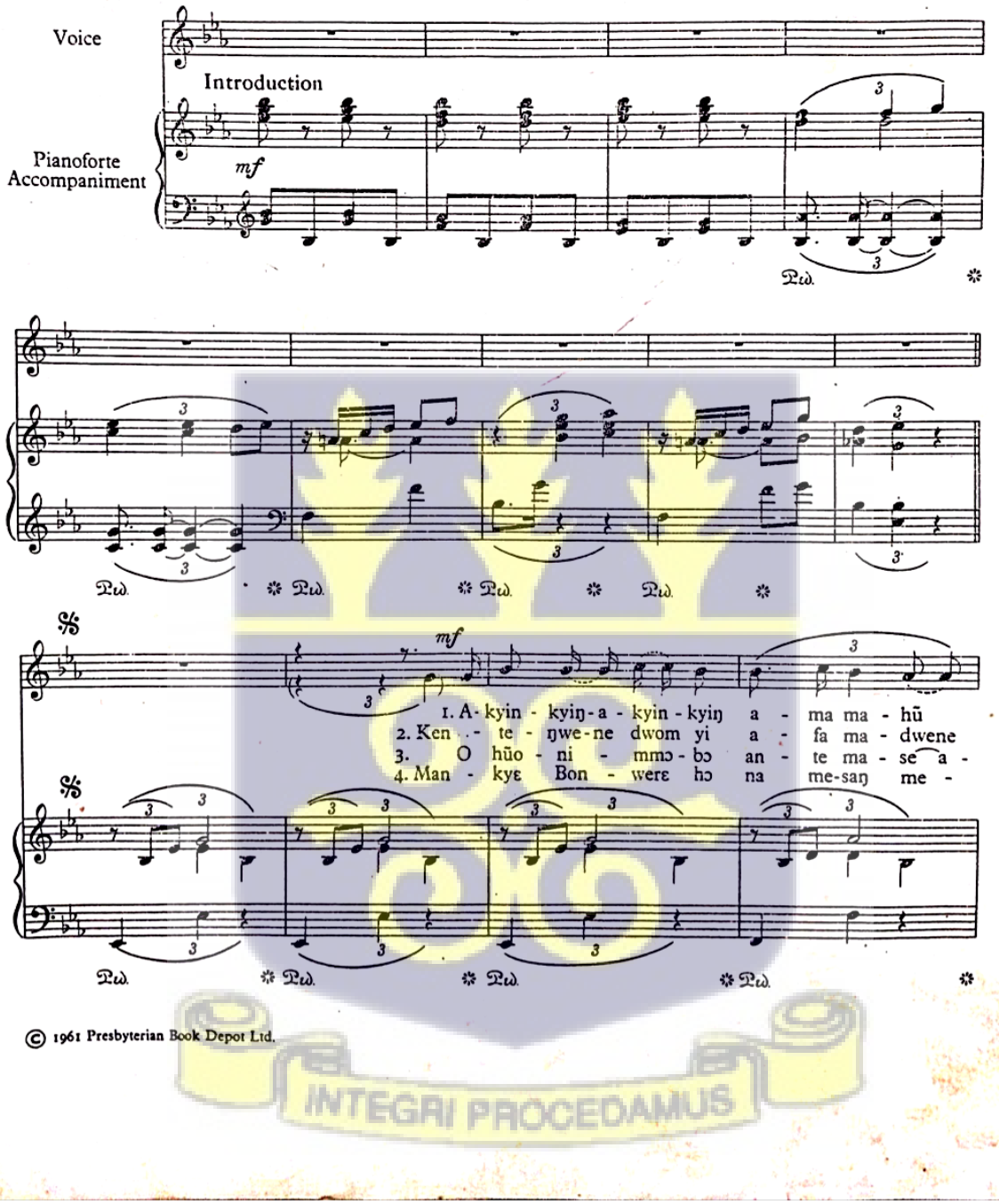


Appendix 3

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BONWERƐ KENTEŊWENE

(Bonwerɛ Weaving)
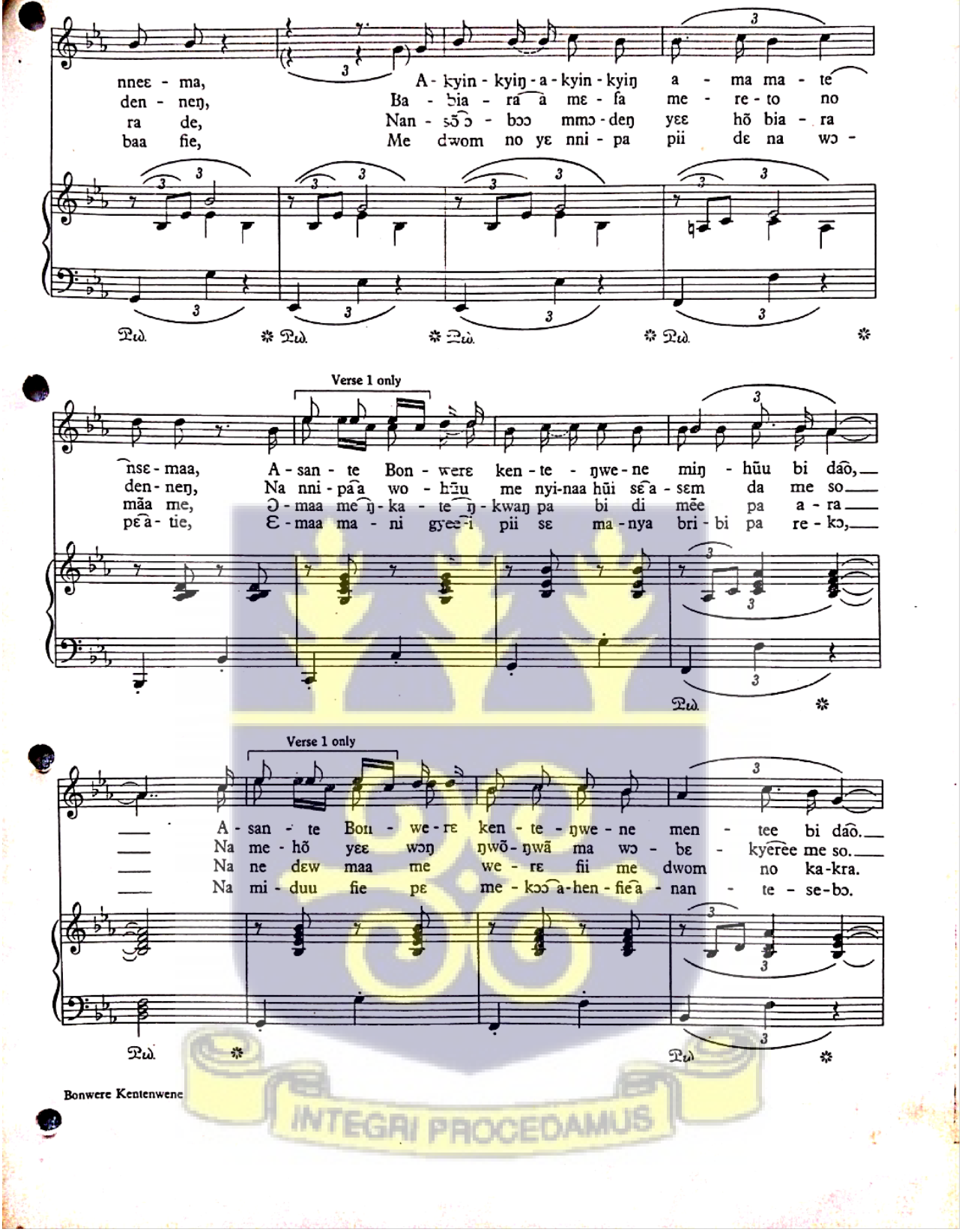
Music and words by
E. AMU



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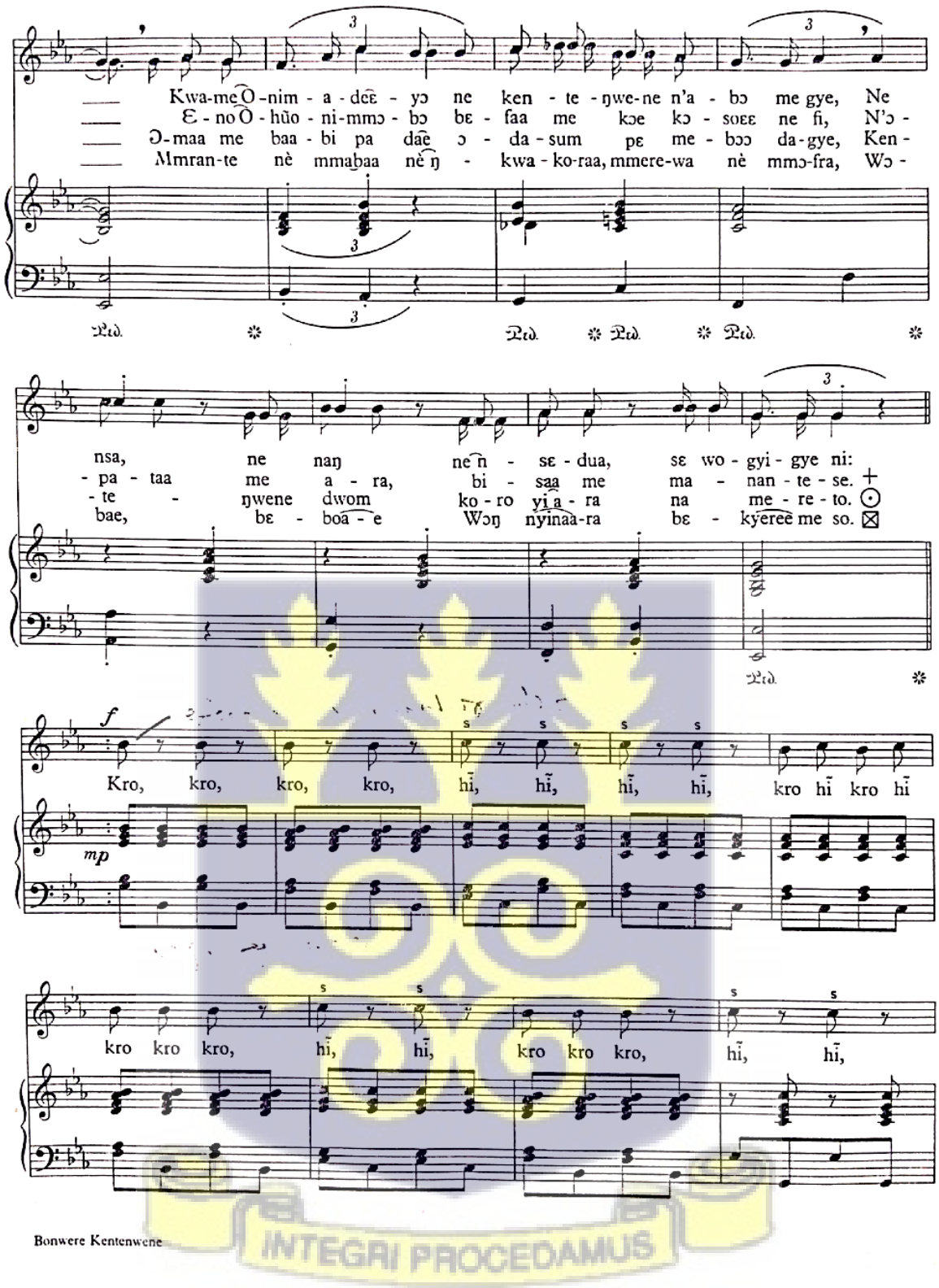
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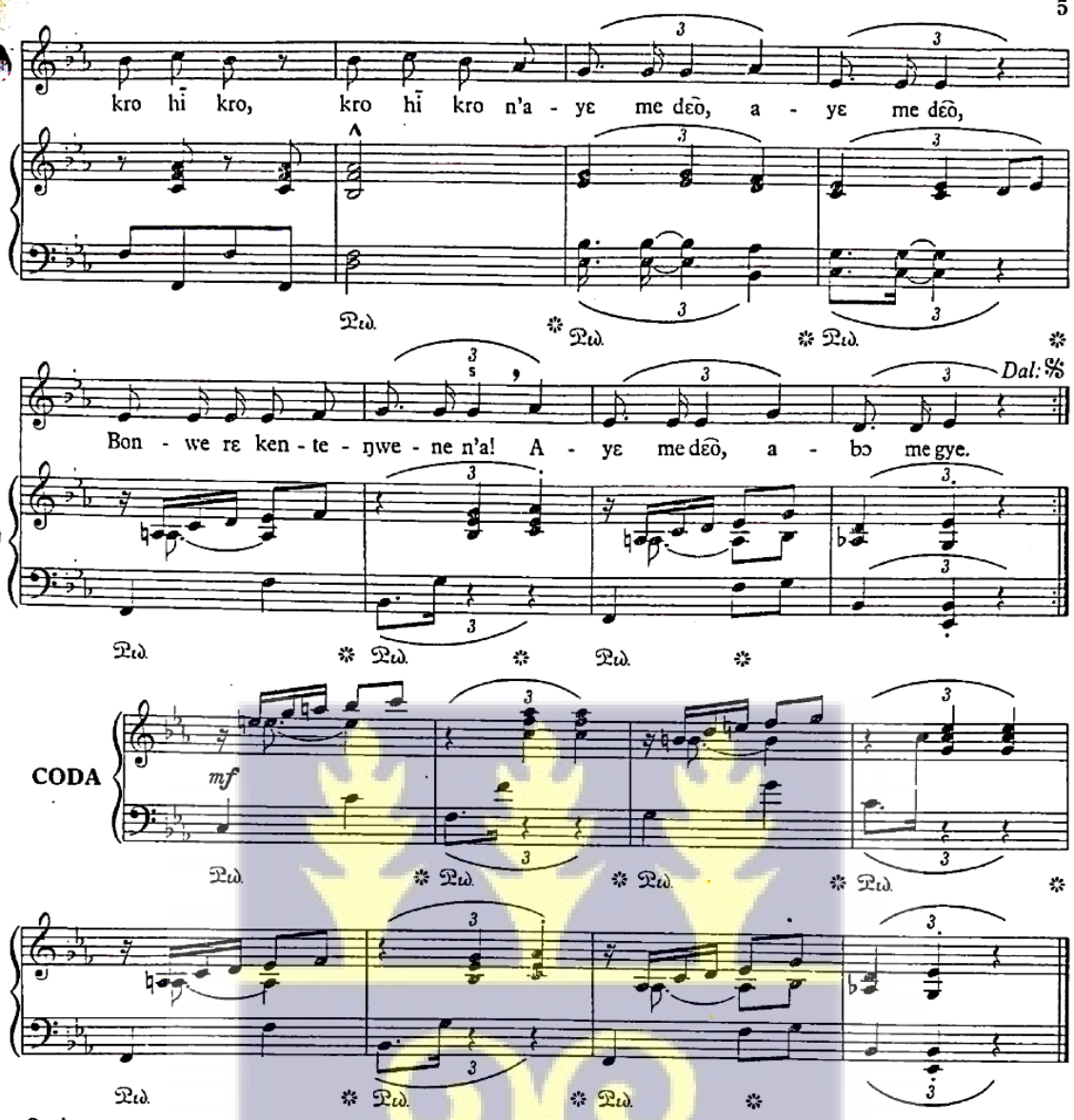
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Bonwere Kentenwene

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Spoken.

+ Ose: "Meba, ɛdeɛbɛŋ?" Mese: "Awo, hmm! Meyɛ osuani a mifi Akurɔpɔŋ Asuaekunini no mu, na mate sɛnea Bonwerɛ kurow yi agye diŋ wɔ kenteŋwene mu, na wɔgyaa yɛŋ kwaŋ yi, maba sɛ mɛhwɛ nea metee wɔ hõ no. Menya miduu kurow no mu pɛ, ofi a edi kaŋ a miduu hõ mu no metee, na mekɔ hui sɛ Ɔpanyiŋ Kwame Onimadeɛyɔ reŋwene kente". Agya, Kwame Onimadeɛyɔ né kente diŋ a menya mebɔe pɛ, na dwom no de nehõ abɛhyɛ manɔ: "Kro, Kro, Kro n.a."

⊙ Ɛno Ohuonimmɔbɔ nè nefipamfo nyinaa nyaŋ bae, begyinaa me daŋ a meda mu no ano, retie me dwom no. Na mo ara munim anadwodwom nè ne dɛ. Ɛkɔɔ wɔŋ so ara yiye, maa me gye a mabɔ no saŋŋ wɔn bi, na sɛ mefrɛ dwom no a, na wɔŋ nyinaa gye so. "Kro, kro, kro n.a."

☒ Mise, nnipa ŋkõ ara a ɛbɛboaa hɔ, ofi biara mu aŋka ɔtwe aŋka adowa. Ɛn'na mehwɛɛe komm na mise: "Ei, nnipa dɔm yi, amanɛɛ bɛŋ po na wobɔ wɔŋ a, ɛbɛsɔ wɔŋ ani?" Ɛn'de, edi me Bonwerɛ Kenteŋwene dwom yi ara. Na mede mahyehyɛ so, na ɔkyeame no asom, na amanfo no agye so. Na efi hɔ, wofa kurow no beŋkum anaa nifa, apuei anaa atɔe a wobɛte: "Kro, kro, kro n.a."
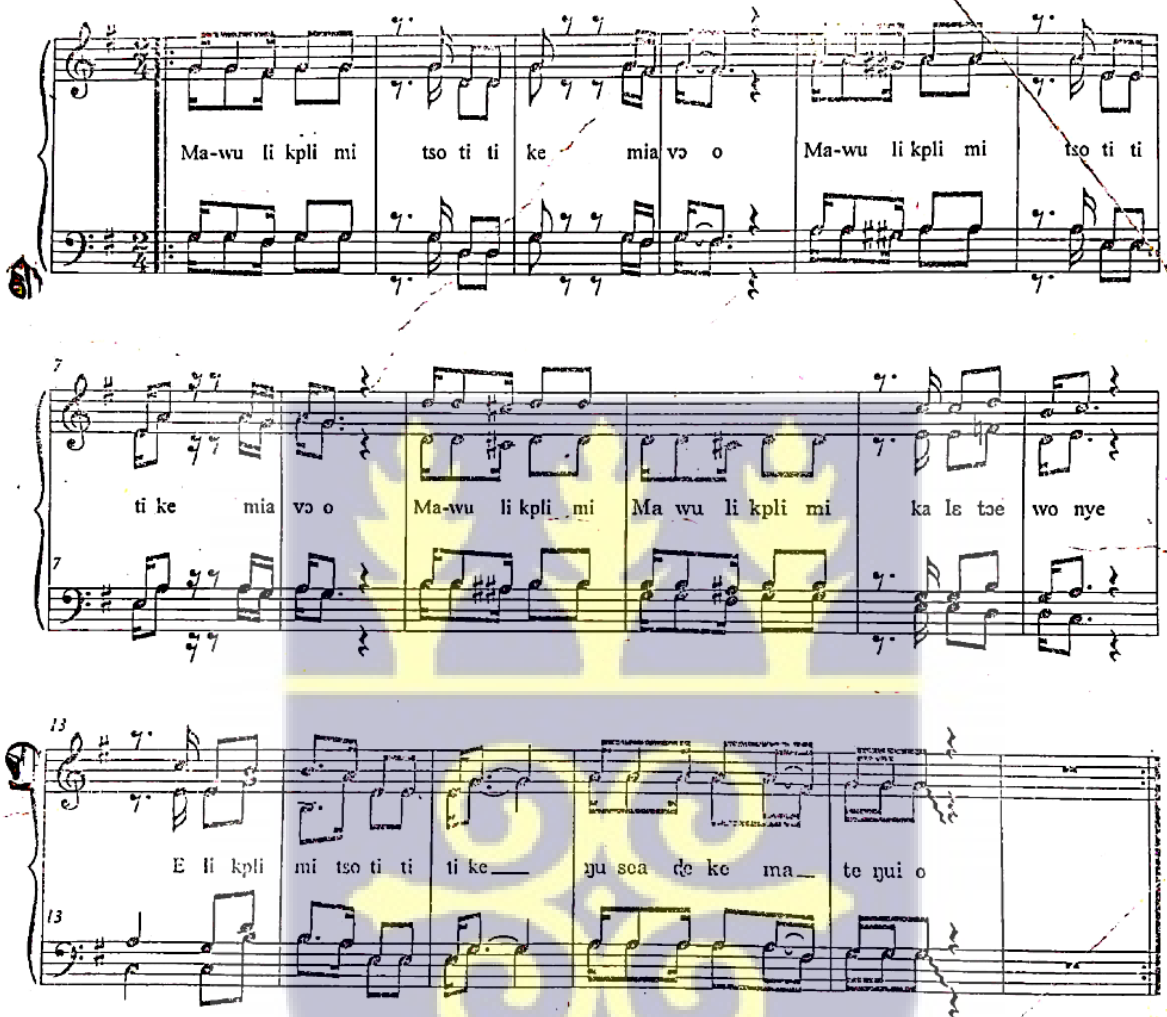
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Score

MAWULI KPLI MI

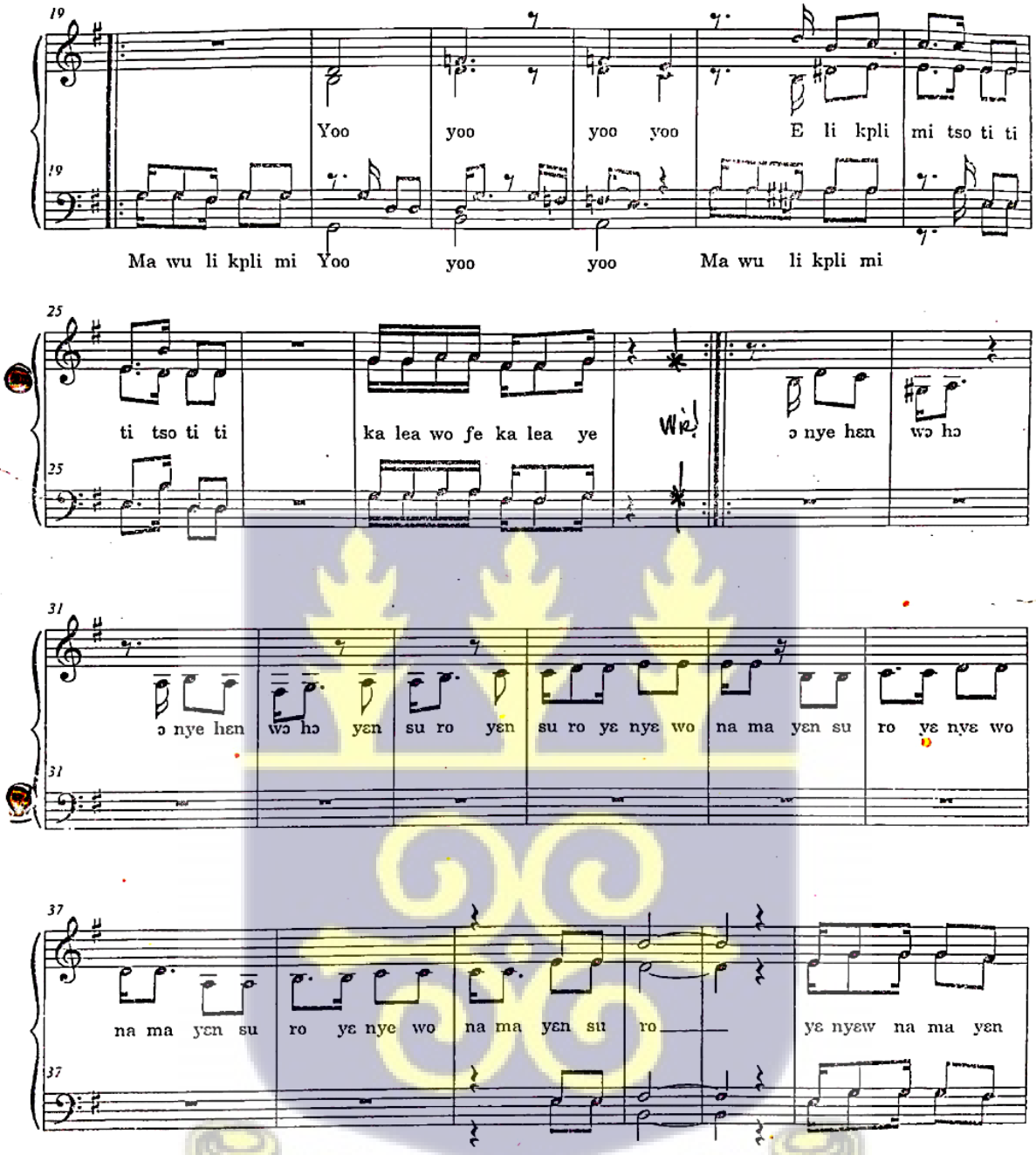
HOPE SENALOR KONU



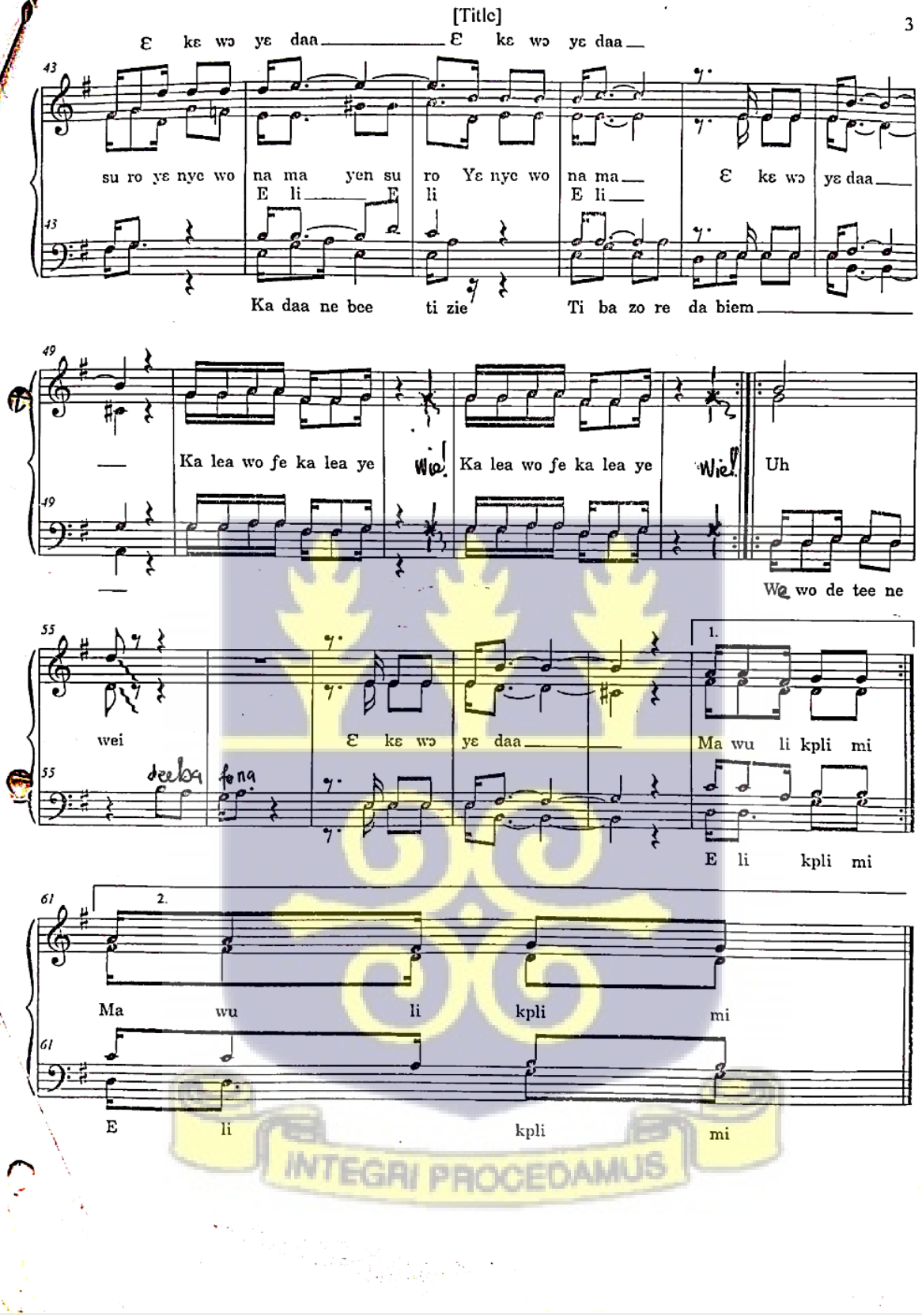
❊ Wie is spoken not sung.

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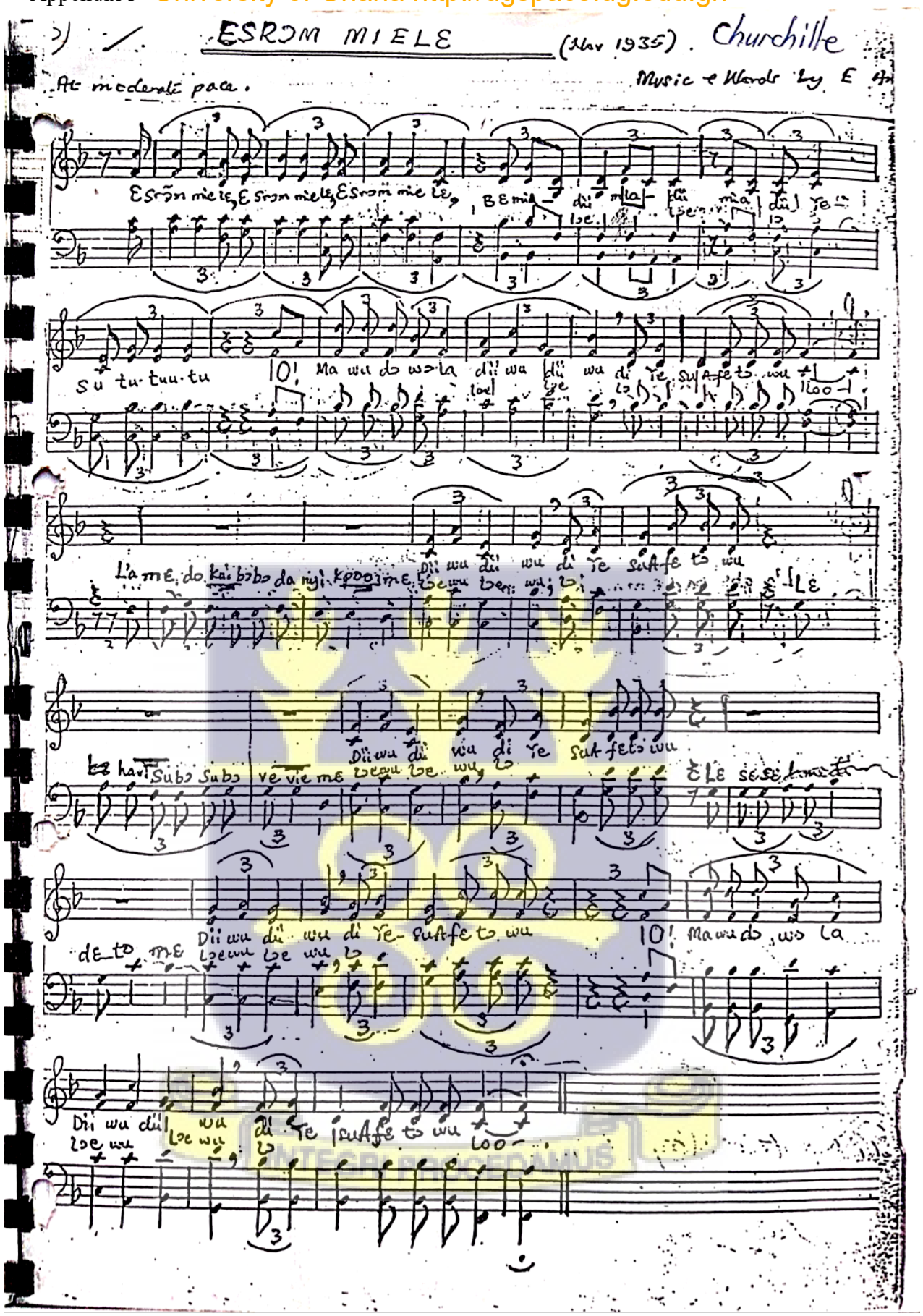


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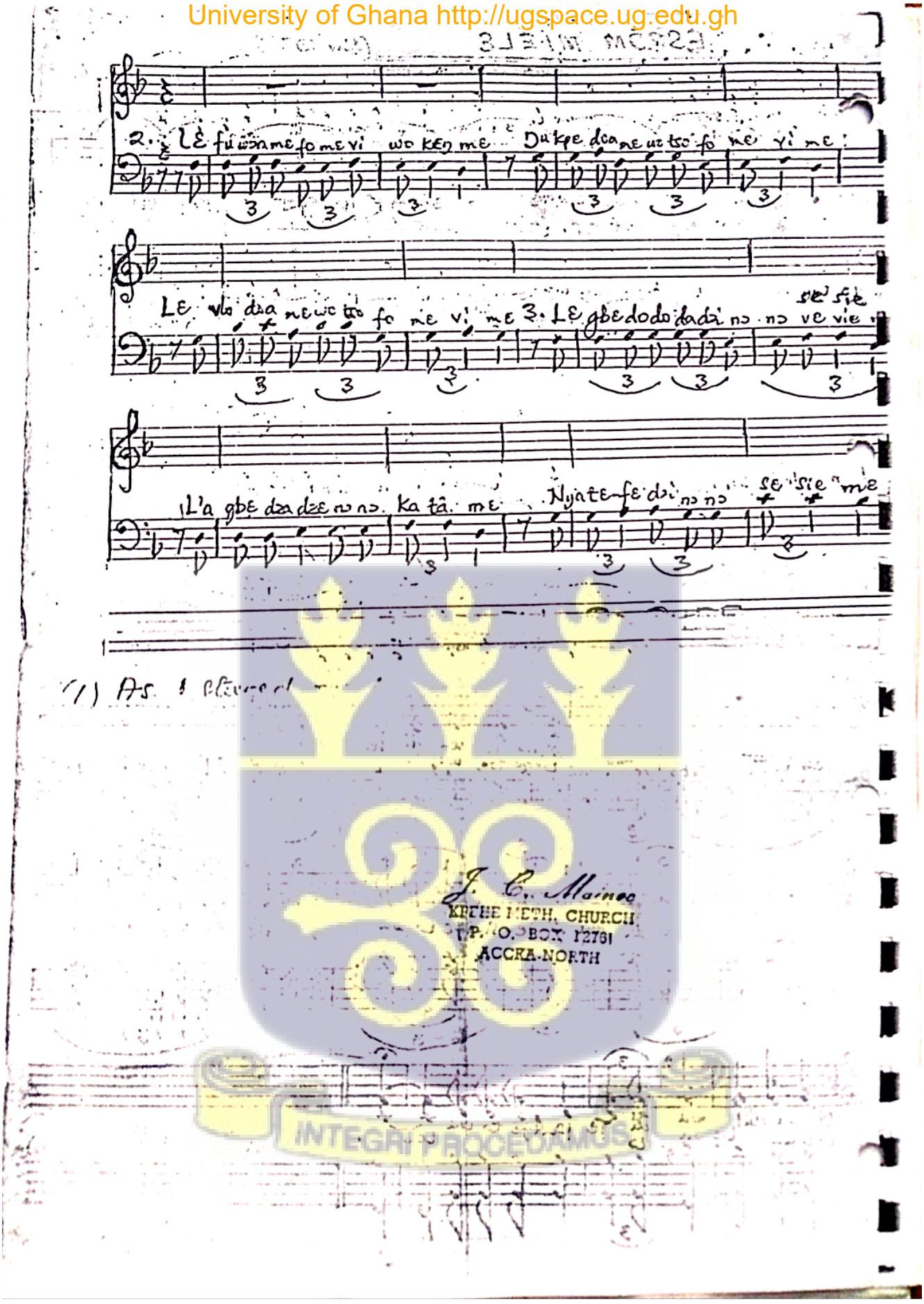


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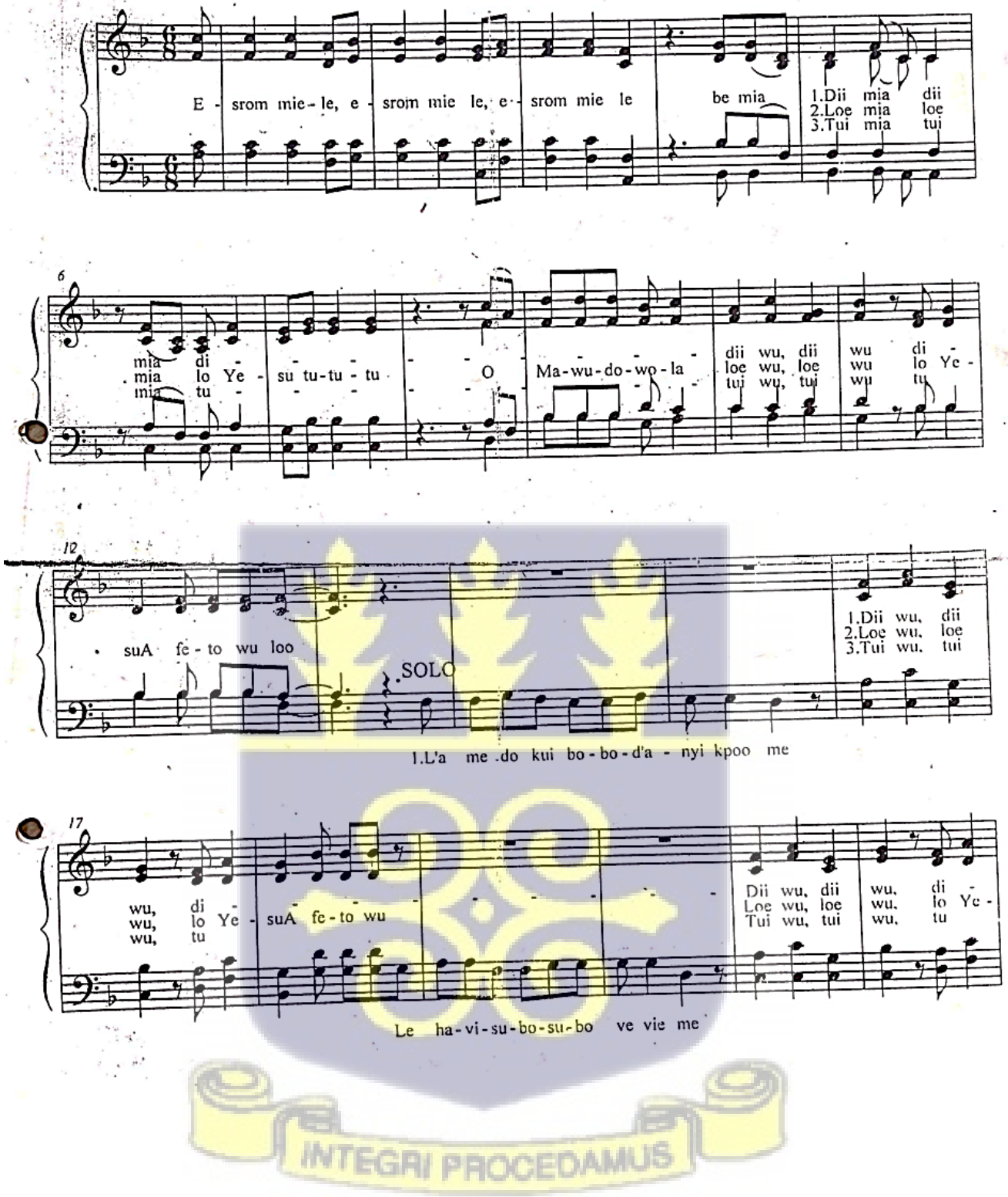


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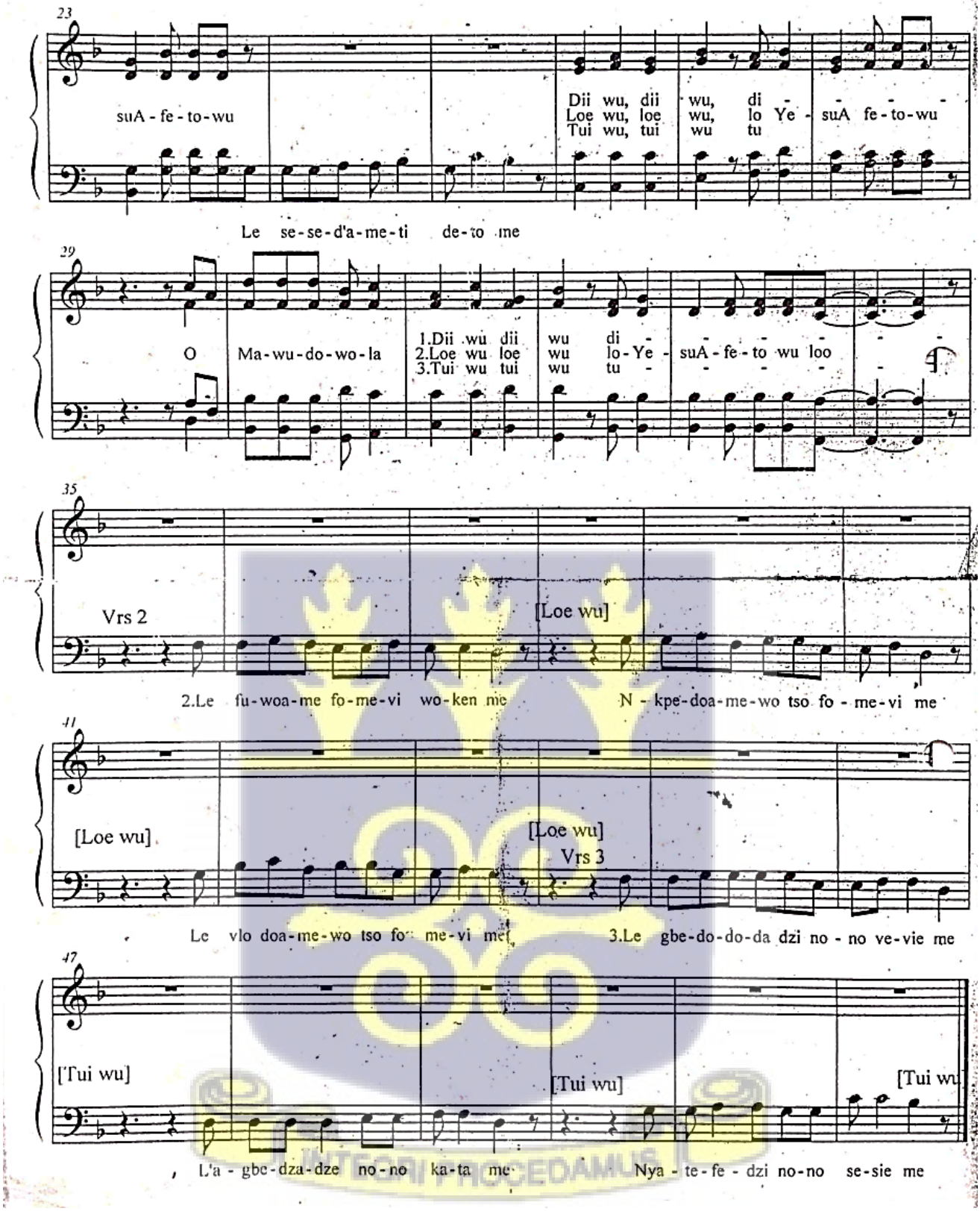
ESROM MIELE

E. Amu
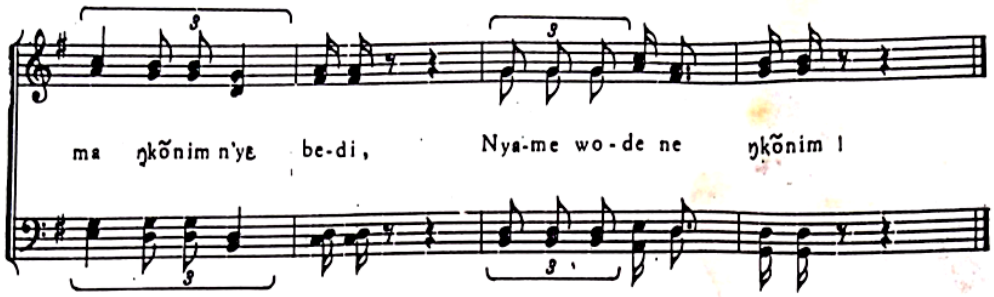


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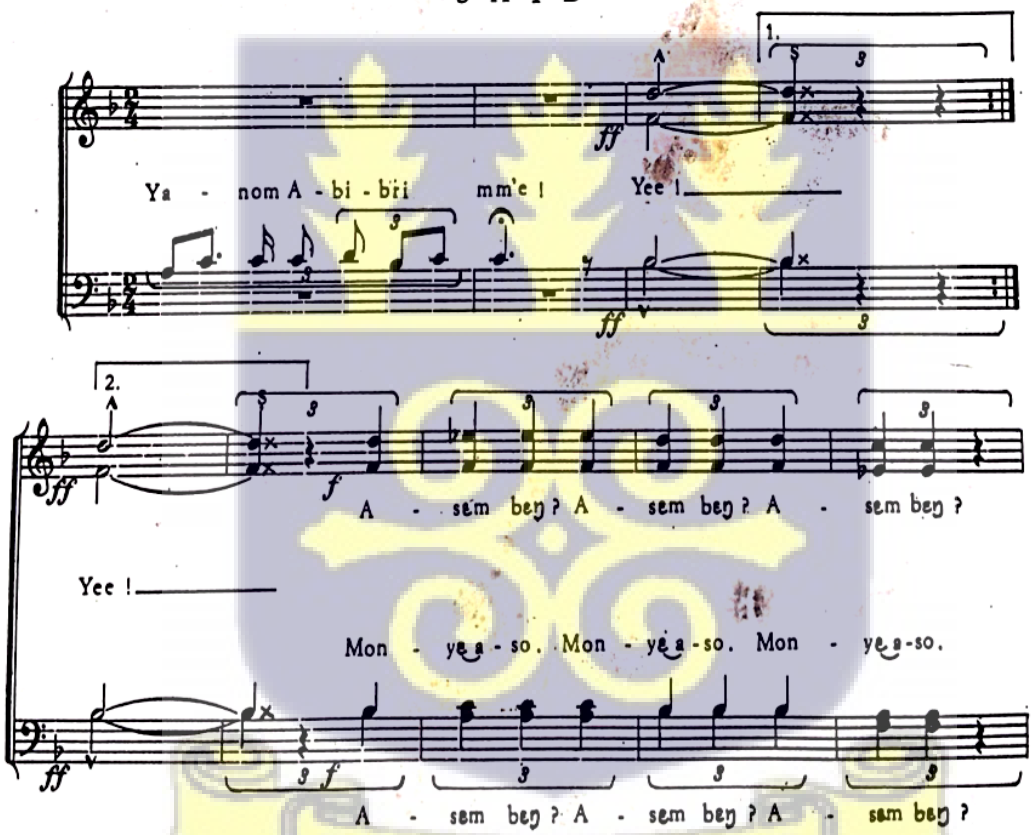


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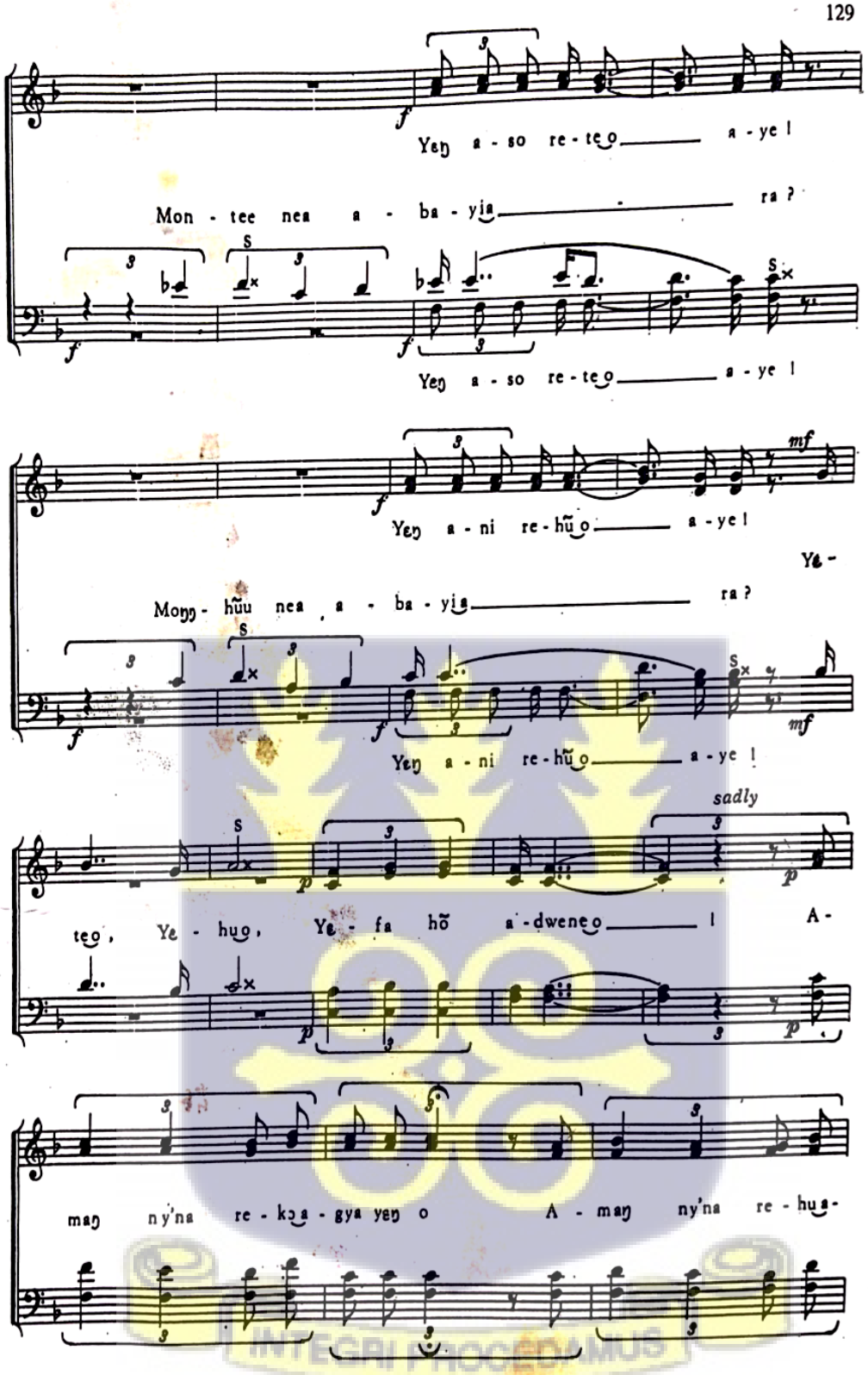


18 Abibrimma [1931]

S A T B
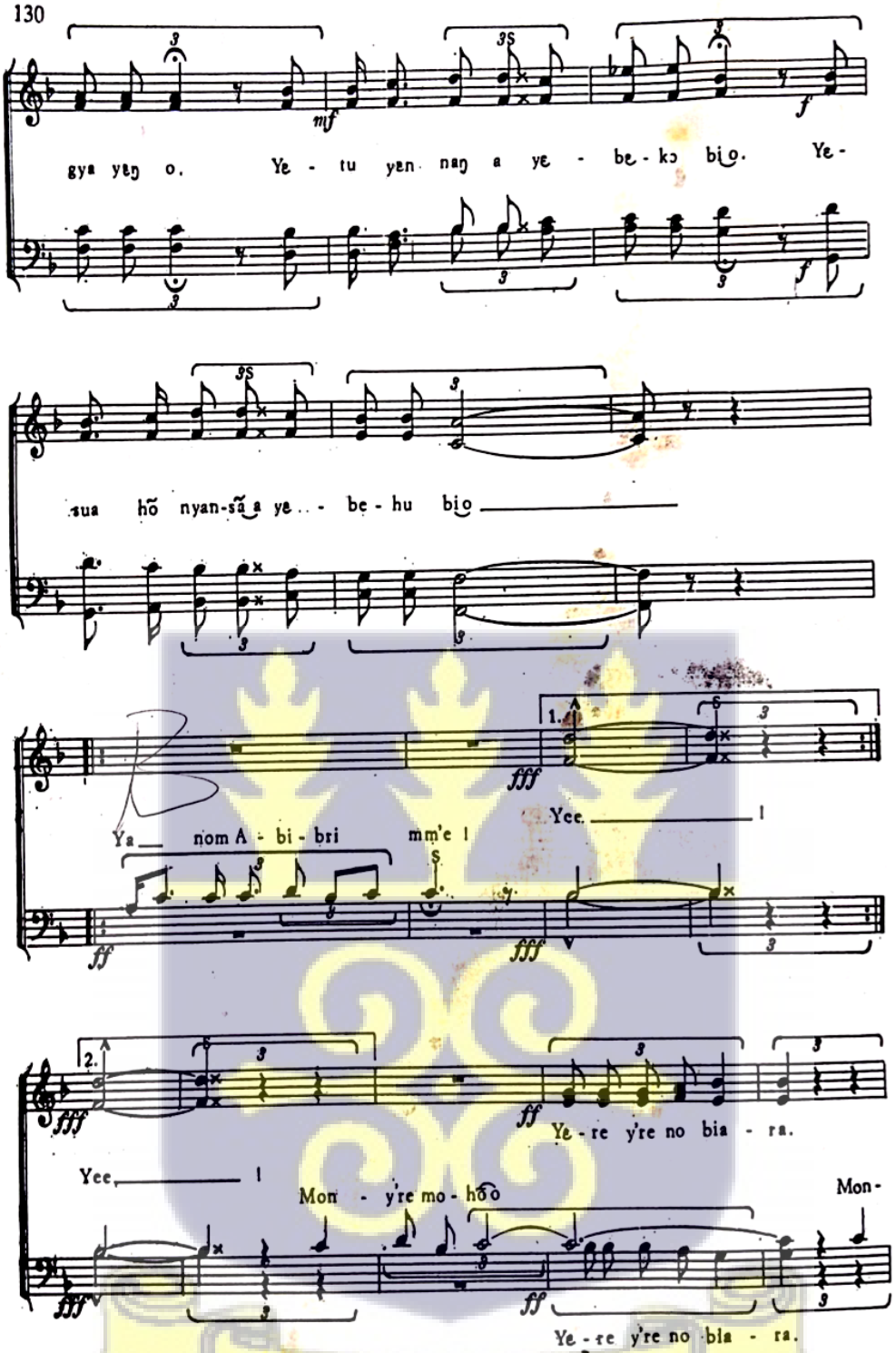


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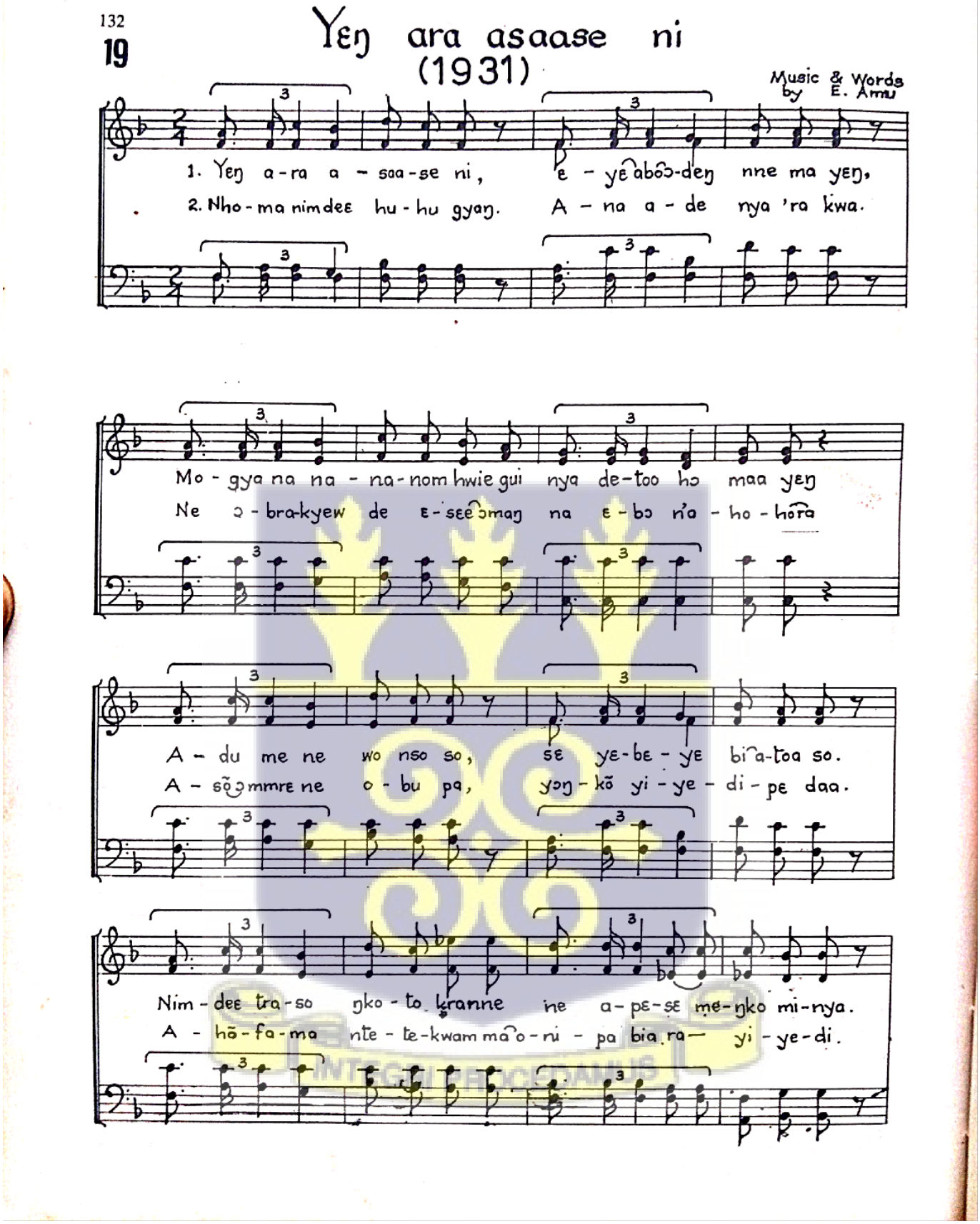


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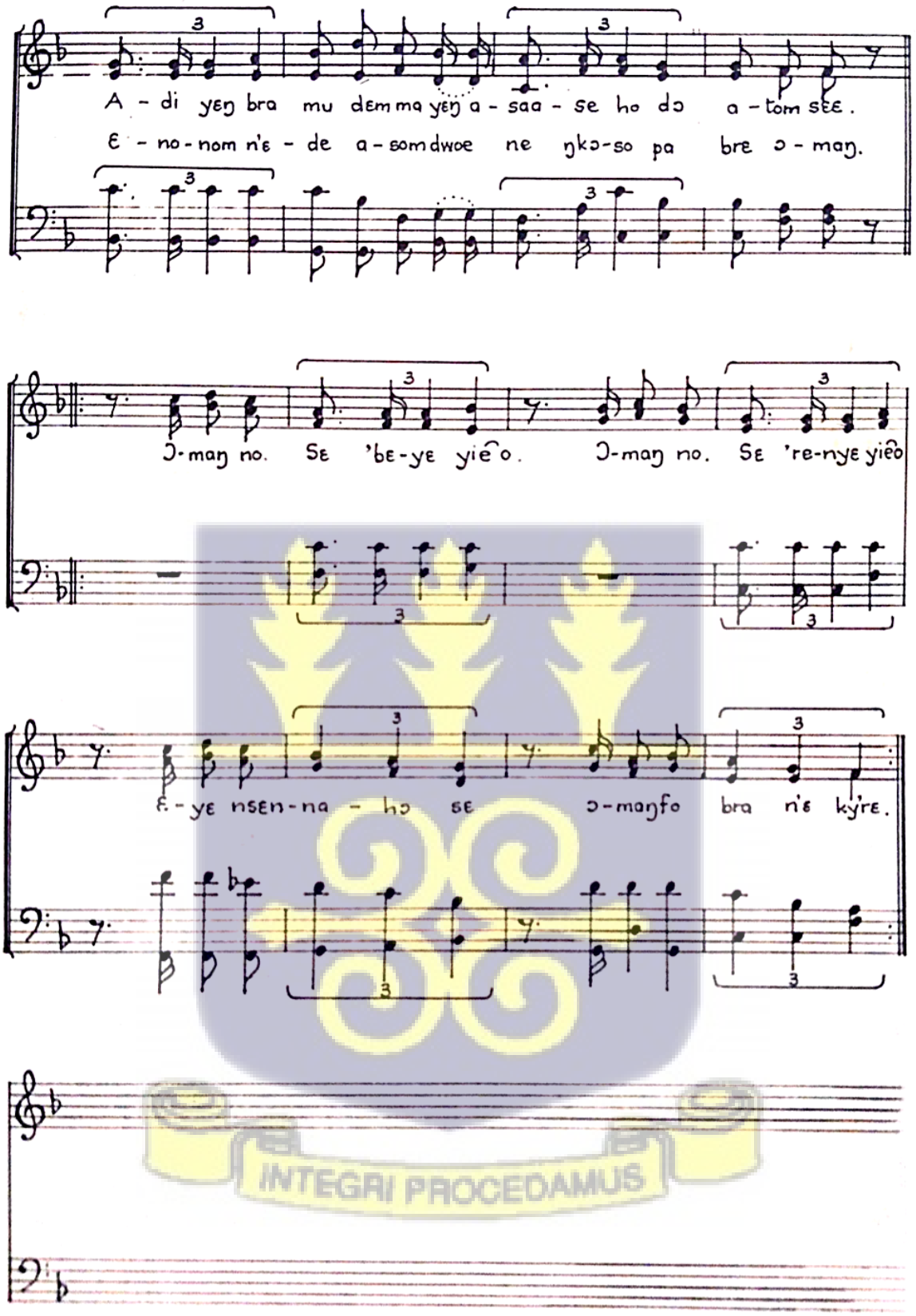


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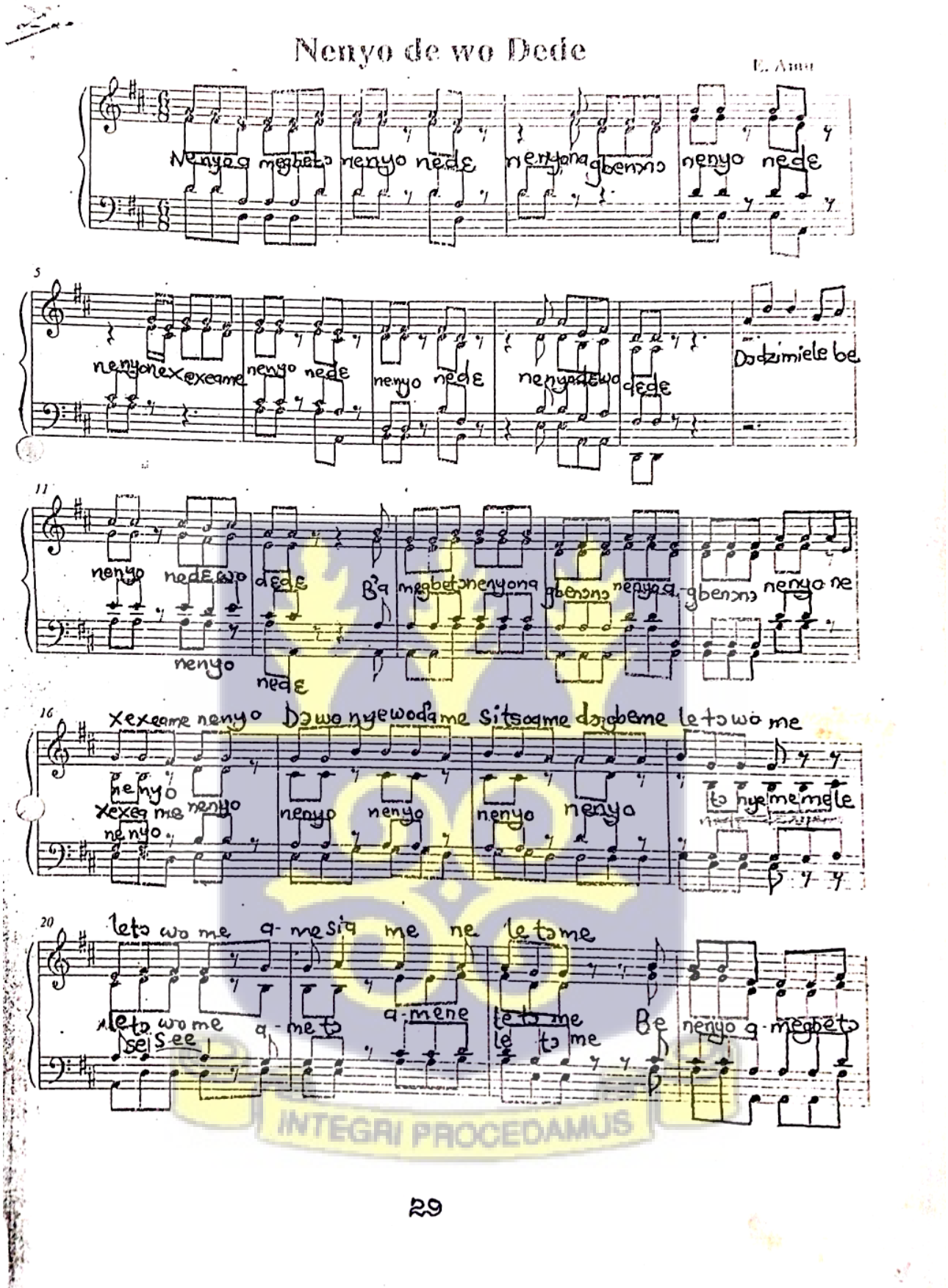


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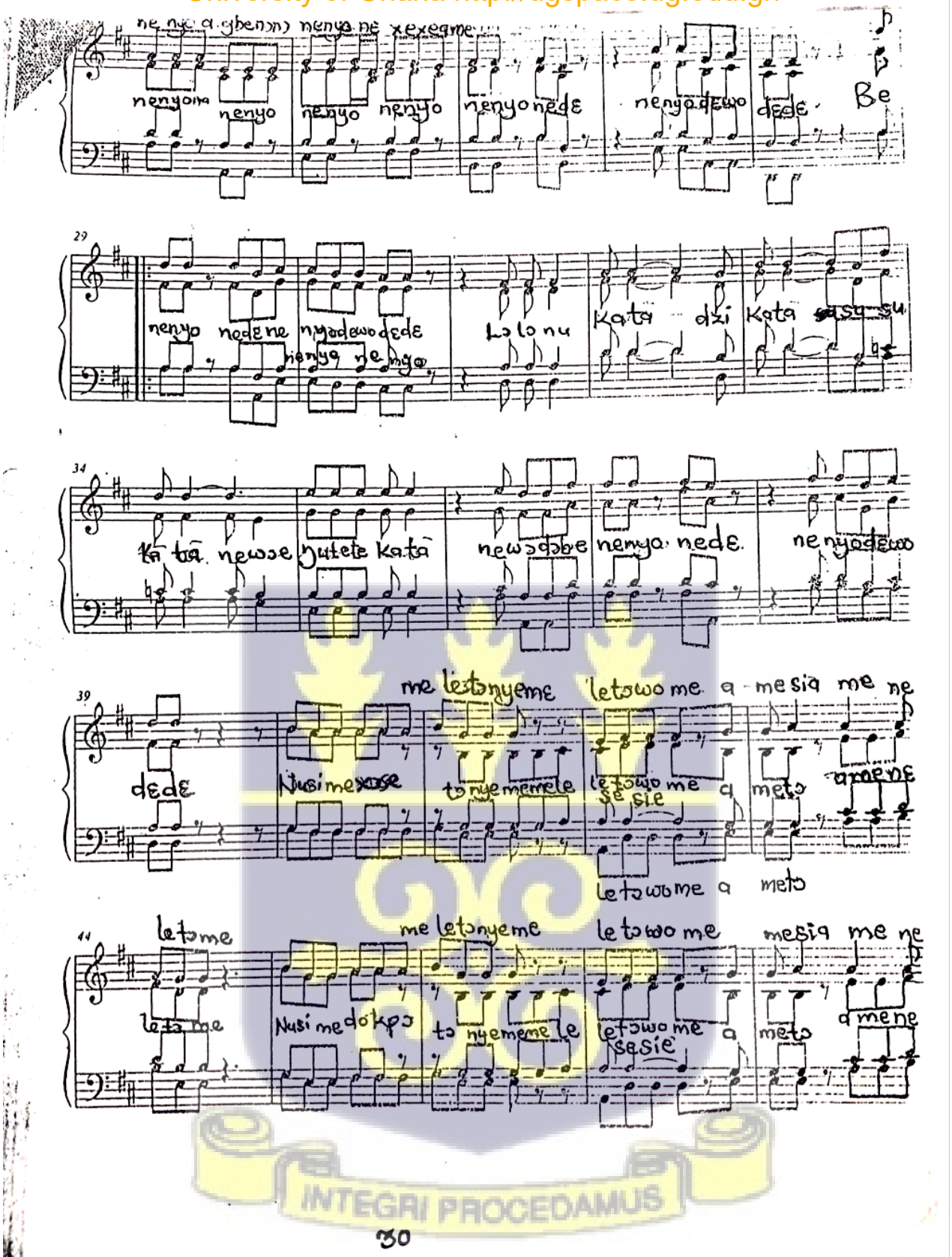


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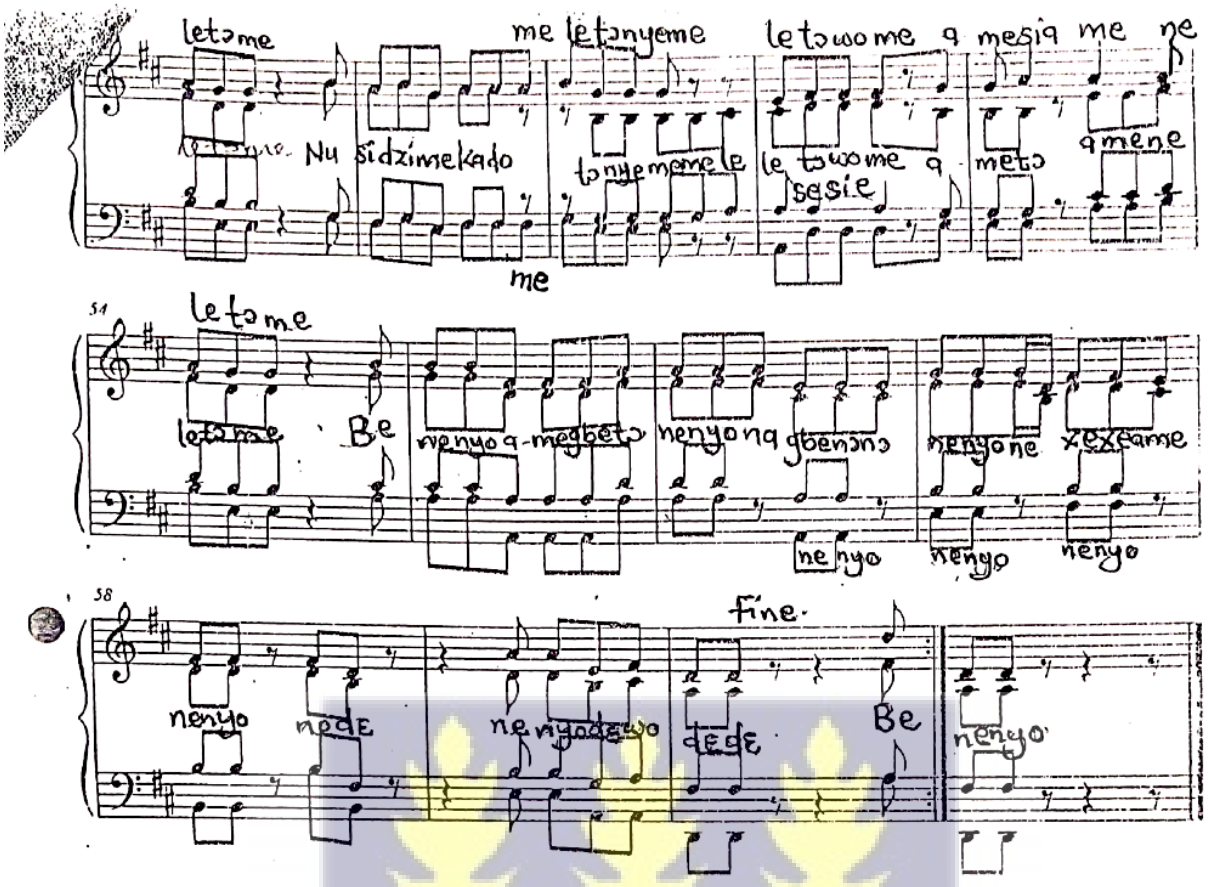
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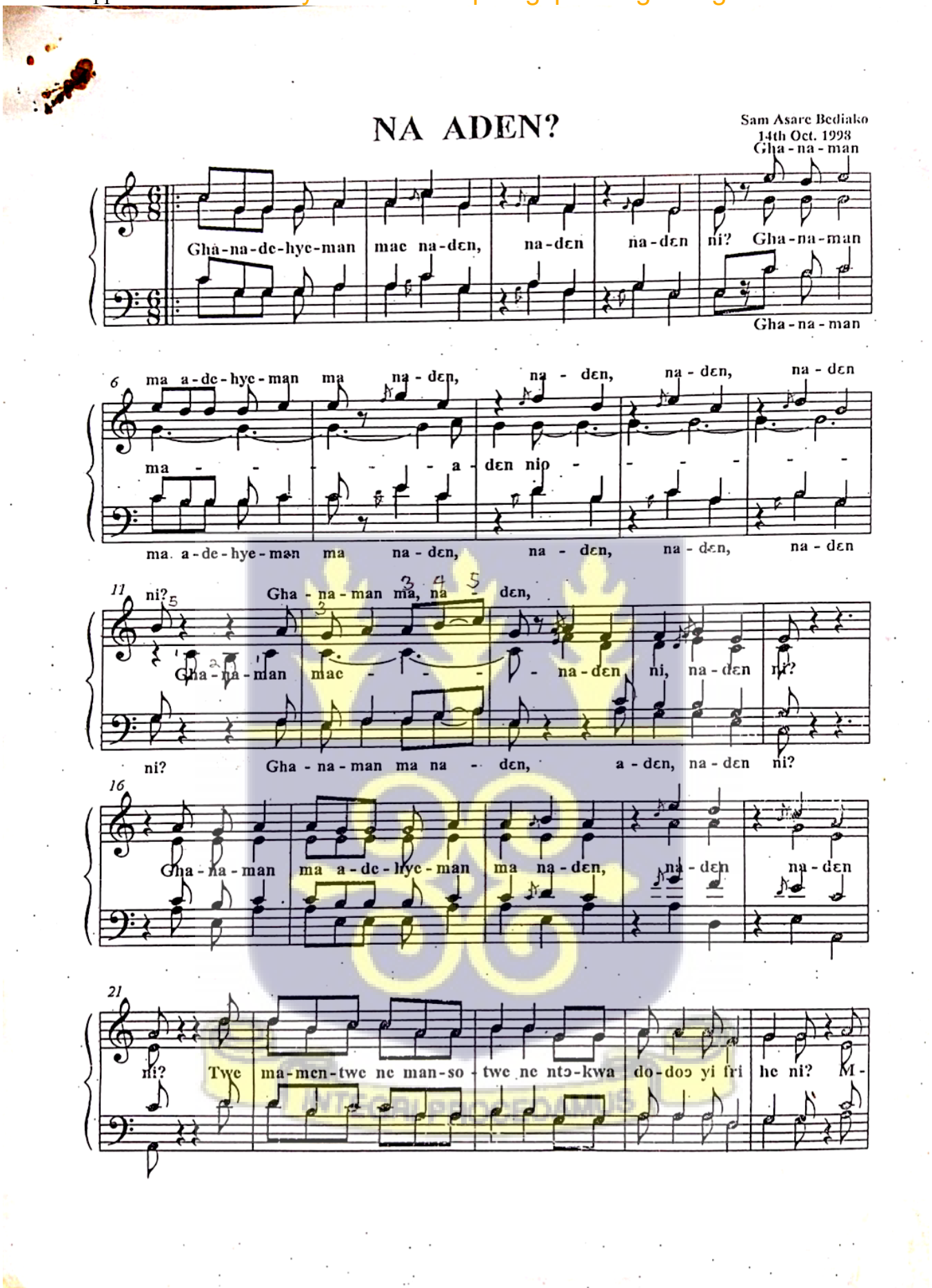
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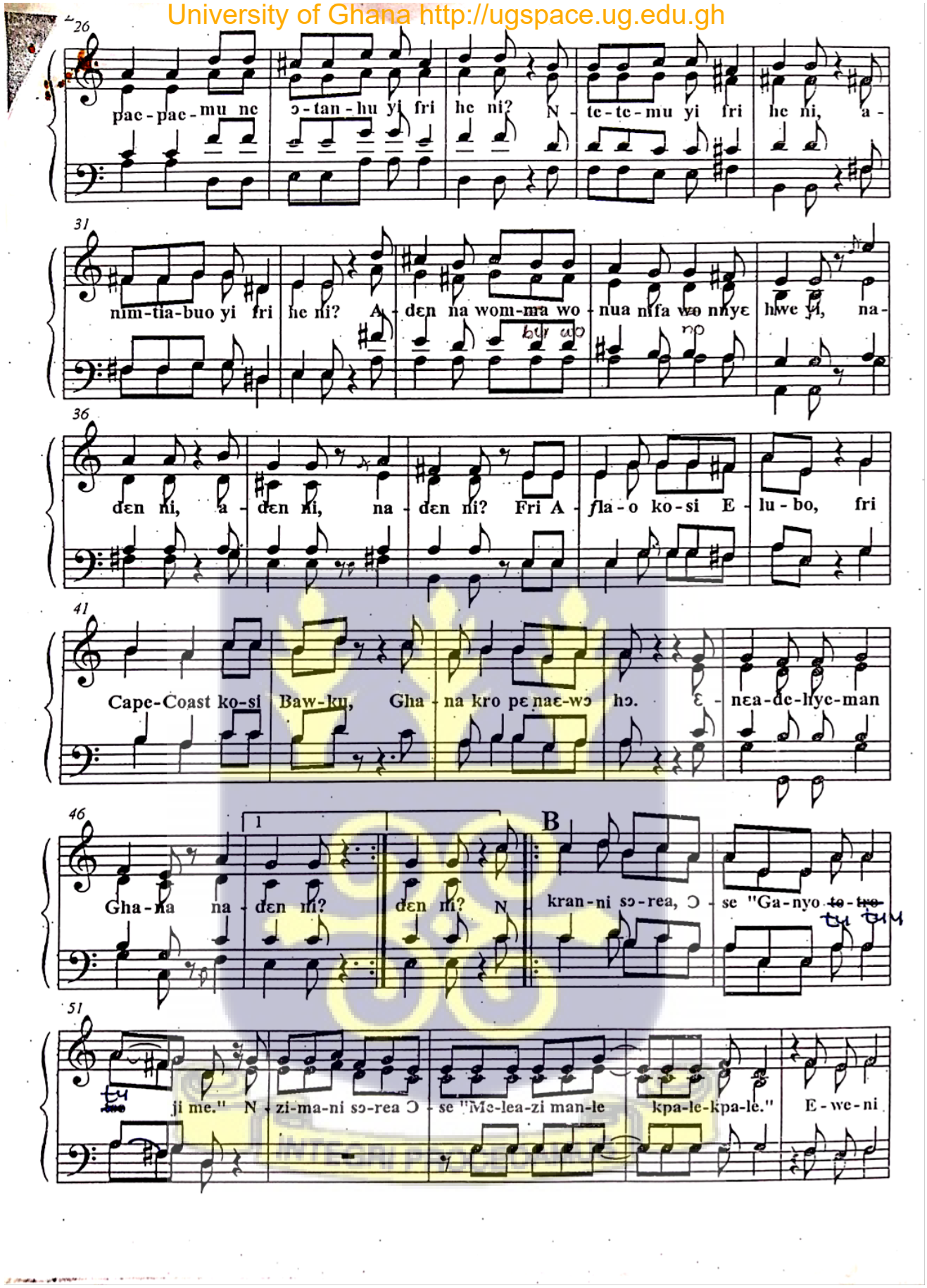
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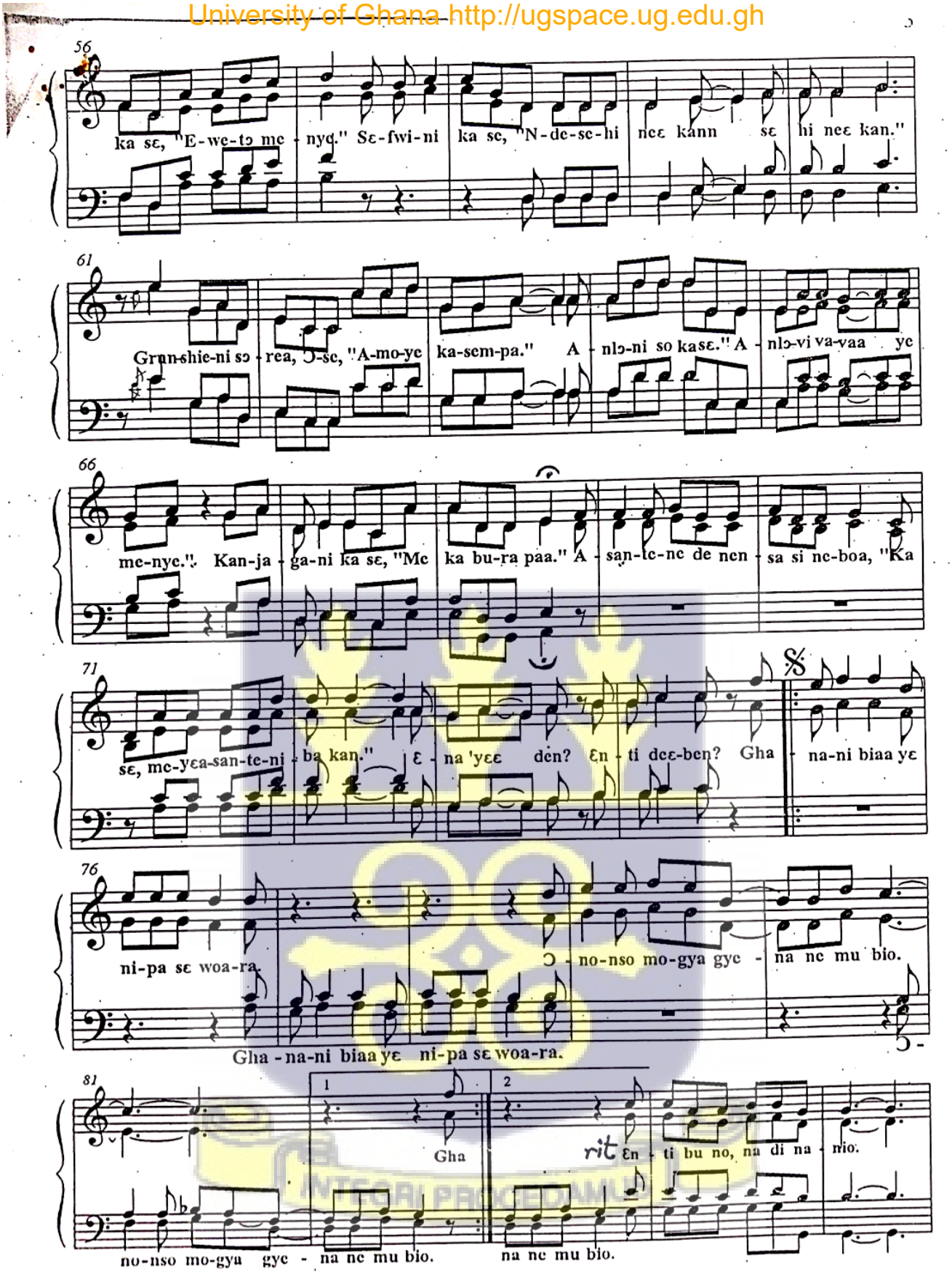
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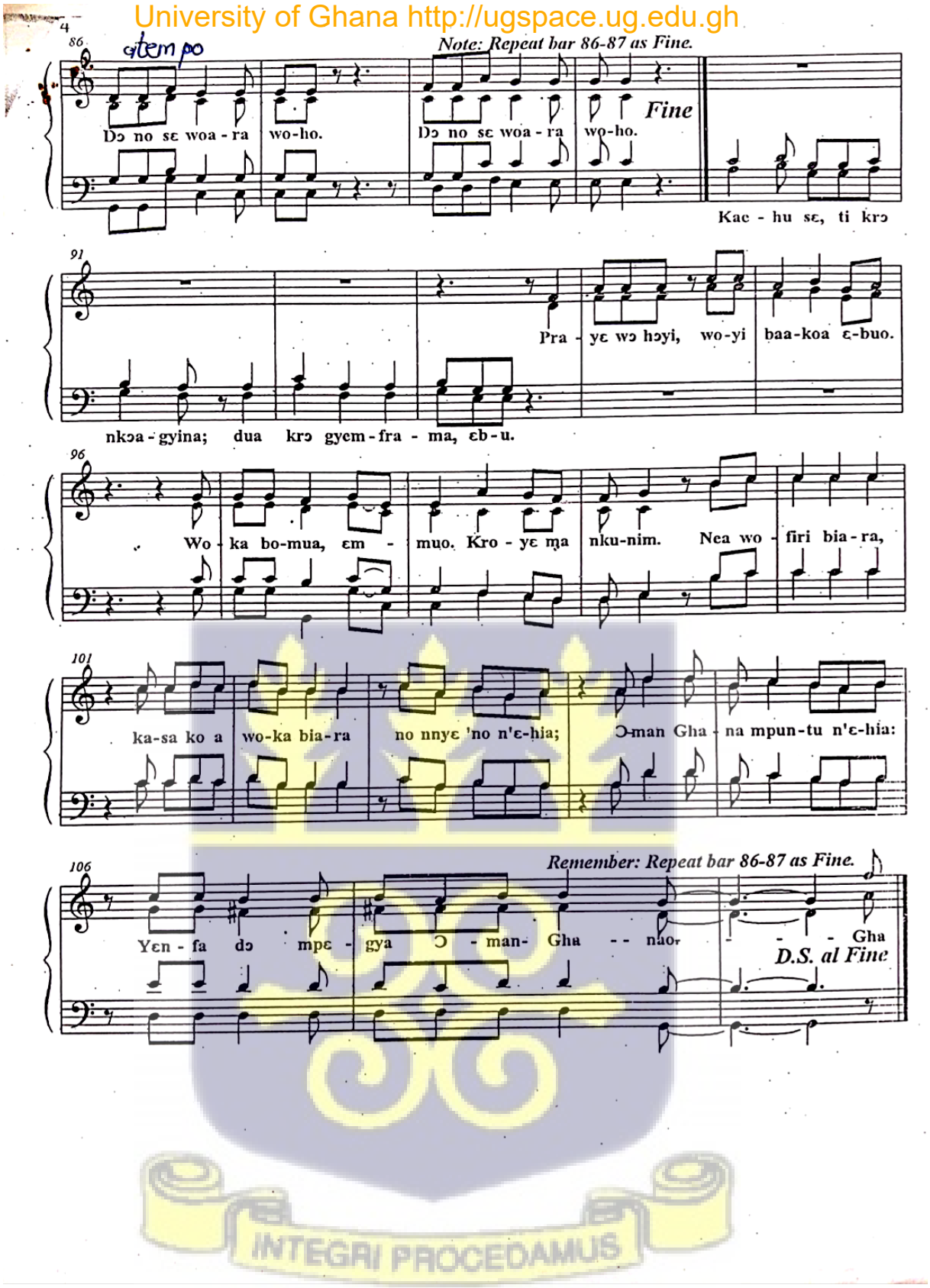


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AKWAABADWOM

(A song of welcome and congratulations)

Music and words by
E. AMU

Introduction

Moderately slow

Pianoforte Accompaniment

mf

f

cresc.

In free rhythm style

f
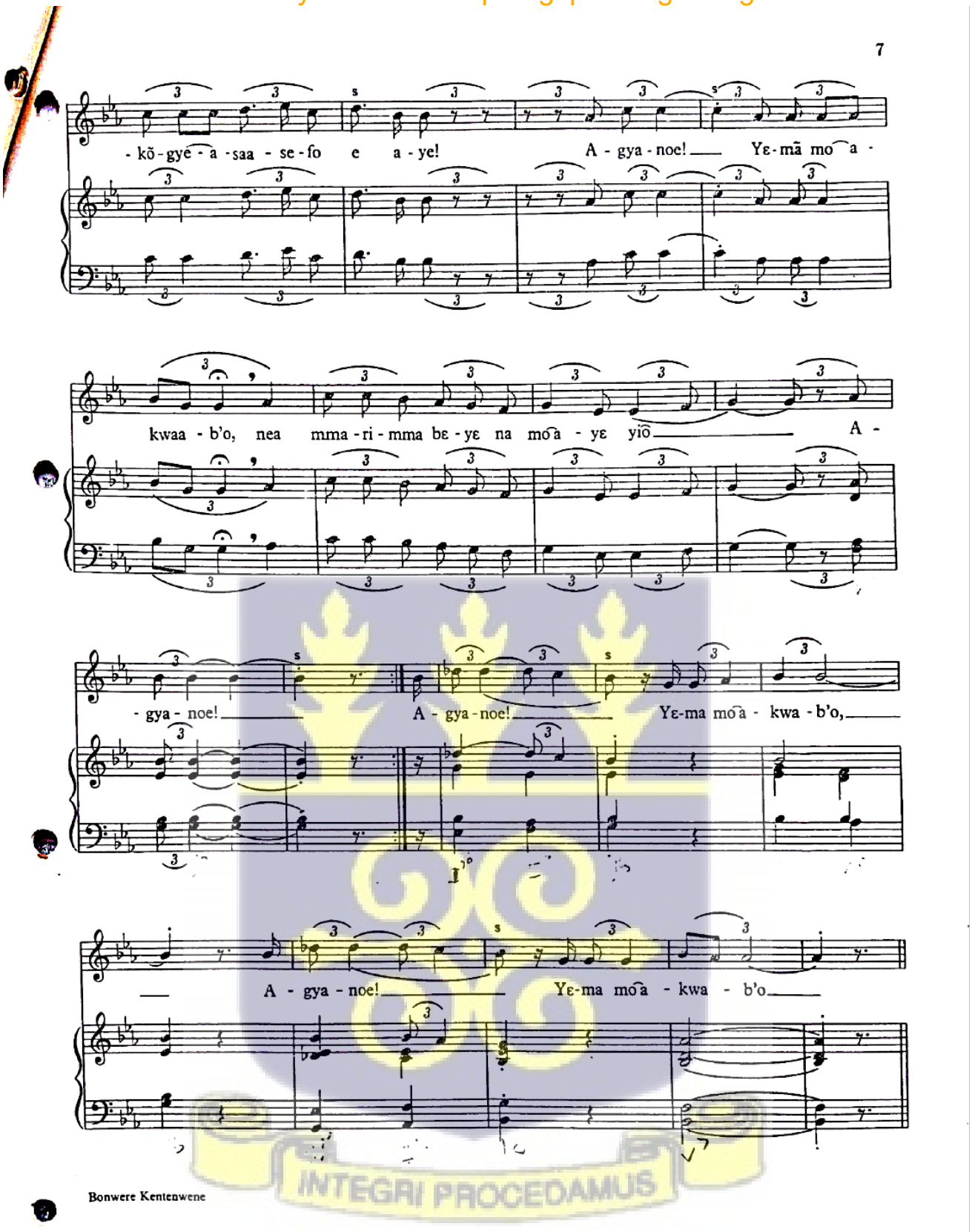
A - gya - noe, mma - ni - mma! A -

mf

Bonwere Kentenwene
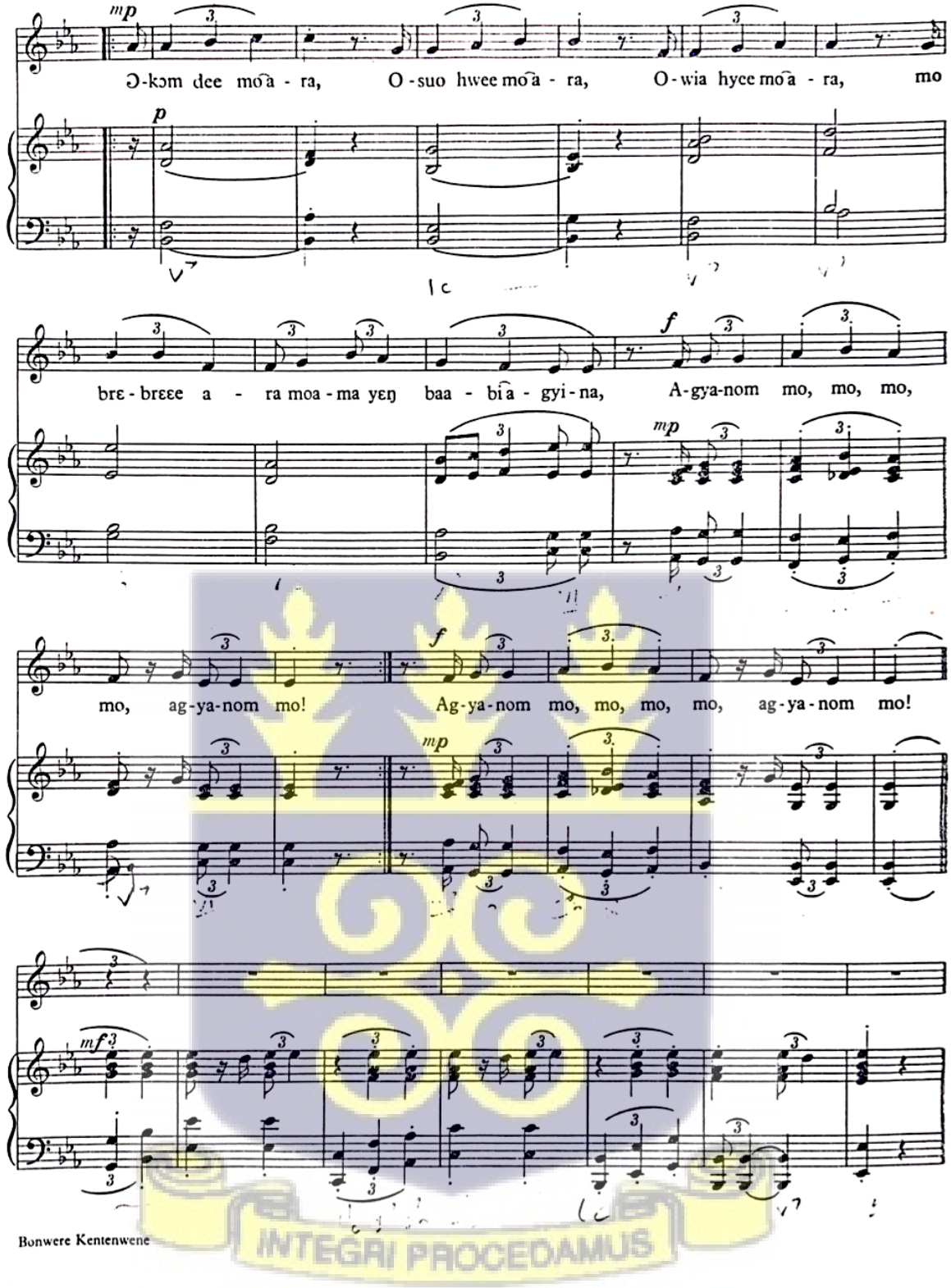
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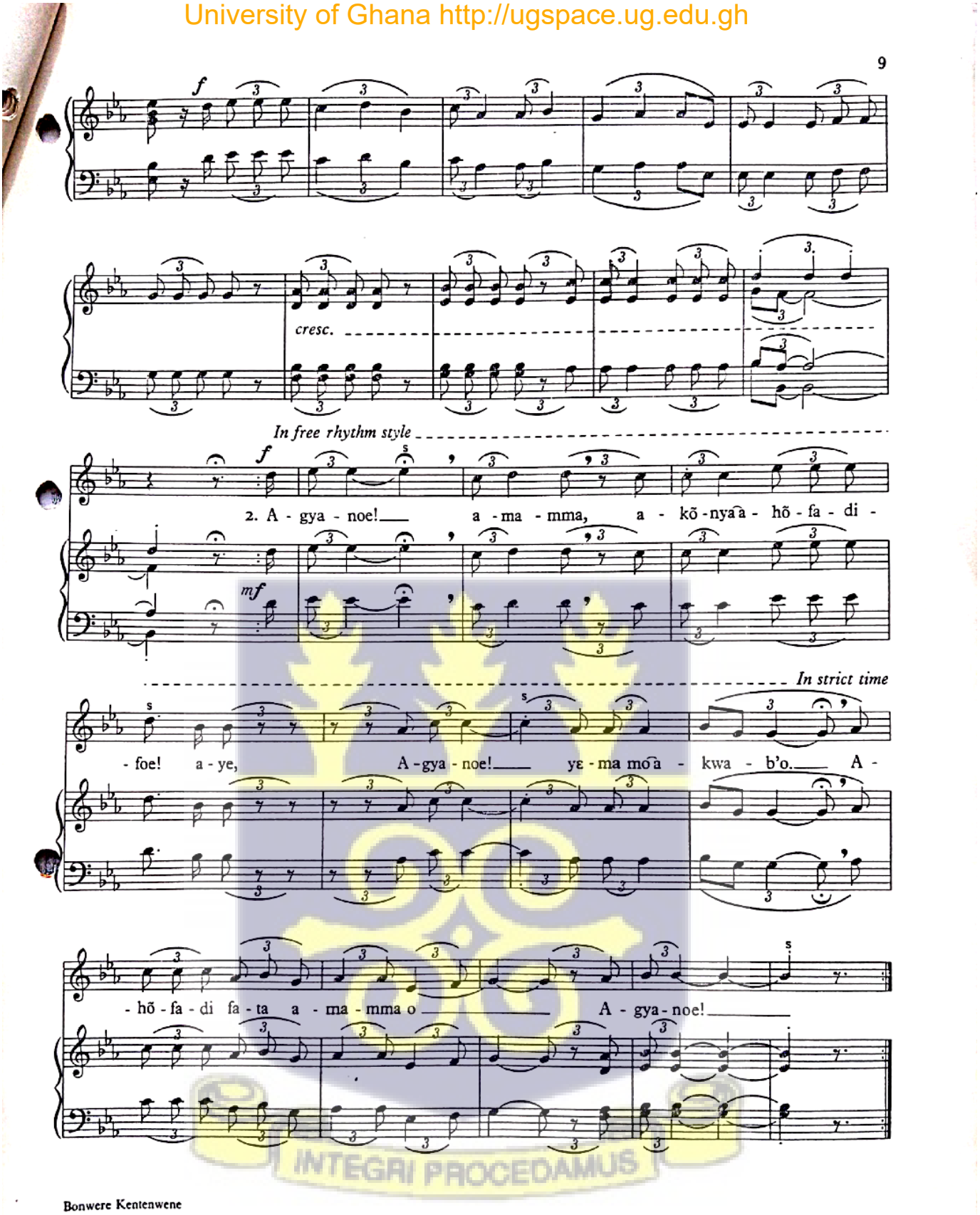
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Bonwere Kentenwene

INTEGRI PROCEDAMUS
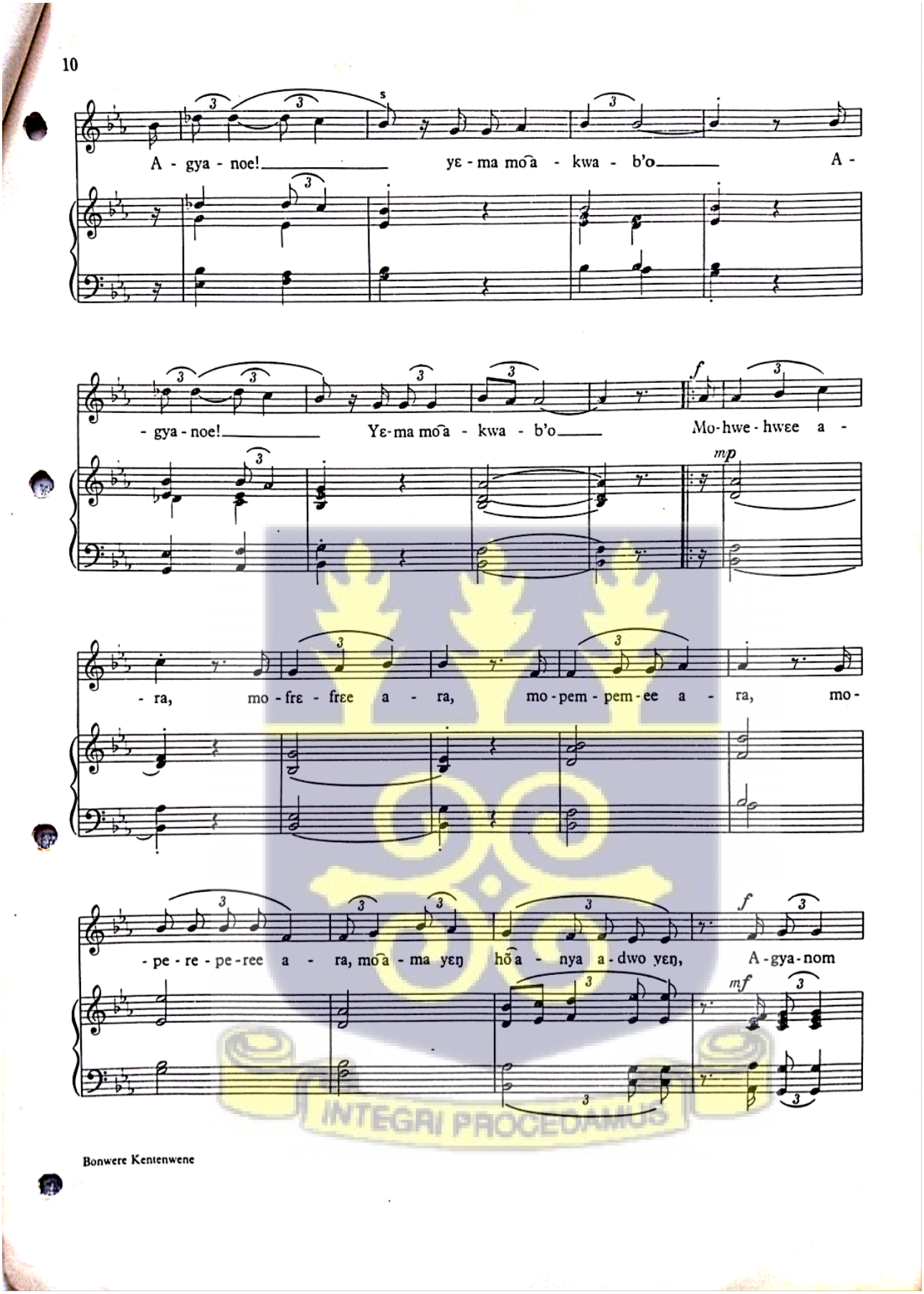
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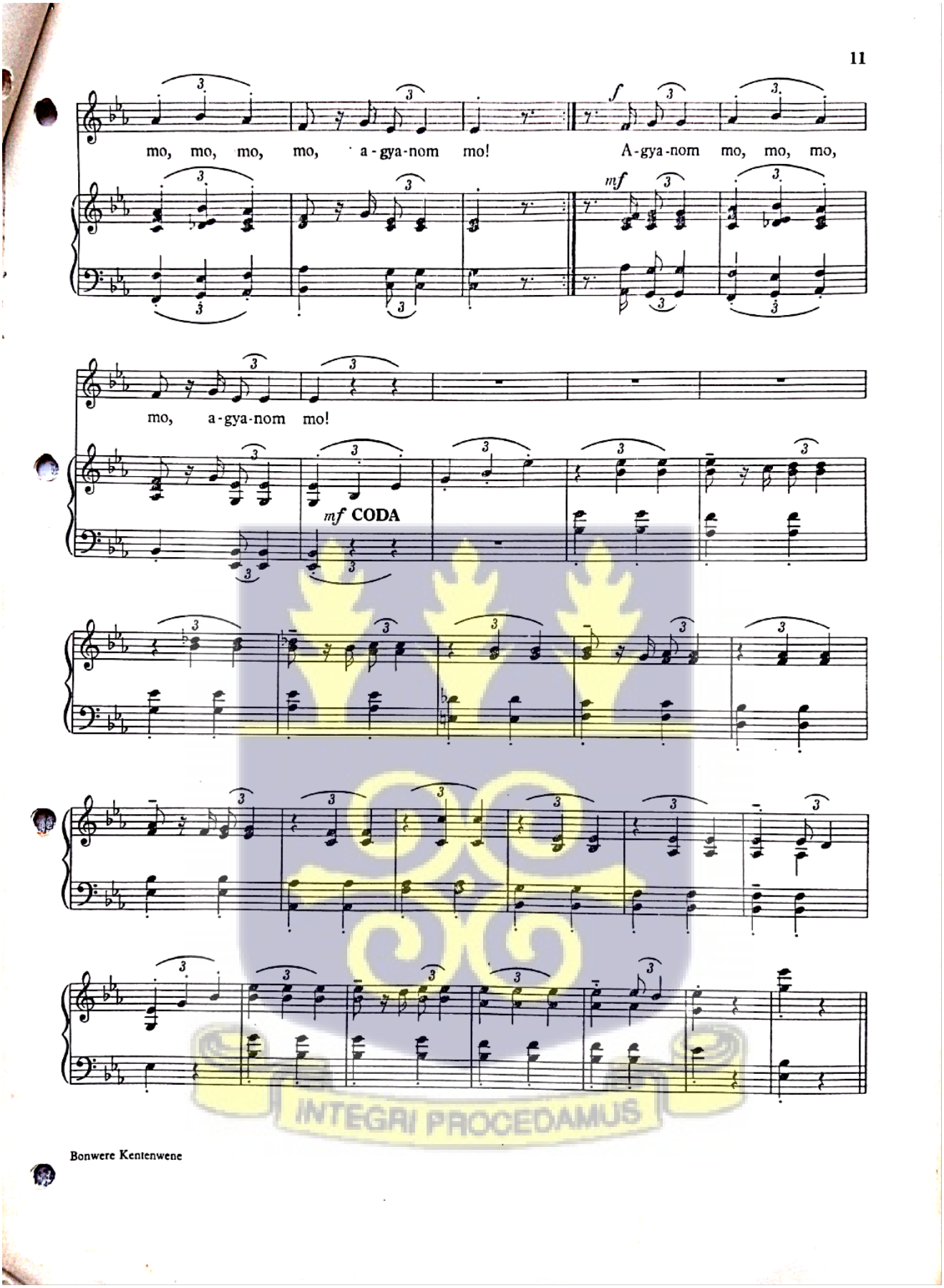


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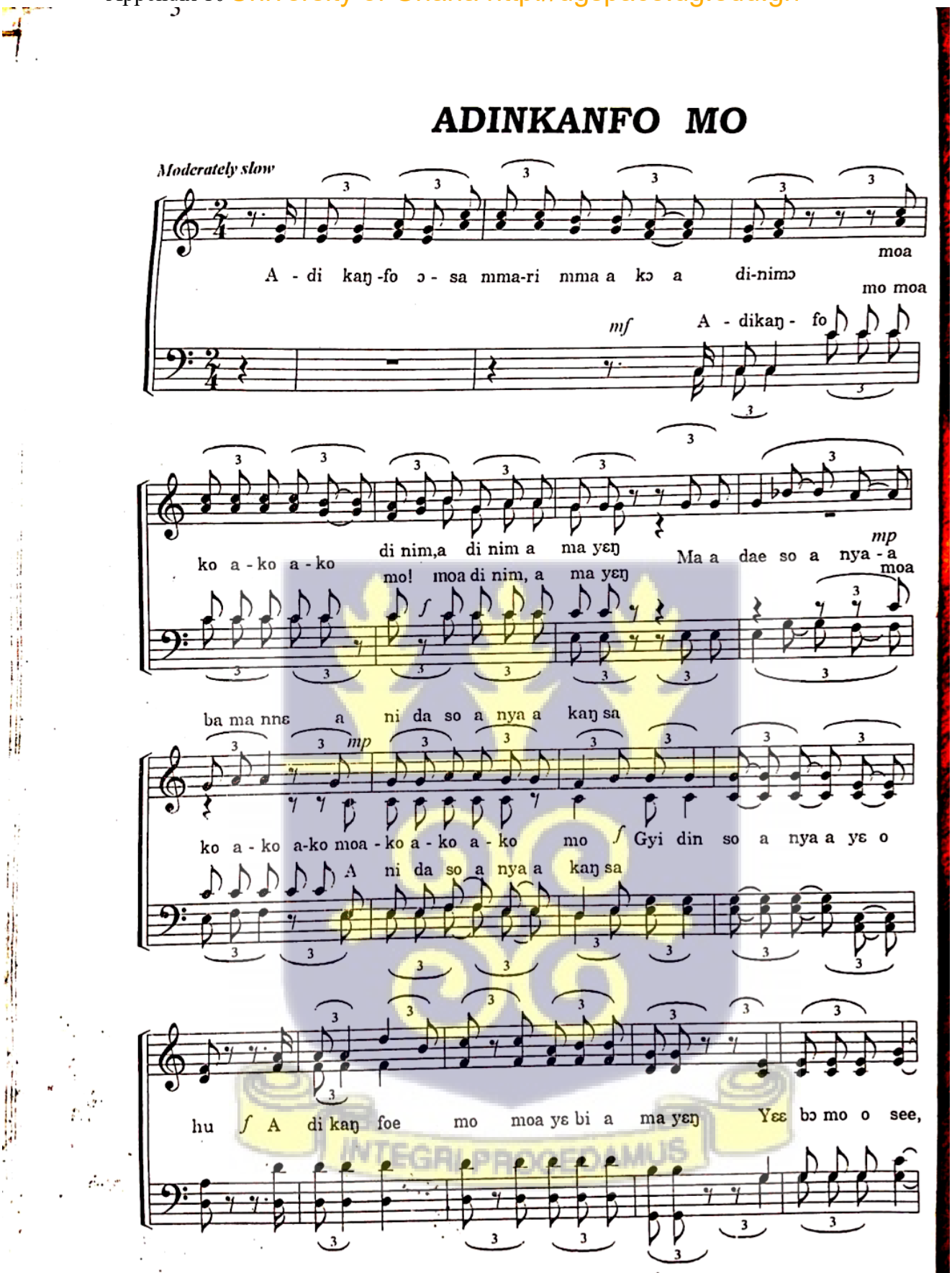


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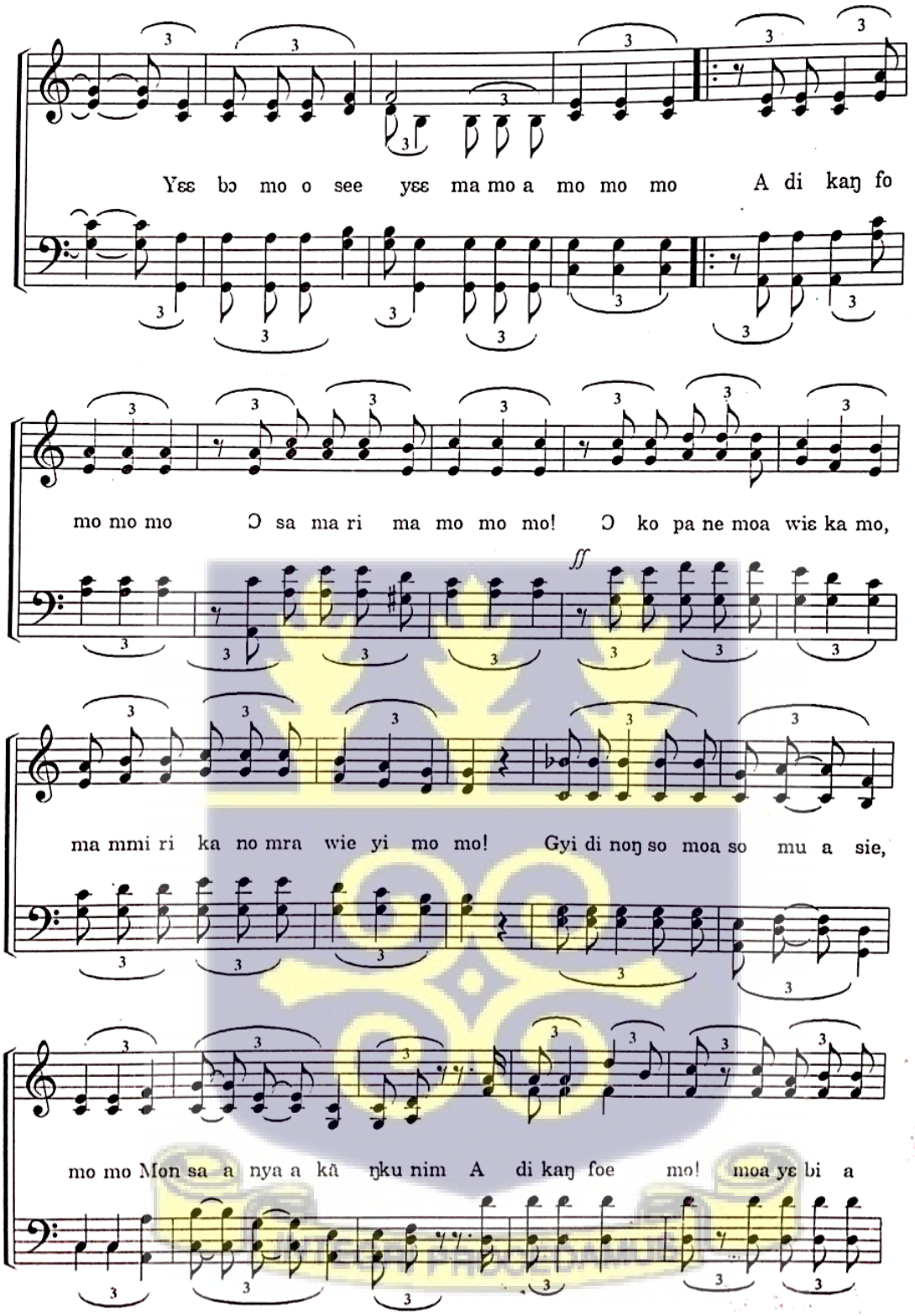


Bonwere Kentenwene

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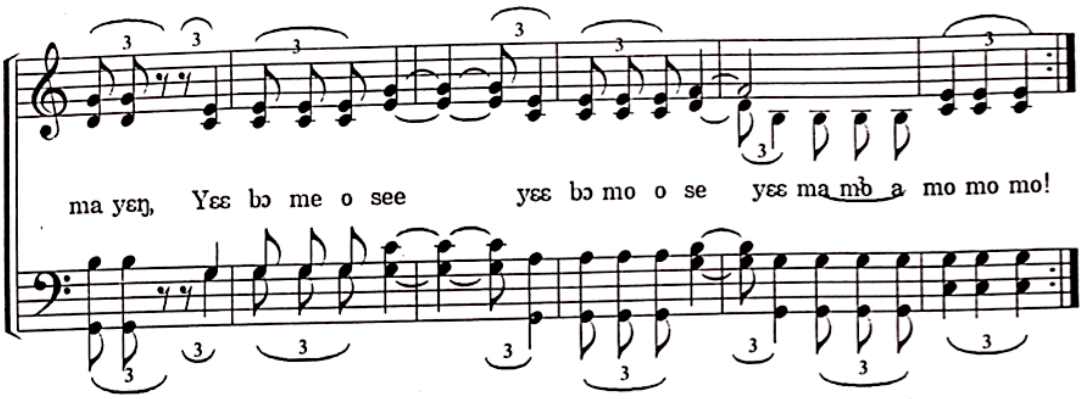
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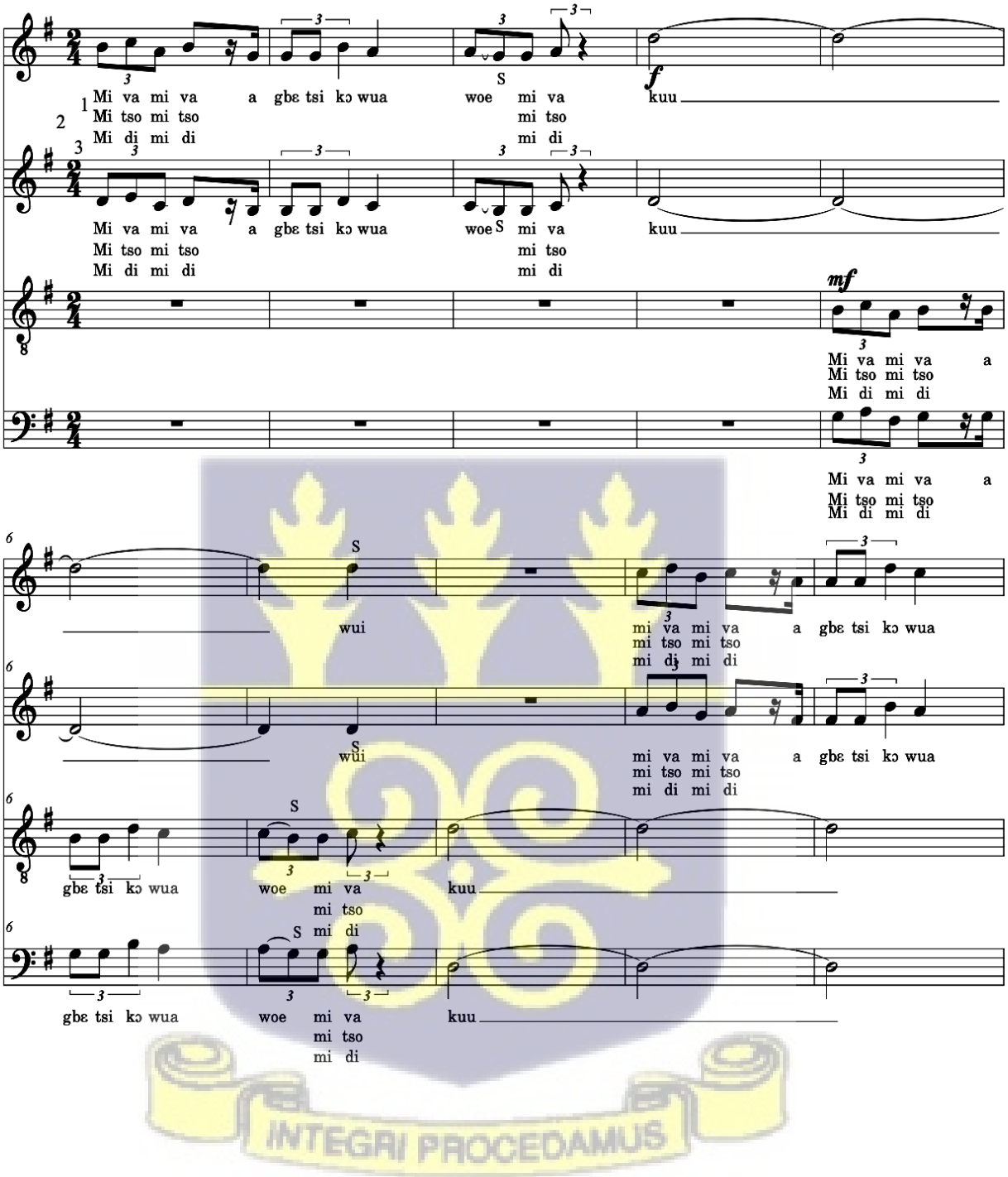
120

Appendix 11 University of Ghana http://ugspace.ug.edu.gh
Score

Mivamiva.

Music and words by
E. Amu
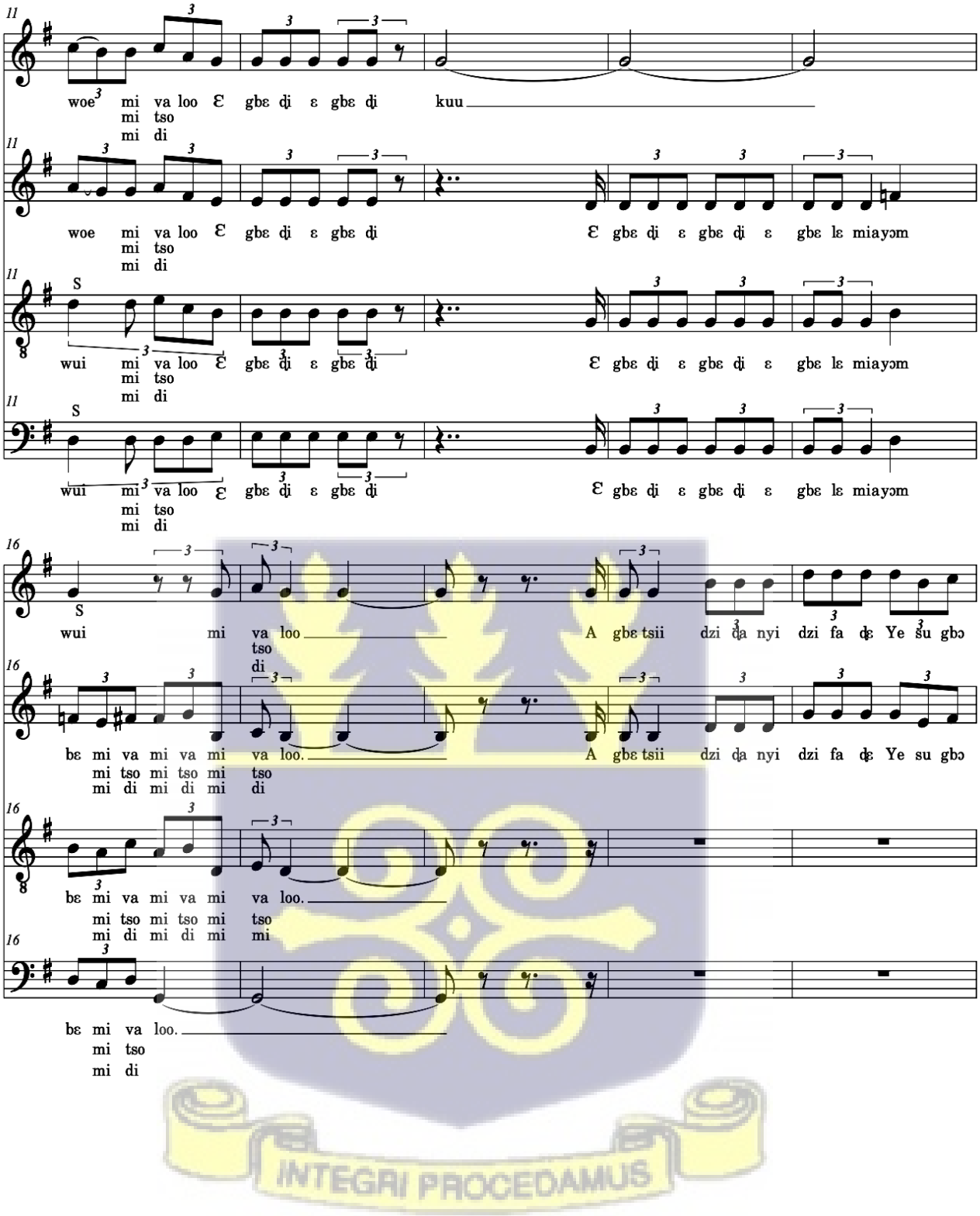
Moderately slow
Brightly.



INTEGRI PROCEDAMUS
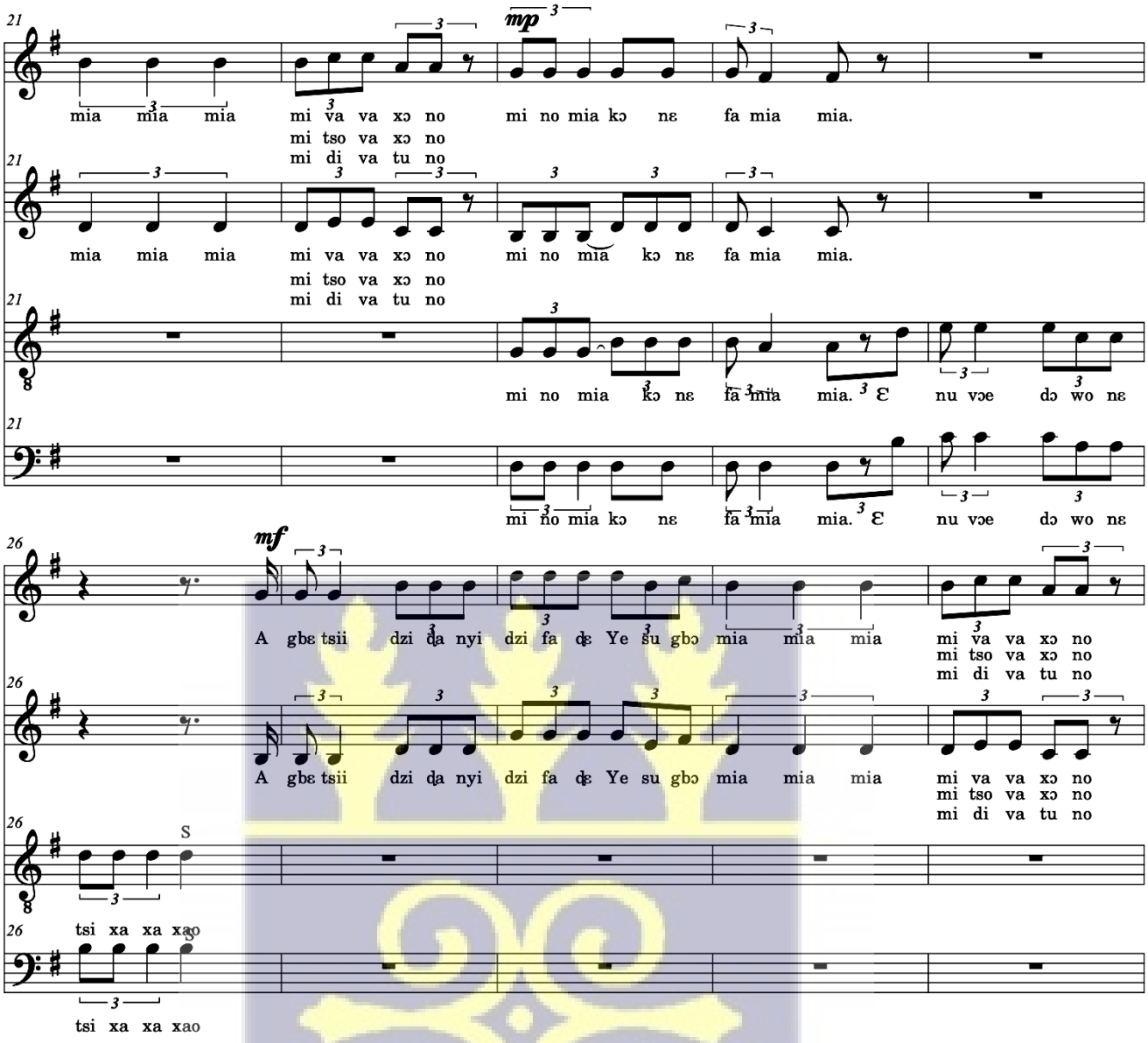
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Mivamiva.
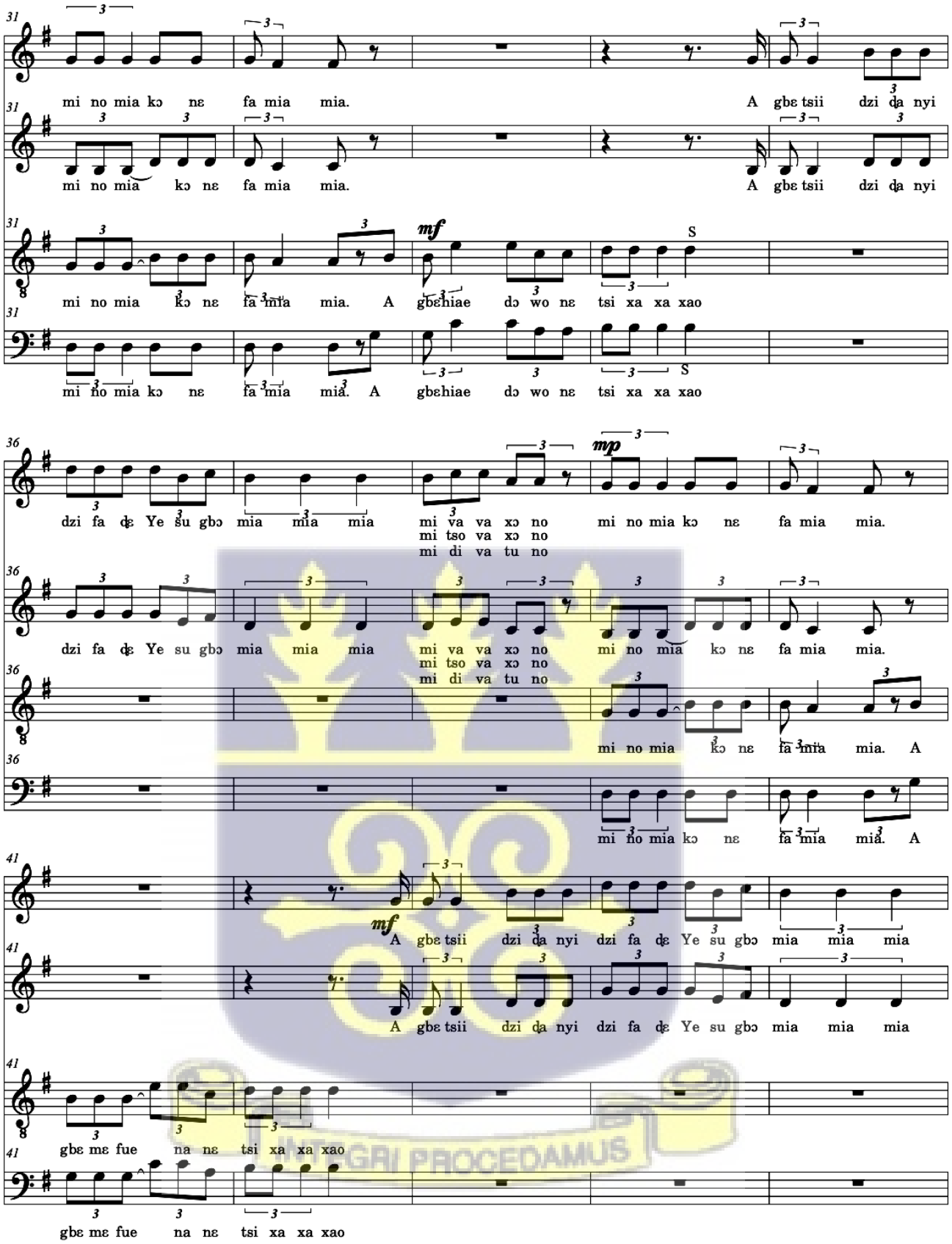


INTEGRI PROCEDAMUS

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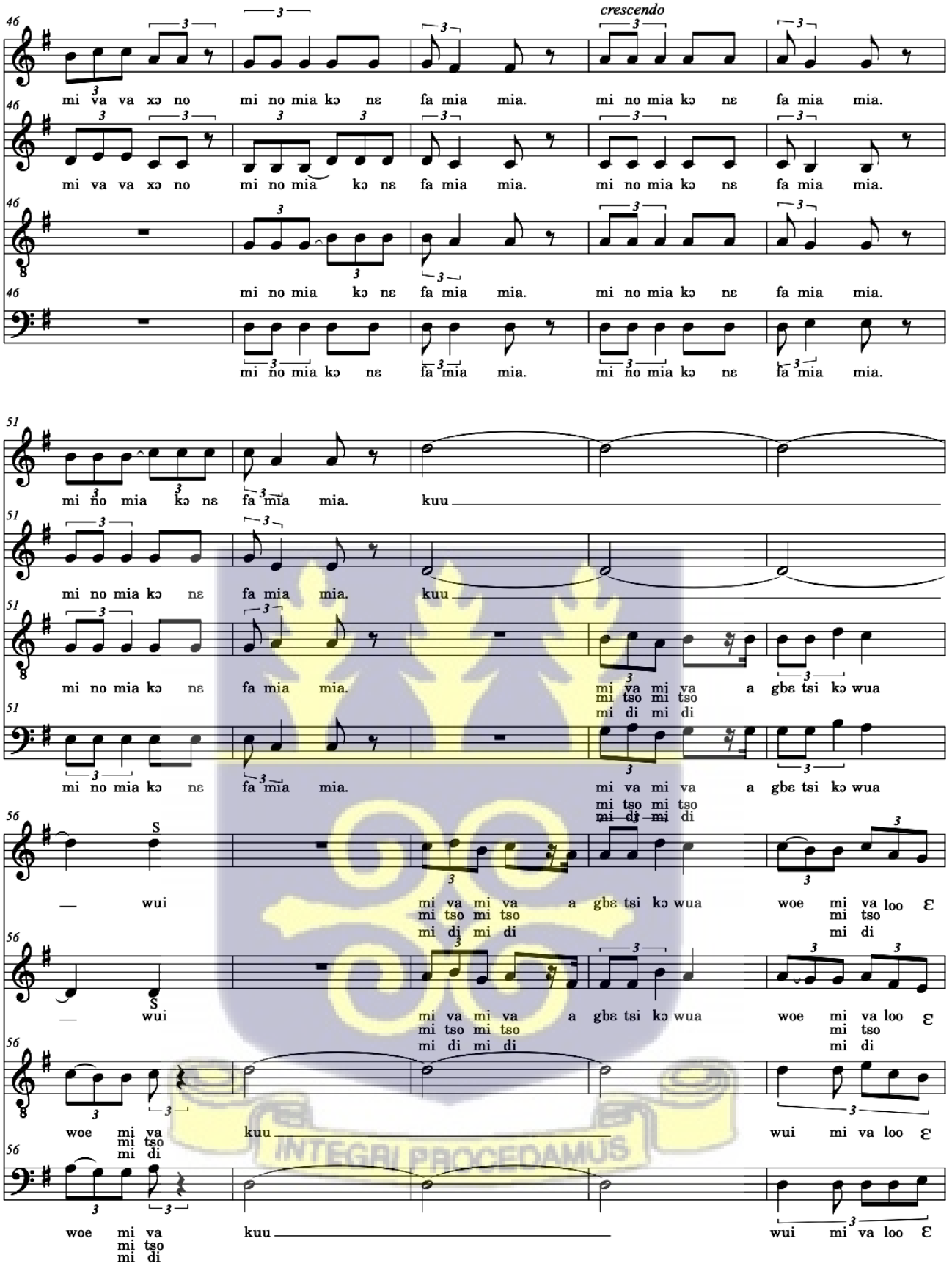


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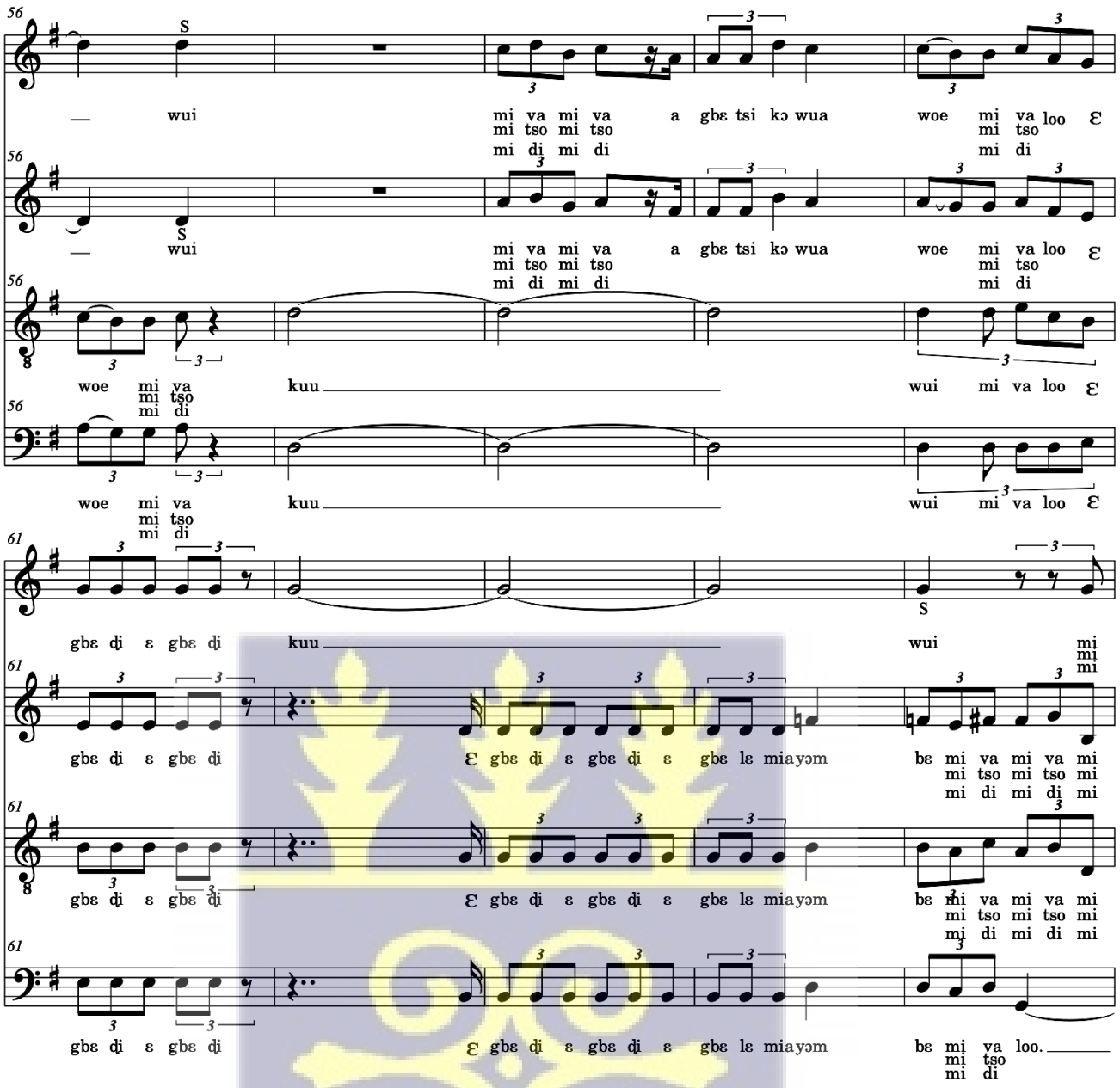
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