

UNIVERSITY OF GHANA

COLLEGE OF HUMANITIES

***ASEDA NKA ONYAME*: A CONTEMPORARY COMPOSITION FOR
MULTIPLE KEYBOARD SYNTHESIZERS AS ACCOMPANIMENT FOR
CHORAL PERFORMANCES**

BY

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**THIS THESIS IS SUBMITTED TO THE SCHOOL OF GRADUATE
STUDIES IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR
THE AWARD OF DOCTOR OF PHILOSOPHY DEGREE IN MUSIC**


DEPARTMENT OF MUSIC

SEPTEMBER 2024

INTEGRI PROCEDAMUS

DECLARATION

I, James Varrick Kofi Armaah of the Department of Music, School of Performing Arts, University of Ghana, Legon hereby declare that this thesis with the exception of references and quotations which have been identified, is entirely my own original work produced from research under supervision.

Signature 

Date 1st September 2025

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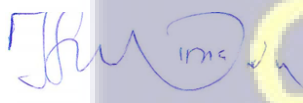
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DEDICATION

To all students of music composition and members of the choral music community
in Ghana and beyond.



ACKNOWLEDGEMENTS

I begin by expressing my deepest gratitude to God Almighty for His mercies, protection, and guidance throughout this journey. To Him alone be the glory.

My profound appreciation goes first to my supervisors, especially Professor Joshua Alfred Amuah, whose sacrifices, guidance, and steadfast support were invaluable to the completion of this research. I am equally indebted to the rest of my supervisory team for their encouragement and insightful feedback at various stages of the study.

I also wish to acknowledge the Department of Music, University of Ghana, for creating an enabling environment for this work. In particular, I extend gratitude to my Head of Department, Dr. Benjamin Amakye-Boateng, for his encouragement, as well as to all past Heads of Department who supported me during the course of this study: Professor Joshua Alfred Amuah and Dr. Adwoa Arhine.

Special thanks go to my research collaborators and participants – the choirs, accompanists, and conductors – whose willingness to share their time, expertise, and experiences greatly enriched this study.

I remain indebted to my musical mentors, Dr. George Mensah Essilfie and Mr. Newlove Kojo Annan, for their continuous guidance and encouragement. I am equally grateful to my musical brothers, Augustine Sobeng and Samuel Kuffuor-Afriyie, for their intellectual input, support, and friendship throughout the project.

I also extend heartfelt thanks to Mr. Kingsley J. E. K. Acheampong and Dr. Stephen Ayesu for their outstanding editorial works, which contributed significantly to the quality of this thesis.

On a personal note, I am most thankful to my mother, Rev. Dr. Joyce Rosalind Aryee, for her unwavering financial support and encouragement. My heartfelt appreciation also goes to my wife, Dorcas, and my children for their patience, prayers, and understanding during the many long hours of study.

Finally, I acknowledge with gratitude all members of Harmonious Chorale, Ghana, for their encouragement, prayers, and unwavering support.



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ABSTRACT

This thesis examines the integration of multiple keyboard synthesizers in Ghanaian choral music, focusing on the transformative effect this innovation has had on the performance practices, aesthetic appeal, and cultural representation of contemporary Ghanaian choral works. Grounded in the theories of interculturalism and creative transformation, this study contextualizes the evolution of Ghanaian choral music from its roots, marked by traditional unaccompanied singing and single-organ accompaniments, to a modern-day approach that incorporates multiple keyboards to enhance harmonic and rhythmic richness. This progression reflects the influence of Western musical practices, which were introduced during the colonial era and adapted within Ghana's unique cultural and musical landscape.

Through a mixed-methodology approach, this research collects and analyzes data from recorded performances, interviews with conductors and accompanists, and live observations of three selected choirs. The findings highlight the dual role of multiple keyboards in choral performances: while they bring an orchestral depth and variety of textures that elevate the musical experience, they also introduce challenges such as role duplication, note conflicts, and dynamic imbalances due to improvisational freedom and the lack of standardized scores. By addressing these issues, the study seeks to optimize multiple keyboard usage in choral settings, balancing innovation with the need for cohesion and clarity in performance.

A significant component of this thesis is the original composition, *Aseda nka Onyame*, designed for two solo voices, SATB choir and three keyboards, which serves as a model for structured multiple keyboard accompaniment. This piece demonstrates a practical application of intercultural fusion, blending Western

harmonic frameworks with African rhythmic structures and tonal elements, thus offering a template for future compositions that honor Ghanaian cultural identity while embracing contemporary musical influences.

The findings and proposed frameworks in this study contribute to the broader discourse on Ghanaian music identity and performance practices. By advocating for a standardized approach to multiple keyboard accompaniment, this research encourages Ghanaian composers and musicians to explore the dynamic interplay between tradition and modernity. This balance not only reinforces the distinctiveness of Ghanaian choral music on the global stage but also paves the way for new, innovative expressions that resonate with both local and international audiences.



CHAPTER ONE

INTRODUCTION

1.1 Background to the Research Composition

Choral music performance in Ghana has evolved significantly, beginning with unaccompanied singing and single-organ accompaniment, and more recently embracing the integration of multiple keyboard synthesizers. This development has added new dimensions to performance practice and is now spreading beyond Ghana's borders (Acquah et al., 2021, p.33).

The roots of Ghanaian choral practice lie in the introduction of Western music during the colonial period, particularly through missionary activity and formal education. Europeans trained many indigenes to play the organ and compose in Western hymn and anthem styles. As Terpenning (2017, p.3) observes, the fusion of European hymn harmony with local features produced a distinct choral idiom. Composers such as Ephraim Amu, however, often chose unaccompanied writing as a stylistic device (Andoh, 2008; Amuah, 2013), a practice still evident in performances of his works today. Others, including Isaac Daniel Riverson (*Dabi da*), George Mensah Essilfie (*Twer Nyame*), Newlove Annan (*But they that wait*), and Bright Amankwah (*Praise ye the Lord*), wrote works with single-keyboard accompaniment, showing the gradual incorporation of instruments.

The introduction of keyboards has been described by Esson (2016) as a "remarkable shift" that reflects the adaptability of Ghanaian choral tradition. It provides flexibility in arrangement and expands the palette of timbres available to choirs.

Yet, as Nketia (1957) noted, Ghanaian musicians continually face the challenge of balancing modern influences with indigenous tradition. This tension remains at the centre of contemporary practice.

In current settings, multiple keyboards are often employed without written scores, leaving accompanists to improvise their own parts. This frequently results in note conflicts, false relations, and dynamic imbalances (Acquah et al., 2022). Performances can also lack consistency, as the same song may be accompanied differently each time. McPherson et al. (2011, p.6) highlight that multi-touch and bimanual keyboard innovations have expanded creative possibilities globally, but in Ghana this often produces improvisational freedom without sufficient structural control. Furthermore, dynamic competition between players can obscure the choral texture, as unscripted roles rarely provide guidance on balance or expression.

The desire for orchestral colour is not new. Ghanaian choirs have long collaborated with the National Symphony Orchestra for major events (Amuah, 2013), but in practice keyboards are more accessible. Multiple synthesizers now function as a substitute “keyboard orchestra,” aiming to simulate orchestral textures while remaining affordable and practical.

Comparable trends are visible internationally. African-American gospel ensembles often employ several keyboards to build layered textures, while European and Asian choral groups have experimented with electronic accompaniment in place of costly orchestras. These examples situate Ghanaian practice within a wider global phenomenon of integrating digital technology into choral performance.

In sum, the evolution of Ghanaian choral music reflects both historical processes and present innovations. The movement from unaccompanied choral idioms to multiple keyboard ensembles demonstrates creativity and resilience. However, the challenges of role duplication, harmonic clashes, and balance demand systematic study. This thesis therefore investigates the practice critically and offers compositional and analytical models that preserve musical integrity while harnessing the innovative potential of multiple keyboards.

1.2 Statement of the Research Problem

In the current Ghanaian choral scene, many choirs perform with multiple keyboard synthesizers, often involving two to four accompanists. Notably, there is frequently no written score for each performer, resulting in accompanists creating independent supporting lines. This leads to conflicts in harmonic choices, producing false relations and dissonances that compromise the intended harmony (Whittall, 2002; Acquah et al., 2022). Performances therefore vary from one occasion to another, as heavy reliance on improvisation prevents consistency.

The absence of structured scores also contributes to dynamic imbalances. Without notated directions, accompanists compete for volume, at times overwhelming the choir's singing. Consequently, the clarity, balance, and cohesion of choral sound are diminished. These challenges are symptomatic of a larger structural issue: the lack of frameworks for orchestrating and managing multiple keyboard roles in Ghanaian choral practice.

While earlier studies have examined the role of the organ or single keyboard in Ghanaian choral tradition (Andoh, 2008; Amuah, 2013; Esson, 2016), and others

have noted the increasing presence of digital keyboards in performance settings (Acquah et al., 2021; McPherson et al., 2011), there is little research addressing the specific phenomenon of multiple simultaneous keyboards. This study therefore responds to a critical gap in the literature.

The implications of this problem extend beyond performance logistics. In music education, the absence of standardised materials hinders effective training of accompanists and limits the pedagogical transmission of orchestrational knowledge. In terms of performance practice, the unregulated use of multiple keyboards challenges ensemble discipline and weakens the structural integrity of Ghanaian choral music. At the level of cultural identity, this trend illustrates both the creativity and the vulnerability of a tradition negotiating between modernity and heritage.

The pertinent question, therefore, is how to resolve these challenges in a way that secures both innovation and coherence. By proposing solutions such as composing and analysing model works with standardised multiple-keyboard scores and developing pedagogical frameworks for their use, this study aims to optimise performance practices while reinforcing Ghana's choral identity.

1.3 Objectives of the Study

The objectives of the study are to:

1. Trace the historical development of Ghanaian choral music, focusing on the transition from unaccompanied performance and single-organ use to multiple keyboards.

2. Examine the integration of multiple keyboards in performance, highlighting challenges such as note conflicts, role duplication, and dynamic imbalance.
3. Analyse the implications of the absence of scripted multiple-keyboard scores for consistency, cohesion, and balance in performance.
4. Compose and analyse a model choral work (*Aseda nka Onyame*) with a standardised multiple-keyboard score to provide a structured accompaniment framework.
5. Develop a pedagogical framework for multiple-keyboard use in Ghanaian choral performance, with applications for music education, accompanist training, and global choral practice.

1.4 Research Questions

1. How has the historical evolution of Ghanaian choral music, influenced by European traditions, led to the integration of keyboard accompaniment, and what role has this played in shaping the contemporary Ghanaian choral performance scene?
2. What impact has the integration of multiple keyboard synthesizers had on the enhancement of musical renditions in Ghanaian choral performances, and how does this reflect broader trends in the evolution of Ghanaian musical traditions?
3. What are the implications of adapting Western orchestral practices by integrating multiple keyboard synthesizers into Ghanaian choral music in the absence of scripted keyboard accompaniments in most of traditional Ghanaian choral compositions?

4. What standardized accompaniment techniques or frameworks for composing or scoring for multiple keyboards can enhance the performance of Ghanaian choral works?
5. How does the analysis of the musical elements, timbral choices, and pedagogical framework used in scoring for multiple keyboard synthesizers contribute to the performance of Ghanaian choral music?

1.5 Significance of the Study

This study on the integration of multiple keyboard synthesizers in Ghanaian choral music performances aims to illuminate how musical traditions evolve and adapt to cultural influences and technological advancements. It highlights the role of music as a bridge across cultures, emphasizing the potential of synthesizers to foster cross-cultural dialogue and collaboration within the global music community.

By exploring this integration, the study seeks to contribute to the development of a distinct and recognizable musical identity within Ghanaian choral music, promoting a harmonious balance between tradition and innovation.

1.6 Methodology

The research will be conducted in three (3) distinct phases, each designed to contribute to a comprehensive understanding of the integration of multiple keyboards into Ghanaian choral music. It is important to recognize that integrating manifold keyboards into choral performances in Ghana comes with challenges. These challenges inherent in using multiple keyboards in a choral context will be addressed in the research process.

1.6.1 Data Collection for the Study

1.6.1.1 Phase One: Recording of Choirs and Accompanists

In the first phase, I selected three (3) choirs:

1. The Symphonials Ghana based in Accra
2. The Northern Accra Diocesan choir of the Methodist Church Ghana
3. The University of Ghana Jubilee Choir

These choirs were purposefully selected because they epitomize the 21st century Ghanaian youth choirs in search of a new sound made possible by the use of multiple keyboards as accompaniment. Again, these choirs were selected because they represent the three (3) main traditions in which choral music is prevalent; namely, the church, the school and the community. Finally, I purposefully selected these three (3) choirs because they are all based in Accra, which makes frequent visits for thorough engagements and studies with participants easier.

In Phase one, the selected choirs and their accompanying keyboardists were recorded at least twice in the performance of a specific song. This recording process aimed at capturing the use of multiple keyboards during choral performances in real-time.

Data was collected through observation and analysis of recorded concerts and rehearsal performances of the selected choirs. This recording is to investigate key aspects, including:

1. Determining whether accompanists repeat the same roles when the same song is performed on different occasions. This is to assess the awareness level of the companions for each role to avoid role overlap and conflict.
2. Examining accompanists' understanding of orchestration and functional harmony.
3. By assessing the clarity of role distribution before the performance, as opposed to ad-hoc

1.6.1.2 Phase Two: Interview of Music Directors and Accompanists of the selected choirs

In the second phase, interviews will be conducted with the music directors and accompanists of the three (3) selected choirs. These interviews are essential to gain insight into the motivations, goals, and overall impact of integrating multiple keyboards into Ghanaian choral music. Music directors play a crucial role in shaping the direction and style of their choirs, making their perspectives valuable. Three (3) accompanists from each of the selected choirs will be interviewed to bring out fair and various perspectives to the structured questions to be asked. The questions would therefore be structured based on the objectives of the study. (Refer to Appendix 1).

1.6.1.3 Phase Three: Analysis of Data and Composition

The final phase involves analyzing the data collected as part of this research. This includes a thorough examination of the recorded choral performances and insights from the interviews. Based on the data analysis, the research culminates in creating a model piece, *Aseda nka Onyame* (a composition for Soprano and Tenor solos,

SATB choir and three keyboards). This original contemporary song tangibly illustrates the impact of incorporating multiple keyboards into choral music performances in Ghana.

1.6.1.3.1 Analysis of *Aseda nka Onyame*

The use of compositional devices analysis and instrumental arrangement analysis in this study provides a comprehensive understanding of the evolving landscape of Ghanaian choral music. Compositional devices analysis delves into the structural and stylistic elements, unraveling the intricacies of integrating keyboards into choral compositions. This approach enhances musical appreciation by shedding light on the complex interplay of musical elements within this evolving musical tradition. Instrumental analysis explores the sonic textures and layers created by multiple keyboards, offering insights into the creative potentials and nuances of accompaniment.

1.6.1.3.2 Composition of *Aseda Nka Onyame*

From the findings from the research questions, the results served as basic blueprint for creating *Aseda nka Onyame*. This composition is a typical Ghanaian choral piece enriched with contemporary compositional elements, considering the modern influences, developments, styles, and practices shaping the music composition and performance landscape.

The driving force behind the conception of *Aseda nka Onyame* is establishing standardized notational guidelines that can easily be used as a reference point in future scenarios with multiple keyboards. The composition is a comprehensive

choral work with multiple voices and harmonized with the accompaniment of three (3) keyboard synthesizers.

The text of the piece is in Twi which is a part of the Akan Languages of Ghana. The relation between spoken text and musical notes assigned is a huge area of consideration in this composition.

The methodology involves a multi-layered approach, including interviews, performance analysis, and composition. These components work synergically to ensure the comprehensive fulfillment of the research objectives, thereby improving Ghanaian choral music practice and establishing standardized accompaniment conventions.

1.6.1.3.3 Analytical Approach to the Form and Structure of *Aseda nka Onyame*

Aseda nka Onyame is a composition for two (2) solo voices (soprano and tenor), four (4) part chorus and three (3) keyboard accompaniments written in the key of C Major. The composition is approximately 110 measures all written in a through – composed form mostly in a homophonic texture interspersed with polyphony throughout the composition.

The piece begins with an instrumental introduction in *tutti* with elements from the vocal parts from the beginning section and closing section of the piece. The introduction covers 8 bars of the music. The vocal part begins in unison from bar 8, where the instrumental introduction ends. The first section will end on a perfect cadence in bar 17.

1.6.1.3.4 Melody

The melody from the beginning to the end makes use of sequences and imitation in higher or lower sequential modes. The melody throughout the piece is made up of both conjunct and disjoint lines.

1.6.1.3.5 Harmony

The harmony in the entire piece is based on the foundations of Western functional harmony including the use of third's and sixth's. The use of juxtapositions to create an African harmonic texture key element in the composition. Call and responses are a major part of the harmonic build-up of the work. There are many forms of calls and responses namely - between solo voices and chorus, chorus and instruments and others.

1.6.1.3.6. Rhythm

Rhythms in the piece include a mixture of simple beats, bigger and smaller than a quarter note, 16th notes and 32nd notes with examples from bar 1 to 8. The rhythm combines western style rhythmic elements and African rhythmic elements because of the intercultural nature of the piece. The use of polyrhythms would be an integral part of the piece. Hocket¹ technique would be prevalent in the composition.

The composition closes with a highlife section where a programmed rhythm style would be incorporated and played on one (1) of the keyboards assigned to do so.

¹ *Hocket* is a technique in which a single melodic line is shared between two or more voices or instruments, producing an interlocking texture.

1.6.1.3.7 Modulations

Modulations form a pivotal feature of the entire composition. Modulations to both related and unrelated keys prominently are used in the composition. There are unrelated modulations as well in the piece.

There are several transient modulations throughout the piece. The closing bars of the piece features an introduction of a highlife section with programmed highlife style as a hybrid activity for the multiple Western keyboards merging with Ghanaian highlife culture which is a thematic area for this study.

1.6.1.3.8 Text

Text of the music is in Akan Twi with the tonal inflections of the language judiciously used to keep the sanctity of the language and to avoid any distortion. Text is well aligned with the melody in the entire piece.

1.6.1.3.9 Accompaniment

Since the entire research is based on the integration of multiple keyboards into the Ghanaian choral performance scene, attention is given to scripting and observing vocal and instrumental dynamics, the performance directions and the tones to be assigned to each of the three (3) keyboards at any given time in the composition.

1.7 Theoretical Framework

1.7.1 Interculturalism

Interculturalism according to Kuropjatnik and Kuropjatnik (2018) is a model of social integration that emphasizes the coexistence of diverse identities and

differences. This stresses the point that one of the key aspects of interculturalism is the recognition and celebration of cultural diversity within a society. This approach goes beyond mere tolerance and seeks to foster genuine understanding and appreciation of different cultural perspectives. As emphasized by Oehrle (1996), the role of intercultural education through music in promoting a culture of tolerance and understanding (p.97).

The use of multiple keyboards in Ghanaian choral music performance is an example of intercultural music interaction. From the insights of Kimberlin and Euba (1995), Intercultural music involves the integration of elements from two or more cultures. In this case, Ghanaian choral music, rooted in indigenous African traditions, merges with the Western tradition of keyboard music. While the composers and performers in this context may predominantly belong to the Ghanaian culture, the inherent fusion of these two distinct musical traditions represents intercultural activity. Integrating multiple keyboards in Ghanaian choral music can be seen as a thematic intercultural activity, where the music reflects the merging of cultures.

Furthermore, this musical practice consistently extracts elements from their local context and places them internationally to make them relevant to people outside of indigenous society. The use of Western keyboards in the performance of Ghanaian choral music shows how elements of one culture (Western keyboard music) are integrated into the musical tradition of another culture, creating a vibrant intercultural fusion. Furthermore, the prevalence of multiple keyboards in Ghanaian choral music highlights the cross-cultural principle that talent is innate while idioms are learned. It showcases the competence of Ghanaian artists in mastering Western keyboard techniques and challenges stereotypes that certain

cultural norms should limit musicians to their traditions. Integrating multiple keyboards into Ghanaian choral music enriches the music and exemplifies a dynamic cross-cultural musical phenomenon in which cultural boundaries blur and musical traditions fuse to produce a harmonious and globally resonant sound. This practice contributes to the broader discussion of intercultural music and demonstrates the transcendent universality of the arts across cultures.

The use of multiple keyboards in Ghanaian choral music performance serves as a captivating illustration of intercultural music. This according to Mans (2005), the use of multiple keyboards in Ghanaian choral music performance is a complex and dynamic practice, reflecting a rich intercultural musical tradition. This phenomenon reflects a rich tapestry of musical traditions, blending indigenous Ghanaian elements with Western influences. The incorporation of multiple keyboards in this context represents a synthesis of diverse cultural expressions, fostering a unique and dynamic musical experience.

Ghanaian choral music has a strong foundation in traditional rhythms, melodies, and vocal styles that are deeply rooted in the country's cultural heritage. Different keyboard instruments, such as pianos, synthesizers, and electronic keyboards, bring varied timbres and tonal qualities, contributing to a rich and harmonically diverse sonic palette. This fusion of traditional and modern elements not only enhances the overall musical experience but also reflects the evolving nature of Ghanaian musical expression.

The intercultural nature of this musical practice extends beyond the choice of instruments. It involves the incorporation of Western harmonic structures and compositional techniques alongside traditional Ghanaian vocal and rhythmic

elements. This hybridity according to Ahulu (1995) is a product of the colonial experience and postcolonial consciousness in Ghana, as well as the impact of language on musical composition. This amalgamation creates a musical language that transcends cultural boundaries, inviting audiences to appreciate and engage with a hybrid form of artistic expression.

Aseda nka Onyame serves as a remarkable embodiment of the full theory of Interculturalism, showcasing the seamless integration of musical elements and practices from both African and Western cultures. This composition goes beyond a mere juxtaposition of these diverse elements; it actively promotes and celebrates intercultural interactions, highlighting the potential for synergy and innovation when different cultural traditions come together.

One prominent feature of *Aseda nka Onyame* is the utilization of multiple keyboards, all of which adhere to a Western orientation. The deliberate choice of Western-oriented keyboards in this context is a symbolic representation of the integration of Western musical traditions into the composition. This inclusion not only reflects the fusion of diverse musical styles but also serves as a metaphor for the broader cultural amalgamation that the Cantata seeks to achieve.

The presence of both African and Western elements within the composition is a deliberate effort to demonstrate the compatibility and harmonious coexistence of these cultural influences. Traditional African rhythms, melodic structures, and instrumentation may seamlessly intertwine with Western harmonies, chord progressions, and instrumental techniques. The result is a unique and innovative musical piece that transcends the boundaries of individual cultural identities, offering a rich tapestry of sounds that resonates with the essence of interculturalism.

Through *Aseda nka Onyame*, the composer not only showcases the beauty of cultural diversity but also encourages a deeper understanding and appreciation of different musical traditions. The deliberate merging of elements from African and Western cultures challenges preconceived notions and fosters a sense of unity in diversity. This composition serves as a testament to the idea that cultural exchange and collaboration can lead to the creation of something entirely new and extraordinary.

In essence, *Aseda nka Onyame* stands as a musical testament to the power of interculturalism, illustrating how the blending of seemingly disparate elements can result in a harmonious and innovative synthesis. It invites listeners to embrace the richness of cultural diversity and underscores the potential for creativity and mutual understanding that arises when different traditions come together in a spirit of collaboration.

1.7.3 Creative Transformation

Creative transformation involves the use of strategies to facilitate creative development through paradigmatic transformation (Udall, 1996, p.39). This is further elaborated by Ram and Holliday et al., (1993) who discusses the construction of new concepts and the modification of existing ones in creative conceptual change.

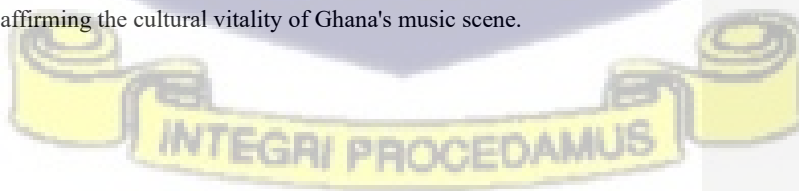
Creative transformation in music generally refers to the process of taking existing smusical material and reinterpreting or reimagining it in a new and innovative way (Conzemius & Conzemius, 1996). This can involve various creative approaches, such as altering the arrangement, changing the instrumentation, applying different

stylistic elements, or combining elements from different genres. Akin Euba explores Creative transformation, in the African context as a process of adapting traditional African music into contemporary compositions.

Twum Barimah's (2021) insight brilliantly captures the profound relationship between music and culture in the African context. He explains that African culture features both choral and instrumental forms of music that strongly influence the people who practice them. In the African context, the music of a particular culture reveals its identity and reflects its practices and norms. The coexistence of choral and instrumental music within African cultures also illustrates the rich musical diversity of the continent.

This sentiment strongly resonates with the transformation witnessed in Ghana's musical landscape. Ghanaians have ingeniously integrated digital keyboards, among other musical instruments, into their choral art forms. This integration exemplifies the enduring bond between music and culture, as these keyboards become integral to Ghanaian choral music.

The growing use of multiple keyboards in these choral performances highlights the evolving nature and responsiveness of Ghana's music culture to contemporary influences. This evolution is not isolated from the broader context of post-colonialism, which has shaped and reshaped the cultural expressions of the nation. It underscores the adaptability of traditional practices and the fusion of modern elements, reaffirming the cultural vitality of Ghana's music scene.



In describing transformative categorization of African Music compositions, Akin Euba (1970) proposed four (4) theme points for assessing the characteristics of African Music. These four themes are;

1. Music based entirely on Western models and in which the composer has not consciously introduced any African element.
2. Music in which thematic material is borrowed from African sources but is based otherwise on Western idioms and instrumentation.
3. Music in which African elements form an integral part of the idiom (through the use of African instruments, lyrics, and stylistic concepts, among others) but also includes non-African ideas.
4. Music in which all idioms are employed is African, and the composer has not consciously introduced any non-African ideas.

Aseda nka Onyame as a diverse composition is much situated within points two (2) and three (3).

Aseda nka Onyame incorporates both African and Western resources as a step to provide repertoire for a developing phenomenon in contemporary choral music performance in Ghana.

Aseda nka Onyame is a poignant example of this interplay of African and Western influences. The conscious inclusion of both musical traditions in the Cantata reflects a forward-looking approach to creating a repertoire for an evolving and modernized musical phenomenon. The use of multiple keyboard synthesizers in choral accompaniment, be it in purely African or Western compositions, illustrates the diversity of Ghana's musical landscape. Robison (2008) analyzes Akin Euba's

composition “Chaka” and highlights the intercultural peculiarities of West African music. He observes:

A (final) Intercultural characteristic is the West African tendency to superimpose one musical layer on top of another one, which Euba takes to new heights: Not only do we have intricately polyrhythmic passages for the African instruments, but the African and Western instruments are superimposed on top of each other, generally functioning quite independently of one another.

The tendency to superimpose musical layers involves the simultaneous use of intricate polyrhythmic passages and the integration of African and Western instruments, each functioning somewhat independently but contributing to the overall richness and complexity of the music as would be demonstrated in *Aseda nka Onyame*.

In conclusion, the theories of interculturalism and creative transformation provide an ideal foundation for this study. Interculturalism emphasizes the merging and coexistence of diverse cultural elements, which is crucial in understanding how Ghanaian choral music incorporates Western influences through the use of multiple keyboard synthesizers. This fusion not only bridges cultural divides but also creates new, collaborative expressions within the global music community. Similarly, creative transformation underscores the reimagining and adaptation of traditional music in response to modern influences, highlighting the innovation that emerges when traditional Ghanaian elements interact with contemporary musical tools. Together, these theories illuminate the study’s exploration of Ghanaian choral music as a dynamic, evolving art form that balances tradition with modernity, fostering a unique and globally resonant musical identity.

1.8 Literature Review

1.8.1 Overview

The literature review explores the intricate relationship between Popular Culture, technology, and Ghanaian choral music, specifically focusing on integrating multiple keyboards. It delves into how Popular Culture shapes musical identity and beliefs, incorporating perspectives on African and Western music distinctions. The interplay of music, culture, and identity is discussed by Marshall McLuhan, a Canadian philosopher. As noted by Euchner (2021), McLuhan challenges static notions and highlights the evolving nature of traditions. His views on technology's cultural implications are applied to adopting digital keyboards in Ghanaian choral performances.

The influence of modernism, environment, and soundscape on music composition and performance is examined, leading to a discussion on the intersection of tradition, modernity, and technology in Ghanaian choral music. The literature review also discusses how keyboards substitute orchestras, offering creative possibilities and fostering individual expression within choral ensembles.

The need for careful consideration of timbre in integrating multiple keyboards is emphasized, acknowledging the subjective nature of timbre and the challenge of harmonizing diverse tones. Overall, the review comprehensively explores the complex dynamics shaping Ghanaian choral music, from cultural influences to technological advancements and their impact on musical expression.

1.8.2 Nketia's Insights on African and Western Music

Nketia's insights regarding the distinctions between African and Western music provide valuable context. Nketia (1974) provides a comprehensive understanding of the historical, cultural, and social contexts of African music, emphasizing its diversity and unity. His perspective underlines the historical and cultural disparities that have molded these musical traditions. This suggests that there should be a periodic update of musical practices of African societies to reflect current practices other than relying on outdated data or materials mostly recorded in the early post-colonial periods. In support of this, Kwami (1994) stresses the need to reassess music education in Ghana and Nigeria, particularly in the post-colonial era, to better incorporate indigenous African music as well as modern occurrences. Kwami (1994) stated that "it may be necessary to reassess the content, methods and resources of music education in both countries" (p. 560). This becomes especially relevant when considering the integration of Western-style multiple keyboards in Ghanaian choral music. It emphasizes the intricate social and cultural systems underpinning these practices and the transformative impact of cross-cultural encounters.

Nketia believes that nationalism, whether in music or other forms of cultural representation, involves portraying the image of a nation through its history, aspirations, achievements, and social structure. In support of this assertion, the use of multiple keyboards in choral music performance is a Ghanaian invention and we must therefore count it as part of the country's nationalistic image and achievements. Nketia's perspective on nationalism in music underscores the importance of recognizing and celebrating unique cultural contributions. In support

of Nketia's perspective, Monte (2017) highlights the role of music and performance in shaping national identity, with Monte specifically discussing the use of music to promote a unified national vision.

Recent evidence further strengthens this view. Essilfie (2023), for instance, demonstrates how Methodist choirs in Ghana have adapted indigenous genres onto digital keyboards in contemporary worship. This not only sustains the nationalist ideals articulated by Nketia but also shows how Ghanaian choral practices continue to evolve in response to modern technological and cultural shifts. The development and popularization of the use of multiple keyboards in choral performances can therefore be viewed as a national achievement. It reflects the creativity and talent within Ghana's music community. By gaining recognition both locally and internationally, this musical innovation becomes a source of pride for the nation, showcasing its artistic prowess and contributing to the global discourse on musical diversity.

1.8.3 The Interplay of Music, Culture, and Identity

In alignment with Nketia's views on nationalism and cultural representation, which emphasize portraying a nation's image through history, aspirations, achievements, and social structure, we find that music's role in shaping a people's identity holds partial truth.

Music is integral to shaping our identity, and according to Lamont, the question of musical skill becomes central to this notion of musical identity. Understanding the exact origins and development of a particular cultural tradition is complex, as what we consider a significant part of our culture may have undergone borrowing,

modification, or recent additions. This raises questions about the stability of culture and identity over time and their potential for change and adaptation. Our cultural habits and traditions evolve through interactions with other cultures, integrating new technologies, and responding to changes in society and politics. Therefore, understanding cultural identity is complex and cannot be easily explained. Although music plays a huge role in who we are, we must remember that many things, such as history, influence identity, the place we live, the language we speak, and much more.

In Ghanaian choral music, integrating multiple keyboards is a striking example that directly intersects with the concepts of music, identity, and culture. This phenomenon epitomizes the dynamic evolution of musical practices and raises vital questions about people's cultural identity. Multiple keyboards in this traditional musical form encapsulate culture and innovation's intricate interplay. Ghanaian choral music, rooted in a rich history and indigenous African musical elements, embraces the integration of Western-style multiple keyboards, challenging the traditional boundaries of tradition and modernity. This fusion highlights the adaptability and capacity of cultural practices in accordance with changing times.

The impact of multiple keyboards extends beyond musical experimentation; it resonates through the cultural landscape. It signifies the ongoing transformation of traditional choral music while illustrating how globalization and technological innovation can influence and enrich a nation's cultural heritage. The prevalence of multiple keyboards in Ghanaian choral music not only encapsulates this evolution but also demonstrates the global reach of these practices, underlining the profound cultural impact of Ghana's popular music on an international scale.

In essence, the incorporation of multiple keyboards within Ghanaian choral music mirrors the dynamic nature of culture, challenging conventional notions of static cultural identity. Ghana, like many other societies, undergoes constant changes and influences from various sources, including historical, social, and global factors. The use of multiple keyboards in choral music becomes a sonic representation of this cultural dynamism. In essence, the incorporation of multiple keyboards in Ghanaian choral music serves as a musical testament to the dynamic and evolving nature of culture, urging us to reconsider traditional views of cultural identity as a fixed and unchanging concept. It encourages an appreciation for the fluidity and adaptability inherent in cultural expressions, inviting us to embrace the richness that emerges from the interplay of tradition and innovation.

Culture is defined by Adotevi (1969) as a complex and multifaceted concept, plays a crucial role in shaping human behavior and society. In line with this, Nehru (n.d.) asserts that 'Culture is the widening of the mind and the spirit. Nehru's emphasis on the importance of culture in fostering intellectual and spiritual growth. It suggests that exposure to diverse cultural experiences can broaden one's perspective and contribute to personal development. In much the same way as we have embraced new cultural elements, such as the widespread use of multiple synthesizer keyboards, there is the potential for these innovations to become integral to our identity if we acknowledge their positive attributes.

Lewis 2021's reflection that what we perceive as an intrinsic part of our cultural identity may have been adopted, modified, or recently created. According to Lewis (2021) Culture is not a static entity, but rather a dynamic and ever-changing process. It is quite true that customs and traditions can shift as we interact with other

cultures, embrace new technologies, and navigate shifts in our social and political landscape. In essence, the concept of cultural identity is intricate and resists easy categorization. While music can define a person's identity, it is vital to acknowledge that identity is a multifaceted construct shaped by numerous factors, including history, geography, language, and more.

1.8.4 Marshall McLuhan's Views on Technology, Culture, and Cultural Evolution

In discussing technology and culture, two quotations by Marshall McLuhan are reflected upon. He states, "We look at the present through a rear-view mirror. We march backward into the future." Anthony and Euchner (2021) also reflects on McLuhan's view that: Every technology (or "extension of man") has four simultaneous cultural implications: "It enhances some things, and these are the things that we usually notice; It retrieves other things from the past, often things that we seem to have lost in the march of technological progress; It makes some things obsolete; and It reverses, or flips into, others, at times creating almost the opposite of the original intent.

These views by McLuhan suggest that the past is always a part of the present and that our cultural and historical context influences how we use technology. McLuhan believes that technology and tradition are not in opposition to one another but are instead intertwined and mutually reinforcing. By looking to the past, we can better understand the present and shape our future in innovative and meaningful ways. In simple terms, the integration of multiple keyboards in choral performances exemplifies McLuhan's views on the interconnectedness of technology and tradition. By embracing new technological possibilities while understanding the

historical context, musicians can create innovative and meaningful musical experiences that honor the past while pushing the boundaries of artistic expression.

Traditionally, composers wrote choral music with a single keyboard instrument in mind. With the introduction of multiple keyboards, composers now have the opportunity to experiment with new sounds and textures. For example, they can utilize different keyboard instruments to create unique harmonies, layering effects, and dynamic contrasts in ways that were not possible before.

Multiple keyboards in choral performances allow for greater expressiveness and versatility. A choir accompanied by various keyboards can explore a broader range of musical genres and styles. The combination of traditional choral singing with the diverse sounds produced by different keyboard instruments enhances the overall musical experience for both performers and audiences.

The introduction of multiple keyboards in choral settings also influences music education. Students now have the opportunity to learn and perform with a wider array of instruments, gaining a more comprehensive understanding of musical traditions and technological advancements. This educational shift reflects McLuhan's idea that an awareness of the past informs and shapes our present practices.

In the context of the prevalent use of multiple digital music keyboards in choral performances in Ghana and the desire for Western orchestration, we can see a resonance with Marshall McLuhan's views on technology and its cultural implications. Adopting digital music keyboards in this musical context exemplifies how technology enhances and changes traditional practices. It enhances the

capabilities of the performers and broadens the possibilities of musical expression while also aligning with the desire for Western orchestration.

1.8.5 Integration of multiple keyboards as technological integration

The use of technology in Ghanaian choral performances can be seen as a retrieval of elements from the past. It revives and preserves traditional music and cultural practices that may have been marginalized during the colonial period. This is so because through the use of technology, traditional instruments, melodies, and vocal styles that were lost or might have gone into extinction can be reintroduced and integrated into contemporary choral performances. As discussed by Batovska et al. (2023) that the integration of technology in choral performances has the potential to revitalize traditional instruments, melodies, and vocal styles. This revival helps in reconnecting with cultural practices that might have faced challenges or been overshadowed during periods of colonial influence. In this case, technology acts as a bridge connecting the past and present.

Simultaneously, this adoption of digital keyboards might render some traditional instruments or practices obsolete, reflecting McLuhan's concept of obsolescence. As technology advances, it can diminish the relevance of some traditional music and orchestration aspects. An example is how the use of programmed percussion on the digital keyboard has rendered the use of many traditional drums obsolete in modern choral music performances.

While the integration of digital technology offers exciting possibilities, there is a need to balance innovation with the preservation of traditional elements. Efforts should be made to ensure that the essence of Ghanaian choral music is not lost in

the pursuit of modernization. Composers may incorporate digital elements while still maintaining the use of certain traditional instruments to strike a balance between innovation and cultural preservation.

Overall, the prevalence of digital music keyboards in Ghanaian choral performances aligns with McLuhan's ideas about technology's cultural implications, demonstrating how technology can enhance, retrieve, make obsolete, and reverse traditional practices. This transformation reflects a complex interplay between technology, tradition, and cultural expression, as encapsulated in McLuhan's quote about looking at the present through a rear-view mirror to move forward creatively and meaningfully.

1.8.6 The influence of modernism, environment, and the soundscape on music composition and performance.

In modern Ghana, the soundscape and musical options affect what the composer hears and will affect his compositions. Collins et al. (2016) state that exposure to a multitude of styles, genres, and historical and cultural influences directly shapes their development as well as the products they are likely to create. Cultural surroundings also play a significant role in shaping musical expression. The musical traditions and values of a particular community or society can influence the style, instrumentation, and themes of music. In the words of Chernoff (1991), African music, with its rich cultural heritage, is characterized by a unique rhythmic medium that reflects the continent's diverse peoples. This buttresses the point that the rhythms and melodies of African music reflect the rich cultural heritage of the continent and its diverse peoples.

Similarly, it is common knowledge that the blues music of the American South emerged from the experiences of African Americans during the era of slavery and segregation. Riis (2020) reinforces this by noting that the emergence of blues music is deeply rooted in the lived realities of African Americans during slavery and segregation. In addition, the technology and instruments available to musicians also influence the sounds and styles of music. As new technologies and instruments are developed, musicians can explore new sonic possibilities and create new musical genres. Marontate (2005) asserts that the advent of electronic music production and digital recording technology has significantly transformed the music industry, leading to the emergence of new genres. This means that creativity is influenced by what is happening in the environment, directly affecting natural creative ability.

Recent scholarship further contextualises this relationship between soundscape and creativity. Essilfie (2023) demonstrates that Methodist choirs in Ghana are increasingly using digital keyboards to reframe indigenous genres within modern worship contexts, showing how environmental and technological factors stimulate both innovation and continuity. Agbo, Uzoma, and Onyishi (2022) similarly highlight how Nigerian choral traditions adapt staff and solfa notation to digital technologies, underscoring the broader West African trajectory of technological adaptation in choral practice. These studies emphasise that the integration of multiple keyboards is not simply a local innovation but part of a wider intercultural and technological dialogue shaping twenty-first-century African music.

The use of keyboard orchestra is itself a product of practices within our environment over time. According to Tovey (1944), instrumentation is the aspect of music that deals with timbre and with the technical possibilities and characters

of instruments and voices. The treatment of the orchestra has, for the last hundred years, been the most popular branch of art. Hence, the vogue of the narrow term "orchestration." The colloquial word 'scoring' is the only adequate name for an art that should include all other aspects of timbre and performance, such as chamber music, pianoforte writing, and organ registration.

This suggests that a keyboard orchestra (multiple digital keyboards playing simultaneously) shares a common goal with traditional orchestration – to craft distinctive instrumentation capable of producing a broad spectrum of sounds and textures. According to Rushton (2010), in orchestration, the primary objective is to enrich the expressiveness and vividness of a musical composition by blending various instruments and sounds. Similarly, within a keyboard orchestra, various keyboard instruments like pianos, organs, synthesizers, and samplers can be harmoniously combined to generate a diverse array of sounds and textures. In both traditional and keyboard orchestras, the aspiration is to construct a full, luscious sound that can complement and bolster the melody and harmonies of the music. Achieving this goal requires the meticulous arrangement of various parts and instruments, considering the unique characteristics of each instrument or sound. Ultimately, orchestration, whether in a traditional or keyboard orchestra, strives to create a captivating and vibrant musical journey for the listener.

1.8.7 The Intersection of Tradition, Modernity, and Technology in Ghanaian Choral Music

Ghanaian choral music transforms, blending tradition with modernity and technology. According to Emielu (2018), technological opportunities shape each era's creative possibilities. Integrating multiple keyboards in Ghanaian choral music

symbolizes a dynamic interplay, blending tradition with modernity while preserving cultural roots. The transformative influence of technology becomes a defining aspect of the generational dialogue within the genre. Introducing multiple keyboard synthesizers marks a substantial stride into contemporary musical practices, adding an innovative layer to the traditional musical tradition deeply rooted in Ghana's cultural and religious history and raising crucial questions about its implications.

Amuah et al. (2014) highlight an interesting aspect of the use of technology in the Methodist Church of Ghana, a force to be reckoned with in Ghanaian choral music, particularly Christian choral music: the portable synthesizer organs in Ghanaian choral music. Individuals, even those without professional music training, are actively engaged in these modern electronic instruments. This speaks to the integrative nature of musical participation and offers creative opportunities for different people. Promoting musical talent through imaginative and constructive means transcends traditional professional boundaries and contributes to Ghanaian choral music's diverse and inclusive development.

Recent research further contextualizes this technological transformation. Essilfie (2023) demonstrates how Methodist choirs in Ghana creatively use digital keyboard workstations to vitalize indigenous genres within worship, showing continuity with traditional forms while embracing new technologies. Similarly, Agbo, Uzoma, and Onyishi (2022) explore how Nigerian choirs adapt staff and solfa notation into digital frameworks, revealing parallel processes of innovation across the West African sub-region. These studies affirm that Ghana's multiple-keyboard practice

is not an isolated phenomenon but part of a broader intercultural and technological shift in African choral performance.

Traditional Ghanaian choral music, laden with historical and religious significance, has thus undergone a transformation influenced by technology and musical experimentation. Introducing multiple keyboards signals a move towards modernity, opening new avenues for creativity. However, this shift emphasizes the need for research and education to navigate orchestration and timbre complexities and maintain a balanced ensemble. Balancing modern allure with tradition and technology becomes a central challenge for Ghanaian choral musicians and composers. This evolution occurs against the backdrop of the genre's historical role in Christianity, now embracing a dynamic interplay between its roots and contemporary influences. The infusion of multiple keyboards symbolizes this musical tradition's ongoing adaptability and evolution.

1.8.8 Orchestrating Freedom: Creative Possibilities with Multiple Keyboards

Emmanuel Osei-Owusu asserts that orchestral music is a significant colonial legacy within Ghana's art music heritage. While commendable efforts by Ghanaian composers to incorporate indigenous musical elements into orchestral compositions exist, there remains a predominant Western influence in musical form and instrumentation. However, a nuanced perspective emerges when considering cross-cultural music-making. Ghanaian composers, particularly church musicians, often lack access to orchestras due to the prohibitive costs of their limited availability.

Consequently, composers and choirs frequently utilize keyboards as a practical substitute for orchestral accompaniment. They are propelled by the freedom and

creative possibilities of orchestrating choral pieces with multiple keyboards. This newfound liberty allows each player to contribute unscripted elements to the performance, fostering a sense of modernity and individual expression within the ensemble. As technology, creativity, and tradition dynamically interact, they collectively shape the landscape of Ghanaian choral music, propelling it toward the future.

1.8.9 Why the Need for Timbral Considerations

According to the American National Standards Institute in 1973, the traditional definition of timbre emphasizes its subjective nature and the listener's ability to detect differences in sounds of similar loudness and pitch. This subjective quality becomes particularly significant when contemplating the incorporation of multiple keyboards to introduce orchestral effects to Ghanaian choral performances.

In this context, integrating multiple keyboards is not merely a technical aspect but a nuanced consideration that demands careful planning. Given the subjective nature of timbre, it becomes imperative to approach the addition of keyboards thoughtfully. This is essential to ensure that the resulting sound aligns with the desired orchestral effects and complements the overall choral performance. In essence, the successful incorporation of multiple keyboards hinges on a well-thought-out strategy that considers the intricate interplay of timbre as a fundamental element in the broader realm of musical composition.

1.8.10 Timbre's Challenge: Harmonizing Multiple Keyboard Tones

In his article "A corpus analysis of timbre semantics in orchestration treatises," Wallmark (2019) notes that the knowledge of timbre has always been an integral

part of orchestration and refers to the significant insight provided by Hector Berlioz in 1844 (English translation 1882, p. 4). Berlioz emphasized the crucial role of instrumental timbre knowledge in orchestration, both individually and in combination. Emphasizing Berlioz's viewpoint, Wallmark (2019) highlights the essential nature of comprehending each instrument's distinctive qualities of tone, specific character, and expressive capacities in orchestration. According to Wallmark (2019), timbre is an intense phenomenon that defies adequate description, prompting him to enumerate fifty descriptors like warm, bright, rich, nasal, and wild. Subjective and cultural elements significantly shape timbre perception. Individual preferences, musical training, and personal experiences influence listeners' interpretation of sound qualities. Cultural factors, including traditions and societal norms, add to varied timbre interpretations, highlighting the intricate and dynamic nature of timbre perception in music.

As African choral music embraces the surge toward modernity through the widespread adoption of keyboard synthesizers, a crucial consideration arises—the challenge of timbre. Incorporating multiple keyboard tones, each presenting distinct tonal qualities introduces a complex challenge. Achieving a harmonious and balanced ensemble sound becomes a nuanced endeavor, often complicated by a lack of knowledge or, in some cases, artistic naivety. This underscores the intricate interplay between modern technology and preserving the rich tonal traditions within Ghanaian choral music.

1.9 Scope of Work

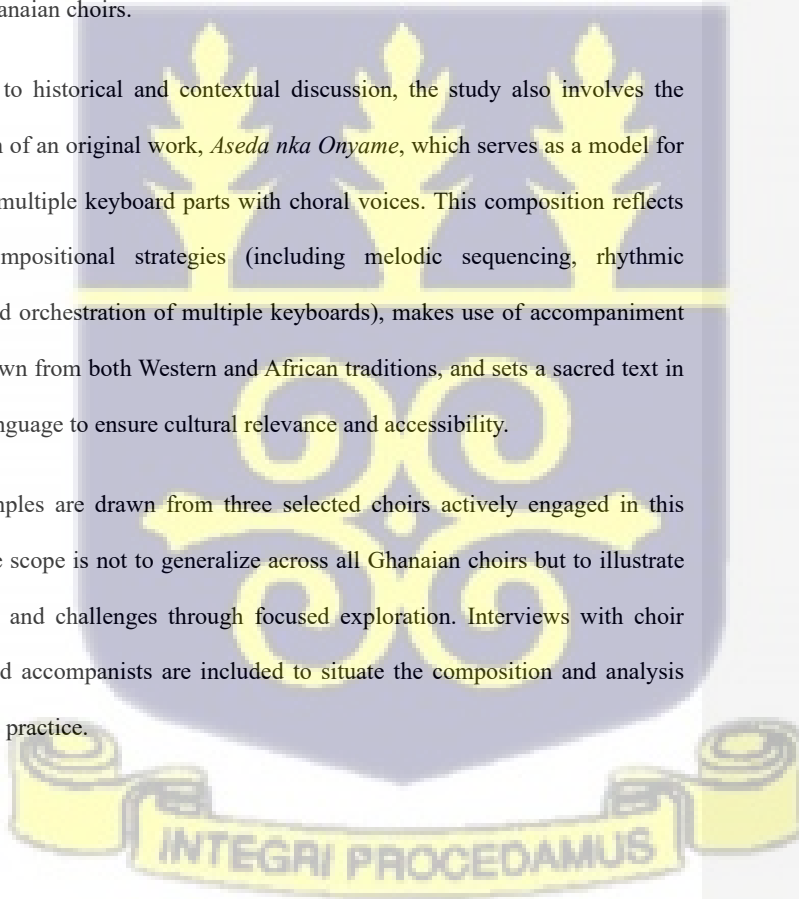
The scope of this study is situated within the African choral music environment, with a specific focus on contemporary Ghanaian choral performance practices. The

research concentrates on the integration of multiple keyboard synthesizers into choral performance, examining how this innovation reshapes Ghanaian choral music while remaining grounded in its cultural and historical foundations.

The study covers the historical development of Ghanaian choral music since the introduction of Christianity, tracing its progression through unaccompanied singing, organ accompaniment, and, more recently, the use of digital keyboards. Within this broad trajectory, the work narrows its attention to the early 2000s onward, when the practice of employing multiple keyboards became popular in selected Ghanaian choirs.

In addition to historical and contextual discussion, the study also involves the composition of an original work, *Aseda nka Onyame*, which serves as a model for integrating multiple keyboard parts with choral voices. This composition reflects specific compositional strategies (including melodic sequencing, rhythmic layering, and orchestration of multiple keyboards), makes use of accompaniment textures drawn from both Western and African traditions, and sets a sacred text in the Akan language to ensure cultural relevance and accessibility.

While examples are drawn from three selected choirs actively engaged in this practice, the scope is not to generalize across all Ghanaian choirs but to illustrate possibilities and challenges through focused exploration. Interviews with choir directors and accompanists are included to situate the composition and analysis within lived practice.



CHAPTER TWO

CONTEMPORARY CHORAL MUSIC PERFORMANCE

PRACTICES IN GHANA

2.0 Overview

This chapter traces the beginning of choral music composition, performance and accompaniment among choral music practitioners in Ghana. It attempts to dig deeper into the various developments that have taken place in Ghanaian choral music practices, especially with the use of keyboard as an accompanying instrument. The chapter closes with the current phenomenon of using multiple keyboard synthesizers or choral performances and uniqueness of the digital keyboards making it the choice of many in Ghana and influencing choral groups in neighbouring countries.

2.1 Impact of Christianity and Colonization on Ghanaian choral music

The introduction of Christianity to Ghana has indeed had a significant impact on the musical landscape of the country, particularly in the realm of choral music. In Ghana, the influence of Christianity has played a significant role in modeling and popularizing choral music. This influence according to Collins (2004) can be traced back to the late 19th century, when Protestant missionaries introduced local Africans to Western musical concepts and instruments. Collins (2004), stated that

“through protestant hymns and school songs local Africans were taught to play the harmonium, piano, and brass band instruments and were introduced to part harmony, the diatonic scale, western I – IV – V harmonic progressions, the sol-fa notation and four-bar phrasing” (p. 407).

The impact of Christianity on Ghanaian choral music has been clearly profound and far-reaching. Christianity has been an integral part of Ghana's cultural and musical identity.

However, it is an undeniable fact that the African was already an avid musical enthusiast before the arrival of the Europeans. This fact according to Nketia (1974) can be seen through the rich and diverse musical traditions that existed across various African cultures prior to European colonization. These traditions encompassed a wide range of musical styles, instruments, and practices that were deeply ingrained in daily life and communal activities. Music has been a key element in various aspects of African life, including work, politics, socio-economic engagements, religious worship, and moral development (Mbaegbu, 2015, p. 176). In essence, the rich and diverse musical traditions in Africa predate European interaction by centuries. Music has always played a vital role in African societies, serving various functions such as communication, ritual, celebration, and storytelling.

Maybe the practice of music and the processes or nature of performances were different from the European style but the African had music to represent every occasion. This is captured by Nketia (1974) that in traditional African societies, music making is generally organized as social event. The African experience in music can best be observed within the framework of community life, for music is conceived of not only as a mode of artistic expression but also as a social activity (Nketia, 1974, p. 151). Public performances, therefore, take place on social occasions -that is, on occasions when members of a group or community come together for the enjoyment of leisure, for recreational activities, or for the

performance of a rite, ceremony, festival, or any kind of collective activity, such as building bridges, clearing paths, going on a search party, or putting out fires - activities that, in industrialized societies, might be assigned to specialized agencies. To sum up this realization, the organization of music as a social event in traditional African societies does not only entertain but also reinforces the interconnectedness of individuals within the community. It is a vibrant expression of cultural values, traditions, and the collective spirit that continues to endure through generations.

When Christian missionaries arrived in Ghana during the colonial period, it is a known fact that they brought with them not only their religious teachings but also their cultural practices, including Western-style choral music. Choral music became an integral part of Christian worship services, and over time, it became woven into the fabric of Ghanaian religious and cultural life. In the words of Baeta (1967) “the first mass was celebrated at *La Mina* (now Elmina) in the Gold Coast on January 19, 1482, the first day the Portuguese landed in the Gold Coast. After hanging their flag, they built an altar and the first mass was celebrated with prayers to convert the indigenes to Christianity” (p. 240). That day marked the introduction of Western church and art music in Ghana.

In summary, the first mass celebrated at *La Mina* in the Gold Coast on January 19, 1482, holds historical significance as it marks the initial encounter between the Portuguese and the indigenous people of the region. This event not only symbolizes the arrival of Western Christianity but also the introduction of Western church and art music in Ghana. The act of building an altar and conducting the mass reflects the Portuguese efforts to propagate their religious beliefs and convert the local population to Christianity. This moment in history laid the foundation for the

cultural and religious interchange that would follow, shaping the trajectory of Ghana's cultural and religious landscape.

As part of colonization and missionization plan, the colonizers had a well-thought-out plan that was rooted in music education to introduce the indigenes to Western Musical Culture. This Western music education would introduce the Ghanaian to songs, singing styles and the playing of foreign western musical instruments that was not part of the indigenous culture before then. This included playing the organ and composing in the western musical style. According to Kwami (1994),

the introduction of Western music education in Ghana as part of colonization and missionization had a significant impact on the country's music education system and cultural identity. The basis of music education in Ghana is Western music and method (p. 552).

This deliberate effort to assimilate the indigenous population into Western musical culture was a strategic tool employed by colonizers to influence and reshape the local traditions. The infusion of Western musical elements, such as new instruments like the organ, singing styles, and compositional techniques, marked a significant departure from the traditional Ghanaian musical practices. This cultural exchange, while intended to further the colonizer's agenda, inadvertently created a unique fusion of musical traditions.

2.1.1 Factors accounting for the introduction of western music in Ghana

Several factors may account for the introduction of western music to the natives of Ghana. Key amongst them is the preservation of their culture and spreading of the Christian religion. Other factors attributed to the introduction of Western music to Ghanaian Christians by Europeans may include the factors explained below:

2.1.1.1 Promoting Western Culture

During the colonial period, European powers, including the British, established control over various regions in Africa, including Ghana. As part of the colonial project, European cultural elements, including music, were introduced to the local population. This was often done with the intention of espousing indigenous peoples into European cultural norms and values. The missionary influence on local sociability through music education created a colonial dialectic of cultural hierarchy and belonging (Torp. 2017, p. 235). In Ghana, a notable example of European cultural influence through music during the colonial period is the introduction of hymns and choral music by Christian missionaries. As part of the colonial project, missionaries sought to spread Christianity and European cultural values among the local population. They used music as a means to communicate religious teachings and instill Western cultural practices.

One specific example is the adoption of hymns in Christian worship. Hymns, which are religious songs with European musical styles and themes, were translated into local languages and incorporated into Christian religious services. This blending of European musical elements with local languages and traditions aimed to bridge the cultural gap between the European colonizers and the indigenous people.

Over time, some of these hymns were adapted and transformed to reflect Ghanaian musical styles and sensibilities. The process of indigenizing European musical elements contributed to the development of unique musical expressions in Ghana that fuse both indigenous and foreign influences. Rafapa (2009) explores the use of oral hymns in African traditional religion and the Judeo-Christian religion, emphasizing their role in revealing cultural facts and negotiating the impact of

globalization. The process of indigenizing European musical elements has played a crucial role in shaping and enriching the musical landscape of Ghana. This dynamic fusion of indigenous and foreign influences has given rise to unique musical expressions that transcend cultural boundaries. The synthesis of traditional Ghanaian elements with European musical features has not only created a distinctive sound but has also contributed to the cultural diversity and global recognition of Ghanaian music.

2.1.1.2 Missionary Activities

The introduction of Western music to Ghana was greatly aided by Christian missionaries. Missionaries utilized a variety of tactics, especially music, to evangelize the locals in an effort to convert them to Christianity, Jedwab et al. (2021) assert that the use of music in evangelism was a key strategy in the conversion of Ghanaians to Christianity. The introduction of Western music to Ghana by Christian missionaries had a profound and lasting impact on the country's musical heritage. The fusion of Western musical elements with traditional Ghanaian rhythms and melodies not only facilitated the spread of Christianity but also enriched the local musical traditions. Christian worship included hymns, chorales, and other Western musical genres, which aided in the inclusion of Western musical aspects into Ghanaian Christians' religious rituals.

2.1.1.3 Cultural Exchange

Ghana's indigenous inhabitants and European colonists interacted through many mediums, such as trading and co-existence, resulting in the exchange of cultures. Through their interactions, Ghanaians and Europeans exchanged elements of their

own cultures, including music. One may argue that Ghanaian Christians' adoption of Western musical forms is an example of cultural adaptation and assimilation.

Quan-Baffour (2008) describes Ghana's history of cultural interchange between indigenous inhabitants and European colonists has resulted in the adoption of Western musical forms by Ghanaian Christians, reflecting a process of cultural adaptation and assimilation. He further explains that this transformation is evident in the incorporation of traditional songs into church activities and services, a practice that began during the colonial era. Quan-Baffour (2008), stated that “traditional songs have been transformed and integrated into gospel or church activities and services as part of cultural identity in contemporary Ghana” (p. 167). This rich blend of indigenous and Western musical elements not only highlights the resilience of Ghanaian culture but also emphasizes the ability of communities to adapt and incorporate diverse influences, creating a unique and vibrant tapestry of musical expression in the country. The fusion of traditional and Western musical forms within the context of Christian worship serves as a testament to the complex and evolving nature of cultural exchange in Ghana's history.

One specific example is the incorporation of traditional Ghanaian rhythms and instruments, such as the talking drum or the xylophone, into the performance of western hymns during church services of the Catholic and Evangelical Presbyterian churches in the Northern and Volta Regions of Ghana respectively. Additionally, some Ghanaian Christian musicians have composed original Christian songs that draw inspiration from both Western and indigenous Ghanaian musical styles, creating a distinct musical genre that reflects the cultural diversity of the nation. An example of such work is *Asodzi da mo do* (A charge to keep I have) composed by

Kofi Tsemafo Arthur and *Idze wo nkwa maa me* (Thy life was given to me)
composed by Samuel Kow Arthur.

2.1.1.4 Educational Institutions

Western music was frequently taught as part of the Western-style education that colonial officials and missionaries brought. Missionary schools and other educational establishments played a significant role in introducing the local populace to Western musical traditions. Collins (2004) highlights that these institutions taught local Africans to play Western instruments and introduced them to Western musical concepts. While these initiatives aimed to modernize and assimilate local populations, they also contributed to cultural changes, sometimes leading to a blending of Western and indigenous musical elements. Missionary schools played a significant role as conduits for the transmission of Western musical knowledge. The teaching of Western music not only served educational purposes but also functioned as a tool for cultural influence and control. The Wesleyan Mission schools for instance were strict about hymn learning sessions for all students, as well as the Catholic mission making sure all students attend the weekly masses. one-way process, and local musical traditions also left an imprint on Western music through hybridization and cross-cultural interactions.

In the Ghanaian context, one reason for the introduction of Western music through missionary schools and colonial education was the influence of Christian missions in the region. Missionaries often established schools and educational institutions with the aim of spreading Christianity and Western cultural values, which included music. The Basel Mission, a Christian missionary organization, for example played a significant role in the introduction of Western music in Ghana. They established

schools and churches across the country, incorporating Western-style education that included music as an integral part of worship and education.

Liturgical Influence: Hymns and choral music from the West were particularly incorporated into Ghanaian Christian liturgies. Quan – Baffour (2008) asserts that the acceptance and integration of Western music into Ghanaian Christianity's cultural fabric was facilitated by the use of Western musical styles in religious rites and worship, as well as the teaching of indigenous people to compose in the Western style.

This was not only done by introducing Western repertoires to the indigenous people but also many indigenes were taught to compose in the western style. Most of these indigenes composed tunes to accompany most hymn text and later composed anthems in the western style with some introducing their native languages into their compositions. Some notable names of indigenous composers in this category include Isaac Daniel Riverson who composed the song *Da bi da* (a coming day), Oman Ghan Blankson who composed the tune for 'beloved let us love', G.R.A. Butler's 'Heaven' and E.C. Bilson Junior's 'the Lord's prayer'.

There is also the unfortunate but planned negative development, which was the demonizing of African music and discouraging new converts to give up their interest in their own music, leading to their detachment from their families in most cases after conversion. Dor (2005), stated "Gold Coast as in elsewhere, European missionaries in the nineteenth century and on, were on the whole antagonistic to African cultural practices, including music and dance" (p. 443). To intensify the evangelization process, missionaries generally prohibited new Christian converts from participating in their traditional music events, under penalty of

excommunication. Not only were the Christian converts segregated from their unconverted family members, but the missionaries also persuaded their converts to regard all their musical types as heathen, while only Western music was promoted.

Because they believed their own customs and culture to be superior, Europeans attempted to force them upon the native tribes. Discouragement or suppression of native languages, traditions, and artistic forms like traditional music were all part of this cultural hegemony.

Europeans could degrade native identities and create a sense of dependency on the invaders by eroding traditional cultural facets. Malinowski (1943) and Onwauchi (1972) both highlight the alienation of young Africans from their native traditions and the erosion of traditional cultural aspects due to European education and influence. This cultural hegemony was a tool used to degrade native identities and create dependency on the colonizers. Native languages, traditions, and artistic forms were discouraged or suppressed in an attempt to assert European superiority.

The church has indeed been a central ground for the grooming, growth, and performance of choral music in Ghana. With many churches operating schools targeting young people of the church and new converts, choral music found fertile ground to flourish. These schools not only provided education but also served as hubs for musical training and performance. Mawuse and Klutse (2023) opines that the church has been a pivotal force in the development of choral music in Ghana, particularly through its schools and the integration of traditional and secular music. Through church choirs and school programs, many Ghanaians were introduced to choral music, allowing the art form to become deeply rooted in Ghanaian culture. As a result, choral music has played a significant role in shaping the musical

identity of Ghana, blending traditional Ghanaian musical elements with Western choral traditions.

Schools played a pivotal role in nurturing musical talents through the formation of choirs. Choirs became a common feature in educational institutions, serving as a platform for students to engage with and perform Western music. These choirs often performed a diverse repertoire, ranging from traditional hymns to secular compositions. Students were taught to appreciate and perform sacred music, allowing them to connect with their cultural and religious heritage. Some schools introduced the Festival of Nine lessons and carols as well as weekend evening church services, which has continued to this day with the school choirs leading the services. An example is the Achimota College.

In addition to religious music, schools used music education to instill moral values in students. Compositions with moral themes, conveying ethical lessons and virtues, were taught and performed. For example, songs like *Per ye papa* (strive to do good) by Entsua Mensah and *Anoma Okoree* (The eagle) by Osei Boateng often conveyed positive messages and moral values. Enin (2023) stated “the use of music in teaching spiritual and moral disciplines has been found to contribute to the development of moral and psychological stability in youth” (p. 2). Schools also actively promoted patriotism through the teaching and performance of patriotic songs. These compositions instilled a sense of national pride and identity. Classics such as ‘Ghana my happy home’ by W.E Ofei and *Nkyirmma nye bi* (The new generations have a part to play) by Joseph Kwabena Nketia were commonly included in school repertoires.

In summary, the introduction of Christianity to Ghana has significantly contributed to the establishment and flourishing of choral music in the country. Over the years, this musical tradition has evolved, incorporating local elements and becoming a cherished part of both religious and cultural expressions in Ghana. This is confirmed by Atiemo (2006) that the African Music which had its roots in the colonial period, has been influenced by both local and Western elements, and has become a cherished part of religious and cultural expressions in Ghana. Choral music in Ghana is a vibrant and dynamic art form that reflects the country's rich cultural heritage and history. It serves as a powerful medium for expressing religious, cultural, and social identities, highlighting the resilience and creativity of Ghanaian musicians throughout history.

2.2 Historical Account of Ghanaian Choral Music Practices

This section is structured into three parts to provide a comprehensive overview of Ghanaian choral music practices:

- a. **Compositional Practices of Ghanaian Choral Composers.**
This subsection explores the distinctive compositional approaches of Ghanaian choral composers. Drawing from Amuah's (2012) classification of composer generations, it examines the evolution of compositional styles and techniques that define contemporary Ghanaian Music.choral music.
- b. **Performance practice in Ghanaian Choral music.**

Here, the focus is on the unique performance practices within Ghanaian choral music, highlighting the stylistic elements and interpretative techniques that contribute to its identity. This analysis provides insight into the expressive and cultural nuances of Ghanaian choral performances.

c. Keyboard Instruments as Accompaniment in Ghanaian Choral Music.

This section investigates the role of keyboard instruments in accompanying Ghanaian choral music. It delves into how keyboards have become integral to choral performances in Ghana, enhancing the music's harmonic and rhythmic depth and reflecting broader trends in cross-cultural musical integration.

Through these sections, this study aims to present a well-rounded understanding of contemporary Ghanaian choral music, justifying its ongoing development as a fusion of traditional and modern influences.

2.3 Compositional practices of Ghanaian choral composers

In discussing the compositional, performance, and accompaniment practices within Ghanaian choral music, it is essential to explore existing scholarly work on the subject. Amuah (2012) classifies Ghanaian composers into four generations, based on distinct characteristics and historical context. Using Amuah's categorization, this section will examine the unique compositional practices, performance approaches, and accompaniment styles across these generations.

Amuah's classification reveals a connection between Ghanaian composers and Western musical practices, evident in elements such as melody, harmony, rhythm, text-setting, form, and structure. Despite generational differences, common musical features, including melodic construction and harmonic approaches, are present across these groups.

Amuah's (2012) classification identifies four main generations of Ghanaian choral music composers. The first generation includes Ephraim Amu, Isaac Daniel

Riverson, Gaddiel Acquah, Oman Ghan Blankson, and their contemporaries. The second-generation features J.H. Kwabena Nketia, Atta Annan Mensah, Michael Kwesi Amissah, Walter Blege, E.C. Bilson (Senior and Junior), James Techie-Menson, Adolphus Ato Turkson, and others. The third generation comprises Nicodemus Kofi Badu, Kenn Kafui, George W.K. Dor, Tsemafo Arthur, and their contemporaries. The fourth generation includes Samuel Asare Bediako, Newlove Annan, George Mensah Essilfie, Harvey Essilfie, Bright Amankwah, James Varrick Armaah, Alfred Patrick Addaquay, and others.

This study focuses on the "later fourth generation" composers, whose significant contributions emerged after 2000. Key figures in this group, including Alfred Patrick Addaquay, James Varrick Armaah, Albert Adusei Dua, and Augustine Sobeng, have been instrumental in incorporating multiple keyboard synthesizers in Ghanaian choral music, contributing to the evolution and popularity of this accompaniment style.

The influence of colonial and missionary activities introduced Western music to Ghana, which subsequently underwent indigenization, blending with local musical traditions to form unique expressions of Christian music. Notably, some Ghanaian composers, like Ephraim Amu, developed an appreciation for their cultural traditions and cultivated unique compositional styles rooted in these traditions. Agawu (1984) highlights how local composers, including Amu, have intentionally integrated traditional music into their work, consciously creating a compositional style from these indigenous influences. Amu's commitment to promoting Ghanaian traditions has significantly shaped the country's musical heritage and inspired future generations.

It is important to note that musicians born or active in the same era do not necessarily share identical compositional styles. While their cultural environment may shape general trends, each musician's unique experiences, background, and artistic vision contribute to their individual styles. For instance, Ephraim Amu's approach to African music reflects his vision of creating works distinctly separate from Western traditions, while Oman Ghan Blankson, influenced by his Methodist background, follows a different creative path. Despite belonging to the same generation, these composers exemplify diverse artistic perspectives.

In summary, while an artist's era provides context for their influences, it does not solely define their style. Each musician's compositional voice is shaped by personal experiences, influences, and artistic choices, making their work a unique reflection of both shared and individual elements.

2.3.1 First Generational Ghanaian Composers

The first generation of composers were the pioneers of Ghanaian choral compositions. Notable names of this generation include Ephraim Amu, Isaac Daniel Riverson, Oman Ghan Blankson and Gaddiel Acquah. Most of these composers were strictly groomed in the western approach to music. Their major style of composition was based on western elements with a few of the composers in the category interested in developing a national identity for their compositions. For instance, on the use of proverbs, Amuah (2019) asserts that they were used as communicative tools in choral music, contributing to the preservation of traditional communication. This endeavour to establish a national musical identity was not just an artistic choice but also a cultural statement. It represented a desire to assert Ghanaian cultural identity and pride during a period when the country was moving

towards independence and seeking to define itself apart from colonial influences.

The efforts of these composers laid the groundwork for future generations of Ghanaian musicians, who continued to explore and expand upon the fusion of Western and African musical traditions.

The contributions of this first generation established the groundwork for future Ghanaian composers, inspiring them to explore the fusion of Western and African musical traditions more fully. Their efforts set a precedent for the subsequent generations, encouraging an evolving Ghanaian choral tradition that continues to innovate while preserving cultural roots.

While the early Ghanaian composers were heavily influenced by Western musical traditions, their work also marked the beginning of a movement towards a distinct national identity in Ghanaian choral music. This dual influence is a hallmark of their legacy and continues to be a defining characteristic of Ghanaian choral compositions. Evidence is seen in the works of Amu who is acknowledged as one of the pioneering composers of the first generation. In his composition *Abibirmma* (people of Africa) he uses both western and Ghanaian elements as dual influences in his composition. The harmony is typically western while he incorporates other African elements such as call and response, text and tune and the use of glissandi as an Akan speech element.

Today, there are several composers whose compositions have this dual influence at least with the use of Ghanaian languages in compositions with other western elements such as *Twer Nyame* (Trust in God) by Mensah Essilfie.

2.3.1.1 Melody construction and rhythmic element

Most melodies of this generation are based on the Western Heptatonic major or minor scales with some degree of chromatics. They mostly use (conjunct) and skips (disjunct) to achieve great melodies. The melodies of most of the composers are less complex due to intense influence of the hymn culture.

The use of simple rhythmic values to accompany melodies is a characteristic of the generation. Mostly half note, quarter note and eighth note values are used in the compositions of Ghanaian composers of the generation. There were lesser or no use for syncopation in even music intended to be performed as a danceable tune as illustrated in the figure 2.1 below.



Figure 2.1: Excerpt from *Onso Nyame ye* by I.D. Riverson with simple rhythmic values. Copied from the *Ghana Praise*

2.3.1.2 Text

Religious or moral themes were the most important sources of text in the compositions of the first generation of Ghanaian composers. Early Ghanaian choral composers drew heavily from these themes, often using proverbs as communicative tools to convey moral lessons and traditional wisdom (Amuah & Wuaku, 2019). This trend was significantly influenced by the role of the church in the development of choral music in Ghana. Churches were not only worship centers but also served as schools of music, providing the first formal and informal training grounds for many Ghanaian composers and performers. The church became a vital platform for both the composition and performance of choral works, and thus, early Ghanaian choral music grew out of a deeply religious and moral framework.

Early choral compositions in Ghana reflected the intertwined relationship between faith, community, and music, with religious and moral themes serving as a cornerstone for many compositions. A common practice was the use of existing hymn texts from the English and vernacular hymnals, for which composers created new tunes. For instance, the Methodist hymn text “*Beloved let us love*” was given a new Ghanaian identity when Oman Ghan Blankson composed the tune *Alpha & Omega* for it. Similarly, many texts from the *Sacred Songs and Solos* hymn book, widely used in churches, were re-set to music by Ghanaian composers, demonstrating how Western hymn traditions were being indigenized through composition.

Another major practice of the first generation was the composition of music and text in local languages following the stylistic model of Western hymns. This innovation helped to situate Christianity and formal choral music within the

Ghanaian cultural context. Medium-length hymnic works were created with original texts by the composer, or sometimes with texts derived from the works of native poets. An example is *Amansuon Twerampon* (The Lord of all Nations), where Entsua Mensah set an original Ghanaian text to music. Similarly, Ephraim Amu often wrote both text and music for his songs, such as *Yen Ara Asaase Ni* (This is our own land), which combines a stirring melody with a nationalist text.

While most composers of the first generation concentrated on beautiful melodic lines without considering the pitch contour of the Ghanaian languages, Ephraim Amu became a pivotal figure in challenging this trend. Amu was deeply concerned with language tonal inflection in music, striving to reflect the natural pitch and rhythm of the spoken word. For example, in his composition *Onipa da wo ho so* (Human being, value yourself), Amu carefully matched the musical notes to the tonal patterns of Twi, so that the music did not distort the meaning of the words. His song *Mia denyigba lɔ* (Lift up the land of Togoland), composed in Ewe, also reflects his attention to language contour, showing his pioneering effort in aligning African language tonality with Western compositional techniques (Spinner, 2016).

Beyond religious and moral concerns, many compositions of the first generation addressed current affairs, social issues, and nationalist ideals. Themes such as unity, independence, and patriotism were common, as Ghana was in the period leading to independence and immediate post-independence. Terpenning (2017) confirms that early Ghanaian compositions often focused on unity, independence, hard work, and love for the country. One notable example is Amu's *Asem yi di ka* (This matter must be spoken about), which urges citizens to speak truthfully and work diligently for the progress of the nation. Similarly, *Yen Ara Asaase Ni* became a patriotic anthem,

inspiring Ghanaians to see themselves as custodians of their land and calling for collective responsibility.

In summary, the compositions of the first generation of Ghanaian composers drew upon religious hymns, local languages, proverbs, and nationalist ideals, resulting in music that served as both spiritual nourishment and social commentary. Through figures like Ephraim Amu, Entsua Mensah, Oman Ghan Blankson, and others, the foundations were laid for a distinctively Ghanaian choral tradition that was rooted in the church yet responsive to the cultural and political life of the people.

2.3.1.3 Harmony

Harmony in Ghanaian choral art music reflects a strong influence from Western hymnody, particularly the four-part SATB style. Early compositions were often built around a soprano melodic line harmonized by alto, tenor, and bass, making extensive use of primary chords (I, IV, V) and secondary chords (ii, vi, iii), often in root position or simple inversions. This reliance on Western tonal harmony established a clear link between Ghanaian choral compositions and their European models.

For example, Ephraim Amu's *Esrəm Miele* ("Learning to be like Him") demonstrates the characteristic four-part harmonic style, using straightforward functional progressions and cadences derived from hymn tradition. Similarly, Riverson's *Dabi da* ("In the Future") shows the use of triadic harmony with extensions, while maintaining voice-leading consistent with Western tonal practice.

However, later composers expanded this framework by incorporating more adventurous harmonic languages, reflecting intercultural creativity. Amu himself,

in *Yen Ara Asaase Ni*, moves beyond simple triads to include suspensions and passing-note harmonies that mirror the tonal inflection of the Twi language. In *Onipa da wo ho so* (“Human being, value yourself”), he carefully aligns harmonic progressions with the pitch contour of the text, making harmony serve not only Western tonal expectations but also African linguistic patterns.

These developments show that harmony in Ghanaian choral art music cannot be reduced to imitation of Western hymnody. Rather, it has become a site of negotiation, where functional Western chords are reinterpreted within African contexts. The use of four-part textures remains foundational, but Ghanaian composers adapted harmony to serve textual meaning, cultural identity, and nationalist aspirations.

2.2.1.4 Form and structure

Form in the works of first-generation Ghanaian composers reflects strong European hymn influence, particularly binary and ternary designs rooted in tonic–dominant relationships. For instance, O.G. Blankson’s tune *Alpha et Omega* (suggested for the 1936 edition of the Methodist Hymn Book, No. 444) demonstrates this structure. The hymn begins firmly in the tonic, modulates to the dominant by the third measure, and returns to the tonic through a brief development. This harmonic and structural plan reflects the European hymn tradition that shaped much of the compositional practice of this generation.





Figure 2.2 Excerpt from *Alpha et Omega* by O.G. Blankson as an example of European hymn form

Strophic writing was particularly significant among early Ghanaian choral composers. Due to Western influence and the need to set music to existing hymn stanzas, many works followed strophic design. Ephraim Amu, however, extended this approach in creative ways. As Agawu (1984) observes, Amu’s strophic writing shows a deliberate effort to bridge the linguistic inflections of text and musical structure. While he composed new texts in stanzaic form, he frequently adjusted melodic phrases to suit changing words, thereby preventing distortion of tonal language.

Through-composed form also became an important structural device. Defined as continuous music without sectional repetition (Osborn, 2011), it allowed for uninterrupted development of musical ideas rather than returning to earlier material. In Ghanaian choral music, through-composed settings enabled composers to follow the natural flow of the text and to reflect linguistic and poetic progression. Works such as Acquah’s *Onso Nyame ye* (“Nothing is impossible to God”) and Riverson’s *Dabi da* (“A coming day”) exemplify this approach, showing how

Ghanaian composers adapted European formal models to African musical and linguistic contexts.

2.3.1.5 Texture

Homophony is a prevailing texture in the works of most first-generation composers, reflecting the strong influence of Western hymn composition. A clear example is found in Ephraim Amu's *Amewo dzi fe yigba*, where the voices move together rhythmically in a hymn-like manner to support the melodic line.

The image shows a musical score for the piece 'Amewo dzi fe yigba' by Ephraim Amu. It is set in 2/4 time with a tempo marking of [♩ = c. 88-92]. The score is in a homophonic texture, with a piano accompaniment in the bass clef and four vocal parts (Soprano, Alto, Tenor, Bass) in the treble clef. The lyrics are in Ewe and are as follows:

1. A - me - wo — dzi fe yi - gba. ε - nu nu fo a - sɛ ye kpa!
 2. A - gbà - lɛ nu - nya fu - flu. 'too ho - tsui kpa - kpa gu - duu.

Below the first system, there is a note: [* the "w" is silent in "kowo"]

The second system of the score has the following lyrics:

A - me tsi - tsi woe kowo bo gbe fte de fa xɛ ne mi.
 Kpl'a - gbɛ - ya ka na - na me - ye kpl'a - yi - gba. lɔ - lɔ o.

Figure 2.3: Excerpt from *Amewo dzi fe yigba* by Ephraim Amu in homophony

Amu, however, extended beyond homophony to employ polyphonic textures, where multiple independent melodic lines are interwoven. This contrapuntal approach creates a rich harmonic tapestry and allows for intricate interplay between the vocal sections. In *Amewo dzi fe yigba*, Amu alternates homophonic passages with sections of polyphony, producing contrast between energetic, lively moments and more reflective, subdued textures.

Such contrasts in texture – moving from unified homophony to polyphonic elaboration – demonstrate Amu’s compositional versatility and contribute to the expressive and dynamic character of his music.

2.3.1.6 Compositional Techniques

Composers of the first generation employed a range of techniques, though their approaches varied significantly.

1. Rhythmic techniques.

Ephraim Amu frequently integrated complex African rhythmic idioms into his choral writing, including traditional drumming patterns, polyrhythms, and ostinati. These devices gave his music a vibrant, energetic drive and reflected oral rhythmic practices within a composed framework. For instance, in *Biakoye* (Unity), section B features a recurring ostinato, while *Mawuena na Mawuetea me* (The Lord gives and He takes away) demonstrates cross-rhythms layered across the vocal parts. In contrast, composers such as Blankson and Riverson generally employed simpler rhythmic patterns inspired by Western hymnal traditions.



Figure 2.4: Excerpt from *Dabi da* by I.D. Riverson with simple rhythmic values

2. Harmonic and compositional techniques.

Amu was also innovative harmonically, incorporating traditional African concepts such as modal melodies, pentatonic inflections, parallel motion, and call-and-response structures. These gave his music a distinct tonal palette and a cultural resonance not found in the more conventional works of Blankson, Riverson, and Acquah, who largely adhered to Western triadic practice.

The image shows a musical score for a piece titled 'Alegbegbe' by Ephraim Amu. The score is in 3/4 time, marked 'In moderate time' and 'mf'. It features a piano accompaniment with a call-and-response structure. The lyrics are in Akan: 'A - le' gbe' gbe', A - le' gbe' gbe' A - le'a gbe' gbe' Ma-wu || xe' xe'a me, le' gbe' gbe', le' gbe' gbe', le' gbe' gbe' a - le', a - le', a - le', A - le' gbe' gbe', le' gbe' gbe', le' gbe' gbe', le' gbe' gbe', le' gbe' gbe'.

Figure 2.5: Excerpt from *Alegbegbe* by Ephraim Amu with African harmonic ideas, including modal harmony, thirds, and call-and-response

3. Text-setting techniques.

Amu consistently emphasised the importance of African languages in his compositions. He carefully matched the rhythm and melodic contours of the text to speech tone, ensuring that meaning was preserved and distortion avoided. A clear example is *Asem yi di ka* (A call to speak up). By contrast, Blankson, who often set existing hymn texts, paid less attention to the tonal qualities of African languages in his settings.

4. Other compositional devices.

Amu's works also reveal frequent use of call-and-response, as in *Adikanfo* (Forebearers) and *Abibirmma* (People of Africa). Similarly, Riverson employed call-and-response in *Dabi da*, beginning with a dialogue between soprano and alto. Amu further enriched his melodies with ornamentation techniques such as slides, especially evident in *Abibirmma*, which added expressive nuance and decoration to his melodic lines.

It must be emphasised that although Amu is grouped among the first generation, his use of advanced rhythmic, harmonic, and textural devices distinguishes him from many of his contemporaries. His techniques expanded the expressive possibilities of Ghanaian choral art music and set a precedent for subsequent generations of composers.

2.3.1.7 Modulations

In analyzing compositions from the first generations, one is tempted to recognize transient modulations in the works of the composers of the generation. However, it is clear that most composers of the generation did not consider modulation as a great compositional element. Therefore, we can say that the cadences observed by an analyst as modulation may merely be chromatic notes and chords. This is to say that the early stages of Ghanaian choral music compositions, the concept of modulation was not a prominent element. Acquah et. al (2022) opines that early Ghanaian composer, influenced by Western music education, initially focused on diatonic harmony and straightforward tonal structures. Early composers often

focused on diatonic harmony, and their works were more straightforward in their tonal structure.

Chromatic notes and chords might appear in their compositions, but these are not necessarily indicative of intentional modulation. Instead, these chromatic elements could be part of embellishments or passing tones rather than functional modulations that change the tonal center of the piece. Most of the works of composers like Riverson and Blankson have transient modulations which usually appears at cadential points.

2.3.2 Second Generational compositional practices

The second generation of Ghanaian composers were not so different in practice from the composers of the first generation. J.H. Kwabena Nketia, Atta Annan Mensah, Augustine Adu -Safu, Walter Blege, E.C. Bilson Senior and Junior, Hector Amonoo and James Techie-Menson are major composers of this generation. They were mostly groomed in the western approach to music with their compositions based on western elements. While some of the composers in the second generation thoroughly wrote compositions in the western music, others wrote in the style that brought out their nationality and pursuit of a genre suitable for their local representation. This is described by Acquah et. al (2022) that early Ghanaian composers faced a tension between Western musical education and the expression of their indigenous identity. Dor (2005; p. 443) emphasizes that, the Ghanaian art choral idiom since the 1930s can be described as a symbiosis of traditional African music and Western art music. This ultimately led to the development of a distinctive Ghanaian musical identity that celebrated both Western and indigenous influences.

2.3.2.1 Melody construction and rhythmic element

Most composers of this generation wrote based on the Western Heptatonic major or minor scales with some degree of chromatics just as the first generation. They mostly use steps (conjunct) and skips (disjunct) to achieve great melodies. Some composers began writing longer melodies and introduced complexity into writing their melodies.

The composers used mostly simple rhythmic values such as half, quarter and eight note values in their music, while advanced composers such as Nketia added complex rhythmic elements including triplets in their compositions.

2.3.2.2 Text

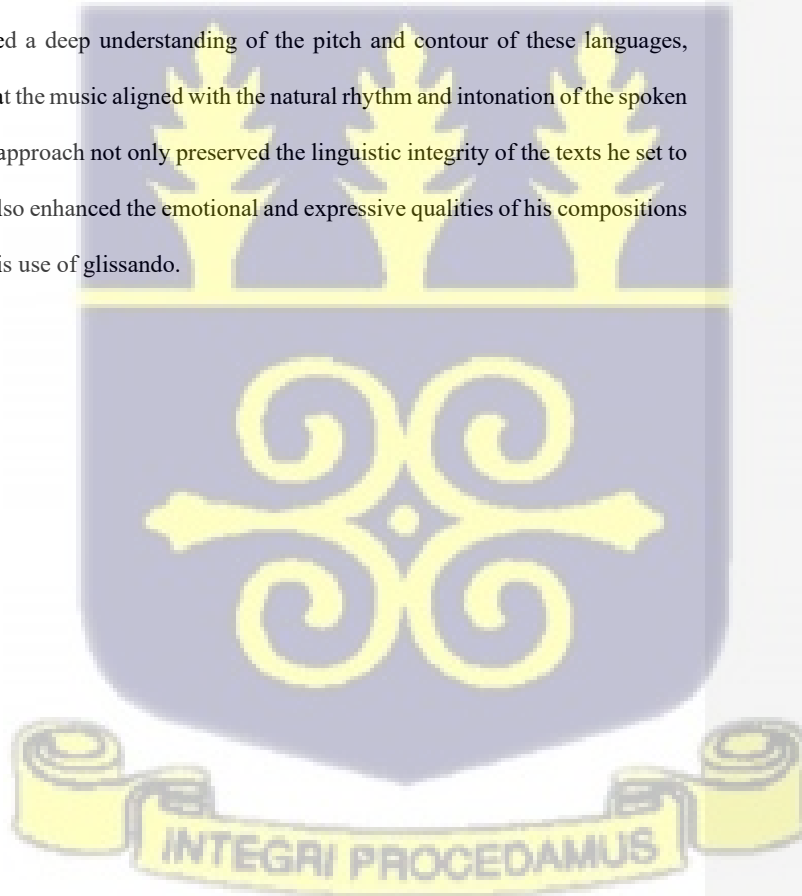
Composers of the second generation composed music using mostly religious, moral, recreational or nationalistic themes. As a heroic composer of the generation, Nketia wrote a song on the ordeal of a young suitor who was rejected titled *Mafropata humu* (I have climbed a shed in vain).

The use of existing text from hymn books and composing tunes to fit them was a continued practice of this generation. Composing new text and music in the style of western hymns and anthems was a major feature of this generation.

Creating medium length and long length music with original text by the composer was a great practice of the generation. An example is the composition 'A new born prince of peace' by Techie – Menson. 'Heaven' by Butler is an example of this subject.



Although most composers of the second generation were concerned about creating beautiful melodic lines with no attention to the contour and pitch of the language. Others like Nketia were much concerned about the use of tonal inflections of the local languages in compositions to reflect spoken word. Nketia was concerned about the pitch and contour of the Ghanaian languages and demonstrated in almost all his compositions the ability to align text and music to reflect spoken language. Agawu (2003) says of Nketia's work that his concern for tonal inflections in local languages, has had a significant impact on the field of African musicology. His book, *The Music of Africa*, has become a canonical text in the field. Nketia demonstrated a deep understanding of the pitch and contour of these languages, ensuring that the music aligned with the natural rhythm and intonation of the spoken word. This approach not only preserved the linguistic integrity of the texts he set to music but also enhanced the emotional and expressive qualities of his compositions including his use of glissando.



♩ = 86

Soprano

Me nye den po na a ye yio?

Piano

6

S

Me nye den po na a ye yie Kwa me ee, me gye me ho en nye. Me nye

Pno.

10

S

den po na a ye yie Me ka no sen po na a ko si sen? Me ka no

Pno.

Figure 2.6 Excerpt from *Maforo pata hunu* by Nketia (Text and tune alignment)

2.3.2.3 Harmony

A major harmonic style of first-generation composers was the adoption of four-part harmony influenced by Western hymns and anthems. Their works typically relied on primary chords (I, IV, V) and secondary chords (ii, iii, vi), often used in root position or simple inversions. This functional approach provided a firm tonal foundation while maintaining clarity of voice-leading.

An example can be seen in O.G. Blankson's *Alpha et Omega* (1936 Methodist Hymn Book, No. 444), which demonstrates the use of primary and secondary chords within a four-part hymn texture. The setting begins with tonic harmony, moves to the dominant, and resolves back to the tonic, clearly reflecting the Western hymn tradition that shaped the generation.



Figure 2.7: Score of *Alpha et Omega* by O.G. Blankson, showing primary and secondary chords

2.3.2.4 Form and structure

This generation, due to its high dependency on western hymnal structure employs strophic writing in music composition. The composer's effort to compose tunes to fit existing poems or hymns in stanzas makes strophic writing a popular writing style of the generation. Nketia, a giant composer of the generation and academician, uses a creative strophic style where he creates his text in stanzas but changes a section of the melody to suit the changing text. This makes the changing tonal inflections of the changing text aligned with the music so that language is not distorted.

This generation also employs the through – composed writing form. Through-composed music is a musical form that is continuous and non-repetitive, with new melodies and lyrics for each section. “The newborn prince of peace” by Techie-Menson is an example of a through-composed song from the second generation.

2.3.2.5 Texture

Homophony is a prevailing texture in the work of composers of the second generation of Ghanaian composers as a result of a strong Western Hymnal composition influence as seen in the figure above with soprano, alto, tenor and bass parts. While the texture remains homophonic, Ghanaian composers of this generation often incorporate traditional rhythms, melodic patterns, and languages into their compositions, creating a fusion of Western and Ghanaian musical idioms.

Polyphony, a texture characterized by the simultaneous combination of two or more independent melodic lines, is a significant feature in the works of several Ghanaian composers. Among these, J.H. Kwabena Nketia and Nicholas Zinzendorf Nayo stand out for their contributions to the development of polyphonic textures in African choral music. *Aseye nedi kple dzidzor* (make a joyful noise) by Nayo is an example of polyphonic texture.

J.H. Kwabena Nketia is renowned for his integration of traditional African musical elements with Western techniques. His compositions often feature complex interweaving melodies that reflect the rich rhythmic and melodic traditions of Ghana. Nketia's work exemplifies how polyphony can be used to create intricate and harmonious textures, showcasing the depth and diversity of African musical heritage.

Nicholas Zinzendorf Nayo, another influential composer, also utilized polyphonic textures in his compositions. His piece *Aseye Nedi kple dzidzor* (make a joyful noise) is a prime example of this. In *Aseye Nedi kple dzidzor* (make a joyful noise), Nayo crafts independent melodic lines that move simultaneously yet harmoniously, demonstrating his mastery of polyphonic writing. This piece not only highlights Nayo's compositional skills but also reflects the broader trend among Ghanaian composers of integrating Western polyphonic techniques with indigenous musical traditions.

The use of polyphony by these composers represents a blend of cultural influences, merging Western classical music traditions with the rhythmic and melodic complexities of African music. This fusion results in a unique and rich musical texture that enhances the expressive potential of choral music in Ghana. Through their works, Nketia and Nayo have contributed to the evolution of a distinctive African polyphonic style, which continues to inspire and influence contemporary composers and musicians in Ghana and beyond.



Figure 2.8: Excerpt from *Aseye nedi* (Make a joyful noise) by Nayo (Polyphony)

2.3.2.6 Techniques

Although some composers from this generation compose less complex melodic and harmonic pieces, there are other advanced composers such as Nketia and Nayo who wrote complex African rhythms and melodies, as well as polyrhythms.

Harmonic concepts, such as pentatonic scales, modal melodies, and parallel harmony are employed by composers to create a distinct tonal palette in his works. The composers carefully matched the rhythm and melodic contours of the texts, creating a seamless integration between the music and the lyrics.

The image displays a musical score for the piece 'Aseye nedi' by Nayo. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are written in Ghanaian and English. The first system starts at measure 37 and includes the lyrics: 'dzi dzi - dzi, ha wo na Ma-wu, mi na mia ka-fue fe nkɔ te-gbe te-gbe mi na mi'. The second system starts at measure 42 and includes: 'na mi na mia ka-fue fe nkɔ te-gbe te-gbe ka - fue fe - nkɔ te - gbe'. The third system starts at measure 47 and includes: 'A-se-ye ne di dzi dzi - dzi, ha wo na Ma-wu, mi na mia ka-fue fe nkɔ ka-fue fe nkɔ te-gbe te-gbe mi na mi na mi na mia ka-fue fe nkɔ'. The score is written in a key signature of two flats and a 4/4 time signature.

Figure 2.9: Excerpt from *Aseye nedi* by Nayo (counterpoint)

Counterpoint, a technique that involves the interweaving of independent melodic lines, plays a significant role in Ghanaian choral music composition. This method, rooted in Western classical traditions, has been adapted and infused with local Ghanaian musical elements, creating a unique and rich sound. Counterpoint is

employed by Nketia in the chorus *Monkamfo no* (praise him) and Nayo also uses counterpoint in the song *Aseye nedi* (Make a joy noise).

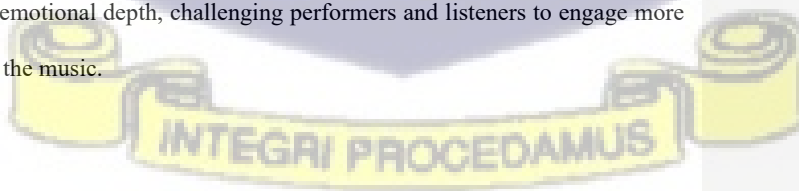
2.3.2.7 Call and response

Composers like Hector Amonoo and Nketia employ call and response patterns in their compositions. An example is *Oba no woawo no* (the child is born) by Amonoo. Nketia uses a lot of calls and responses in the chorus *Agya Nyame adom ahwe yen* (The grace of God has watched over us).

Composers such as Nketia, Nayo, Atta Annan Mensah and others employed other compositional techniques including melodic motif, ostinato as a rhythmic drive and polyrhythm or cross-rhythm in their compositions. Their melodies often feature melodic ornamentation techniques such as slides, grace notes, and vocal flourishes.

2.3.2.8 Modulations

Composers of this generations are divided between those whose works stay in one key throughout a piece such as the Bilson's on one hand whose modulations though not intended can be described as transient, and on the other hand, composers who explored the use of modulations to related minor and major keys of the selected original key. Pieces that stay in one key often provide a sense of stability and are easier for choirs to learn and perform, particularly in community and church settings. On the other hand, pieces with modulations can offer greater musical variety and emotional depth, challenging performers and listeners to engage more deeply with the music.



2.2.3 Third generational composers and their practices

The third generation of Ghanaian choral composers sought to create works that could stand as alternatives to the Western choral anthems that had dominated since the introduction of Christianity and colonial musical traditions. Among the leading figures of this generation are Nicodemus Kofi Badu, Kenn Kafui, George W.K. Dor, and Tsemafo Arthur.

A central concern for these composers was the exploration of Ghanaian languages and indigenous musical elements within a choral framework. By embedding local tonal speech patterns, rhythmic devices, and melodic inflections into their works, they sought to establish a distinctly Ghanaian identity in art music. For example, George Dor frequently aligned textual intonation with melodic shape, while Kenn Kafui experimented with rhythmic vitality drawn from traditional drumming idioms.

It must be noted, however, that not all composers of this generation abandoned Western styles. Some works clearly retained the harmonic and structural approaches of the first and second generations. Nonetheless, the prevailing motivation of this generation was the search for a Ghanaian musical identity that blended indigenous elements with choral art traditions.

2.2.3.1 Melody

Composers in this generation wrote compositions that were mostly longer than compositions from the older generations. Melodies from this generation are conjunct and disjunct in nature. The composers combine both steps and leaps.

Compositions from the generation have sequences in the melody build up in their pieces.

From the ongoing, the technique of call and response becomes a prominent feature in many Ghanaian choral compositions. This musical form, deeply rooted in African musical traditions, plays a significant role in both secular and sacred music settings. Tsemafo Arthur uses call and response in the chorus *Oguanhwefopa* (the good shepherd). In this the call is done by a soprano solo and response is done by tenor and bass.



Figure 2.10: Excerpt from *Oguanhwefopa* by Tsemafo Arthur (call and response)

2.2.3.2 Harmony

The third generational composers engage in the use of primary and secondary chords either in their root or inverted positions in their compositions. They use seventh chords in their root and inverted positions. The composers are active on the use of chromatic harmony. The usage of passing notes is a feature of both generations.

The use of unison is a great feature in the compositions of composers of this generation. An example is found in the beginning bars of *Makoma dze dew a ofi dza meehu* (my heart rejoices because of what I have seen) by Tsemafo Arthur.

2.2.3.3 Rhythm

Composers from this generation tried to be expressive as possible by aligning melody with the complex rhythmic values of the African language. Rhythms enforcing the spoken language values. An example is from George Dor's *Agbemavo* (Eternal life).

The image shows a musical score for 'Agbemavo' by George Dor. It consists of two systems of four staves each. The first system starts at measure 30 and the second at measure 33. The lyrics are in Akan: 'Ka-lè me-nɔa 'fe tsia de'o. Ka-lè me-nɔa', 'A - dza - dza', 'be-le be-le.', 'A - dza - dza', 'A - dza - dza;', 'Ka-lè me-nɔa 'fe tsia de'o;', 'fe tsia de'o, A-dza-dza be-le be-le be-le.', 'be-le be-le a-dza - dza be-le be-le be-le. Ka-lè me-nɔa', 'be-le be-le, A-dza-dza be-le be-le be-le. Ka-lè me-nɔa', 'A-dza-dza A-dza - dza be-le be-le be-le.'

Figure 2.11: Excerpt from *Agbemavo* by Dor (Rhythm and language alignment)

Composers from this period use highly syncopated rhythms as an African element. The use of syncopation as an element of African music was greatly developed in this generation especially in the writing of danceable tunes.

2.2.3.4 Text

Composers from this generation are critically conscious of the alignment of Ghanaian languages to pitches that depicts the tone and contour of the language. They are concerned about maintaining the sanctity of the Ghanaian language against distortion.

2.2.3.5 Form

The third generational composers mainly compose in a through – composed form according to the composer’s creative decision. Although composers like Kenn Kafui and Tsemafo Arthur compose sometimes in the western style in terms of elements such as melody and rhythm, they maintain their own uniqueness of blending African compositional elements with the western elements. Examples are found in the several usages of the hocket technique in the compositions of Kenn Kafui in pieces such as *Mida akpe na Mawu* (let us give thanks to God) and *Dzidom be me nye Yesu to* (I am glad I belong to Jesus).

2.2.3.6 Texture

Some third-generation composers employed both homophonic and polyphonic textures in their works. Homophonic writing occurs when all voice parts move together rhythmically, with one principal melody supported by chordal harmony. In Ghanaian third-generation choral music, this texture is frequently used in

congregational songs, anthems, and simpler choral settings where clarity of text is essential.

Polyphonic writing, by contrast, involves two or more independent melodic lines performed simultaneously. The voices interweave while retaining their individuality, creating contrapuntal richness. Among third-generation composers, polyphony is often employed to display compositional creativity, generate rhythmic vitality, or incorporate call-and-response textures that reflect African musical traditions.

2.2.3.7. Modulations

The use of modulation as a musical element in Ghanaian compositions of this generation cannot be underrated. Composers of this generation modulate related keys throughout the piece until a final return is made at the end of the piece in the original key. Usually, the modulations in their pieces are related to keys which are mostly subdominants and dominants of the key or the relative minor.

2.2.3.8 Cadences

Compositions from the third-generation composers can mostly be analyzed as being perfect, imperfect, Phrygian, interrupted or plagal cadences. The composers make use of all types of cadences to achieve a stronger harmonic base.

2.2.3.9 Dynamics

Although composers of this generation are expressive on what style and length of song to explore, they were not expressive to indicate the dynamics to be used in

performing their compositions. That means that the burden of dynamics to be used in the performance of their pieces were upon the conductors' discretion.

2.2.3.10 Extra techniques

Techniques like hemiola², which is also called cross rhythm, is a great feature in the works of the most third generational composers. Hemiola is the introduction of a new time pattern or signature into the original time. In the chorus "Makoma dzi dew" Tsemafo introduces a hemiola.

Polyrhythm, which is the merger of two separate rhythmic sets or time, is a major compositional technique in this period. The use of hocket is a practice of the generation. For example, Kenn Kafui uses hocket in the second session of all his three popular compositions namely *Mida akpe na Mawu* (Let us give thanks to God), *Dzidzom be menyee Yesu to wo* (I am glad I belong to Jesus) and *Kafu Mawu* (praise God).

2.2.4 Fourth Generational Ghanaian Compositional Practices

There are closer relationships between the third and fourth generational composers of Ghanaian choral music in their approach to musical elements. Sam Asare Bediako, Newlove Annan, George Mensah Essilfie, Harvey Essilfie, Yaw Sekyi Baidoo and Bright Amankwah are among popular composers of this generation.

² *Hemiola* refers to the temporary re-grouping of rhythmic accents, often creating the effect of two beats being felt in the time of three, or vice versa.

The fourth generational composers were endowed with more practical and compositional resources available from all the generations for their use. The fourth generational composers therefore can write in various styles and forms than the older generations could do. It is expected that since there have been so many examples and records of compositional styles from various generations, the fourth generational composers will benefit from the past. The addition to their composition was writing independent instrumental accompaniment for the pieces intended to be accompanied.

2.2.4.1 Melody

As earlier indicated, this is era exploration and experimentation among composers. Compositions in this generation could be short or long depending on the composer's expression. Melodies from this generation's composers are jointly conjunct and disjunct. The composers combine both steps and leaps. Most composers build on short or long motifs which are developed to create what the composer plans to achieve. The use of sequences in building melodic lines is a major element of this generation as seen in the compositions of Osei Boateng such as *Gyatabruwaa* (the young lion) and *Yesu ka wo ho* (Jesus is with you).

2.2.4.2 Harmony

The fourth generational composers engage in the use of primary and secondary chords either in their root or inverted positions in their compositions. They use seventh chords in their root and inverted positions as well. The composers are active on the use of chromatic harmony. The usage of passing and auxiliary notes are

features of this generation. Unisons, 3rds and 6ths are great features in the compositions of composers of this generation.

2.2.4.3 Rhythm

Most composers from this generation as the generation before were very expressive by aligning melody with the complex rhythmic values of the African language. They used rhythmic values to enforce the spoken language and make sure the language is not distorted. An example is from *Mobo dawur* (I will proclaim) by Newlove Annan.

Figure 2.12: Excerpt from *Mobo dawur* by Newlove Annan (Rhythm and language alignment)

Most composers from this period use highly syncopated rhythms as an African element. However, there are composers from this generation who write basic rhythmic values as the earlier generations. *Okyeso Nyame* (generous God) by

Newlove Annan and *Debonyeni te se me* (a sinner like me) by Armaah are examples of music with basic rhythmic values.

2.2.4.4 Text

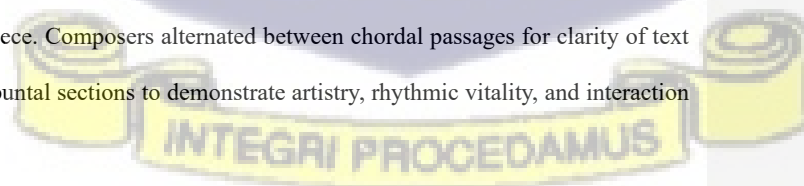
Fourth-generation composers expanded the linguistic and contextual scope of Ghanaian choral music. Many works were written in both English and Ghanaian languages, reflecting the desire to appeal to diverse audiences and occasions. Like the third generation, these composers remained critically conscious of aligning Ghanaian languages with musical pitch in ways that preserved the tonal contours of speech and avoided distortion. Songs in English, however, generally did not reflect such pitch–contour considerations, as English is stress-based rather than tonal.

2.2.4.5 Form

Through-composed design became a dominant structural approach among fourth-generation composers, allowing musical ideas to develop continuously according to textual and expressive demands. Fugue writing also emerged as an important development, particularly in more ambitious works, where successive voice entries built contrapuntal density until convergence at cadential points

Texture

The generation employed both homophonic and polyphonic textures, often within the same piece. Composers alternated between chordal passages for clarity of text and contrapuntal sections to demonstrate artistry, rhythmic vitality, and interaction



between voices. The combination of homophony and polyphony in a single composition became a hallmark of their stylistic flexibility.

Modulations

Fourth-generation composers displayed greater experimentation with modulation than their predecessors. Their works move confidently between related and unrelated keys, sometimes venturing into distant tonal centres without necessarily returning to the original key. This exploration included shifts between major and minor modes, producing striking contrasts and broadening the expressive range of Ghanaian choral music.

2.2.4.8 Cadences, Dynamics, and Extra Techniques

Cadences in the works of this generation include perfect, imperfect, plagal, interrupted, and even Phrygian cadences, all employed according to expressive need. Composers were also more deliberate about dynamics, explicitly marking scores with performance instructions to guide interpretation.

Beyond these conventional features, several distinctive techniques became prominent. Hemiola (cross rhythm) is one such device, introducing new rhythmic groupings within the established metre. For example, in Newlove Annan's *Mobodawur akwere aman* ("I will proclaim to the nations"), bars 115–131 feature a clear hemiola passage that energises the flow of the music. Polyrhythm, created by layering two or more rhythmic frameworks, also became a defining feature of this generation, reinforcing the link with African drumming traditions. In addition, the use of hocket – the rapid alternation of short notes between voices – enriched the choral texture by producing a lively, interlocking effect.

Figure 2.13: Excerpt from *Mobo dawur* by Newlove Annan (*Hemiola*)

2.4 Performance Practices in Ghanaian choral music

2.4.1 First and second generations

First and second generational Ghanaian composers had almost the same idea about the performance of their music. Historically, the first and second generation is recorded as pre-independence and post-independence where the focus of art music was to contribute to the goal of the day rather than showing off a composer. Most of them were interested in the subject of patriotism because of the political environment of the time. They sought to project their culture by firmly instructing their works especially those in anthem form to be performed without any keyboard

accompaniment except in solo pieces where accompaniment had been written by the composer. Some notable examples are *Bonwire Kente* (kente from Bonwire) by Amu and *Yanom montie* (people of Africa) by Nketia where express accompaniment notes had been written by the composers and to be performed same.

2.4.1.1 Anthems/Choruses performances without accompaniment

Due to the Ghanaian's quest for originality and tradition, most Ghanaian composers in the first and second generations preferred most of their compositions to be performed without keyboard/organ except those composed in the style of the European music with keyboard/organ intended as accompanying instrument. Some composers gave instructions that their vocal choral works be performed without any keyboard accompaniment. To this, Twum – Barimah (2023) narrates that composers such as Ephraim Amu and Joseph Hanson Kwabena Nketia have instructed that their choral works be performed without keyboard accompaniment, except for pieces written for a piano solo or works with original accompaniment boldly scored. This approach may also be influenced by a desire to maintain the traditional African choral music style, which often emphasizes vocal harmonies and rhythmic patterns without relying heavily on instrumental accompaniment.

Original idea of singing native Ghanaian anthems or composed songs without keyboard/organ accompaniment were due to several factors including the strong messages in the songs, patriotism and religious inclination. It is important to note that Africa is a vast and diverse continent with a rich musical heritage encompassing numerous cultures, traditions, and styles. While it is challenging to make broad generalizations about the preferences of earlier African composers as a whole, we

can explore some factors that might influence this musical practice of singing without keyboard accompaniment.

2.4.1.1.1 Cultural Identity and Heritage

Singing native Ghanaian anthems or songs without organ accompaniment is a way of preserving and promoting the cultural identity of the Ghanaian people. These songs often carry deep cultural meanings, reflecting the history, values, and traditions of the nation. Avorgbedor (1996) discusses the power of a cappella music and the potential for teaching and learning music from Ghana in preserving cultural identity. By singing in a more traditional, unaccompanied manner, individuals aim to connect with the authentic roots of their culture. In some African cultures, vocal music is deeply intertwined with cultural practices, rituals, and ceremonies. Choral compositions without piano accompaniment may be more aligned with the traditional, cultural context in which the music is performed.

2.4.1.1.2 Rousing or Stirring Messages in the Songs

Many native Ghanaian songs, especially anthems, carry strong messages that resonate with the people. These messages can range from themes of unity and patriotism to social justice and historical narratives. Amuah and Wuaku (2019) comment that Ghanaian songs, particularly anthems, are powerful tools for communication, often carrying strong messages that resonate with the people. Singing these songs without organ accompaniment emphasizes the power of the lyrics and allows the words to take center stage, enabling a more direct and impactful communication of the intended message. According to Merry (2020) this approach allows individuals to express their love for their country in a personal and

unadulterated manner. This intimate setting of singing without accompaniment allows the focus to be solely on the lyrics and the emotions they evoke, enhancing the overall impact of the anthem and its message.

2.4.1.1.3 Preservation of Oral Tradition

In many African cultures, including Ghanaian, oral tradition plays a crucial role in passing down history, values, and stories. According to Foley (1992) singing without instrumental accompaniment aligns with the oral tradition, emphasizing the importance of the spoken or sung word. In keeping with the emphasis on the power of the spoken word, no kinesic gestures are normally involved (Foley, 1992, p. 288). This practice contributes to the preservation of cultural heritage through a more authentic and direct mode of transmission. In such cases, the focus is often on vocal expression and the use of the voice as a primary instrument.

2.4.1.1.4 Religious Inclination

In some cases, the decision to sing without organ accompaniment may be influenced by religious beliefs. Ghana has a diverse religious landscape, with Christianity and Islam being the predominant faiths. Some individuals, particularly those with strong religious inclinations, may sing native songs in a more acappella style as a way of aligning with certain religious values or partialities. For instance, members of the African Faith Tabernacle, Twelve Apostles and Church of Christ do not sing with any keyed instrumental accompaniment to date. Magowan (2007) states that the choice to sing native songs in a more acappella style, particularly among religious groups like the African Faith Tabernacle, Twelve Apostles, and Church of Christ, reflects a commitment to certain religious principles or

preferences. By eschewing keyed instrumental accompaniment, these groups maintain a musical tradition that emphasizes vocal harmony and spiritual expression in worship.

2.4.1.1.5 Resource Limitations

In certain historical contexts, access to Western instruments like the piano may have been limited. Composers may have developed choral traditions that did not rely on instruments that were scarce or unfamiliar in their cultural context. In African cultures where Western instruments were not readily available, traditional choral music became a significant form of expression. Quan – Baffour (2008) opines that the absence of Western instruments in Ghanaian societies led to the significant use of traditional choral music as a form of expression. A cappella singing and complex vocal harmonies were developed, often accompanied by rhythmic body percussion or simple handheld instruments like drums or rattles.

2.4.1.1.6 Innovation and Identity

Some African composers may have deliberately chosen to explore and preserve their unique musical identity by avoiding Western influences such as the piano. This choice could be a form of artistic innovation and a way of asserting cultural distinctiveness. A classic example is the decision by Ephraim Amu to avoid the use of chromatics in his harmonic styles as he believes that is too western. He wanted a Ghanaian identity for his compositions and feared the use of chromatics might dilute the Ghanaian identity of his works.



These composers sought to create a musical language that reflects the richness and diversity of African cultures. This artistic innovation not only preserved cultural identity but also contributed to the global diversity of musical expression.

2.4.1.2 Compositions with instrumental accompaniment

As with any musical tradition, practices evolve over time, and contemporary African composers have embraced a wide range of musical elements and instruments in their work.

The use of the harmonium, piano, organ or the accordion in the first and second generation in accompanying some compositions was a practice among some composers. Hymn tunes and other songs were accompanied with the organ, piano, harmonium and accordion. This was done by duplicating the notes sang in close score by the voices. However, solo vocal pieces composed by Amu and Nketia had their peculiar written accompaniments by the composers.

2.4.2 Third generation

Third-generation composers extended the practices of their predecessors but with more flexibility in performance practice. Some works were written specifically for unaccompanied voices, reflecting the continuing influence of Amu and others who valued the purity of vocal texture. In such cases, composers expected performances to remain unaccompanied.

However, a number of choral works were performed with keyboard or organ support even when no accompaniment was provided in the score. In these situations, the accompanist typically doubled the vocal lines and occasionally

introduced improvised harmonies. Examples include James Techie-Menson's *The New Born Prince of Peace* and Kenn Kafui's *Dzidzom be menye Yesu to* ("I am glad I belong to Jesus"), both of which illustrate this dual practice of unaccompanied and improvised accompanied performance.

2.4.3 Fourth generation

Fourth-generation composers inherited these traditions while broadening the scope of performance practice. Some works continued to be sung unaccompanied, while others included fully notated accompaniments for organ or piano, as in George Mensah Essilfie's *Twer Nyame* ("Trust Jesus"), Newlove Annan's *We Praise You Lord*, and James Varrick Armaah's *Aseda nka Nyame* ("Thanks be to God"). In these cases, the choir was accompanied by a single keyboardist following the written score.

A significant development within this generation, however, was the move towards orchestral imitation. Later composers increasingly sought to reproduce orchestral textures through the use of multiple keyboards, even when no accompaniment was notated. Keyboardists contributed their own creative parts to simulate the layered sonorities of an orchestra. This practice represents a transition from traditional single-keyboard accompaniment towards the multiple-keyboard culture that is central to this study.

2.4 Keyboard instruments as accompaniment in Ghanaian choral music

To understand and appreciate the contemporary Ghanaian choral music with instrumental accompaniments, it is important to acknowledge the fact that, aside the acceptance of indigenous and traditional music into the church in Ghana and

Africa, there has been the dark past of the discouragement of the playing of instruments in the church even in the Western world. It was seen as a form of pagan worship. When they finally accepted the use of instruments in later years, they encouraged the singing and playing of solemn music. This means in most or all churches there was no drumming in church. Their belief was based on Habakkuk 2:20 which states that “the Lord is in his holy temple, let all the earth keep silent before him”.

This historical account is captured by Agordoh (2004) that the reformed churches also have their complaints and their struggles about what constitutes good church music. Archbishop Abbot of the Anglican Church, in the early days of the 17th century was against choirs and organs. Between 1649 and 1660, organs and choirs were removed from Presbyterian churches. In Scotland, organs were considered sinful until the 19th century.

Here in Ghana, especially in the case of the Methodist and in African Methodist Episcopal Zion churches, the use of the organ is as old as the church itself. In the words of Mawuse and Klutse (2023) the use of the organ in the Methodist and African Methodist Episcopal Zion churches in Ghana has a rich history, dating back to the inception of these churches. The introduction of the organ in these churches dates back to the early establishment of Christianity in the region. The organ played a significant role in the development of church music and worship practices, providing accompaniment for hymns and choral performances. Its use became deeply ingrained in the musical culture of these churches, contributing to the rich tradition of choral music in Ghana. This therefore suggests that the organ was played to accompany singing in the churches, making it a very important part of

church worship. This further cement the fact that the Ghanaian church has been used to organ or keyboard accompaniment from inception.

The thesis deals with the use of various keyboards such as the organ, accordion and harmonium as accompanying instruments for choral music compositions and performances in Ghana. It is an open secret that most of the early churches in Ghana were started by the European missionaries who usually brought and fixed organs in the churches from overseas. Assanful and Boakye (2020) confirm that the early churches in Ghana were indeed established by European missionaries, who often brought and installed organs from overseas. The Wesleyan missionaries for instance installed organs in the churches they built in many places in Ghana including Cape Coast, Accra and Winneba. This therefore suggest that the organ is the oldest keyboard instrument in choral music performance and composition in Ghana. In churches where the acquisition of the standard pipe organs was a challenge, the use of the harmonium became the solution. The use of accordion by churches and individuals was also a great practice in especially situations of the unavailability of electricity.

Over the years many churches have acquired keyboard synthesizers for the same purpose of choral accompaniment. This confirms the fact that choral music and keyboard accompaniment has gone through several stages to the current phenomenon of using multiple keyboard synthesizers in performances. For a clearer appreciation of the subject I have outlined four (4) developments in contemporary Ghanaian choral music compositions and performances from the period of compositions without keyboard accompaniment to the present-day phenomenon of the usage of multiple keyboards for performances.

It must be thoroughly stressed that not all songs performed in this beginning or experimental period were performed without keyboard or organ accompaniment. There were the hymns either original tunes by the westerners or those composed by the indigenous people that were accompanied by the organ. However, most of the compositions in anthem forms composed by the indigenous composers in the first, second and third generations were tactically composed to be performed without organ or keyboard accompaniment.

2.4.1 The dominance of the Organ in Ghanaian choral music performances and early usage of synthesizers

Choral performance practices in the first three generations were dominated by the use of the pipe organ and, later, single keyboard instruments. Protestant missionaries introduced the organ into southern Ghanaian churches, where it became the standard accompanimental instrument for hymns and anthems (Collins, 2008). In churches without pipe organs, harmoniums, pianos, or accordions were employed instead.

Over time, the advent of digital tabletop synthesizers provided an accessible substitute for the organ. Organ tones and registrations were commonly selected from preset banks, allowing the electronic keyboard to imitate traditional organ timbres. This practice extended beyond hymnody to encompass both Western anthems and Ghanaian choral compositions written in the European style. In many cases, the accompanist simply doubled the four-part vocal lines at the keyboard, a practice that also applied to African-composed anthems with more complex textures, provided the accompanist was skilled enough to render them.

By the late nineteenth and early twentieth centuries, organ sonorities had become so central to Ghanaian choral performance that they were used for virtually every repertoire, including Western classical works. Even local popular genres such as highlife incorporated organ timbres, a tradition that continues in choral highlife arrangements today.

This era of organ and single-keyboard accompaniment laid the foundation for later developments. As compositional practices matured, some composers began to score original keyboard accompaniments, moving beyond the doubling of vocal parts. These gradual shifts established a trajectory that would ultimately lead to the more adventurous use of digital synthesizers and, in later generations, to the adoption of multiple keyboards to simulate orchestral textures.

2.4.2 Organ dominance of the Fourth generation

The fourth generation of Ghanaian choral composers and performers witnessed a rapid expansion of digital synthesizer use. Initially, keyboards functioned simply as substitutes for the organ, with accompanists selecting organ-like registrations to maintain continuity with earlier practices (McMillen, 1994). The sampled rhythmic styles on these instruments rarely reflected Ghanaian idioms such as *highlife*, *adowa*, or *agbadza*, so choirs often relied on live drummers when local rhythms were required.

Over time, however, later fourth-generation composers and keyboardists began to pursue richer textures that moved beyond simple organ imitation. Their growing interest in orchestral colour led to the creative use of multiple keyboards within a single performance. Rather than limiting accompaniment to one instrument, several

players combined timbres and roles to simulate orchestral sonorities. In many cases, no written accompaniment was provided, leaving keyboardists to improvise or arrange their own parts in ways that paralleled orchestral layering.

This practice represents a decisive turning point in Ghanaian choral performance: a shift from single-organ accompaniment, characteristic of earlier generations, to the experimental and orchestral possibilities of multiple synthesizers. It is this development that forms the central concern of the present study.

2.4.2.1 Multiple Keyboard Usage as accompaniment in Ghanaian choral music by the fourth generational musicians

Multiple keyboards have been used in various musical ensembles for a long and varied time. It has evolved over time in response to new technological advancements, changes in musical preferences, and the need to create rich and dynamic soundscapes for a range of genres, including jazz, dance, gospel, and recently Ghanaian contemporary choral music.

Between the 1920s and 1940s, multiple keyboards, including pianos and organs, were commonly used in jazz and large band settings. The use of multiple keyboards, including pianos and organs, in jazz and large band settings during the 1920s-1940s allowed for larger instrumental passages and a greater variety of tones (Cypress, 2017). The complementary roles of organists and pianists in these ensembles contributed to the overall musical fabric. The use of many keyboards in gospel music, especially in the African American church tradition became commonplace once the church later accepted the technique.

According to Acquah et al. (2022) the introduction of multiple keyboard synthesizers in Ghanaian churches is driven by practical concerns, such as the availability of keyboard players and the possession of multiple keyboards. This decision is not necessarily a deliberate process of role creation and allocation, but rather a response to the available resources. This suggests that In Ghanaian churches, the decision to introduce multiple keyboard synthesizers were often driven by practical considerations rather than a deliberate process of role creation and allocation. One key factor is the availability of skilled keyboard players and another is the possession of multiple keyboards. In Ghana many churches acquire keyboards over time, either through donations or purchases, leading to the accumulation of multiple instruments overtime. Rather than allowing these keyboards sit unused, churches incorporate them into their music ministry, expanding their musical capabilities. The church most likely made use of the abilities and availability of multiple keyboard players by offering them an opportunity to join the musical group, as opposed to adhering to a predetermined framework or role distribution. Emphasis was therefore on using talents of the existing musicians to create a pleasant-sounding and spiritually elevating musical environment.

The use of multiple keyboard synthesizer players in earlier Ghanaian cases often led to an unnoticeable duplication of roles, with players using the same tones and playing the same notes (Acquah, 2022). In most of the earlier Ghanaian context of this practice, the multiple keyboard synthesizer players often used the same tones on their various keyboards and played the same musical notes leading to a duplication of roles. For example, keyboardist 1 and 2 both select organ tones to play the same song concurrently. In some cases, a player decides to select another

keyboard instrument to differentiate from the other player while playing the same notes. Usually, piano is selected by a player to play alongside the organ to play the same notes concurrently.

In the last two decades, Ghanaian choirs and musicians have increasingly used multiple keyboards in choral performances to replicate the sound of an orchestra (Acquah & Arhine, 2022). This act is done by getting enough synthesizer tones to sound like an orchestra and also selecting or creating tones that sound realistically close to the original orchestral instrument. This clearly shows that people began embracing the opportunities that the orchestra offers in terms of realistic and pure soundscape and tone. This modern interest in orchestral sounds has led to the acceptance of the practice of using multiple digital keyboards even beyond the shores of Ghana where it started.

In the words of Collins (2009) the proliferation of radio and television channels in Ghana, along with the availability of recordings, has significantly contributed to the popularity of symphonic music. Due to the availability of classical music programs on media channels like FM radio stations and the availability of recordings in a variety of forms, orchestral music has grown in popularity and respect across the country.

Takala (1997) explains that the advent of cassettes and DVDs in the early 2000s revolutionized the way people experienced orchestral performances, allowing them to listen to past performances, explore new compositions, and share music with others. These recordings have made it possible for people to listen to past performances, experiment with new compositions, and share their music with others. Certain recordings, such as 'The Young Messiah', a popularization of

George Frederic Handel's 'The Messiah' created by the ace producer Norman Miller became so popular making a lot of people have access to orchestral music at the time.

The goal of choral musicians of the fourth generation has been to recreate the original tones heard on recordings, which has led to an emphasis on synthesizing those tones. This provided opportunities for artistic expression in addition to enabling accurate replication of already-existing sounds. Ternstrom et al. (1988) opines that the use of synthesizers in choral music has evolved from a focus on replicating existing sounds to exploring new possibilities (p. 332). This has led to people investigating the possibilities of synthesizers with contemporary features rather than just copying sounds that already existed. For example, in the context of Ghanaian church music, choral musicians might use synthesizers to recreate the sound of traditional African drums, brass instruments, or other cultural instruments that are not typically found in Western choral music. The emphasis on synthesizing tones has also provided opportunities for artistic expression. Choral musicians can use synthesizers to experiment with different sounds, textures, and effects, allowing them to add a unique and creative element to their performances. This approach encourages musicians to think beyond simply replicating existing sounds and instead explore the possibilities of synthesizers to create new and innovative music.

A complete or full orchestral concept using keyboard synthesizers started in the early 2000's in Ghana by choirs and musicians who wanted a close to orchestral sound by their keyboard accompaniment. Acquah et al. (2021) assert that Ghanaian keyboardists have innovatively addressed the challenge of achieving an orchestral feel in choral performances by teaming up to sound like an orchestra. With a

realization that a single player is a little handicapped to achieve the total orchestra by playing alone. Skillful keyboardists who share same idea or consider themselves as peers and are able to take up major or minor roles in performances started working together to achieve an orchestral soundscape. By combining the unique capabilities of each keyboardist and leveraging advanced synthesizer technology, this orchestral concept targets to deliver a rich and immersive musical experience. Imagine a church choir in Ghana preparing for a special performance of Handel's 'Messiah'. Instead of relying on a single keyboardist, they gather a team of skilled musicians, each specializing in a different aspect of orchestral instrumentation. One keyboardist focuses on string sounds, another on brass, and another on percussion. They work together to create a lush orchestral arrangement using their synthesizers, blending their skills to achieve a full and dynamic sound that enhances the choir's performance, creating a truly memorable musical experience for their audience.

The use of multiple keyboards in a single performance is often seen among young musicians for several reasons. Firstly, there is a need to multitask, as modern music often requires various sounds and effects that can be controlled simultaneously. Additionally, there is a strong interest among young musicians in learning about technology, and using multiple keyboards allows them to explore different sounds and techniques. Furthermore, the use of multiple keyboards encourages collaborative and social music-making. Instead of seeing each other as competitors, musicians work together to create a cohesive sound, fostering mutual respect and compatibility. This approach emphasizes the communal aspect of music, where musicians come together to create something greater than the sum of their individual parts. Blaine (2003) and Pike (2014) both underscore the value of collaborative musical experiences, particularly for novices, with the former

emphasizing the role of musical control and the latter demonstrating the effectiveness of cognitive strategies and collaborative learning in developing keyboard skills. According to the concept of “musical peer respect”, musicians should respect and cherish one another's efforts in order to create a community that is supportive rather than competitive. Meil (2000) underscores the role of friendship in collaborative music composition. Using several keyboards becomes symbolic of a group's creativity and openness to experimenting with new musical ideas in this situation.

In today's fast-paced, technologically driven world, the ability to multitask is invaluable, and young people frequently find themselves using many gadgets at once. They can explore with various sounds, textures, and musical elements at the same time by using numerous keyboards, which improves their capacity to produce intricate and multi-layered compositions. This therefore is not out of place to conclude that the practice of multiple keyboard usage in Ghanaian choral performances is an act spearheaded by the youth whose quest for experimentation is high and their ability to multitask is higher. Acquah et al. (2022) confirm by saying that the practice of multiple keyboard usage in Ghanaian choral performances reflects the youth's experimental spirit and multitasking ability. This trend reflects a dynamic shift in musical expression and performance styles, as the youth in Ghana embrace diverse and innovative approaches a modern flair to traditional choral music but also showcases the adaptability and creativity of the younger generation in the Ghanaian music scene.

In essence, the embrace of multiple keyboard usage in choral performances by Ghanaian youth reflects a fusion of tradition and innovation, where

experimentation and multitasking skills contribute to the evolution of musical expressions within the cultural context.

Furthermore, because music is inherently collaborative, performers frequently collaborate to produce a seamless and harmonic sound. Using numerous keyboards during joint performances can enhance and broaden the musical experience. A dynamic and cooperative atmosphere is produced by the many styles, tones, and skill sets that each keyboard player may contribute to the performance. In choral music performance, using numerous keyboards can enhance the overall sound and create a more dynamic and engaging atmosphere. For example, in a performance of a traditional Ghanaian choral piece, one keyboard player might play a traditional African rhythm on a keyboard set to a percussive sound, adding an authentic African feel to the music. Another keyboard player might play chords and harmonies on a different keyboard, filling out the sound and adding depth. A third keyboard player might add melodic lines or countermelodies, enhancing the texture and complexity of the music. Together, these keyboard players can create a rich and layered sound that adds to the overall impact of the performance.

The quest to achieve a closer sound or tone to that of the orchestra is still an ongoing experiment among Ghanaian choral music performers. The process keeps improving partly due to the improvement of keyboard synthesizer manufacturing and the hard work being done by keyboardists.

Advancements in keyboard synthesizer technology have significantly expanded the range of sounds available to musicians, allowing for more diverse and authentic representations of global musical styles (Mulder, 2007). Technological advancement, especially with the improvement in digital keyboard synthesizers

have been very beneficial to the Ghanaian choral fraternity including sampling capabilities which allow synthesizers to replicate a wide range of traditional Ghanaian instruments and vocal textures. This can greatly enrich the sound palette for composers and performers of Ghanaian choral music. In the words of Amuah (2013), the advancement of digital keyboard synthesizers has significantly benefited the Ghanaian choral fraternity, particularly in the replication of traditional instruments and vocal textures. This advancement in technology opens up new avenues for creativity and innovation, enhancing the depth and authenticity of Ghanaian choral music. As synthesizers continue to evolve, they are likely to play an increasingly vital role in shaping the future of choral music in Ghana and beyond.

Modern keyboard synthesizers have the ability and function to allow a user program his or her personal rhythmic styles. Over time, advancements in technology and a growing appreciation for cultural diversity have led to the development of more inclusive synthesizers and digital instruments. Rauhala et al. (2007) and Kaplan (1981) both state that the advancements in technology have led to the development of more inclusive synthesizers and digital instruments, allowing users to program their own rhythmic styles. Contemporary music production tools now strive to embrace a broader range of rhythmic styles, acknowledging the importance of cultural representation in the ever-evolving landscape of music.

Given the many capabilities and customization choices offered by modern keyboard synthesizers, musicians may create and modify sounds to suit their tastes, as well as build complex and layered sounds. Acquah et al. (2022) express that the use of digital keyboards in Ghanaian choral music is a significant development,

allowing for the creation and storage of specific sounds tailored to the genre. Many characteristics, including velocity, loudness, modulation, touch sensitivity, reverb, delay, storage ability, technological and interface connectivity may be precisely controlled by synthesizers. This level of customization permits artists to shape the character and expressiveness of each sound. All these expressions have given Ghanaian choral music accompanist a chance to create some modern emotions making performances sound more real and improved.

In conclusion, the advancement of technology in keyboard synthesizers has revolutionized Ghanaian choral music performances. These instruments have become more connected and versatile, offering musicians a wide range of options for composition, recording, and performance. The ability to replicate traditional Ghanaian instruments and sounds, the versatility for complex arrangements, and the integration of Musical Instrument Digital Interface (MIDI) technology have all contributed to enhancing the musical experience. These advancements have not only preserved the rich cultural heritage of Ghanaian choral music but have also provided producers and artists with a plethora of creative alternatives, ultimately enriching the music scene in Ghana and beyond.



CHAPTER THREE

MUSICAL SCORES OF *ASEDA NKA ONYAME*

This section presents the musical scores for *Aseda Nka Onyame*, illustrating the piece's adaptability across different accompaniment styles. The scores are organized to showcase two main arrangements:

- **Score with Keyboard Accompaniment:** This original version of the score emphasizes the role of a single keyboard accompaniment, reflecting a common practice in contemporary Ghanaian choral music, providing a simple harmonic support for the vocals.
- **Score with Orchestral Accompaniment:** In this arrangement, the keyboard orchestral instrumentation provides a fuller, more dynamic soundscape, enhancing the piece's expressive range and highlighting its potential for grander, more varied performances.



3.1 Score with One Piano Accompaniment

ASEDA NKA ONYAME
Thanks be to God James Varrick Armaah

The musical score is presented in a multi-staff format. At the top, the title "ASEDA NKA ONYAME" is written in bold, with the subtitle "Thanks be to God" and the composer's name "James Varrick Armaah" below it. The score begins with a piano accompaniment section labeled "Piano" with a dynamic marking of *f*. This is followed by four vocal staves labeled "S" (Soprano), "A" (Alto), "T" (Tenor), and "B" (Bass). The vocal parts enter with a dynamic marking of *ff* and the lyrics "A se". Below the vocal staves is the piano accompaniment section labeled "Pno.". A large, semi-transparent watermark of the University of Ghana crest is overlaid on the score. The crest features a shield with three golden flames at the top and a golden scroll at the bottom containing the Latin motto "INTEGRI PROCEDAMUS".

2

Aseda nka Onyame

Musical score for measures 9-11 of 'Aseda nka Onyame'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se'. The piano part includes a dynamic marking of *ff*.

Aseda nka Onyame

3

Musical score for measures 12-14 of 'Aseda nka Onyame'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'dao, A se da nka On ya me, A se da nka On ya me, A se'. The piano part includes a dynamic marking of *ff*.

4 Aseda nka Onyame *mf*

Mezzo ¹⁵ On ya mea *mf* o' bo'a dee' nyi

CTen. On ya me, A

S da nka On ya me, Wo' soro soro ho' A lle lu jah!

A da nka On ya me, Wo' soro soro ho' A lle lu jah!

T da nka On ya me, Wo' soro soro ho' A lle lu jah!

B da nka On ya me, Wo' soro soro ho' A lle lu jah! *mp*

Pno.



Aseda nka Onyame

5

19

Mezzo *naa, On ya mea tu mi ny'na ku ra no, On ya mea so ro na' saa*

CTen. *gyae, Tum foe, tu mi ny'na ku ra no, **mp** soro n'a saa*

S *A se da nka no,*

A *A se da nka no,*

T *A se da nka no,*

B ***mp** se da nka no,*

Pno.



6 Aseda nka Onyame

23

Mezzo
se ny'na ye' no de, Daa Daa A se dao,

CTen.
f ny'na ye' wo de. On ya me'a *mpo'* sa yen' ya ree'

S
Ye sue, Tu mi ne'e ni dee' ye' no de. A se da nka On ya

A
Ye sue, Tu mi ne'e ni dee' ye' no de. A se da nka On ya

T
Ye sue, Tu mi ne'e ni dee' ye' no de. A se da nka On ya

B
Ye sue, Tu mi ne'e ni dee' ye' no de. *dolce* A se da nka On ya

Pno.
f *mp*



Aseda nka Onyame

7

27

Mezzo

On ya mea o' ma yen' nea ye di,

CTen.

ny'na, *ff*

S

me, Daa, A se da nka On yam me, Ye sue no ndwu ma ye'a ke'

A

me, Daa, A se da nka On ya me, Ye sue no ndwu ma ye'a ke'

T

me, Daa, A se da nka On ya me, Ye sue no ndwu ma ye'a ke'

B

me, Daa, A se da nka On ya me, Ye sue no ndwu ma ye'a ke'

Pno.

ff

8 Aseda nka Onyame *ff*

S
see', Ye sue no ndwu ma ye'a ke' see', A se da, A ye yi,
A
see', Ye sue no ndwu ma ye'a ke' see', A se da A ye
T
see', Ye sue no ndwu ma ye'a ke' see', A se da A ye
B
see', Ye sue no ndwu ma ye'a ke' see', *ff* se da A ye
Pno.

Aseda nka Onyame 9

S
n ton ton, n hyi ra, A se da nka Nya mea sro
A
yi, N ton ton, n hyi ra, nka Nya me'a sro
T
yi, N ton ton, n hyi ra, nka Nya me'a sro
B
yi, N ton ton, n hyi ra, nka Nya me'a sro
Pno.

INTEGRUM PROCEDAMUS

10 Aseda nka Onyame

36

S
ne'a saa se som no no, yen' nna na se, yen' nna na se, O see,

A
nea saa se som no no, yen' nna na se, yen' nna na se, O see,

T
nea saa se som no no, yen' nna na se, yen' nna na se O see,

B
nea saa se som no no, yen' nna na se, yen' nna na se, O see,

Pno.

Aseda nka Onyame

11

39

S
A lle lu jah, A men! No nko too n'a se da,

A
A lle lu jah, A men, No nko too n'a se da,

T
A lle lu jah, A men, No nko too n'a se da,

B
A lle lu jah A men! No nko too n'a se da,

Pno.

fff

INTEGRI PROCEDAMUS

12 Aseda nka Onyame
mp

Mezzo ⁴³ No nko too na ma se da ye' no dea, na ma

S 'no nko too n'a se da,

A no nko too n'a se da,

T no nko too n'a se da,

B no nko too n'a se da.

Pno. *p*

Mezzo ⁴⁶ ye yi ye' no dea, na me nton ton ye' no dea, A men! Na

Pno.

Aseda nka Onyame

13

49

Mezzo

he nnie fa ta noo A ment' *f*

CTen.

S'a dee' kye

Pno.

14

Aseda nka Onyame

52

CTen.

woa fa n'a se-da ma noo n'e ye'o no-n'a dom, Yi na yew na ton ton

S

E' ye'o no, E' ye' Nya me'a, E' ye'o no, e'

p

A

E' ye'o no, E' ye' Nya me'a, E' ye'o no, e'

T

E' ye'o no, E' ye' Nya me'a, E' ye'o no, e'

B

E' *mp* ye'o no, E' ye' Nya me'a, E' ye'o no, e'

Pno.




Aseda nka Onyame


15

55


C.Ten. 
noo n'e ye'o noa. *ff*

S 
ye' Nya me'a N'a dom doo soo, A se da nka On ya

A 
ye' Nya me'a N'a dom doo soo, A se da nka On ya

T 
ye' Nya me'a, N'a dom doo soo, A se da nka On ya

B 
ye' Nya me'a, N'a dom doo soo, A se da nka On ya

Pno. 
ff



16 Aseda nka Onyame

Mezzo ⁵⁹ *f*
s'a de kye woa fa n'a se da ma noo n'e ye'o no n'a dom,

S
me *p* ye'o no, E' ye Nya me'a,

A
me, E ye'o no, E' ye Nya me'a,

T
me, E' ye'o no, E' ye' Nya me'a,

B
me, *mp* ye'o no, E' ye' Nya me'a,

Pno.



Aseda nka Onyame

17

62

Mezzo

S

A

T

B

Pno.

Yi na yew na ton ton noo n'e ye'o noa. *ff*

E' ye'o no, e' ye' Nya me'a N'a dom

E' ye'o no, e' ye' Nya me'a N'a dom

E' ye'o no, e' ye' Nya me'a, N'a dom

E' ye'o no, e' ye' Nya me'a, N'a *ff* dom



18 Aseda nka Onyame *ff*

65

S doo soo, A se da nka On ya me, Ni di ne tu mi n'a

A doo soo, A se da nka On ya me, Ni di ne tu mi n'a

T doo soo, A se da nka On ya me, Ni di ne tu mi n'a

B doo soo, A se da nka On ya me,

Pno.

Aseda nka Onyame 19

69

S ye yi nyi na ra se' noo Ni di ne tu mi n'a ye yi nyi na ra se' noo

A ye yi nyi na ra se' noo Ni di ne tu mi n'a ye yi nyi na ra se' noo

T ye yi nyi na ra se' noo *ff* Ni di ne tu mi n'a ye yi nyi na ra se' noo

Pno.



20 Aseda nka Onyame

75

S A se da nka O nya me N'a dom doo

A A se da nka O nya me N'a dom doo

T A se da nka O nya me, N'a dom doo

B A se da nka O nya me, N'a dom doo

Pno.

Aseda nka Onyame 21

79

S soo, A se da ne'a ye yi ne nton ton nka ne

A soo, A se da ne'a ye yi ne nton ton nka ne

T soo, A se da ne'a ye yi ne nton ton nka ne

B soo, A se da ne'a ye yi ne nton ton nka ne

Pno.

22 Aseda nka Onyame

83

S
din, A se da ne'a ye yi ne nton ton nka ne

A
din, A se da ne'a ye yi ne nton ton nka ne

T
din, A se da ne'a ye yi ne nton ton nka ne

B
din, A se da ne'a ye yi ne nton ton nka ne

Pno.

Aseda nka Onyame 23

87

S
din, A se da ne'a ye yi ne nton ton nka ne

A
din, A se da ne'a ye yi ne nton ton nka ne

T
din, A se da ne'a ye yi ne nton ton nka ne

B
din, A se da ne'a ye yi ne nton ton nka ne

Pno.

24 Aseda nka Onyame

91 Hilife

S A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

A din, A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

T din, A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

B din, A se da nka O nya me, nea w'a ye' doo soo, A se na nka O nya me

Pno.

Aseda nka Onyame 25

95

S nea w'a ye' doo soo, Me tea sea, e' yeo no, me wo' nkwa e' ye'o no,

A nea w'a ye' doo soo, Me tea sea, e' yeo no, me wo' nkwa e' ye'o no,

T nea w'a ye' doo soo, Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no,

B nea w'a ye' doo soo, Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no,

Pno.

26 Aseda nka Onyame



S⁹⁸
Me' to ndwom, me' bo' see, nea wa ye' doo soo. A se da, A ye yi, n ton ton ne nhyi ra,

A
Me' to ndwom, me' bo' see, nea wa ye' doo soo, A se da, A ye yi, n ton ton ne nhyi ra,

T
Me' to ndwom, me' bo' see, nea wa ye' doo soo, A se da, A ye yi, n ton ton ne nhyi ra,

B
Me' to ndwom, me' bo' see, nea wa ye' doo soo, A se da, A ye yi, n ton ton ne nhyi ra,

Pno.

Aseda nka Onyame

27



S¹⁰²
Twe duam pon ee nea wa ye' doo soo. Me tea sea, e' ye'o no,

A
Twe duam pon ee nea wa ye' doo soo, Me tea sea e' ye'o no,

T
Twe duam pon ee nea wa ye' doo soo, Me tea sea e' ye'o no,

B
Twe duam pon ee nea wa ye' doo soo, Me tea sea e' ye'o no,

Pno.

28

Aseda nka Onyame



S
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo. Me tea sea, e' ye'o no,

A
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo, Me tea sea, e' ye'o no,

T
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo, Me tea sea e' ye'o no,

B
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo, Me tea sea, e' ye'o no,

Pno.

Aseda nka Onyame

29



S
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

A
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

T
me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo,

B
Me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

Pno.

3.2 Full Orchestration for Three Keyboards

ASEDA NKA ONYAME
Thanks be to God James Varrick Armaah

The musical score is arranged in two systems. The first system includes:

- Keyboard 1:** Treble clef, *mf* dynamic. Includes parts for [Flute+Oboe] and [Double Bass (LH)].
- Keyboard 2:** Treble clef, *f* dynamic. Includes parts for [Trumpet] and [Timpani (LH)].
- Keyboard 3:** Treble clef, *f* dynamic. Includes part for [Strings].
- Programmed Percussion:** A single line with a note marked "Programmed onto Keyboard 3, activated at m. 91".

The second system includes:

- Kbd. 1:** Treble clef, *f* dynamic. Includes part for [Flute+Oboe].
- Kbd. 2:** Treble clef, *f* dynamic.
- Kbd. 3:** Treble clef, *f* dynamic.

The score is overlaid with a large, semi-transparent watermark of the University of Ghana crest, which features a shield with a cross and a banner at the bottom that reads "INTEGRI PROCEDAMUS".

2

S *ff*
A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

A
A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

T
A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

B
A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

Kbd. 1 *ff*

Kbd. 2 *ff* *p*

Kbd. 3 *ff*



12

S
dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'

A
dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'

T
dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'

B
dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'

Kbd. 1
[Oboe]

Kbd. 2
[French Horn]

Kbd. 3



4

mf

Mezzo ¹⁶ On ya mea o' bo'a dee' nyi naa, On ya

mf

CTen. On ya me, A gyae, Tum

S soro soro ho' A lle lu jah!

A soro soro ho' A lle lu jah!

T soro soro ho' A lle lu jah!

B soro soro ho' A lle lu jah!

mp [Clarinet]

[Pizzicato Bass]

Kbd. 1

Kbd. 2

mp

Kbd. 3

Mezzo
mea tu mi ny'na ku ra no, On ya mea so ro na' saa se ny'na ye' no de,

CTen.
foe, tu mi ny'na ku ra no, O' soro n'a saa se ny'na ye' wo de.

S
mp A se du nka no, *f* Ye sue, Tu

A
A se du nka no, Ye sue, Tu

T
A se du nka no, Ye sue, Tu

B
A se du nka no, Ye sue, Tu

[Flutes+Oboes]
mp

[D. Bass]

Kbd. 1

Kbd. 2
mp

Kbd. 3
mp *f*



6

24

Mezzo
Daa Daa A se dao, On ya

CTen.
On ya me'a o' sa yen' ya ree' ny'na,

S
mp
mi ne'e ni dee' ye' no de. A se da nka On ya me, Daa,

A
mi ne'e ni dee' ye' no de. A se da nka On ya me, Daa,

T
mi ne'e ni dee' ye' no de. A se da nka On ya me, Daa,

B
mi ne'e ni dee' ye' no de. A se da nka On ya me, Daa,

Kbd. 1
mp

Kbd. 2
mp

Kbd. 3
mp *dolce*

28

Mezzo

S

A

T

B

Kbd. 1

Kbd. 3

mea o' ma yen' nea ye di, *ff*

A se da nka On yam me, Ye sue no ndwu ma ye'a ke' see', Ye

A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

ff

ff



8

ff

S
sae no ndwu ma ye'a ke' see' A se da, A ye yi, n ton ton, n hyi ra, A se da nka Nya mea sro

A
sae no ndwu ma ye'a ke' see', A se da A ye yi, N ton ton, n hyi ra, nka Nya me'a sro

T
sae no ndwu ma ye'a ke' see', A se da A ye yi, N ton ton, n hyi ra, nka Nya me'a sro

B
sae no ndwu ma ye'a ke' see', A se da A ye yi, N ton ton, n hyi ra, nka Nya me'a sro

Kbd. 1
f [Flute]

[Trumpets]
ff

Kbd. 2
ff

Kbd. 3
ff



Musical score for voices and keyboard instruments. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and three keyboard instruments (Kbd. 1, Kbd. 2, Kbd. 3). The lyrics are: ne'a saa se som no no, yen' nna na se, yen' nna na se, O sec, A lle lu jah.



10

fff

S
A
T
B

A men! No nko too n'a se da, 'no nko too n'a se
A men, No nko too n'a se da, no nko too n'a se
A men, No nko too n'a se da, no nko too n'a se
A men', No nko too n'a se da, no nko too n'a se

Kbd. 1

Kbd. 2

Kbd. 3

mp

Mezzo *mp*
No nko too na ma se da ye' no dea, na ma ye yi ye' no dea, na me nton ton ye' no dea,

S
du,

A
du,

T
du,

B
du,

p [Clarinet]

Kbd. 1 [Pizzicato]

Kbd. 2

Kbd. 3 *p*

12

Mezzo
A men! Na he nnie fa ta noo A men!

CTen.
f
S'a dee' kye

S

A

T

B

Kbd. 1

Kbd. 2

Kbd. 3

p

mp

INTEGRI PROCEDAMUS

52

CTen. *wca* fa n'a se da ma noo n'e ye'o no n'a dam, Yi na yew na ton ton noo n'e ye'o noa. ***ff***

S E ye'o no, E' ye Nya me'a, E ye'o no, e' ye' Nya me'a

A E' ye'o no, E' ye' Nya me'a, E ye'o no, e' ye' Nya me'a

T E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a

B E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a, [Flute+Oboe]

Kbd. 1 [D. Bass]

Kbd. 2 [Fr. Horn]

Kbd. 3

14

56 *f*

Mezzo *f* s'a de kye

S N'a dom doo soo, A se da nka On ya me

A N'a dom doo soo, A se da nka On ya me,

T N'a dom doo soo, A se da nka On ya me,

B N'a dom doo soo, A se da nka On ya me,

Kbd. 1 *f*

Kbd. 2 *f*

Kbd. 3 *ff*

60

Mezzo *pu*
fa n'a se da ma noo n'e ye'o no n'a dom, Yi na yew na ton ton noo n'e ye'o noa.

S
E ye'o no, E' ye Nya me'a, E' ye'o no, e' ye' Nya me'a

A
E ye'o no, E' ye Nya me'a, E' ye'o no, e' ye' Nya me'a

T
E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a,

B
E ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a,

Kbd. 1
p

Kbd. 2

Kbd. 3
mp



16

ff

S
N'a dom doo soo, A se da nka On ya me,

A
N'a dom doo soo, A se da nka On ya me,

T
N'a dom doo soo, A se da nka On ya me,

B
ya dom doo soo, A se da nka On ya me,

Kbd. 1

[Trumpet]

Kbd. 2

Kbd. 3

ff

68

S
Ni di ne tu mi n'a ye yi nyi na ra se' noo

A
Ni di ne tu mi n'a ye yi nyi na ra se' noo

T
Ni di ne tu mi n'a ye yi nyi na ra se' noo

[Strings+Harpichord] *ff*

Kbd. 3

72

S
Ni di ne tu mi n'a ye yi nyi na ra se' noo

A
Ni di ne tu mi n'a ye yi nyi na ra se' noo

T
Ni di ne tu mi n'a ye yi nyi na ra se' noo

Kbd. 3



18

76

S
A
T
B

A se da nka O nya me N'a dom doo soo,
A se da nka O nya me N'a dom doo soo,
A se da nka O nya me, N'a dom doo soo,
A se da nka O nya me, N'a dom doo soo,

[Flute]
[Flute+Oboe]

Kbd. 1

[Fr. Horn]
[Trumpet]

Kbd. 2

[Strings]

Kbd. 3

99

S
A se du ne'a ye yi ne nton ton nka ne din.

A
A se du ne'a ye yi ne nton ton nka ne din,

T
A se du ne'a ye yi ne nton ton nka ne din,

B
A se du ne'a ye yi ne nton ton nka ne din,

Kbd. 1

Kbd. 2

Kbd. 3



20

94

S
A
T
B

A se da ne'a ye yi ne nton ton nka ne din,

A se da ne'a ye yi ne nton ton nka ne din,

A se da ne'a ye yi ne nton ton nka ne din,

A se da ne'a ye yi ne nton ton nka ne din,

Kbd. 1

Kbd. 2

Kbd. 3



88

S
A
T
B
Kbd. 1
Kbd. 2
Kbd. 3
Prog. Perc.

A se da ne'a ye yi ne nton ton nka ne
A se da ne'a ye yi ne nton ton nka ne dín,
A se da ne'a ye yi ne nton ton nka ne dín,
A se da ne'a ye yi ne nton ton nka ne dín,

The musical score is arranged for SATB choir and three keyboard instruments (Kbd. 1, 2, 3) and programmed percussion (Prog. Perc.). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in English. The keyboard parts provide harmonic accompaniment. The score is marked with a rehearsal sign '88' at the beginning of the vocal lines.



22

92

S
A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

A
A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

T
A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

B
A se da nka O nya me, nea w'a ye' doo soo, A se na nka O nya me nea w'a ye' doo soo,

Kbd. 1
Improvise from main part
*See Appendix for HiLife setup options

Kbd. 2

[Electric organ RH, Bass guitar, LH]

Kbd. 3

Prog. Perc.

96

S Me tea sea, e' yeo no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye doo soo.

A Me tea sea, e' yeo no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea w'a ye' doo soo,

T Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea w'a ye' doo soo,

B Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea w'a ye' doo soo,

Kbd. 1

Kbd. 2

Kbd. 3

Prog. Perc.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and three keyboard staves (Kbd. 1, Kbd. 2, Kbd. 3) and a Percussion staff (Prog. Perc.). The lyrics are: "Me tea sea, e' yeo no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye doo soo." The score is set in a key with one sharp (F#) and a 4/4 time signature. The vocal parts are in a homophonic setting. The keyboard parts provide harmonic support, and the percussion part has a steady rhythmic pattern.



24

100

S
A se da, A ye yi, n ton ton ne nhyi ra, Twe daam pon ee neu wa ye' doo soo

A
A se da, A ye yi, n ton ton ne nhyi ra, Twe daam pon ee neu wa ye' doo soo,

T
A se da, A ye yi, n ton ton ne nhyi ra, Twe daam pon ee neu wa ye' doo soo,

B
A se da, A ye yi, n ton ton ne nhyi ra, Twe daam pon ee neu wa ye' doo soo,

Kbd. 1

Kbd. 2

Kbd. 3

Prog. Perc.

104

S
Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye doo soo.

A
Me tea sea e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye doo soo,

T
Me tea sea e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo,


B
Me tea sea e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo,

Kbd. 1

Kbd. 2

Kbd. 3

Prog. Perc.



INTEGRI PROCEDAMUS

26

108 *rit.*

S Me tea sea, e' yeo no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

A Me tea sea, e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

T Me tea sea e' ye'o no, me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

B Me tea sea, e' ye'o no, Me wo' nkwa e' ye'o no, Me' to ndwom, me' bo' see, nea wa ye' doo soo.

Kbd. 1

Kbd. 2

Kbd. 3

Prog. Perc.

CHAPTER FOUR

ANALYSIS OF *ASEDA NKA ONYAME*

4.0 Overview

This chapter provides an in-depth illustration and description of the compositional elements used in this composition such as melody, harmony, text, rhythm and dynamics. It also furnishes a broad explanation on how piano accompaniment originally composed for one (1) keyboard can be used to generate a keyboard orchestration for three (3) keyboards. This keyboard orchestration is the drive for the entire thesis, and a clear demonstration is given for composers to follow.

The composition is meticulously crafted to integrate multiple keyboards into the Ghanaian choral performance scene. Since the entire work is based on this integration, careful attention is given to scripting and observing vocal and instrumental dynamics, performance directions, and the specific tones assigned to each of the three keyboards throughout the composition. This meticulous approach ensures that the keyboards seamlessly blend with the choral parts, enhancing the overall musical experience while maintaining the integrity and richness of Ghanaian choral traditions. Each keyboard is strategically utilised to complement the vocal lines, adding depth and texture and demonstrating the innovative potential of combining Western and Ghanaian musical elements in contemporary choral music.

Commented [MOU1]: Why not this section to start?



4.1 Analytical Lenses

In this section, I explore the frameworks and compositional tools applied to *Aseda Nka Onyame*. This section delves into the music composition devices and instrumental arrangements used, focusing on how these elements enhance the depth and cohesion of the piece. By examining devices such as pitch, rhythm, harmony, dynamics, and instrumental textures, insight is gained on the structural choices that shape the work's aesthetic and emotional impact. Additionally, this analysis highlights the integration of multiple keyboards, underscoring the unique contributions they bring to the Ghanaian choral performance tradition. The framework I examined are:

1. The use of compositional devices
2. Instrumental arrangement

4.1.1 The Use of Compositional Devices

Music composition devices are tools and techniques composers use to create, structure, embellish, and enhance their musical creations. Music composition involves various elements that contribute to its structure and impact. These include pitch, rhythm, timbre, texture, dynamics, and form. As Hickey (2012) explains, these devices "serve to create a cohesive and appealing piece of music by manipulating various elements to achieve a desired aesthetic effect" (p. 54). Additionally, harmonic structures, melodic development, rhythmic patterns, and dynamic contrasts play essential roles in enhancing a piece's aesthetic appeal. By skillfully manipulating these elements, composers create cohesive and emotionally engaging compositions.

Various compositional devices are employed in *Aseda Nka Onyame*, but the notable ones that significantly contribute to using multiple keyboards in accompanying African choral music are particularly highlighted in the composition. Tones, rhythms, and the organization of voices for each keyboard are carefully utilized with the choral voices in mind to demonstrate how multiple keyboards can be integrated into African choral performance. The use of multiple keyboards has become a part of the Ghanaian choral performance tradition, and standardizing this practice through written accompaniments can enhance its effectiveness. As Acquah et al. (2021) note, "multiple digital keyboards enable sophisticated rhythmic interactions, mimicking traditional African instruments and enhancing the cultural resonance of compositions" (p. 134).

In the analysis of the compositional devices employed in this composition later in the chapter, illustrations would be used to describe how pitch, rhythm, timbre, texture, dynamics, and form has been used in the composition

The integration of multiple keyboards in Ghanaian choral music has become a defining characteristic of the performance tradition, adding a rich layer of texture and versatility to the music. These keyboards provide varied tonal possibilities that can enhance the overall musical experience. However, the spontaneous and often improvisational nature of their use has led to inconsistencies in performance quality and interpretation. As Acquah et al. (2021) explain, the "spontaneity and improvisation often compromise consistency in performance" (p. 138), which highlights the need for standardization.

Creating written accompaniments for compositions that incorporate multiple keyboards as I have done in this work, can play a crucial role in standardizing their

use. By providing clear guidelines on how each keyboard should be utilized, whether for harmonic support, melodic enhancement, or rhythmic foundation. Composers and arrangers can ensure that the intended musical effects are consistently achieved. Moreover, standardized written accompaniments can facilitate the transmission of this practice to future generations, preserving the unique sound and style of Ghanaian choral music. This process will help ensure a more widespread appreciation of the nuanced role multiple keyboards play in these performances.

4.1.2 Instrumental Arrangement

The instrumental arrangement in *Aseda Nka Onyame* shows how multiple keyboards can be employed to extend the harmonic and rhythmic dimensions of a choral work. The interplay of rhythmic devices such as polyrhythms and hemiolas adds structural complexity and variety, creating a multilayered texture that is characteristic of contemporary Ghanaian choral practice. As Acquah et al. (2021) note, “the incorporation of these rhythmic devices creates a multilayered texture that enhances both the musical and cultural richness of the composition” (p. 141).

The arrangement applies compositional devices in ways informed by ethnomusicological considerations, demonstrating how multiple digital keyboards can be integrated with African musical elements within a formal choral framework. The scoring assigns each of the three keyboards specific and complementary roles, thereby reducing duplication and minimising errors that might arise from unscripted improvisation. This structured approach highlights how keyboard resources are organised to support ensemble performance.

4.2 Analysis of the Vocal Section

This section introduces an in-depth examination of the vocal composition within *Aseda Nka Onyame*, focusing on its structural and stylistic dimensions. It explores how the piece's form, melody, and harmonic choices contribute to its unique sound and cultural resonance. By analyzing techniques like call-and-response, melodic sequencing, and the balance between soloists and choir, this section sheds light on the careful integration of Western and African musical elements that define the work's character and aesthetic impact.

4.2.1 The Form and Structure of the Composition *Aseda Nka Onyame*

Giraud et al. (2016) explain that musical form is a fundamental aspect of music, describing its structure and organization. The form of a composition is crucial in shaping its structure, meaning, and impact, playing a vital role in how music is created, performed, and experienced (p. 78). *Aseda Nka Onyame* is a composition for two solo voices (soprano and tenor), four-part chorus, and three keyboard accompaniments written in the key of C Major. The composition has a total of 111 bars and is written in a through-composed form. According to Hudson (1996), through-composed music is defined as "a vocal work with continually evolving music without repeating sections" (p. 35). In this composition, each section presents a new idea or variation of a previous idea, creating a continuous and evolving musical experience. It is not a composition based on a single motif running through the entire piece where it is expected to go through various developments.

The piece begins with an instrumental introduction in tutti, using elements from the vocal parts of the opening and closing sections.

The image shows a musical score for Piano and Pno. (Piano and Piano). The Piano part is marked with a forte (f) dynamic. The score consists of two systems of staves. The first system has a treble clef for the Piano and a bass clef for the Pno. The second system has a treble clef for the Pno. and a bass clef for the Piano. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Figure 4.1: *Aseda nka Onyame* full instrumental introduction

This instrumental introduction in figure 4.1 above is an eight-bar extract, starting on an anacrusis and leading into the vocal entry at bar 8.

The image shows a musical score for vocal introduction of 'Aseda nka Onyame' for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time and features a mix of eighth and sixteenth notes. The lyrics are: 'A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'. The score is marked with a forte (ff) dynamic. The background features a watermark of the University of Ghana crest and the motto 'INTEGRUM PROCEDEMUS'.

Figure 4.2: excerpt from *Aseda nka Onyame* (Vocal introduction)

The vocal part begins in unison in bar 8 and shifts into harmony at bar 12, ending the first section on a perfect cadence in bar 17 (see figure 4.2 above). The soprano and tenor soloists enter in a duet from the second half of bar 17, supported by the chorus until bar 29. A cappella choral singing follows from bars 29 to 32, after which the homophonic choral lines are accompanied by the keyboard from bars 33 to 43. The soprano soloist takes over from bar 44 to 51, followed by the tenor soloist, with choir support from bar 51 to 58. The soprano soloist then repeats the tenor melody with choir support until bar 67. The final section, from bars 68 to 111, features the full chorus with instrumental accompaniment.

4.2.2 Melody

Melody is one of the most recognizable aspects of a composition. Herff et al. (2017) defines melody as “a sequence of notes that are perceived as a single, coherent entity” (p. 101). In *Aseda nka Onyame*, several melodic techniques are employed to achieve the composer’s artistic intentions. These include sequence, imitation, repetition, scalar passages, and leap melodies. Such devices not only contribute to structural coherence but also resonate with Ghanaian musical traditions, where melodic repetition and call-and-response are central to communal participation in performance. By weaving these elements into the choral–keyboard framework, the composition reflects both Western melodic structuring and indigenous aesthetics.

4.2.3 Sequence

One prominent technique is the use of melodic sequences in the vocal lines in unison, where motifs or phrases are repeated at different pitch levels to expand on a theme without introducing entirely new material. Temperley (2014) notes that

sequences and repetition "allow for greater exploration of a theme while maintaining structural coherence" (p. 22).

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is marked with a forte dynamic (*ff*). The lyrics for each part are: "A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se". The melody is repeated three times in lower dimensions across the four parts.

Figure 4.3: Excerpt from *Aseda nka Onyame* (Sequential melody)

An example of melodic sequencing in *Aseda Nka Onyame* occurs in bars 8 to 11 above, where the melody is sequenced three times in lower dimensions as seen in figure 4.3 above.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is marked with a forte dynamic (*ff*). The lyrics for each part are: "sue no ndwu ma ye'a ke' see, A se da A ye yi, N ton ton, n lhyi ra, nka Nya me'a sro". An ascending sequence is highlighted in yellow in the Soprano part from bar 33 to 35, starting on a dominant note and cutting across an octave above it.

Figure 4.4: *Aseda nka Onyame* (Ascending sequence)

An ascending sequence appears in figure 4.4 above from bar 33 to 35 starting on a dominant note and cutting across an octave above it.

4.2.4 Imitation

Imitation, another key technique in this composition, involves the echoing of a melody across different voices or parts. Lippman (2017) defines imitation as "the repetition or echoing of melodic phrases across different voices or parts, creating a rich, interwoven texture" (p. 77).

Mezzo
he mie fa ta noo A men! *f*

CTen.
S'a dee' kye' *f*

Pno.

CTen.
woa fa n'a se da ma noo n'e ye'o no n'a dom, Yi na yew na ton ton noo n'e ye'o noa. *ff*

S
E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a

A
E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a

T
E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a

B
E' ye'o no, E' ye' Nya me'a, E' ye'o no, e' ye' Nya me'a

Figure 4.5: Excerpt from *Aseda nka Nyame* (melody to be imitated)

Melodic imitation occurs between the tenor and soprano soloists from bar 51 to 63. What the tenor soloist sings from bars 51 to 55 in figure 4.5 is imitated by the soprano soloist from bars 59 to 63 in figure 4.6 below.

The image shows a musical score for the piece 'Aseda nka Onyame'. It features five vocal parts: Mezzo, Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes. The score includes dynamic markings such as *f*, *p*, and *mp*. A large watermark of the University of Ghana crest is overlaid on the score.

Mezzo: *f* s'a de kye woa fa n'a se da ma noo n'e ye'o no n'a dom,
 S: me ye'o no, E' ye Nya me'a,
 A: me, E ye'o no, E' ye Nya me'a,
 T: me, E' ye'o no, E' ye' Nya me'a,
 B: me, E *mp* ye'o no, E' ye' Nya me'a,

Mezzo: Yi na yew na ton ton noo n'e ye'o noa. *f*
 S: E ye'o no, e' ye' Nya me'a N'a dom
 A: E' ye'o no, e' ye' Nya me'a N'a dom
 T: E' ye'o no, e' ye' Nya me'a N'a dom
 B: E' ye'o no, e' ye' Nya me'a N'a *f* dom

Figure 4.6: Excerpt from *Aseda nka Onyame* (imitation of the previous melody from bar 51-55)

Contrast is also achieved through imitation, as seen in figure 4.7 below from bars 17 to 19 and 25 to 27, where the melody of the mezzo shifts from G major to C minor sang by the tenor soloist to create a contrasting effect as seen in the excerpts below.



The image shows two systems of musical notation for Mezzo and C.Ten. voices. The first system starts at bar 16. The Mezzo line has a dynamic marking of *mf* and the lyrics "On ya mea o' bo'a dee' nyi naa, On ya". The C.Ten. line also has a dynamic marking of *mf* and the lyrics "On ya me, A gya, Tum". The second system starts at bar 24. The Mezzo line has the lyrics "Daa Daa A se dao, On ya". The C.Ten. line has a dynamic marking of *mf* and the lyrics "On ya me'a o' sa yen' ya rec' ny'na,".

Figure 4.7: Excerpt from *Aseda nka Onyame* (an example of contrast)

4.2.5 Conjunct and Disjunct Motions

The composition combines conjunct (stepwise) and disjunct (leaping) melodic lines. Disjunct melodies appear at the beginning with some conjunct resolution, particularly in bars 1 to 2 and a clearer illustration from bar 8 to 11 in figure 4.8 below.

The image shows a four-part vocal setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music starts at bar 8 with a dynamic marking of *ff*. All parts have the lyrics "A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se". The melody is highly disjunct, featuring large leaps between notes.

Figure 4.8: Excerpt from *Aseda nka Onyame* (Disjunct melody from bar 8 – 11)

Conjunct melodies, in contrast, run through the entire piece, with examples found in bars 16 and 17 in figure 4.9 below.

Mezzo
C'Ten.
S
A
T
B

soro soro ho' A lle lu jah!
On ya
soro soro ho' A lle lu jah!
soro soro ho' A lle lu jah!
soro soro ho' A lle lu jah!
soro soro ho' A lle lu jah!

Figure 4.9: Excerpt from *Aseda nka Onyame* (an example of conjunct melody)

4.2.6 Repetition

Multi – measure repetition of melodic lines and notes is another essential feature, as seen from bars 80 to 91, where the same melody from bar 80 to 83 is repeated three times till bar 91, contributing to the overall structure and coherence of the piece. Figure 4.10 has the original melody which is repeated thrice from bar 80 to 91.

S
A
T
B

A se da ne'a ye yi ne nton ton nka ne din.
A se da ne'a ye yi ne nton ton nka ne din.
A se da ne'a ye yi ne nton ton nka ne din.
A se da ne'a ye yi ne nton ton nka ne din.

Figure 4.10: Excerpt from *Aseda nka Onyame* (an example of repeated melody from bar 80-83)

4.2.7 Harmony

According to Lahdelma and Eerola (2016), "harmony is the vertical combination of pitches and their progression" (p. 25). Two types of harmony used in the piece are diatonic and chromatic harmony. Diatonic harmony uses notes that are within a given key or scale and chromatic harmony incorporates notes outside the given key, leading to richer and sometimes more complex harmonic progressions.

The harmony in the entire piece is based on the foundations of Western functional harmony, including the use of primary and secondary chords with their extensions in root and inverted positions. Bar 13 features a cadence resolving on chord vii in root position, while bar 14 has another cadential resolution on chord iii in its first inversion as seen in figure 4.11 below.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "dao, A se da nka On ya me, A se da nka On ya me, A se". The score is in 4/4 time. Bars 13 and 14 are highlighted with yellow boxes, indicating the specific chords mentioned in the text. The piano part features a steady accompaniment of eighth notes.

Figure 4.11: Excerpt from *Aseda nka Onyame* (selected chords)

Using juxtapositions to create an African harmonic texture is a harmonic element in the composition. In the world of art, juxtaposition refers to "works composed of various unrelated elements or fragments placed side-by-side" (Wollner, 2020, p. 34). Juxtaposition in harmony is a powerful tool for composers and arrangers to explore contrast, tension, and release, which can evoke a wide range of emotions

and responses from listeners. An example is found in bars 68 to 74 in figure 4.12 below, where the soprano, alto, and tenor juxtapose creates a beautiful harmonic texture.

The image shows a musical score for three voices: Soprano (S), Alto (A), and Tenor (T). The score is in 8/8 time and consists of two systems. The first system covers bars 68 to 71, and the second system covers bars 72 to 74. The lyrics for all three voices are: "Ni di ne tu mi n'a ye yi nyi na ra se' noo". The melody is identical for all three voices, demonstrating unison. A dynamic marking of *ff* (fortissimo) is placed at the end of the first system. The second system ends with a common time signature 'C'.

Figure 4.12: Excerpt from *Aseda nka Onyame* (the use of juxtaposition)

The use of unisons as a harmonic device occurs a number of times in this piece. Unison in music allows multiple voices or instruments to simultaneously perform the same melody, sometimes with slight timing and pitch deviations creating a perceived sense of unity (Chandna et al., 2020). Examples of unison occurs in bar 8 to 11 and 41 to 43 in figure 4.13 below.



Figure 4.13 shows a musical score for the piece 'Aseda nka Onyame'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se'. The score includes a piano accompaniment and a dynamic marking of *ff* (fortissimo). The score is divided into two systems, with the second system starting at bar 40. The lyrics for the second system are: 'A men! No nko too n'a se da, no nko too n'a se'.

Figure 4.13: Excerpt from *Aseda nka Onyame* (the use of unisons)

Unison is also used as an instrumental accompaniment element, with examples in bars 40 and 42 in figure 4.14 below.

Figure 4.14 shows a musical score for piano accompaniment (Pno.). The score is in 2/4 time and features a unison instrumental harmonic tool. The dynamic marking is *ff* (fortissimo). The score is divided into two systems, with the second system starting at bar 40. The lyrics for the second system are: 'A men! No nko too n'a se da, no nko too n'a se'.

Figure 4.14: Excerpt from *Aseda nka Onyame* (unison as a instrumental harmonic tool)

4.2.8 Call and Response

‘Call and response’, a fundamental musical form in which one voice or instrument makes the call and is answered by another voice or instrument as the response. Wollner (2020) describes call-and-response as a fundamental musical and linguistic technique with roots in African traditions (p. 22). It creates a dynamic and participatory musical experience. In this piece, call and response can also be considered a harmonic style, with various calls and responses between solo voices and the chorus, or between the chorus and instruments. An example is found in figure 4.15 below from bar 25 to 29, where the tenor soloist makes a call and is responded by the SATB chorus.

The musical score for bars 25-29 illustrates a call-and-response structure. The Mezzo soloist (Mezzo) begins with a call in bar 25, singing "Daa Daa A se dao, On ya". The Tenor soloist (CTen.) responds in bar 26 with "On ya me'a o' sa yen' ya ree' ny'na,". The SATB chorus then joins in bar 27, singing "mi ne'e ni dee' ye' no de. A se da nka On ya me, Daa,". The score includes lyrics for Mezzo, CTen., and SATB (Soprano, Alto, Tenor, Bass) parts. A dynamic marking of *mp* is present in bar 27. The score is overlaid on a large watermark of the University of Ghana crest, which features three golden flames and a banner at the bottom that reads "INTEGRI PROCEDAMUS".

Mezzo
28
mea o' ma yen' nea ye di.
S
A se da nka On yam me, Ye sue no ndwu ma ye'a ke' see', Ye
A
A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye
T
A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye
B
A se da nka On ya me, Ye sue no ndwu ma ye'a ke' see', Ye

Figure 4.15: Excerpt from *Aseda nka Onyame* (the use of call and response and response)

There is also a call and response between the instrumental accompaniment and chorus from bars 40 to 44 in figure 4.16 below, enhancing the interactive and dialogic nature of the performance.



The image shows a musical score for a piece titled "Aseda nka Onyane". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for each part are: S: "A men! No nko too n'a se da, 'no nko too n'a se"; A: "A men, No nko too n'a se da, no nko too n'a se"; T: "A men, No nko too n'a se da, no nko too n'a se"; B: "A men', No nko too n'a se da, no nko too n'a se". There are also three keyboard accompaniment parts labeled Kbd. 1, Kbd. 2, and Kbd. 3. The score includes dynamic markings such as *ff* and *mf*. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score is presented in a call-and-response format, with the vocalists making a call and the keyboard accompaniment responding.

Figure 4.16: Excerpt from *Aseda nka Onyane* (call and response between accompaniment and voices)

Additionally, there is another interaction between the voices and the accompaniment from bars 9 to 14 in figure 4.17 below, where the voices make all the calls and the instrumental accompaniment responds.



The image displays a musical score for the piece 'Aseda nka Onyame'. It consists of two systems of music. The first system, starting at measure 9, features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano (Pno.) accompaniment. The lyrics for the vocal parts are: 'da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se'. The piano accompaniment includes a dynamic marking of *ff*. The second system, starting at measure 12, continues the vocal parts with lyrics: 'dao, A se da nka On ya me, A se da nka On ya me, A se'. The piano accompaniment continues with a similar rhythmic pattern. The score is overlaid on a large, semi-transparent watermark of the University of Ghana crest, which features three golden figures and a banner with the motto 'INTEGRI PROCEDAMUS'.

Figure 4.17: Excerpt from *Aseda nka Onyame* (example of call and response between accompaniment and voices)

4.2.9 Rhythm

Rhythm is described by Normann (1953) as “a fundamental element of music, organizing sounds and silences over time” (p. 11). It gives music its structure and interacts with melody, harmony, and timbre to create the overall character of a piece. In *Aseda nka Onyame*, rhythms include a mixture of simple beats larger and smaller than a quarter note, 16th notes, and 32nd notes. Examples of simple note patterns are found in bars 1 to 17. The rhythm combines Western stylistic features and African rhythmic elements, reflecting the intercultural nature of the composition. For instance, in bars 60 to 63 (see Figure 4.18), syncopated notes are layered against a choral foundation of quarter notes, creating rhythmic tension. This deliberate technique allows the choir to maintain a regular quadruple rhythm, while the soloist’s line introduces a derivative of the *Kpanlogo* rhythm of the Ga people. Such intercultural juxtaposition demonstrates how Western notation can adapt and preserve traditional Ghanaian rhythmic practices, making the piece both structurally innovative and culturally grounded.

Figure 4.18: Excerpt from *Aseda nka Onyame* (combination of beats)

Complex rhythmic techniques in the piece include hemiola, polyrhythm, and hocket. The composition concludes with a highlife section, featuring a programmed rhythm style played on one of the assigned keyboards from bars 92 to 111.

4.2.10 Polyrhythm

Arom (2017) defines polyrhythm as the simultaneous use of two or more conflicting rhythms that are independent of each other (p. 45). For example, in a 4/4 time signature, a common polyrhythm might involve one instrument playing a rhythm based on three beats per measure (a 3:2 polyrhythm), while another plays four beats per measure. The resulting combination creates a distinctive rhythmic interplay. Polyrhythm usage between solo voice and accompaniment occurs in bars 44 to 51 in figure 4.19 below, where the solo maintains a regular common meter while the accompaniment uses a triplet, creating a contrasting rhythmic engagement.

The musical score for 'Aseda nka Onyame' (mezzo-soprano) is shown in 4/4 time. The score includes vocal lines for Mezzo, Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano (Pno.) accompaniment. The tempo is marked *mp*. The lyrics are: 'no nko too n'a se da, na ma se da ye' no dea, na ma'. The piano accompaniment features a triplet pattern in the right hand, creating a 3:2 polyrhythm with the vocal lines. The score is numbered 12 at the top left.

Mezzo

46 ye yi ye' no dea, na me nton ton ye' no dea, A men! Na

Pno.

49 he nnie fa ta noo A men! *f*

C.Ten.

S'a dee' kye

Pno.

Figure 4.19: Excerpt from *Aseda nka Nyame* (use of polyrhythms between solo and accompaniment)

This reoccurs in bars 59 to 64 between the chorus and the accompaniment in figure 4.20 below.

Mezzo

59 *f* s'a de kye woa fa n'a se da ma noo n'e ye'o no n'a dom.

S

f me ye'o no, E' ye' Nya me'a.

A

me, E' ye'o no, E' ye' Nya me'a.

T

me, E' ye'o no, E' ye' Nya me'a.

B

me, E' ye'o no, E' ye' Nya me'a.

Pno.

mp

The image shows a musical score for a piece titled 'Aseda nka Onyame'. It features six staves: Mezzo, Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The lyrics are: 'Yi na yew na ton ton noo n'e ye'o noo. E' ye'o no, e' ye' Nya me'a N'a dom'. The score includes a piano accompaniment with a complex, polyrhythmic pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *ff* is present.

Figure 4.20: Excerpt from *Aseda nka Onyame* (another example of polyrhythm)

4.2.12 Hocket Technique

The hocket technique, as described by Dalglish (1969), involves "the sharing of parts of a song between alternating voices" (p. 90). In this technique, a single melody is distributed between two (or occasionally more) voices, with one voice sounding while the other rests. An important example of hocket occurs at bars 76 to 78 in figure 4.22 below, which allows the sharing of the melodic line between soprano/alto and tenor/bass while maintaining the authenticity of the harmony accompanying the melody.

The image shows a musical score for a piece titled 'Aseda nka Onyame', focusing on the hocket technique. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'A se da nka O nya me N'a dom doo soo'. The score illustrates the hocket technique where the melodic line is shared between the Soprano/Alto and Tenor/Bass voices, with one voice sounding while the other rests. The piano accompaniment is also visible.

Figure 4.22: Excerpt from *Aseda nka Onyame* (an example of hocket)

4.2.13 Harmonic and Rhythmic Modulations

Modulation, the process of changing keys within a musical piece, is a crucial technique that adds variety and emotional depth to compositions (Korsakova-Kreyn & Dowling, 2014). Korsakova-Kreyn and Dowling (2014) assert that "modulation is a technique that adds variety and creates a sense of progression or development in music" (p. 88). Modulations are pivotal in *Aseda Nka Onyame*, with related and unrelated key changes prominently utilized. The piece includes several transient modulations, adding complexity and tension through the use of modulation.

There are two forms of modulation – key or tonal center modulation and rhythmic modulation. Tonal modulation is predominant in the piece. Beginning at bar 17 in figure 4.23 below, a modulation from the original key to G major, which is the dominant key, occurs.

The musical score for Figure 4.23 is a vocal hocket. It features six parts: Mezzo, CTen., Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "On ya mea o' bo'a dee' nyi naa, On ya On yame, A gya, Tum soro soro ho' A lle lu jahf". The score is marked with a dynamic of *mf*. A box highlights the Mezzo part at bar 17, indicating the start of the modulation.

Figure 4.23: Excerpt from *Aseda nka Onyame* (an example of modulation)

Another modulation happens in bar 25 in figure 4.24 below to the subdominant minor key of G major, which is C minor.

Figure 4.24: Excerpt from *Aseda nka Onyame* (modulation from G major to C minor)

From bar 29 to 41 is a long modulation to B flat major. The modulations are finally resolved to the original key of C major at bar 42 and maintained to the end of the piece.

Modulation can also occur in the rhythmic metrical pattern of a piece. Benadon (2004) postulates that "rhythmic modulation involves altering rhythm or meter to create variation and tension" (p. 56). Rhythmic modulation occurs when a different beat area or time signature is introduced in a section of music, making the piece feel like it is in a different meter. A rhythmic modulation is found in bar 68 to 74 in figure 4.25 below, shifting from the original common meter to a 6/8 time signature.

The image displays a musical score for three vocal parts: Soprano (S), Alto (A), and Tenor (T). The lyrics are: "Ni di ne tu mi n'a ye yi nyi na ra se' noo". The score is written in 6/8 time and includes a dynamic marking of *ff* (fortissimo) at the end of the first system. The second system shows a change in time signature to common time (C).

Figure 4.25: Excerpt from *Aseda nka Onyame* (rhythmic modulation from 4/4 to 6/8)

A highlife section is introduced in the closing bars, featuring rhythmic modulation from bar 92 to 111. This programmed highlife style interjected into the song serves as a hybrid activity for the multiple Western keyboards, merging with Ghanaian highlife culture. Rhythmic modulation involves shifting rhythmic patterns or structures, creating a new rhythmic feel. An excerpt of the highlife section is found in figure 4.26 below from bar 92 to 94.



24 Aseda nka Onyame

92 Hilife

S
A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

A
din, A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

T
din, A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me

B
din, A se da nka O nya me, nea w'a ye' doo soo, A se na nka O nya me

Pno.

Figure 4.26: Excerpt from *Aseda nka Onyame* (excerpt of hilife section from bar 92)

4.2.14 Text

The entire composition is written in the Asante Twi language, which is a part of the Akan language family. The Akan language is a tonal language. Tonal languages use pitch variations to distinguish word meanings, with up to 70% of world languages employing this feature (Tillmann, 2014). Tillmann (2014) notes that "tonal languages use pitch or tone to distinguish between words that may have the same sequence of consonants and vowels" (p. 37). Hyman (2018) asserts that "tone plays a crucial role in many languages, functioning lexically and prosodically" (p. 12).

The use of the Akan language puts a burden on the composer to maintain the tonal inflections of the language to preserve its authenticity and prevent distortion. The text is thoughtfully aligned with the melody throughout the entire piece. An

example of text and tune alignment is found right from the beginning of the chorus in bar 8 in figure 4.27 below with the use of the phrase *Aseda nka Onyame*.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 2/4 time and features a forte (*ff*) dynamic. The lyrics are 'A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se'. The lyrics are written below the notes, and the text 'A se da nka On ya me,' is enclosed in boxes above the Soprano line to highlight the alignment of the text with the musical phrases.

Figure 4.27: Excerpt from *Aseda nka Onyame* (a depiction of text and tune from bar 8)

In African music compositions, the alignment of text and tune, influenced by the duration of text, plays a significant role in shaping the musical experience. The use of text duration as part of text and tune alignment is also important in this piece. An example of this alignment is found in bar 59 to 61 in figure 4.28, where the duration of written and spoken words agree.



The image shows a musical score excerpt for the piece 'Aseda nka Onyame'. It features five vocal parts: Mezzo, Soprano (S), Alto (A), Tenor (T), and Bass (B). The Mezzo part is highlighted with a box and includes the lyrics 's'a de kye woa fa n'a se da ma noo n'e ye'o no n'a dom,'. The other parts have lyrics: S: 'me, E ye'o no, E' ye Nya me'a,'; A: 'me, E ye'o no, E' ye Nya me'a,'; T: 'me, E' ye'o no, E' ye' Nya me'a,'; B: 'me, E ye'o no, E' ye' Nya me'a,'. Dynamic markings include a fortissimo (f) for the Mezzo part and mezzo-piano (mp) for the Bass part.

Figure 4.28: Excerpt from *Aseda nka Onyame* (an example of alignment of spoken text and scored note values)

4.2.15 Dynamic Contrast

Dynamic contrast is a crucial element in Western vocal choral compositions, as it adds emotional depth, highlights musical structure, and engages the audience. However, it is not a common practice in most African choral compositions. Dynamic contrast, which involves variations in volume and intensity, heightens the emotional impact of the composition. In this piece, dynamic contrast and its instructions have been provided in the score to enable the performer to appreciate and interpret the piece as intended by the composer. Variations in dynamics, from soft to loud, help convey different emotions. For example, a soft, gentle passage might express tenderness or introspection, while a powerful, fortissimo section can convey strength or excitement. The beginning of the vocal work in bar 8 has a fortissimo instruction as seen in the figure 4.29 below.

8 **ff**

S A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

A A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

T A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

B A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, A se

Figure 4.29: Excerpt from *Aseda nka Onyame* (an example of assigned dynamics)

A contrasting moderato pianissimo is introduced in bar 22 of the same piece in figure 4.30 below.

29

Mezzo mea tu mi ny'na ku ra no, On ya mea so ro na' saa se ny'na ye' no de,

CTen. foe, tu mi ny'na ku ra no, O' soro n'a saa se ny'na ye' wo de.

S **mp** A se da nka no, **f** Ye sue, Tu

A A se da nka no, Ye sue, Tu

T A se da nka no, Ye sue, Tu

B A se da nka no, Ye sue, Tu

Figure 4.30: Excerpt from *Aseda nka Onyame* (an example of dynamics in *mp*)



4.2.16 Texture Variation

Texture variation, the alternation between homophonic (same rhythm) and polyphonic (different rhythms) textures, keeps the music engaging and dynamic. In Figure 4.31, homophonic texture is introduced between bars 12 and 16, providing contrast within the choral fabric. This alternation not only creates structural interest but also resonates with Ghanaian choral traditions, where shifts between unison declamation and overlapping polyphonic lines are commonly employed to sustain energy and audience participation. By blending these traditional approaches with Western textural devices, the composition reinforces its intercultural character while highlighting the adaptability of Ghanaian performance practice.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a homophonic texture, with all voices moving in the same rhythm. The lyrics are: 'dao, A se da nka On ya me, A se da nka On ya me, A se da nka On ya me, Wo'. The score is written in a single system with four staves. The lyrics are written below each staff.

Figure 4.31: Excerpt from *Aseda nka Onyame* (an example of homophonic texture)

In bar 21 to 27 in figure 4.32 below, is found an intriguing use of polyphonic texture.



Figure 4.32: Excerpt from *Aseda nka Onyame* (an example of polyphonic texture)

4.2.17 Cultural Synthesis

Cultural synthesis, integrating elements from various musical traditions, is a key feature of *Aseda Nka Onyame*. The composition blends influences from Western classical music and indigenous African traditions, enhancing creativity and showcasing the potential for cross-cultural orchestration. Notably, the introduction of a *highlife* section from bars 92 to 111 confirms this blend, where African compositional elements are seamlessly incorporated within a Western choral

framework. An excerpt of the *highlife* section is found in bars 92 to 95 (see Figure 4.33). This integration not only enriches the textural variety of the piece but also affirms the adaptability of Ghanaian popular idioms, such as *highlife*, in formal choral settings. In this way, the composition bridges tradition and modernity, reflecting both national cultural identity and global intercultural dialogue.

92

S A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

A A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

T A se da nka O nya me, nea w'a ye' doo soo, A se da nka O nya me nea w'a ye' doo soo,

B A se da nka O nya me, nea w'a ye' doo soo, A se na nka O nya me nea w'a ye' doo soo,

Figure 4.33: Excerpt from *Aseda nka Onyame* (the use of *highlife* as a cross-cultural element for music composition)

4.3 Instrumental Accompaniment

The entire composition has a written accompaniment composed as part of the original work. The composer's intention is to create a standard keyboard orchestral score for three keyboards, generating roles for all three keyboards. This ensures that each individual keyboard player has a unique role and instructions regarding their part.



4.4 Analysis of the Instrumentation

4.4.1 Instruments, Voice Types, and Perceptual Features

The electronic synthesizer keyboards, especially the Yamaha PSR-series keyboards, with their wide array of voices and sounds, have become critical tools in Ghanaian choral music arrangements. The Yamaha PSR-series keyboards have become essential in modern choral performances, allowing for versatility in repertoire and sound (Amuah, 2013). Amuah (2013) notes that "these keyboards provide a vast range of instrumental sounds, from traditional African instruments to Western orchestral voices, allowing performers to adapt to the diverse repertoire typically presented in Ghanaian choral concerts" (p. 45). This versatility is particularly valuable in a context where a single concert may feature a blend of classical, gospel, traditional African, and contemporary pieces.

The ability to switch seamlessly between different styles and sounds enhances the overall performance, ensuring that each piece is presented with the appropriate tonal color and authenticity. This adaptability aligns perfectly with the present trends in Ghanaian choral music, where innovation and experimentation are celebrated alongside tradition, making the Yamaha PSR-series keyboards indispensable to modern choral performances. Amuah (2013) ascribes that "the versatility of the digital keyboard allows performers to adapt to diverse repertoires in concerts, blending classical, gospel, traditional African, and contemporary pieces" (p. 45). The Yamaha PSR-series is ubiquitous in Ghanaian choral setups and serves well in the current practice of choral music making in Ghana, where a diverse repertoire of styles and provenances is often presented in single concerts.

The use of keyboards in Ghanaian choral music as an assimilation of an orchestra is a fascinating development, reflecting both technological advancement and cultural adaptation. This practice allows a single keyboardist or a group of keyboardists to replicate the complex and layered sounds of an entire orchestra, making orchestral music more accessible and adaptable to various performance contexts. In this composition, which falls loosely into the category of contemporary choral classical music, the traditional orchestral families of instruments – strings, woodwinds, brass, and percussion – are incorporated into this piece. The piece uses three keyboards to represent all the selected instruments of the orchestra. Instrumental accompaniment is written for each of the three keyboards independently but in the context of orchestration. Figure 4.34 below has an introductory instrumental excerpt of all three (3) keyboards together.

ASEDA NKA ONYAME
Thanks be to God James Varrick Armaah

The musical score is presented in a system with four staves. The top staff is for Keyboard 1, with a treble clef and a dynamic marking of *mf*. It is labeled with "[Flute+Oboe]" and "Flute only". The second staff is for Keyboard 2, with a bass clef and a dynamic marking of *f*, labeled with "[Trumpet]" and "[Timpani (LH)]". The third staff is for Keyboard 3, with a bass clef and a dynamic marking of *f*, labeled with "[Strings]". The bottom staff is for Programmed Percussion, with a common time signature and a note "Programmed onto Keyboard 3, activated at m. 91".

Figure 4.34: Excerpt from *Aseda nka Onyame* (Instrumental introduction for 3 keyboards)

Keyboard 3 is numbered based simply on the order of appearance on the score and functions as the primary instrument. Essentially, it has the original accompaniment reduction out of which the full score was transcribed and expanded. The original full accompaniment of the piece is played on Keyboard 3, and in keeping with orchestral practice, the voices used are ‘strings’ for the main body of the work and the electric organ for the highlife section near the end. The electric organ sound is typically used in combination with other voices, and commonly with a bass guitar voice in the left-hand layer played below the split point of the keyboard. The keyboardist must be aware of the primacy of their instrument in providing collaborative support for the voices. The playing must be clear, secure, and dynamic, in sensitive alignment with the text and moods of the various sections of the piece. Figure 4.35 is an excerpt of keyboard 3 introduction.



Figure 4.35: Excerpt from *Aseda nka Onyame* (An excerpt from keyboard 3 introduction)

Aside from the predominantly marcato touch and generally character-determined articulation of various rhythmic figurations, various passages demand various treatments. For the dramatic opening of the vocal parts (bars 8-12) and similar sections, the touch must be rhythmically engaging, sufficiently detached, and not snapped as illustrated by keyboard 3 in figure 4.36 below.





Figure 4.36: Excerpt from *Aseda nka Onyame* (a section of percussive accompaniment by keyboard 3)

In more textually and musically subdued sections like bars 44-55, the articulation must be legato in the left hand and normal/non-legato touch. Textural considerations are also relevant: at points where the left-hand material is written in octaves for this keyboard (e.g., bars 9-12), depending on the registration choices of the double bass voice (in Keyboard 1), it may be played as single notes in the higher octave.

There is a generally established manner of accompanying highlife music in choral ensembles. The model is band-music, with the keyboard, bass guitar, and drum set comprising the minimal expected parts. In modern Ghanaian choral music, the keyboard often plays a crucial role in representing a full band. This band-music approach involves using the keyboard to simulate various instruments, creating a rich, layered sound that complements the choral arrangements. The keyboard plays a crucial role in Ghanaian highlife music, often simulating various instruments and complementing choral arrangements (Acquah et al., 2021).

In present choral practice, as in this piece, all three parts are presented or represented on a single keyboard (Keyboard 3) – the right hand, having the main voice (electric organ or any modification of it), observes more strictly the harmonies within the piece, only aligning itself more to the rhythmic dispositions of the beat/percussion. The general touch here is non-legato but regulated in degree

of detachment by the strength of the beat and textual and rhythmic organization. The bass guitar in the left hand is more improvised, based on the original harmony – mimicking the bass guitar sound and manner of playing in a band. The addition of other voices would be handled by the other keyboards (Keyboards 2 and 1) and must aim to bring the sound closer to the band idea. Such sounds as electronic piano, theatre organ, synthetic pads (usually handled by auxiliary keyboards), and lead guitar are fitting additions. These must be managed with a proper sense of texture and balance – overloading the texture with too many voices at once can obscure rhythmic and vocal clarity and distort the groove.

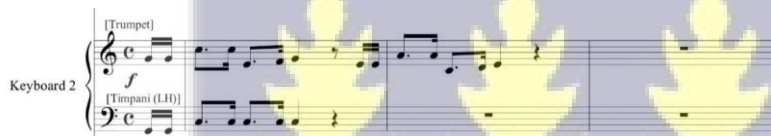


Figure 4.37. Excerpt from *Aseda nka Onyame* (brass introduction by keyboard 2)

Keyboard 2 is assigned the brass and timpani voice combinations as seen in figure 4.37 above. The pairing is made this way because they are typically the final ensembles/voices to be added in a tutti build-up and usually concurrently. This work is put together accordingly – the timpani, being the sparsest, often occurs with the trumpets in distinctly jubilant exclamations, and the French horn is featured in more stately, slower-moving statements (e.g., bars 60-63) or melodic interjections (e.g., appearing in thirds with the oboe in bars 13-14). Brassy notes from bar 33 to 35 must be played more energetically as indicated in figure 4.38 below.

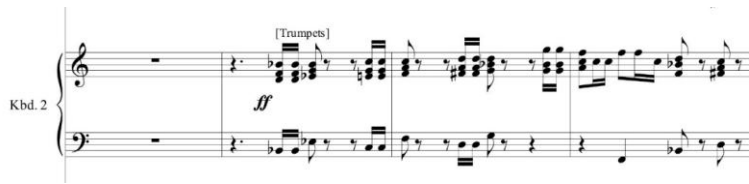


Figure 4.38: Excerpt from *Aseda nka Onyame* (an excerpt of a brass segment in fortissimo dynamics)

The trumpet and timpani voices both demand a certain certainty and clarity of playing. It is important, however, to check beforehand that this keyboard is in proper sound balance both internally and with Keyboards 3 and 1. The timpani must be set to the proper octave (typically 0, with the left split point properly set to cover the total range of the timpani) and the resonance managed according to the room or sound acoustics to avoid sounding too dry or too echoey. The best timpani sound is vital, emphatic, and sharp. The manner of playing it is detached with mostly quasi-sforzando, and the singular two-beat trill in bar 91 must be executed upon the same note using at least two fingers of the left hand (the 2nd and 3rd provide the best outcome). Figure 4.39 below is keyboard 2 excerpt indicating how timpani should be handled with the left hand.



Figure 4.39: Excerpt from *Aseda nka Onyame* (keyboard 2 excerpt with timpani)

Although the range and versatility of the timpani have changed in recent years due to improvements in tuning, its role has remained relatively constant: to participate in strong tutti sections usually at cadential climaxes and to strengthen the tonic and

dominant bass notes. However, the timpani sound has often been used to provide atmosphere in dark, gloomy, quiet passages. In this work, the timpani line has been carefully prepared to show the exact duration of each note, which must be adhered to for the best effect. The trumpet occurs at or anticipates points of excitement in this work. In line with the typical features of the instrument, the tessitura given to this keyboard lies in the middle range.

The general manner of playing the trumpet, especially in the loud sections, is sforzando, non-legato to staccato – having a quick onset and a detached manner of playing is most suitable and complements the timpani line with which it often accords. The goal of balancing these two voices is to achieve synergy: since they occupy different sound territories, they will not necessarily obliterate each other based on volume levels; however, the right balance enhances the top/bottom support of both sounds and raises the power of the sforzando.

With respect to balance with other keyboards, the goal should be to match the intensities of the sound setups on the various keyboards. The trumpets and timpani must sit comfortably upon – or rather, notably impact the loud dynamic or the crescendo. The best approach would be to match the volume of the trumpet/timpani setup to all the keyboards at their fortissimo dynamics – the tutti points – and the French horn to the woodwinds at the regular dynamic. Both these sounds must then be matched with Keyboard 3 at various dynamic levels.

Keyboard 1 handles the woodwinds in various combinations and a solid, consistent double-bass line (essentially the double-bass section of the string ensemble represented in Keyboard 3). The woodwind lines, aside from contributing to the grand tutti, are mostly delicate, decorative commentaries on the overall music. To

be clear, the function of that ensemble, even in the latter case, is not only to embellish or accessorize but to supply material relevant to the musical discourse and overall growth, corresponding to the upper registral placement of the writing, which is lighter in tone. Figure 4.40 is the introductory lines for keyboard 1.

The musical score for Keyboard 1 introduction consists of two staves. The upper staff is for Flute/Oboe, starting with a dynamic marking of *mf* and ending with 'Flute only'. The lower staff is for Double Bass (LHD). The music is in 2/4 time and features a series of eighth and sixteenth notes in both hands.

Figure 4.40: Excerpt from *Aseda nka Onyame* (Keyboard 1 introduction)

For example, in bars 35-36, the falling overall melodic and harmonic contour (immediately preceding a rousing progression toward a major cadence) is meaningfully counteracted by the rising scalar progression in the woodwind line – Keyboard 1, by registral contrast, anticipates the pre-cadential musical growth. The woodwind combinations in this work were organized around the coloration of various figurations and the depiction of moods. For tutti, the flute and oboe combinations are employed (e.g., bars 1-2, 5-12), crisp and rhythmically active lines are given to the oboe (e.g., bars 13-17) or flute (bar 35-40), and the clarinet plays the more cantabile lines (e.g., bars 18-21, 44-51) as illustrated in figure 4.41 below.

The musical score for Keyboard 1 excerpt consists of two staves. The upper staff is for Oboe, starting with a dynamic marking of *mf* and ending with 'Oboe'. The lower staff is for Keyboard 1. The music is in 2/4 time and features a series of eighth and sixteenth notes in both hands.

Figure 4.41: Excerpt from *Aseda nka Onyame* (an excerpt from keyboard 1 assigned a clarinet role)

The left hand, whenever it plays the double bass, flows constantly with the same touch described for Keyboard 3 strings above. The pizzicato is registered separately and must sound very detached – the preset sound already has the right property of sound, so articulation is less critical. All that remains is the right timing of attack and balance with other voices.

4.4.2 Registration Changes and Electronic Altering

In modern Ghanaian choral music performances, the use of electronic keyboard synthesizers has significantly simplified registration changes during a performance. Sommer and Ralescu (2014) highlight that "the use of electronic synthesizers has simplified registration changes, allowing for seamless transitions between sound settings" (p. 112). Unlike traditional pipe organs or some older electronic organs, which often require manual adjustments or preset buttons for registration changes, modern synthesizers facilitate smooth transitions between different sound patches or settings.

Registration changes are infrequent in the main accompaniment (keyboard 3), occurring primarily at bars 91-92. The most frequent switches and modifications happen in keyboard 1, which alternates between the first or second layer (flute or oboe) and changes the entire registration. Keyboard 2 generally alternates infrequently and with significant intervals between two setups until the highlife section. This interval is crucial for handling synthesizer keyboards, as rapid changes between entirely different sounds can result in pops and unpleasant distortions. Such distortions arise from the overlapping sound properties of high immediacy by electronic means. These distortions are minimized when the two registrations share

similar sound properties, such as volume, brightness, harmonic content, ambience, resonance, and sustain.

Electronic altering of the voices is relevant to many of these setups. For example, the double bass voice (keyboard 1) should be registered as a string (or string ensemble) voice with a lowered octave in the sound setup. This part must be played at the regular range as indicated in the notation. The pizzicato must also adhere to this setup. Woodwinds should remain in the default octave and play as notated. Depending on the performance space and sound engineering, DSP (digital signal processing) and/or effect settings may need adjustments on the keyboard's mixing console panel.

For instance, in a drier acoustic, increasing reverb or chorus can enhance the carrying power of the flute or oboe sound. Conversely, in a highly resonant space, reducing these effects increases sharpness of attack and release. It is advisable to avoid adjusting the filter section, as these changes affect the core sound rather than just the sound envelope. Brightness or darkness of sound is typically managed through external mixing, such as the console of an external speaker. These adjustments also apply to the brass, horn, and timpani sounds of the second keyboard.

The octave dispositions of the string voice setup on keyboard 3 are crucial. At least one of the voices must be in the regular octave (0, in the mixing console), preferably being the louder of the two layers, as it provides the foundational sound. The second layer of string voice can be modified to enhance harmonic content, but it should be done tastefully to avoid shrillness when a note is held. The goal is to achieve interest within the sound, especially on a held note, while maintaining clarity of onset.

Overly sharp or unyielding sounds can lead to listening fatigue, detracting from the initial charm. It is best to leave one layer untouched (the normal octave string ensemble sound) and adjust its volume in the console to be louder than the adjusted layer.

4.4.3 Scoring of *Aseda nka Onyame*

The initial scoring of *Aseda Nka Onyame* was for SATB choir and a single keyboard part, which was retained as keyboard 3 in the expanded score. The two additional keyboard parts were derived through transcription from the first. Once the voices to be added were decided upon, the number of keyboards required was determined. Aside from the double bass voice, which is mostly pre-determined, other voices were extracted or synthesized based on their functions in defining musical elements: in the tutti, projection of a celebratory effect (trumpets and tutti), coloristic features (woodwinds and French horn), and impact on crescendo at various stages, among others. Care was taken to avoid overcoloring or over-texturizing by balancing the minimal colors chosen to clarify the overall form of the piece and effectively represent the various moods and meanings portrayed in the music and text.

The piece is divided into two generically different parts: the larger (91 bars) classical-like' first section and the concluding highlife section. The focus here is on the first part. The handling of tutti and its relevance in outlining the composition's structure is significant. Orchestral (and choral) unison, placed in different octaves, often announces an important melodic gesture or introduces a new idea. In this work, the first unison tutti opens the piece with a full multi-octave tutti, involving all parts in unison at various octaves. The second unison tutti (bars 40-43) is a

partial multi-octave tutti, not involving the woodwind voices as illustrated in figure 4.42 below. These occurrences are crucial structural units: the first states the opening choral melodic idea, while the second introduces a new melodic-rhythmic gesture and resets the tonal frame from B-flat major to C major. This effectively demarcates the second section, which is rhythmically subdued, gentler, and warmer.

The image shows a musical score for three keyboards, labeled Kbd. 1, Kbd. 2, and Kbd. 3. Each keyboard part is written on a grand staff (treble and bass clefs). Kbd. 1 starts with a treble clef and a bass clef. Kbd. 2 and Kbd. 3 also have treble and bass clefs. The score consists of four measures. In the first measure, Kbd. 1 has a treble clef with a chord of B-flat major (F, A-flat, B-flat) and a bass clef with a chord of B-flat major (B-flat, D, F). Kbd. 2 and Kbd. 3 have treble clefs with chords of B-flat major and bass clefs with chords of B-flat major. In the second measure, Kbd. 1 has a treble clef with a chord of C major (C, E, G) and a bass clef with a chord of C major (C, E, G). Kbd. 2 and Kbd. 3 have treble clefs with chords of C major and bass clefs with chords of C major. In the third measure, Kbd. 1 has a treble clef with a chord of C major and a bass clef with a chord of C major. Kbd. 2 and Kbd. 3 have treble clefs with chords of C major and bass clefs with chords of C major. In the fourth measure, Kbd. 1 has a treble clef with a chord of C major and a bass clef with a chord of C major. Kbd. 2 and Kbd. 3 have treble clefs with chords of C major and bass clefs with chords of C major. The score is marked with a forte dynamic (fff) in the first measure of each keyboard part.

Figure 4.42: Excerpt from *Aseda nka Onyame* (an example of tutti by the 3 keyboards combined)

In orchestration, managing color-texture is vital. The distribution of foreground and background elements within the electro-orchestra is crucial for constructing this transcription. Proper timing and placement of new colors can elevate a melodic element to foreground status, while other elements assume a more accompanimental role. The deployment of tone colors is key to achieving clarity and balance. For instance, the rest before introducing a new melodic element or tone color is a notable tool in orchestration. This technique is first seen in bar 3, where the melody appears in a solo flute voice, distinct from the opening flute/oboe setup. Strings on keyboard 3, without any dynamic change, automatically assume

a middle- to back-ground role. Figure 4.43 below is an excerpt of all three keyboards with their assigned roles.

ASEDA NKA ONYAME
Thanks be to God James Varrick Armaah

The musical score is arranged in four systems. The first system, Keyboard 1, features a treble clef staff with a dynamic marking of *mf* and a bass clef staff labeled [Double Bass (LH)]. The second system, Keyboard 2, features a treble clef staff with a dynamic marking of *f* and a bass clef staff labeled [Timpani (LH)]. The third system, Keyboard 3, features a treble clef staff with a dynamic marking of *f* and a bass clef staff labeled [Strings]. The fourth system, Programmed Percussion, is marked with a double bar line and a common time signature, with a note indicating it is 'Programmed onto Keyboard 3, activated at m. 91'. The score is set in common time (C) and includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.43: Excerpt from *Aseda nka Onyame* (an excerpt from all 3 keyboards with various assigned instruments)

The prominence of melodic parts is enhanced by appropriate color deployment. For example, a C played by the French Horn in bar 11 gains prominence due to its isolation and strong beat placement. Partial tutti often serves as ‘counterstatements’ in sonic dialogue, such as in bars 11-12 in figure 4.44 below with the horn part.

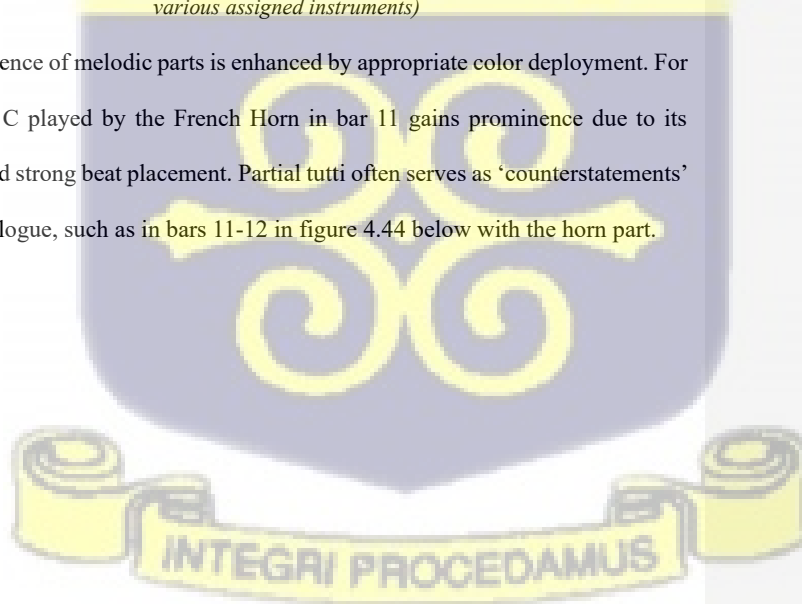
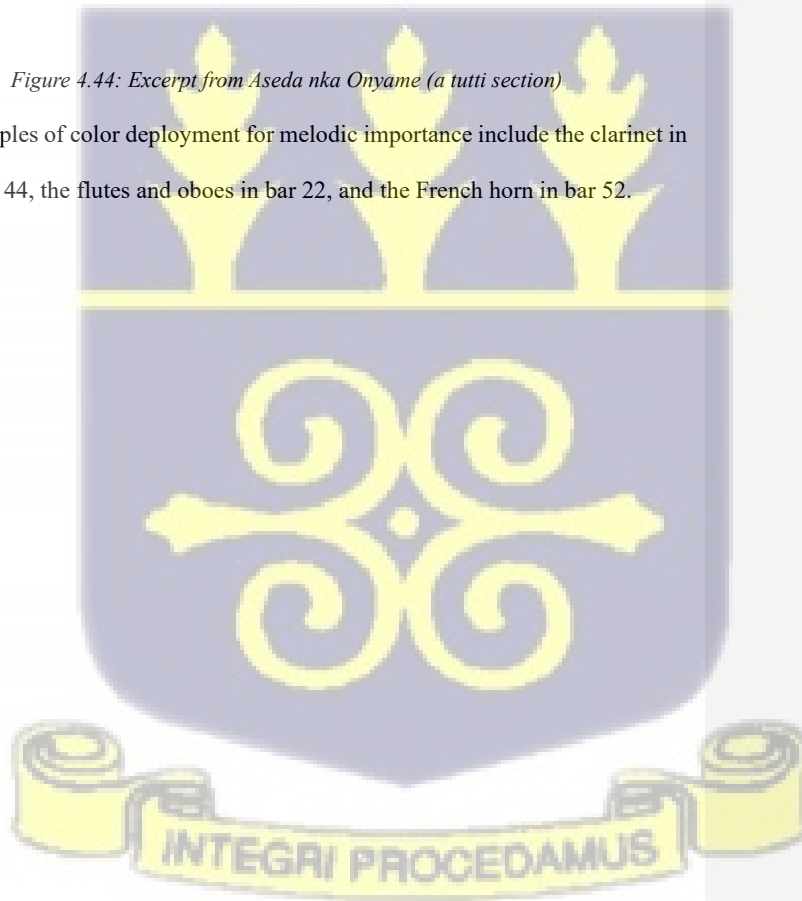




Figure 4.44: Excerpt from *Aseda nka Onyame* (a tutti section)

Other examples of color deployment for melodic importance include the clarinet in bars 18 and 44, the flutes and oboes in bar 22, and the French horn in bar 52.



CHAPTER FIVE

DATA ANALYSIS AND DISCUSSION

5.0 Overview

This chapter presents a detailed analysis of the collected data to address the challenges of using multiple keyboard synthesizers in Ghanaian choral music and to explore potential solutions for enhancing the effectiveness of this practice. The data, derived from choir recordings and interviews with accompanists and conductors, focuses on role duplication, consistency, balance in dynamics, and foundational harmony. It also presents the summary, conclusion and recommendations based on the study.

5.1 Analysis and Discussion of Recordings

The recordings analyzed include performances from three choirs referred to as Choir 1, Choir 2, and Choir 3. These recordings highlight recurring issues, including role duplication, inconsistency, and lack of balanced dynamics among keyboard accompanists.

5.1.1 Role Duplication

The analysis of the recorded songs shows significant role duplication among the keyboardists in each choir, mainly because of scores originally designed for a single keyboard. This led to overlapping roles, with accompanists improvising parts due to the lack of designated scores for each keyboard.

For instance:

1. **Choir 1's** performance of *His Providence* by Charles Boateng, arranged for three keyboards, showed all three keyboards playing the same introductory passage. Keyboard 3, assigned as the primary instrument as seen in figure 5.1, plays an organ tone, while Keyboard 2, expected to add a different layer, uses a string ensemble tone, resulting in tonal redundancy rather than harmonic richness.



Figure 5.1: Instrumental introduction of *His Providence*

2. **Choir 2's** rendition of *Asaase nyina monto dwom* by James Varrick Armaah, initially composed for vocals only, featured keyboards playing the same vocal harmonies. This redundancy reduced the dynamic texture intended for choral accompaniment, as multiple keyboards replicated the same accompaniment roles. The introduction as seen in figure 5.2 is played together by all three keyboards.



The image displays a musical score for the piece 'Asaase Nyinaa'. It consists of two systems of music. The first system includes a vocal line on a treble clef staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'A saa se nyi naa' and continues with 'Oh mo nto dwom mma no, mo nto dwom mma noo, O ye daa, O ye daa,'. The keyboard accompaniment provides a harmonic and rhythmic foundation. The second system, starting at measure 15, shows the vocal line with lyrics 'ye n'a do' ye' doo soo. A' and the keyboard accompaniment continuing. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Figure 5.2: Keyboard introduction of *Asaase Nyinaa*

3. **Choir 3's** introduction in *My Help Comes from the Lord* involved both Keyboards 2 and 3 playing identical parts in varying tones, which led to further role duplication. From the excerpt in figure 5.3 below, Keyboard 1, although utilizing a piano tone, only plays the melody, missing the opportunity to offer a complementary harmonic foundation as expected in the use of the piano.



The image shows a musical score for the hymn 'My Help Comes from the Lord'. It includes staves for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'I to the hills will lift my voice and cry aloud and say, My help comes from the Lord.' The piano part is marked *mp* (mezzo-piano). The vocal parts are marked *p* (piano).

Figure 5.3: Keyboard introduction *My Help Comes from the Lord*

5.1.2 Inconsistencies in Notes played in various recording takes

Improvisational approaches by accompanists resulted in inconsistencies between multiple takes of the same pieces, as performers often varied in their note selection and dynamics due to the absence of formal, written roles.

Examples include:

1. **Choir 1's** second take on *His Providence*, where Keyboard 2 plays fewer notes than in the first recording, indicating a lack of continuity.
2. **Choir 2's** second take of bar 17 to 25 of *Asaase nyina monto dwom* as shown in figure 5.4 below saw Keyboard 1 entering later than in the initial recording, while Keyboard 2 changed the tone and rhythm within the same bar range in the second take, disrupting the consistency of the harmonic framework.

Yen' dwom y'a ra ne y'a se da. Nea w'a yea ma yen' doo soo. Nea y'a ho o den en tu mi'an ye' no, Nya mi' w'a y'a bro soa ma yen' A se da n E' s'

Figure 5.4: Extract from *Asaase Nyina* (Bars 18-25)

3. For **Choir 3**, Keyboard 3 added a timpani effect in the second take of bar 10, which was not present in the first, thus creating disparities in dynamics.

These inconsistencies point to a lack of structured direction and preparation, as each accompanist interprets their role individually, leading to variations that affect the overall sound balance and coherence.

5.1.3 Lack of Balance in Dynamics and Velocity

Balance in dynamics is vital in orchestration, yet the recordings show discrepancies across performances. Keyboard accompanists often operated independently, adjusting their volumes and dynamics without coordination.

For example:

1. In bar 40 of **Choir 1's** recordings of *His Providence*, Keyboard 3 enters at a forte level, while Keyboards 1 and 2 maintain a softer piano expression. This lack of cohesion leads to an imbalanced auditory experience.

2. In bar 60 to 67 of **Choir 2's** recording of *Asaase nyina monto dwom*, Keyboards 1 and 2 fluctuated between loud and soft volumes in a disorganized fashion, which created an inconsistent ensemble. Below is the excerpt from the song illustrated as figure 5.5.

The image displays two staves of musical notation for the song 'Asaase Nyina'. The top staff, labeled '60', shows a vocal line with lyrics: 'Ye' da w'a se da w'a sea ra Yen' Wurac wo dwom nie o, A se dao, Nea w'a yea ma'. The bottom staff, labeled '65', shows a vocal line with lyrics: 'yen' no Daa se bree' wo dwom nie o, A se da E''. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes.

Figure 5.5: Extract from *Asaase Nyina* (Bars 60-67)

3. **Choir 3** displayed similar inconsistencies, with Keyboard 3 fluctuating between majestic and subdued dynamics across the two takes of bar 21 to 24 in figure 5.6 below, further disrupting harmony and balance.

These variations in dynamics indicate that accompanists may lack a shared understanding of the desired soundscape, pointing to the need for enhanced communication and role assignment.



19 *mp* *Cres.* *subito p*
 S help in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more. He watch es
 A *mp* in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more,
 T help in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more,
 B help in a ges past, He'll be my hope, He'll be my guide for e ver more,
 Pno. *mp* *Cres.*

Figure 5.6: Extract from *My Help Comes from the Lord* (Bars 21-24)

5.1.4 Absence of Formal Knowledge of Functional Harmony

The data indicate that many accompanists lack formal training in functional harmony, which is critical for avoiding dissonance in orchestration. Without this foundational knowledge, accompanists risk creating chaotic and discordant sounds due to their improvisational attempts to complement the choir.

For example:

1. In Choir 2's performance of *Asaase nyina monto dwom*, keyboardists clash when playing different chords in the same measure. Example as shown in figure 5.7 Keyboard 3 plays a V7 chord, while Keyboard 2 misaligns by playing an incompatible chord.

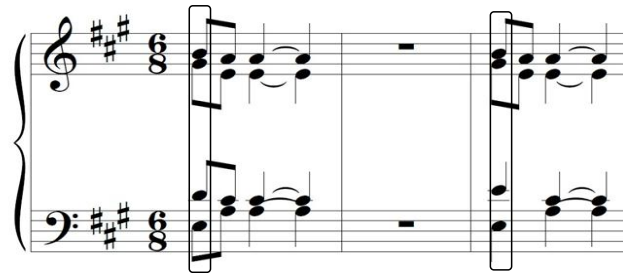


Figure 5.7: Extract from *Asaase Nyinaa* (Bars 15-17)

2. **Choir 3** encounters similar issues, with discordant chords in the instrumental introduction, where Keyboard 3 uses an incorrect chord that disrupts the harmonic balance.

These examples show the importance of training accompanists in functional harmony to ensure that their improvisations align harmoniously with the intended accompaniment.

5.2 Summary of Interviews

The responses from the accompanists and conductors of the three selected choirs are summarized in this chapter. While the answers have been simplified, each respondent's perspective is accurately captured in the summaries provided. In total, nine questions were posed to the nine accompanists, and five questions were directed to the three conductors.

1. Accompanists 1 to 3 represent the accompanists of Choir 1.
2. Accompanists 4 to 6 represent the accompanists of Choir 2.
3. Accompanists 7 to 9 represent the accompanists of Choir 3.

Similarly, Conductors 1, 2, and 3 correspond to Choirs 1, 2, and 3, respectively.

5.2.1 Summary of Responses from Accompanists

The accompanists interviewed across three choirs shared insights into their roles, the dynamics of ensemble performance, and their approaches to accompaniment in Ghanaian choral music. Their responses highlight a collaborative approach to enhancing the choir's sound, while also reflecting varied personal interpretations and performance practices.

5.2.1.1 Role as Accompanist

Most accompanists see their primary role as enhancing the choir's performance by providing harmonic, rhythmic, and melodic support. They view themselves as essential in balancing and enriching the overall sound, with some focusing on coordinating with other instrumentalists to achieve a cohesive musical experience.

5.2.1.2 Assignment of Roles

While some accompanists are assigned specific parts by the music director, others derive their roles based on the interpretation of the music or the overall vision of the piece. This flexibility allows accompanists to adapt their parts dynamically, whether following direct instructions or shaping their contribution based on the genre or performance needs.

5.2.1.3 Awareness of Other Roles

Most accompanists are aware of the roles of other keyboardists, which aids in creating a unified sound. Clear role assignments or mutual understanding help

prevent overlap and promote coordination, though the extent of awareness varies depending on rehearsal structure and communication.

5.2.1.4 Contribution to the Orchestral Sound

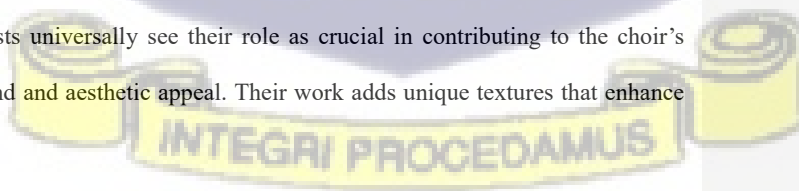
Each accompanist acknowledges their contribution to achieving an “orchestral” effect in the performance. They recognize that their role, alongside other accompanists, creates a fuller, more diverse sound, with each part adding depth to the ensemble, similar to orchestral instrumentation.

5.2.1.5 Impact of Performance

Accompanists generally consider their role integral to the success of a choir’s performance. Beyond simply providing harmonic support, they influence key interpretive parameters. Through their control of dynamics and tempo, accompanists shape the overall interpretation and expressive flow of the music. Their playing helps the choir to maintain pitch accuracy and rhythmic stability, ensuring cohesion across the ensemble. Choices of timbre and registration on the keyboard affect the balance of sound and colour, while articulation reinforces phrasing and clarity of text delivery. In these ways, accompanists contribute not only to the technical stability of performances but also to their expressive depth, making their role central to both ensemble coordination and audience reception.

5.2.1.6 Importance of Role

Accompanists universally see their role as crucial in contributing to the choir’s overall sound and aesthetic appeal. Their work adds unique textures that enhance



the choir's performance, emphasizing the importance of accompaniment in achieving the intended musical expression.

5.2.1.7 Documentation of Roles

There is minimal documentation of individual roles, with most accompanists relying on verbal instructions, experience, and familiarity with the music. This absence of written instructions can lead to variations across performances, but the accompanists often use their memory and adapt as needed to maintain consistency.

5.2.1.8 Consistency Across Performances

While some accompanists aim to maintain consistent roles in each performance, others adjust dynamically based on the specific context or demands of the piece. Improvisation is common, with accompanists tailoring their performance to the choir's needs, which can lead to both flexibility and inconsistency.

5.2.1.9 Improvisation

Improvisation is a notable aspect of accompaniment in this setting, allowing accompanists to add creative flair and respond to the choir in real time. Many accompanists exercise freedom to embellish and adapt, enriching the performance while responding to the live nature of choral music.

5.2.2 Summary of Responses from Conductors

The conductors interviewed provided insights into the purpose and execution of assembling multiple keyboard accompanists in Ghanaian choral performances. Their responses emphasize the intent to recreate orchestral textures and elaborate on the organizational strategies and challenges faced in achieving this effect.

5.2.2.1 Purpose of Multiple Keyboards

Conductors assemble multiple keyboards to introduce a range of instrumental colors and textures that complement the choir's vocal performance. This setup allows for a dynamic layering of sounds, emulating various orchestral sections and creating a fuller musical experience without relying on a full orchestra.

5.2.2.2 Targeting an Orchestral Sound

All conductors expressed the intention to achieve an orchestral feel by layering different keyboard sounds, such as strings, brass, woodwinds, and percussion. This approach enables the choir to perform with a rich, complex soundscape that captures some elements of an orchestra, even if it does not fully replicate one.

5.2.2.3 Role Assignment for Accompanists

The conductors assign specific roles to each accompanist, designating particular sounds or functions to each keyboardist. These defined roles are intended to avoid overlap and ensure that each keyboardist contributes uniquely to the overall texture, although occasional inconsistencies may occur.

5.2.2.4 Allowance for Improvisation

Conductors permit accompanists to improvise within their designated roles, encouraging them to bring their own musical expressions to the performance. However, they emphasize the importance of rehearsing improvisational elements with the ensemble to maintain cohesion and avoid unintended clashes.

5.2.2.5 Achieving Performance Goals

Most conductors believe they generally achieve the desired orchestral effect through multiple keyboards, though they acknowledge certain challenges. Issues such as duplication of roles, note clashes, and dynamic inconsistencies are sometimes encountered, suggesting room for further refinement.

5.3 Analysis and Discussion of Summarized Answers from Interviews, Compared with Choir Recordings

This section analyzes and discusses responses from accompanists and conductors, comparing their perspectives to observations from choir recordings. Key themes include the clarity of accompanists' roles, the effectiveness of multiple keyboards in creating orchestral sounds, and areas where the recordings reveal inconsistencies or challenges in achieving these goals.

1. Role Clarity and Assignment:

- a. **Interview Insights:** Accompanists and conductors agree that each keyboardist is expected to play a distinct role. Defined parts are believed to contribute to a cohesive performance, with roles assigned based on the song's genre and intended musical effect.
- b. **Recorded Observations:** In practice, however, recordings reveal overlapping roles, similar instrumentation choices, and inconsistencies in note execution. This suggests that while accompanists recognize the need for distinct roles, this clarity is not always achieved during performances, leading to redundancy and cluttered sound.

2. **Intended Purpose vs. Actual Execution of Multiple Keyboards:**

- a. **Interview Insights:** The use of multiple keyboards aims to enhance the choir's sound with orchestral qualities, allowing for harmonic, melodic, and rhythmic layers. Each keyboardist is expected to add unique elements, akin to the sections of an orchestra, to enrich the overall performance.
- b. **Recorded Observations:** While this intention is clear, recordings indicate that role duplication and a lack of coordination sometimes hinder the desired orchestral effect. Instead of distinct layers, overlapping notes and instrumentation choices result in a muddled texture, detracting from the richness that multiple keyboards could provide.

3. **Awareness and Coordination Among Keyboardists:**

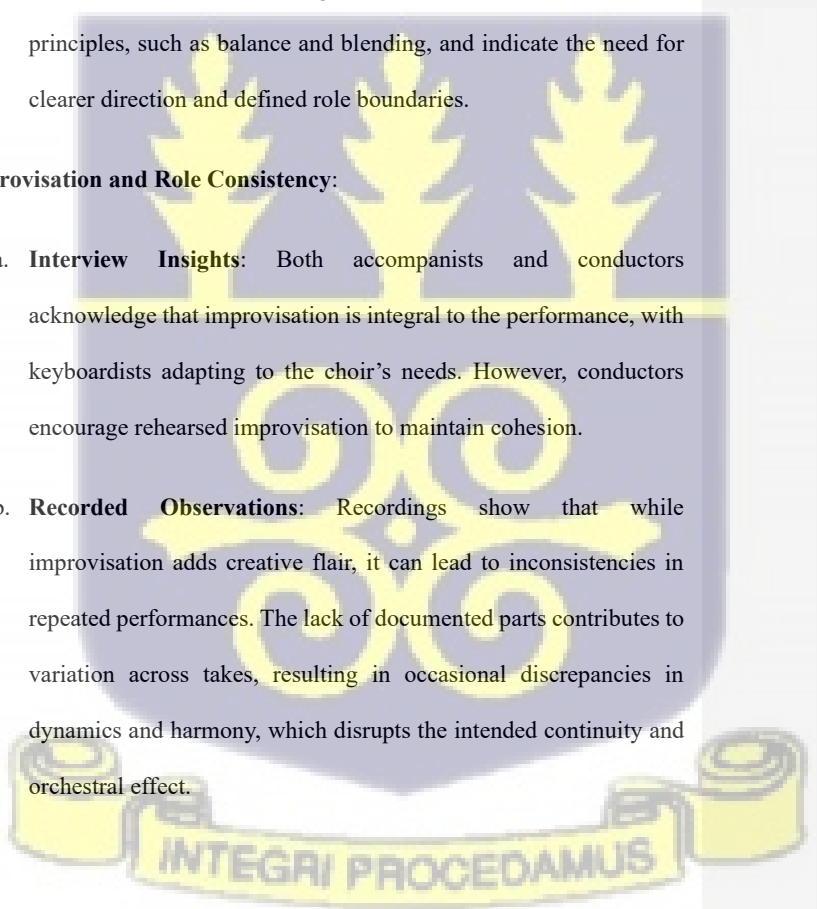
- a. **Interview Insights:** Accompanists generally claim awareness of other players' roles, aiming to coordinate for a harmonious ensemble. Conductors emphasize the importance of defined roles to prevent conflicts in sound and dynamic balance.
- b. **Recorded Observations:** The recordings, however, suggest limited awareness or adherence to assigned roles. This is evident from inconsistencies in dynamics and occasional note clashes, implying that some keyboardists may not fully align with the ensemble's arrangement, leading to a disjointed sound.

4. **Challenges in Achieving Orchestral Sound:**

- a. **Interview Insights:** Conductors aim to replicate an orchestral feel, assigning specific keyboard sounds to create varied textures. Accompanists are given freedom to improvise within this framework, adding individuality to their parts.
- b. **Recorded Observations:** Despite these intentions, the recordings reveal issues such as inconsistent dynamics, overlapping roles, and tonal clashes. These challenges stem from a lack of orchestral principles, such as balance and blending, and indicate the need for clearer direction and defined role boundaries.

5. **Improvisation and Role Consistency:**

- a. **Interview Insights:** Both accompanists and conductors acknowledge that improvisation is integral to the performance, with keyboardists adapting to the choir's needs. However, conductors encourage rehearsed improvisation to maintain cohesion.
- b. **Recorded Observations:** Recordings show that while improvisation adds creative flair, it can lead to inconsistencies in repeated performances. The lack of documented parts contributes to variation across takes, resulting in occasional discrepancies in dynamics and harmony, which disrupts the intended continuity and orchestral effect.



In sum, the analysis reveals a gap between the theoretical framework of assigned roles and the practical execution in live performances. While multiple keyboards have the potential to add richness and orchestral quality, the recordings suggest that without clearer coordination, structured rehearsal, and defined role assignments, this potential is not fully realized. For future performances, stronger guidance, documentation, and an emphasis on orchestral principles could help address these challenges, enhancing both the consistency and quality of the choir's sound.

5.4 Analysis of Conductors' Responses on the Use of Multiple Keyboards

In the second part of the interview, conductors were questioned on the rationale and effectiveness of incorporating multiple keyboards in choral performances. The discussion is distilled into two key points, focusing on the intent behind using multiple keyboards and the perceived success in achieving an orchestral sound.

1. Intent to Mimic Orchestral Sound vs. Trend-Driven Use of Keyboards:

- a. **Interview Insights:** Conductors unanimously affirmed that the use of multiple keyboards is a deliberate effort to replicate an orchestral feel, rather than a trend-driven choice. By assigning distinct sounds to each keyboardist (e.g., strings, brass, woodwinds), conductors aim to broaden the musical palette, creating a layered sound that captures the essence of an orchestra.
- b. **Recorded Observations:** Despite these intentions, recordings reveal inconsistencies that undermine this goal. While individual creativity is encouraged, the absence of foundational orchestration principles results in overlapping roles, note clashes, and dynamic

imbalances. These issues suggest that the conductors' orchestral ambitions are only partially realized in practice, as a cohesive, symphonic quality remains elusive due to insufficient role differentiation and coordination among accompanists.

2. Perceived Success in Achieving Orchestral Goals:

- a. **Interview Insights:** Conductors generally expressed satisfaction with the performances, asserting that their orchestral goals were largely met. They view the multiple keyboards as effective in adding color and depth to the choir's sound, even if the result is not a perfect orchestral mimicry.
- b. **Recorded Observations:** However, recordings show a disconnect between the conductors perceived success and the actual execution. Duplication of roles, inconsistencies in notes and dynamics, and tonal clashes are frequently observed. These issues raise questions about whether a clear target was set and communicated effectively to the accompanists, or if the goal was unrealistic given the available resources and rehearsal structure.

3. Exploring the Target for Orchestral Emulation:

- a. **Interviews vs. Observations:** The conductors' responses indicate an aspiration to use multiple keyboards as a reduced orchestra, yet the recordings suggest a lack of clear orchestration strategies. Orchestration in a traditional setting involves precise role assignments, balanced dynamics, and consistent note sequences. In

these performances, the aim to replicate orchestral layers with multiple keyboards appears hampered by spontaneous improvisation, overlapping roles, and unclear dynamics.

- b. **Evaluation of Success:** The conductors' satisfaction with the outcome, despite audible inconsistencies, suggests either an acceptance of these limitations or a misalignment between the intended orchestral effect and the practical realities. This discrepancy points to the need for stronger direction, defined roles, and rehearsals that emphasize orchestral balance to achieve the intended effect more successfully.

In sum, while conductors intend for multiple keyboards to enhance the choir's sound with an orchestral feel, the recordings reveal that this goal is not fully achieved due to structural and coordination issues. The conductors' positive evaluations highlight a possible gap between expectation and execution, suggesting that clearer guidance, structured role assignments, and a more disciplined approach to orchestration could enhance performance quality and cohesion. Moving forward, conductors might benefit from reassessing whether the intended orchestral effect is feasible with the resources available or whether a more streamlined approach could produce a more refined sound.

5.5 Findings/Observations

General observations from this study reveal several key factors driving the use of multiple keyboards in Ghanaian choral performances:

1. **Increased Availability of Skilled Musicians and Digital Instruments**

The rise of multiple keyboard setups in Ghanaian choral performances is primarily due to the growing availability of skilled keyboard players and accessible digital instruments. This abundance has transformed performance dynamics, allowing for complex orchestration and enriching the musical experience with layered harmonies and textures.

2. **Technological Advancements in Keyboard Synthesizers**

Advanced keyboard synthesizers now offer an extensive range of sounds, tones, and effects, enabling musicians to replicate various orchestral instruments within a single setup. These technological innovations have allowed choirs to achieve a richer and more diverse sound palette, which enhances the overall performance by emulating instruments traditionally found in orchestras.

3. **Orchestral Emulation and Sonic Exploration**

There is a strong motivation among Ghanaian choirs to simulate the sound and structure of an orchestra. Multiple keyboard setups enable ensembles to recreate the textures of an orchestra, providing a wider sonic range and encouraging creative exploration among conductors and musicians. This approach allows choral groups to present a fuller, orchestral sound without requiring actual orchestral instruments.

4. **Cost-Effective Alternative to Orchestras**

Given the high costs associated with orchestral instruments and the challenges of sourcing skilled players, many choirs have adopted multiple

keyboards as an affordable alternative. This setup allows ensembles to capture the grandeur and complexity of an orchestral sound, meeting performance goals without the financial and logistical constraints of hiring a full orchestra.

5. Youth-Driven Innovation and Collaboration

Younger musicians in Ghana have played a leading role in experimenting with multiple keyboard setups, driven both by their interest in technology and their preference for collaborative performance. This innovation has produced significant musical outcomes. Texture has become denser and more layered, as different keyboards are assigned distinct roles within the ensemble. Structure has also been affected, with performances often organised around sectional contrasts that highlight the interplay between keyboards and voices. In terms of sound quality, multiple keyboards have broadened the tonal palette available to choirs, ranging from organ-like timbres to orchestral effects. Finally, youth-led collaborations have influenced style, as performers integrate gospel, highlife, and contemporary popular idioms into traditional choral frameworks.

Through these changes, youth-driven innovation has contributed not only to the spread of multiple-keyboard practice but also to the reshaping of Ghanaian choral performance aesthetics.



6. Technological Accessibility and the Spread of Keyboard Synthesizers Across Africa

Affordable and portable keyboard synthesizers have made it easier for musicians throughout Africa to incorporate these instruments into choral music. These keyboards often come with built-in sound libraries and effects, allowing musicians to simulate a wide range of sounds and achieve an orchestra-like effect, adding depth and richness to their performances.

7. Creativity and Experimentation Among Young Musicians

Young musicians are particularly drawn to the versatility of multiple keyboards, which foster innovation and collaborative creativity. This setup allows them to redefine traditional roles within choral music, exploring new soundscapes and broadening the choral genre's appeal.

8. Enhanced Teamwork and Social Connection

The multi-keyboard setup promotes teamwork by enabling players to perform collaboratively, creating an interactive performance environment. This social dynamic is appealing to young musicians, as it allows them to learn from each other and reinforces camaraderie, motivating others to replicate and expand on this setup in their performances.

9. Encouragement of Flexibility and Improvisation

The use of multiple keyboards provides performers with opportunities for flexibility that extend beyond timbre and improvisation. Modal flexibility is often achieved as keyboardists shift between diatonic, modal, and

pentatonic frameworks, allowing harmonies and melodies to reflect both Western tonal and African modal sensibilities. In terms of temporal organisation, the presence of several players enables layering of rhythmic cycles, with individual parts emphasising different beats or subdivisions, thereby enriching the overall temporal fabric of performance.

From a performance perspective, this arrangement promotes interaction among players, as each keyboardist responds to the others in real time, shaping texture and balance collaboratively. Tempo also becomes a flexible element: multiple keyboards make it possible to maintain steady choral pacing while introducing subtle accelerations or ritardandi across sections, enhancing expressive delivery.

Through these practices, the incorporation of multiple keyboards transforms choral performance into a more flexible and responsive art form, aligning compositional frameworks with live interpretative possibilities

10. Limitations of Traditional Instruments in Some African Churches

In many African churches, access to traditional orchestral instruments, such as strings and brass, is limited. Keyboard synthesizers can mimic these sounds, providing a practical solution that enables choirs to achieve fuller arrangements with minimal resources.

11. Influence of Global and Contemporary Music Trends

The global trend of integrating technology in music has influenced African music scenes as well. Inspired by international artists, African choral music has adapted synthesizers to create a hybrid sound that blends traditional African elements with modern musical influences, resonating particularly with younger audiences.

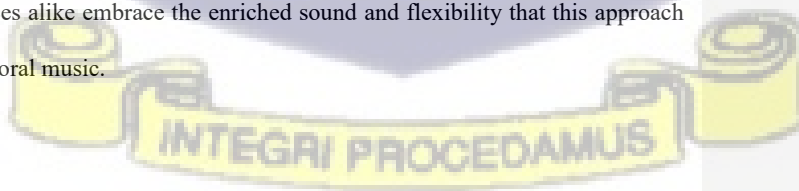
12. Accessibility and Ease of Learning

Compared to traditional orchestral instruments, keyboard synthesizers are relatively easy to learn, making them an accessible choice for both novice and experienced musicians. This ease of use has broadened participation in choral music, allowing a wider range of musicians to contribute to performances.

13. The Drive to Recreate Orchestral Experience

Conductors and performers often aim to replicate the grandeur of an orchestra in their performances. Multiple keyboard setups offer an accessible way to achieve this effect, bridging the gap between choral and orchestral experiences and adding a layer of sophistication to performances.

The increasing use of multiple keyboards in Ghanaian choral music underscores a strong interest in technological integration, collaborative music-making, and innovation. These factors suggest that this trend will likely continue, as musicians and audiences alike embrace the enriched sound and flexibility that this approach brings to choral music.



CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Overview

Chapter Five encapsulates the core findings of the study, offering a comprehensive synthesis of its exploration into the integration of multiple keyboard synthesizers in Ghanaian choral music. It is structured into three sections: a summary of the study, its conclusions, and actionable recommendations.

6.1 Summary of the Study

The study systematically investigates the integration of multiple keyboard synthesizers in Ghanaian choral music, examining its historical, cultural, and technological evolution. Below is an overview of each chapter's main findings.

Chapter 1: Introduction

This chapter introduces the background and significance of choral music in Ghana, tracing its roots to the influence of Christianity and colonialism, which introduced Western music forms. Over time, Ghanaian composers incorporated local rhythms and harmonies, creating a unique blend of indigenous and Western musical elements. The study underscores the growing trend of multiple keyboard usage, highlighting its role in enhancing musical expression and complexity in contemporary Ghanaian choral music.

Chapter 2: Contemporary Choral Music Performance Practices

The second chapter delves into the historical development of choral music in Ghana and the shift from traditional accompaniment to the use of multiple keyboards. It discusses how Western hymn harmonies were initially popularized by missionaries and later blended with local styles. This blending has evolved to include digital synthesizers, reflecting both technological advancements and changing musical preferences in Ghanaian society.

Chapter 3: Scores of *Aseda Nka Onyame*

This chapter presents the scores of the study's model composition, *Aseda Nka Onyame*, demonstrating how multiple keyboard arrangements can enrich a choral piece. It explores two primary arrangements: one with traditional keyboard accompaniment and the other with a full orchestration designed for three keyboards. Each arrangement showcases the piece's adaptability, catering to both traditional and modern performance preferences.

Chapter 4: Analysis *Aseda Nka Onyame*

Chapter 4 provides a detailed analysis of the composition, examining structural elements such as melody, harmony, and rhythm. The analysis highlights the deliberate use of multiple keyboards to create a layered soundscape, with each keyboard assigned distinct roles to avoid overlapping and enhance the piece's richness. By integrating African rhythmic patterns and Western harmonies, the composition exemplifies a fusion of traditional and contemporary Ghanaian musical elements.

Chapter 5: Data Analysis and Discussions

In this chapter, data from recorded performances and interviews with choir directors and accompanists is analyzed. Key issues, such as role duplication, lack of structured scores, and inconsistencies in dynamics, are addressed. The chapter highlights the need for clearer guidelines and training in functional harmony to improve performance quality. These findings reflect the challenges and potential solutions involved in using multiple keyboards in choral music, underscoring the need for formalized roles and coordination among keyboardists

6.2 Conclusions of the Study

This study concludes that the integration of multiple keyboard synthesizers into Ghanaian choral music has reshaped and enriched the genre, transforming traditional performance practices and positioning Ghanaian choral music within a global context of technological innovation and cultural adaptation. By combining local musical elements with modern technology, Ghanaian choirs are able to produce a fuller, orchestra-like sound, making choral music both more accessible and more expressive. This trend, marked by creativity and resourcefulness, illustrates the adaptability of Ghanaian choral music to meet contemporary audience preferences while preserving its cultural roots.

One of the primary conclusions is that the use of multiple keyboards has enabled choirs to emulate the depth and complexity of orchestral accompaniment without needing full orchestral resources. In many Ghanaian choral settings, where traditional orchestral instruments are less accessible due to cost and availability, multiple keyboards have become a practical alternative. These keyboards allow for

the replication of various instrument sounds, such as strings, brass, and percussion, thus enhancing the sound quality and versatility of performances. The convenience and affordability of keyboard synthesizers make it feasible for choirs to maintain high-quality musical standards even within limited resource environments.

The study also concludes that the growing interest in multiple keyboard setups has sparked a new era of collaboration and creativity within Ghanaian choral music. This trend is particularly popular among younger musicians, whose enthusiasm for technology and innovation has fueled the adoption of multi-keyboard arrangements. By working together in ensembles of multiple keyboardists, young musicians engage in a form of collective creativity that supports both individual expression and group cohesion. This setup promotes teamwork, social bonding, and a learning environment where musicians can share skills and ideas, which ultimately strengthens the choral music community and encourages further exploration in performance styles.

Despite the advantages, the study identifies several challenges associated with multiple keyboards use in choral settings. Without standardized scores or formal arrangements, keyboardists often improvise their parts, leading to potential issues with sound balance and role duplication. This lack of structure can result in conflicting notes, inconsistencies in dynamics, and an uneven balance between the keyboards and vocalists. To address these issues, the study suggests the development of formalized roles for keyboardists, as well as training in functional harmony and orchestration techniques. Such measures would enable choirs to maintain a cohesive sound and prevent clashes during performances.

Additionally, the study concludes that the use of multiple keyboards reflects a broader shift in Ghanaian choral music towards a fusion of traditional and contemporary influences. This blending of styles aligns with global trends in music, where technology is increasingly integrated into artistic practices to expand creative possibilities. Ghanaian choral music, therefore, not only preserves its sacred and cultural origins but also evolves to resonate with modern listeners. By embracing both local and international influences, Ghanaian choirs are able to attract diverse audiences and establish a unique position within the global music scene.

Finally, this study emphasizes the need for further academic exploration into the impact of multiple keyboard synthesizers on choral music, as well as into the broader implications of technological adaptation within traditional music genres. By documenting these evolving practices, scholars can contribute to a deeper understanding of how modern technology influences cultural preservation and artistic innovation. This study's findings highlight the potential for continued growth and development within Ghanaian choral music, suggesting that the practice of integrating multiple keyboards will likely persist as a prominent feature in the genre's evolution.

In conclusion, the integration of multiple keyboards has brought significant advancements to Ghanaian choral music, both creatively and practically. This innovation enriches the sonic landscape of choral performances, encourages collaboration, and provides a pragmatic solution to the challenges of orchestral accompaniment. As Ghanaian choral music continues to adapt to technological changes and audience expectations, it remains a dynamic and evolving art form, celebrating tradition while embracing the future. Through ongoing adaptation and

innovation, Ghanaian choral music is poised to maintain its cultural relevance and expand its influence within the global music community.

6.3 Recommendations of the Study for Industry Practitioners and Educators

This study presents several recommendations to enhance the use of multiple keyboards in Ghanaian choral music, ensuring that the practice remains both effective and harmonious. Addressing key areas such as formalized arrangements, training, collaboration, and resource accessibility, these recommendations aim to optimize the integration of multiple keyboards within choral settings, supporting both musical cohesion and innovation.

1. Develop Formal Scores and Role Definitions for Keyboardists

One of the study's primary recommendations is for composers and arrangers to create formal scores that clearly define the roles of each keyboardist. This structured approach would mitigate issues related to note clashes, overlapping parts, and inconsistencies in dynamics. Specific notations for each keyboard part would provide a clear framework, allowing keyboardists to contribute distinct lines that complement rather than compete with one another. By establishing these defined roles, performances would benefit from greater balance and cohesion, and rehearsals could proceed more smoothly.

2. Encourage Training in Functional Harmony and Orchestration

Keyboardists involved in multi-keyboard choral settings should pursue training in functional harmony and basic orchestration techniques. Such

knowledge is essential for understanding how individual keyboard parts can be layered harmoniously. Training in these areas would empower keyboardists to make informed improvisational choices that align with the choir's overall sound and vision. This recommendation applies not only to keyboardists but also to conductors, who play a central role in coordinating instrumental and vocal sections. Formal training would enable them to guide keyboardists effectively, ensuring that all parts contribute to a unified musical experience.

3. Implement Guidelines for Collaborative Improvisation

Given that improvisation remains a valuable aspect of multi-keyboard performances, it is recommended that choirs establish informal guidelines for collaborative improvisation. These guidelines could include designated scales, motifs, or rhythmic patterns that keyboardists can build upon, creating a shared foundation for improvisation while preserving the musical integrity of the piece. By setting clear improvisational parameters, choirs can encourage creativity while maintaining cohesion, allowing musicians to explore expressive possibilities without risking dissonance.

4. Promote Teamwork and Communication within Keyboard Sections

The study recommends fostering a collaborative environment within the keyboard section to encourage teamwork and effective communication. Conductors should facilitate discussions among keyboardists to establish a shared understanding of their roles, dynamic levels, and the overall artistic vision of each piece. Regular communication would help keyboardists align

their contributions, allowing them to anticipate each other's moves and create a more cohesive sound. This approach also encourages a culture of mutual respect and appreciation, reducing the risk of competitive dynamics and promoting harmony within the group.

5. Adapt Arrangements to Reflect Technological Innovations

As keyboard synthesizer technology continues to advance, it is recommended that arrangers stay informed about the latest features and capabilities of these instruments. Modern keyboards come equipped with extensive sound libraries, built-in effects, and customizable settings, offering musicians a range of options for emulating orchestral instruments or creating unique soundscapes. By adapting their arrangements to incorporate these technological advancements, composers and arrangers can make fuller use of the keyboards' potential, enhancing the richness and versatility of choral performances.

6. Involve Younger Musicians in Training and Mentorship Programmes

Given the enthusiasm among younger musicians for experimenting with multiple keyboards, choirs should establish mentorship programs that encourage experienced keyboardists to share their skills with emerging talent. This recommendation aims to sustain the trend of multiple keyboard use while promoting skill development among younger musicians. Through mentorship, young keyboardists can acquire both technical skills and an understanding of the cultural and musical contexts of Ghanaian choral music. This approach would also reinforce the social bonds within choral

groups, fostering an intergenerational exchange of knowledge that supports the continuity of choral traditions.

7. Standardize Equipment and Ensure Sound Balance

To address issues of sound balance that arise in multi-keyboard settings, choirs should standardize the equipment used by keyboardists, especially regarding volume controls and sound output settings. Sound engineers should be involved in the rehearsal process to monitor and adjust the levels of each keyboard, ensuring that no single instrument overpowers the others or drowns out the choir's vocal lines. This recommendation would help create a balanced soundscape, preserving the choir's vocal quality while allowing keyboardists to explore dynamic possibilities.

8. Increase Awareness and Appreciation for Multi-Keyboard Arrangements

Finally, it is recommended that Ghanaian choirs and music institutions advocate for greater awareness and appreciation of the multiple keyboard setup within the choral music community. This could involve organizing workshops, demonstrations, and performances that showcase the unique potential of multi-keyboard arrangements. By promoting this approach as an innovative and valuable aspect of Ghanaian choral music, choirs can encourage wider acceptance of the practice and inspire other ensembles to explore its benefits.

These recommendations are designed to support the sustained growth of multi-keyboard arrangements in Ghanaian choral music, ensuring that choirs can

maximize both artistic and practical benefits. By standardising practices, investing in training, and fostering collaboration, Ghanaian choral groups can evolve and refine their performances while preserving cultural heritage. At the same time, music educators can incorporate multi-keyboard pedagogy into curricula, equipping accompanists and composers with the skills needed to handle complex setups. Attention to cost, accessibility, and resource-sharing initiatives will also make the adoption of multi-keyboard practices more feasible across diverse choirs. Collectively, these efforts will enrich Ghanaian choral music, enhance its appeal to modern audiences, and solidify its place within the global choral tradition.

6.4 Recommendations for Further Studies

To deepen understanding of the integration of multiple keyboards in Ghanaian choral music and its broader implications, this study recommends further research in the following three key areas:

1. Long-Term Impact on Choral Tradition and Cultural Identity

Future research could explore the long-term effects of multiple keyboard use on Ghanaian choral music's traditional structures and cultural significance. This would involve examining whether the inclusion of multiple keyboards enhances or alters traditional choral aesthetics and how it impacts cultural identity and heritage preservation. Additionally, studies could investigate audience reception to understand whether multi-keyboard arrangements resonate with different demographics and maintain the genre's cultural authenticity. Insights from this research could help

determine if the practice aligns with or diverges from traditional expectations and values within Ghanaian music.

2. **Technical and Pedagogical Implications**

Research into the technical and educational aspects of multi-keyboard arrangements would be valuable in enhancing performance quality and formalizing training practices. Studies could focus on addressing specific technical challenges, such as sound balance, dynamic control, and coordination among keyboardists, to optimize ensemble cohesion. In addition, examining how music education institutions in Ghana can incorporate multi-keyboard techniques into their curricula would support the development of skilled musician's adept in this practice. A focus on pedagogical frameworks would ensure that future generations of Ghanaian musicians are well-prepared to excel in multi-keyboard settings.

3. **Economic Feasibility and Potential for Expanded Repertoire**

Further studies could assess the economic implications for choirs adopting multi-keyboard arrangements, including the costs of acquiring, maintaining, and upgrading keyboard equipment. Research could also explore the potential for income generation through online platforms, sponsorships, or commercial performances, helping choirs offset expenses associated with multi-keyboard use. Additionally, examining how multiple keyboards influence repertoire choices and inspire new compositions designed for this setup would highlight the creative expansion of Ghanaian choral music, showing how it can adapt to contemporary tastes and reach wider audiences.

Future research should provide a broader and deeper understanding of the artistic, cultural, and practical dimensions of multi-keyboard arrangements in Ghanaian choral music. Key areas include examining regional variations in adoption, exploring practical challenges such as cost, training, and accessibility, and reflecting critically on the cultural implications of integrating modern technology into traditional choral identity. Additionally, incorporating real-world case studies of choirs that employ multi-keyboard setups would provide practical evidence of feasibility and impact. Addressing these areas will contribute to the ongoing evolution of Ghanaian choral music, ensuring its resilience, relevance, and innovation in an increasingly global and technology-driven musical landscape.



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APPENDICES

Musical Scores

ASAASE NYINA MONTO DWOM

(Let all the earth sing)

To the First Ghana SDA Church and Choir, New York-USA
on the Grand occasion of New Temple dedication

James Varrick Armaah
July 2022
Ashongman Estates, Accra

The musical score is written for piano in 8/8 time with a key signature of two sharps (F# and C#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts with a forte (ff) dynamic. The lyrics are: "A saa se nyi na mo nto dwom, Mo nto dwom, Mo mmo se, Mo". The second system continues with: "nto dwom fo foro' mma no, Mo nto dwom fo foro' mma no, A saa se nyi naa". The third system begins with "Oh" and continues with: "mo nto dwom mma no, mo nto dwom mma noo. O ye daa, O ye daa,".

Begomusic



2

Asaase Nyina

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mp* and *f*. The lyrics are in English and are placed below the vocal line. The score is divided into measures, with first and second endings indicated by '1.' and '2.' above the staff.

ye
n'a do' ye' doo soo. A doo soo. Yen' dwom y'a ra ne y'a se da, Nea
w'a yea ma yen' doo soo, Nea y'a ho o den en tu mi'an ye' no, Nya mei w'a y'a bro soa
ma yen' A se da nkoa rao, A ye yi nkoa ra n'e fa ta wo A se
E' sew', e' sew' e' se' woo, E' fa ta woo, n'e fa ta woo,
da, Agyae A ye yi, A gyae nea wa yei doo soo, Yen' doo soo,



Asaase Nyina

3

35

Wo ne yen' nam o gya no mu nti o gya no'an hye yen', Wo ne yen'
O gya no'en tu mi'an hye yen'

40

nam e su yiri no mu en tu mi'an fa yen' Wo ne yen' nam e sian nyi na
n su no'en tu mi'an fa yen',

45

mu mmu su bi'an to yen' A se da nkoa ra n'e se'wo, A ye yi
mmu su bi'en tu mi'an to yen' E' se'woo e' se'woo, E'



4 Asaase Nyina

50

nkoa ra n'e fa ta woo, Wo nkoa ra n'e se' wo, A se da se' wo gyae nea w'a yei
fa ta woo E' fa ta woo,

Detailed description: This block contains the first system of a musical score for 'Asaase Nyina'. It features a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music is in a 4/4 time signature. The lyrics are written below the notes. Measure 50 starts with a treble clef and a key signature of two sharps. The lyrics for measures 50-54 are: 'nkoa ra n'e fa ta woo, Wo nkoa ra n'e se' wo, A se da se' wo gyae nea w'a yei' and 'fa ta woo E' fa ta woo,'.

55

doo soo, Wo nkoa ra n'e fa ta wo A gyae nea w'a yei doo soo.
ra n'e fa ta wo

Detailed description: This block contains the second system of the musical score. It continues from measure 55. The lyrics are: 'doo soo, Wo nkoa ra n'e fa ta wo A gyae nea w'a yei doo soo.' and 'ra n'e fa ta wo'.

60

Ye' da w'a se da w'a' sea ra Yen' Wurae wo dwom nie o, A se dao, Nea w'a yea ma

Detailed description: This block contains the third system of the musical score. The lyrics are: 'Ye' da w'a se da w'a' sea ra Yen' Wurae wo dwom nie o, A se dao, Nea w'a yea ma'.

65

yen' no Daa se bree' wo dwom nie o, A se da nkoa ra n'e se' wo, A ye yi
E' se' woo e' se' woo, E'

Detailed description: This block contains the fourth system of the musical score. The lyrics are: 'yen' no Daa se bree' wo dwom nie o, A se da nkoa ra n'e se' wo, A ye yi' and 'E' se' woo e' se' woo, E''.



Asaase Nyina

5

70
nkoa ra n'e fa ta woo, Wo nkoa ra n'e se' wo, A se da se' wo
fa ta woo E' fa ta woo, A gyae nea w'a yei

75
doo soo, Wo nkoa ra n'e fa ta wo A gyae nea w'a yei doo soo.
ra n'e fa ta wo

80
rit. 2.
fff gyae nea w'a yei doo soo.

The musical score is written for piano and voice. It consists of three systems of music. The first system (measures 70-74) features a vocal line with lyrics and a piano accompaniment. The second system (measures 75-79) continues the vocal line and piano accompaniment. The third system (measures 80-84) includes a piano solo section marked *fff* and *rit.* 2., with lyrics 'gyae nea w'a yei doo soo.' The score is in the key of D major and 4/4 time.



His Providence

To Awo Sarfowaa Opoku-Boateng
Andover, UK

CHARLES BOATENG

Piano



Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

B

By God's pro - vi - dence we tru - ly are con - quer'rs

Pno.



Musical notation for the first vocal line (Bass clef) and piano accompaniment (Piano). The lyrics are: "By God's pro - vi - dence we tru - ly are con - quer'rs".

B

By God's pro vi sions we feel se cure

Pno.



Musical notation for the second vocal line (Bass clef) and piano accompaniment (Piano). The lyrics are: "By God's pro vi sions we feel se cure".

3rdjanuaric2022 cb



2 His Providence

17 B Just as He pro - mised; He will de - li - ver

Pno.

21 B Put all your trust in the Lord

Pno.

25 B By faith your shac - kles, shall be bro - . . .

Pno.



His Providence

3

29

B

ken And you will know that WE SER - VE A

Pno.

33

B

MIGH - TY GOD *mf*

Pno.

37

Pno.

mp

We serve the



4

His Providence

mf

Pno. li - - ving God on high; By His

Pno. Pro - vi-dence we shall pros - per. We serve the

mf

Pno. li ving God on high Just by His



His Providence

The musical score is titled "His Providence" and is in 2/4 time. It features piano accompaniment (Pno.) and vocal parts for Soprano (S), Bass (B), and Unison response. The lyrics are: "wis - dom we shall pre - vail", "mma - nu - el E - mma - nu - el E -", "mma - nu - el E - mma - nu - el He's the", and "E - mma - nu - el E - mma - nu - el". The score includes a key signature of one flat (B-flat) and a common time signature. The piano part includes a dynamic marking of *mf* and a first ending with a repeat sign. The vocal parts include a key signature change to one flat (B-flat) and a common time signature. The unison response part includes a dynamic marking of *mf* and a first ending with a repeat sign.



6

His Providence

45

B

li - ly of the va - lley, the brigh - test mor - ning star. He's the

45

Pno.

God is with us, God is with us

CHOIR RESPONSE

49

B

Fai - rest of ten - thou - sand; Our God is with us; The

49

Pno.

God is with us our God is with us



His Providence

7

75

B

li - ly of the va - lley the brigh - test mor - ning star. —

Pno. ACCOMPANIMENT

77

subito p

B

Just by his wis - dom we shall pre - vail

Pno. CHORUS

Just by His wis - dom we shall pre - vail He's the

SOLO

81

Pno.

li ly of the va - lley the brigh - test, mor - ning star He's the



8 His Providence *rit.*

83 Pno. Fai - rest of ten - thou - sand: Our God is with us: The

89 Pno. li - ly of the va - lley the brigh - test, mor - ning star

93 Pno. We shall pre -

97 B vail

Pno.

MY HELP COMES FROM THE LORD

Text taken from Psalms 121 and 48

Song specially composed and dedicated to my dear Father and Uncle Dr. Samuel Kow Arthur "the Great Ghanaian music composer" on his 70th Birthday celebration

*James Varrick Armaah
July 2019 - Bracknell, UK*

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts begin with a rest, followed by the lyrics "I to the hills will lift my". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



5
S *Cres.*
eyes, *Cres.* I to the hills will lift my eyes, My help comes from the Lord, My help comes
A *Cres.*
eyes, *Cres.* I to the hills will lift my eyes, My help comes from the Lord, My help comes
T
will lift my eyes, *Cres.* I to the hills will lift my eyes, My help comes from the Lord, My help comes
B
will lift my eyes, *Cres.* I to the hills will lift my eyes, My help comes from the Lord, My help comes
Pno. *Cres.*
6
S *f*
from the Lord, *f* My safe ty co meth from the Lord, *mf*
A *f*
from the Lord, *f* My safe ty co meth from the Lord, *mf* The
T *f*
from the Lord, *f* My safe ty co meth from the Lord, *mf* The Lord is my kee per,
B *f*
from the Lord, *f* My safe ty co meth from the Lord, The Lord is my kee per, He shall watch o ver
Pno. *f*



14 *mf* *f*
S The Lord is my jee pec, The ma ker of Heav'n and Earth, He's been my *mp*
A Lord is my kee per He shall watch o ver me, The ma ker of Heav'n and Earth, He's been my
T He shall watch o ver me, *f* o ver me, The ma ker of Heav'n and Earth, He's been my *mp*
B me, o ver me, The ma ker of Heav'n and Earth, He's been my
Pno. *f*
20 *mp* *Cres.* *subito p*
S help in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more. He watch es
A *mp* help in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more.
T help in a ges past, *Cres.* He'll be my hope, He'll be my guide for e ver more.
B help in a ges past, He'll be my hope, He'll be my guide for e ver more.
Pno. *mp* *Cres.* *mp* *Cres.*



4

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The score is in 4/4 time and G major. The lyrics are: "o ver me, He watch es o ver me, The sun shall ne ver smite me by day. He watch es o ver me, He watch es o ver me, The sun shall ne ver smite me by day, Nor the moon by o ver me, He watch es o ver me, The sun shall ne ver smite me by day, Nor the moon by o ver me, He watch es o ver me, The sun shall ne ver smite me by day, Nor the moon by".



ff

S night. *ff* He shall pre serve me for e ver

A night. *mf* *ff* He shall pre serve me for e ver

T night. He shall watch o ver me, He shall pre serve me, *ff* He shall pre serve me for e ver

B night. *mf* He shall pre serve me, He shall pre serve me for e ver

Pno. *ff*

38

S more, He'll be my guide, He'll be my guide for e ver more, A men, He shall pre

A more, He'll be my guide, He'll be my guide for e ver more, A men, He shall pre

T more, He'll be my guide, He'll be my guide for e ver more, A men, He shall pre

B more, He'll be my guide, He'll be my guide for e ver more, A men, He shall pre

Pno. *rit. mp*



6

S
serve my soul for e ver more!

A
serve my soul for e ver more!

T
serve my soul for e ver more!

B
serve my soul for e ver more!

Pno.





Oguanhwefo Pa

moderato

Tsemafo-Arthur

The musical score is written for piano in 8/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The lyrics are written below the notes. The first system (measures 1-4) contains the lyrics: "E-mi nye'O - guan-hwe-fo pan', E-mi nye'O - guan-hwe-fo pan'". The second system (measures 5-8) contains: "Mi-nyim mo nguan', mi-nyim mo nguan'". The third system (measures 9-12) contains: "mi-nyim monguan' na nguan no wo-nyim me'o; Mi-nyim monguan' o - guanhwe-fo pan'". The fourth system (measures 13-16) contains: "mi-nyim mo nguan', mi-nyim mo nguan', no'o na nguan' no". A large, semi-transparent watermark of the University of Ghana crest is visible in the background of the score.

2

20
wo-nyim me'o. Mi-nyim mo nguan',
o - guan-hwe-fo pan',

24
mi-nyim mo nguan', *rit.* ml-nyim mo nguan', *p* na nguan no

26
wo-nyim me'o. *Al tempo* O - guan-hwe-fo pan' kyi-ma hwe-hwe dza' za-yewn', o -

33
gyaa nguan-kuw no h3 hwe-hwe dza - za-yew no'o, o - guan bla-ra



38 3

na se o - hu no'a, o -
som no bo, o - kyl-ma hwe-hwe dza ja-yew dzi dew, o-dzi dew, o -

41
dzi dew, o - dzi dew de ne-nsa'a - ka no, de ne - nsa' ka ne; o -
dzi dew, o-dzi dew, o - dzi dew, o-dzi dew, dzi dew de ne-nsa'a - ka no, -
na se o-hu no'a o - dzi dew, o - ne-nsa'a - ka no

47
guan bla - ra' - som no bo, - som no bo, 'som no bo,
da han, - da han, O - guan-hwe-fo no da han, - da han, - som no bo: -
O -
o - guan bla - ra' - sim no bo, 'som no bo,

51
guan-hwe-fo pa no nym No nguan, o - guan-hwe-fo pa nye Je-sus o!



- cont'd. *Oguanhwɛfo Pa*
Soprano Solo against Male voices (Tenors and Basses).

55 O - guan-hwɛ-fo no nylm no nguan, 56 57 O - 58

59 guan - hwɛ-fo no nylm no nguan. 60 61 Na 62

63 ngyan no so nylm No'o, - - - o, O - 64 65 66

67 guan hwɛ fo no nylm no nguan 68 69 O - 70

1999 O - guan hwɛ fo no nylm no nguan



Oguanhwefo Pa

dzi No nguan e - nylm, Je - sus, o, na
O - dzi No nguan ee

nguan no so dzi N'e kyr; o -
na nguan no so dzi N'e kyr; -

slan de wo-nylm Ne ndze; wo -
o - slan de wo nylm Ne ndze;

nnylm o na na ne ndze. O -
wo - nnylm o na na ne ndze.



87 88 89 90

guan - hwe - fo - no nylm No nguan,
O - guan - hwe - fo - no nylm No nguan,

91 92 93 94

na nguan no so nylm No'o,
na nguan no so nylm No'o,

95 96 97 98

na nguan no so nylm No'o, am - pa' - ra,
na nguan no so nylm No'o,

99 100 101 102

na nguan no so nylm No'o. na nguan no - so nylm No'o,
na nguan no so nylm No'o.



49 104 105 106 107

na nguan no so nyim N'o'o. na nguan no so nyim N'o'o.

This system of musical notation covers measures 104 to 107. It features a treble clef and a key signature of two flats. The melody is written in the upper voice, with lyrics underneath. The bass line provides harmonic support with chords and moving lines.

108 109 110 111

Wo-nyim No, nguan no so wo-nyim No'o, wo-nyim No,nguan no so

This system covers measures 108 to 111. The melody continues with the lyrics 'Wo-nyim No, nguan no so wo-nyim No'o, wo-nyim No,nguan no so'. The accompaniment remains consistent with the previous system.

57 112 113 114 115

wo-nyim No'o, wo-nyim No'o, wo-nyim No, nguan no so wo-nyim No'o.

wo-nyim No, nguan no so wo-nyim No'o, wo-nyim No'o.

This system covers measures 112 to 115. The lyrics are 'wo-nyim No'o, wo-nyim No'o, wo-nyim No, nguan no so wo-nyim No'o.' followed by 'wo-nyim No, nguan no so wo-nyim No'o, wo-nyim No'o.' on the next line. The musical notation includes a dynamic marking of *f* (forte).

116 117 118 119

f So-soam-paa'-ra hom'e-gyaa mo-nguan no ho ntsi, me-nye hom e-nya,

This system covers measures 116 to 119. The lyrics are '*f* So-soam-paa'-ra hom'e-gyaa mo-nguan no ho ntsi, me-nye hom e-nya,'. The system concludes with a final cadence in the melody.



120 121 122 123

hwe, me-nye hom e-nya, hwe, me-nye hom e-nya, na

Detailed description: This block contains the first system of musical notation, measures 120 to 123. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

69 124 125 126 127

me-bi-sa mo-nguan wo hən nsam, n-yew, me-be-gye mo nguan!

na me-bi-sa hən o, n-yew,

Detailed description: This block contains the second system of musical notation, measures 124 to 127. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

73 128 *ritardando* 129 130 131

E-mi ma-ra mo-bə-hwe hən, E-mi ma-ra mo-bə-hwe hən,

Nya-me, E-mi ma-ra mo-bə-hwe hən,

Detailed description: This block contains the third system of musical notation, measures 128 to 131. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. A *ritardando* marking is present above measure 128.

77 132 133 134 135

E-mi ma-ra mo-bə-hwe hən, E-mi ma-ra mo-bə-hwe hən.

E-mi, E-mi ma-ra mo-bə-hwe hən, Nya-me,

Detailed description: This block contains the fourth system of musical notation, measures 132 to 135. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.



81 136 137 138 139

ff
Da-sa-nyl hwe-hwe wo nua no'o, da - sa-nyl hwe - hwe wo nua no'o,
Da - sa-nyl hwe-hwe no'o, hwe-hwen, da - sa-nyl

140 141 142 143

daa - kye Nya-me be-bl-sa wo'o; Da - sa nyi, hwe-hwe wo nua no'o,
hwe-hwe No'o, da-sa-nyl hwe-hwe No'o, da-sa-nyl

144 145 146 147

fa-mpaa - bɔ gye no'o,
hwe-hwe No'o, hwehwen, hwehwen, hwehwen, hwehwen, hwehwen,

93 148 149 150 151

hwe-hwen. Wo ka-saa, wo nan-tsew wo bra nyi-na nkye-re



de ye Nyā-me - su'ro - nyl; fa da twe no, fa da twe
no, fa da twe no, fa da twen', twe no. Ka - sa ba - koo
kye - re no, kan' ɔ - do mu' a - ra kyere no, se' a - nnye' a, wo - be -
O - guan - hwe - fo pa nye
bi sa wo'ol



168 Je-sus, na'ɔ-dze No nkwa to hɔ ma no n-guan. Da-sa-nyl, hwe-hwe wo nua no'o,
173
170
171 hwe-hwen, hwe-hwen,

172 da-sa-nyl, hwe-hwe wonua no'o. Daa - kye Nya-me bebi - sawo'o,
173
174
175 hwehwen, hwehwen, hwehwen, hwehwen, hwehwen, hwehwen,

176 da-sa-nyl, hwe-hwe wonua no'o. Bre Nya-me-sem to no hɔ,
177
178
179 hwehwen, hwehwen, hwehwen, hwehwen, hwehwen, hwehwen,

180 fa mpa - ba gye no'o. Da-sa-nyl tse, da - sa - nyl, tse,
181
182
183 hwe-hwen, fa mpa - ba gye no'o. - - - Tse, o
Da - sa - nyl,



184 da-sa-nyl tsle, 185 da - sa - nyl tsle, 186 hwe-hwe wo nua no, hwehwen. 187
tsle, o tsle, o tsle, da - sa-nyl hwehwen, hwehwen, hwe-hwe wo nua no
da-sa-nyl, da-sa-nyl, hwe-hwe wo nua no, hwehwen.
188 Hwe-hwe wo nuano, 190 wo nuano, 191 wo nuano, 189
hwehwen. Hwehwen, hwe-hwe no'o, hwehwen, hwe-hwe no'o, hwehwen, hwe-hwe no'o,
Hwe-hwe ɔ - ba dze - se - fon', twe no bra fle, twe no bra fle, twe no
192 wo nua no, hwe-hwe no bra fle, 194 hwe-hwe no bra fle. 195
hwe - hwe wo nua no, hwe-hwe no bra fle, hwe-hwe no bra fle. 196
bra fle, twe no bra fle, hwe-hwe no'o, hwe-hwe-no bra fle.



MOBO DAWUR

Newlove Annan

Mo bo da wur a kye re'a man, mo bo ma'a man a tse Nya me ye, O sea ye yi

7 Daa mo boo mo bo da-wur, mo bo da-wur

Me dze Nya-me som pa mo bo da wur, mo bo da-wur, mo bo de Nya-me ye daa O-sen'

13 daa-se O-sea' ye-yi, O-sea' bo-dzin, O-sen' nhyi-ra. N'a dom doo so ma me, mo bo da

E-gyai mo bo, mo bo,

sojournermusic



19 Mo boo mo bo
wur-amaa' man a tse-bi Mo bo da wur a kye rea'man, mo boma' man a tse, Nya-me
mobo, mobo, mo bo Nya-me ye

25 mo boo mo bo mo bo daa mo boma'man a tse Nya-me ye, Nya-me ye,
ye, - O-se ndaa - se, O-sea' ye - yi, e - senoo' Ōen' hyi-ra, mo-bo,

31 Nya-me ye, O-ye mam' daa, Mo bo mo bo da wur,
mo-bo, mo-bo, me dze Nya-me som pa mo bo da wur Me ka de Nya-me ye

37 Mo bo ne dzin daa' kye rea' man,
daa Mo bo ne dzin daa' kye rea' man, Nya-me ye daa. O - saa gye fo, A-gyen kwae, O-ka-ta-
Daa ma boo, mo bo, Nya-me ye daa

43 Mo bo da-wur, mo bo da wur,

kyie mo-bo, mo-bo, mo bo da wur a ma ma a tse bio.

This system contains six measures of music. The vocal line is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

49 Mo bo da-wur, Mo bo da-wur, Mo bo maa' man a tse Nya-me ye, O-sea' ye-yi,

This system contains six measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are written below the vocal line.

55 Me dze som pa, me dze bra pa, me dze do, me dze kwan pa pa mo boa'maa'man a

This system contains six measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are written below the vocal line.

61 tse bi. Me dze do nkoo ra, moboo mo bo Mo boo

Mo bo da wur, mo bo da wur, mo boma' man a tse Nyame ye, me dze som pa, me dze bra

This system contains six measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are written below the vocal line.

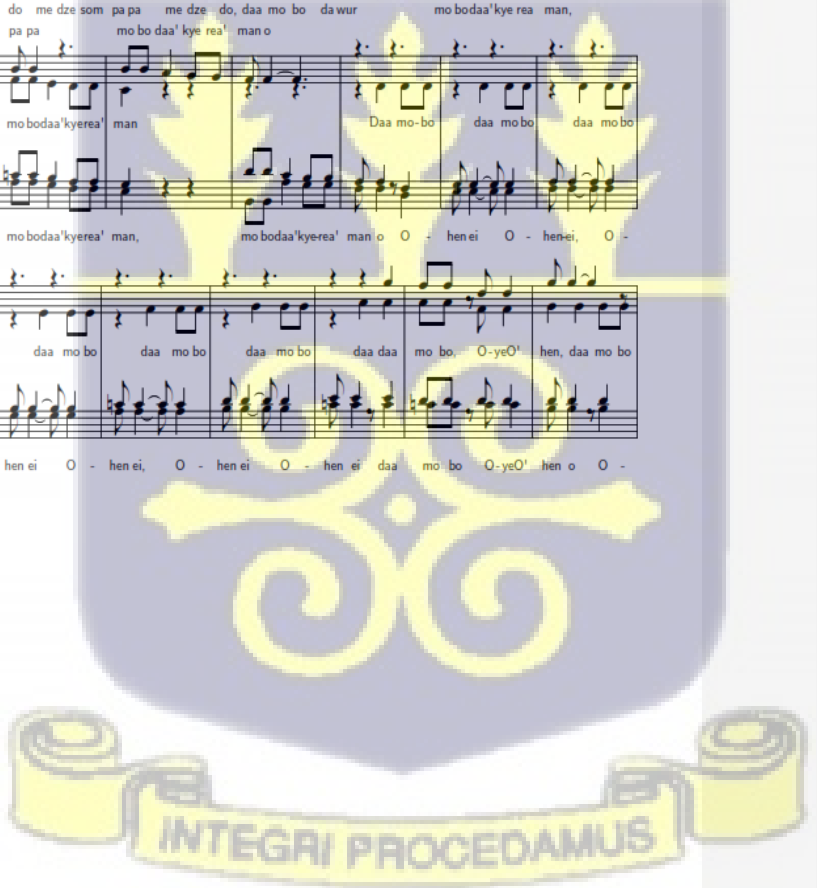


67 mo boo moboo mo boda wur E-gyambo
 pa me dze do medzekwan pa pa mo bo mo bodaa'kyerea' man. E-gyamboo
 Mobodawur, mo bodaa'kyerea' man

73 Daame dze som pa pa Me dze doa'-ra me dze som
 daa me dze kwan pa pa daa mo bo da wur mo bodaa'kye rea' man, akye rea' man

79 do me dze som pa pa me dze do, daa mo bo da wur mo bodaa'kye rea' man,
 pa pa mo bo daa'kye rea' man o
 mo bodaa'kyerea' man Daa mo-bo daa mo bo daa mo bo

85 daa mo bo daa mo bo daa mo bo daa daa mo bo O-yeO' hen, daa mo bo
 hen ei O - hen ei, O - hen ei O - hen ei daa mo bo O-yeO' hen o O -



daa mo bbo daa daa mo bo O-yeO hen o N'a dom doo so ma me, mo bo da
hen ei, O - hen ei Daa mo bo O-yeO' - hen o E-gyai mo bo, mo bo
wur a maa' man a tse bi. Me dze San - ku nwom, me kam-fo no, mo ton ton no mo
mo bo mo bo ye yi. Nya me ye. Daa mo som no, mo wu raei mo som no O-sea'
wu-raei O-sea' Me dze San-ku nwom, me kam fo no, mo ton ton no, mo wu raei, O-sea'
ye yi daa mo som wo mo wu raei mo ton ton wo mo wraei, daa daa
ye yi. Daa mo som wo mo wu raei mo ton ton wo, mo wraei daa
Me dze San ku nwom, me kam fo no, mo ton ton no, mo wu raei, mo ton ton no mo



113 Mosom mo som o E-gya mo ton ton wo mo wraei, mo bow' dzindaa' kyerea'

Mosom wo mo som wo, E-gyaO-nya-me me dzeSan-ku nwom a mo som wo daa.
 Mosom wo, E-gyaO-nya-me me dzeSan-ku dwom a mo som wo E -

wraei.

Me dze San ku nwom mekam fo no, mo ton ton no. mo bo ne dzin daa mo
 man. Daa daa me kam fo no, daa mo ton ton wo, mo

121 Mo wraei me yi W'a yew, mo ton ton wo E - gyaei mo ton ton wo daa
 gya E-sea'-ye yi mo wraei mo ton ton wo na me dze San ku nwom mo

wraei O sea'-ye yi, mo wraei mo ton ton no na me dze San-ku nwom, mo
 wraei, daa mo som wo daa daa nyi - naa

127 daa ton ton nyi - naa daa daa nyi - naa. Mo bo da wur a kye
 daa daa daa daa daa nyi naa.

ton ton no daa mo ton ton no.

Mo boo mo-bo mo bo mo bo mo bo daa

133 rea'man, mo bo maa' man a tse, Nya-me ye, O-se ndaa - se, O-sea' - ye yi, E

139 mobamaa'man a tse Nya-me ye, Nya-me ye, Nya-me ye, O-ye mam' daa.

se no Qen' hyi-ra, Mo bo mo bo mo bo Me dze Nya-me

145 Mo boo mo bo da wur, Mo bo ne dzin daa' kye rea' man,

som pa mo bo da wur me ka de Nya me ye daa mo bo ne dzin daa' kye rea' man, Nya me ye

151 Daa mo boo mo bo Nya me ye
mo bo da wur, mo bo da wur,

daa. O-saa gye fo, A-gyen kwae, O-ka-fa kye mo bo, mo bo, mo bo da
Mo bo da wur, mo bo da wur, daa

157 Coda

wur a maa' man a tse, ma man a tse, maa' man a tse bio. mo bo.
Mo boma' man a tse bio.

Daa mo boo.



ASEYE NEDI KPLE DZIDZO (MAKE A JOYFUL NOISE)

N. Z. NAYO
1955

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The lyrics are written below the vocal line. The score includes measure numbers 1, 6, 12, 18, and 23. The lyrics are in English and Twi. The Twi lyrics are: 'kple dzi-dzo, dzi-dzo', 'yili ne-di bo-boo-bo', 'se-ye ne-di', 'A-se-ye A-se-ye A-se-ye ne-di bo-boo-bo', 'A-se-ye ne-di', 'yili ne-di bo-boo-bo', 'dzi-dzo sɔŋ', 'yo mia dzi-me', 'Ma-wu nya fe dzi-dzo ye lo', 'dzi-dzo sɔŋ', 'yo mia dzi-me', 'Kris-to fe dzi-dzo ye lo', 'Tɔ̃ vi-vi la nu', 'Ma-wu nya fe ke-ki le dzi', 'dzim de dzi', 'Tɔ̃ vi-vi ti la nu', 'nyigbu dzi gu-sɛwo mu le yi-', 'Ma-wu nya', 'le yi-yim', 'fe gu-sɛ le dzi', 'dzim kple nu-sɛ', 'Ma-wu fe gu-sɛ', 'Ma-wu fe gu-sɛ', 'yim'.



2 **ASEYE NEDI KPLE DZIDZO**

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first system (measures 1-4) includes the lyrics: "Maw' ju-se ts tso wo kej dzi...". A first ending bracket covers measures 3 and 4, with the instruction "ONE AT THE END" above it. The second system (measures 5-8) starts with measure 5, marked with a '6' and the instruction "AFTER 2ND TIME, JUMP TO FUGUE (6.)". The lyrics for this system are: "dzi dzi-dzo, ha wo na Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe mi na mi". The third system (measures 9-12) continues the lyrics: "Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe mi na mi na mi na mia". The fourth system (measures 13-16) includes the lyrics: "na mi na mia ka-fue fe nko te-gbe te-gbe ka-fue fe nko te-gbe". The fifth system (measures 17-20) includes the lyrics: "ka-fue fe nko te-gbe te-gbe ha-fue fe nko te-gbe A-se-ye ne". The sixth system (measures 21-24) includes the lyrics: "A-se-ye ne di dzi dzi-dzo, ha wo na Ma-wu, mi na mia ka-fue fe nko". The seventh system (measures 25-28) includes the lyrics: "ka-fue fe nko te-gbe te-gbe mi na mi na mi na mia ka-fue fe nko". The eighth system (measures 29-32) includes the lyrics: "di te-gbe te-gbe dzi dzi-dzo, ha wo na Ma-wu, dzi dzi-dzo, ha wo na Ma-wu, te-gbe te-gbe". The score concludes with a "FINE" marking at the end of the eighth system.



ASEYE NEDI KPLE DZIDZO

3

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The score includes measure numbers 57, 62, 67, 72, and 77. The lyrics include: 'dzi dzi-dzo, ha wo na Ma-wu, ka - fue fe nko', 'dzi dzi-dzo, ha wo na Ma-wu, ha wo na Ma-wu, A - se-ye ne - di ka-fue fe', 'dzi dzi-dzo, ha wo e - gbe A - se-ye ne -', 'di te - gbe ka-fue te - gbe A - se-ye ne - di Ma-wu, mi na mia ka-fue fe nko', 'dzi dzi-dzo, ha wo na Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe', 'A - se-ye ne - di A-se-ye ne - di', and 'ka-fue fe nko ka-fue fe nko A-se-ye ne ka-fue fe nko ka-fue fe nko'.



4 **ASEYE NEDI KPLE DZIDZO**

The image displays a musical score for the piece 'ASEYE NEDI KPLE DZIDZO'. It consists of five systems of music, each with a vocal line and a piano accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are written below the vocal line. The piece begins with the lyrics 'dzi dzi-dz, ha wo na' and continues with 'Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe dzi dzi-dz, ha wo na'. The score includes measure numbers 4, 85, 90, 95, 100, and 105. There are two endings at the end of the piece, labeled '1.' and '2.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dzi dzi-dz, ha wo na Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe dzi dzi-dz, ha wo na

dzi dzi-dz, ha wona Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe

Ma-wu, mi na mia ka-fue fe nko te-gbe te-gbe te-gbe te-gbe te-gbe te-gbe

ka-fue fe nko te-gbe te-gbe te-gbe te-gbe te-gbe te-gbe ka-fue fe nko

te-gbe te-gbe ka-fue fe nko te-gbe te-gbe ka-fue fe nko te-gbe te-gbe

ka-fue fe nko te-gbe te-gbe ka-fue fe nko te-gbe te-gbe te-gbe te-gbe A

A-se-ye ne - di di



DABIDA

I.D. Riverson

9

17

26



ALPHA & OMEGA

6.4.6.4

Music by: O.G. BLANKSON



ONNSO NYAME YE

Music by: C. E. GRAVES

The image displays a musical score for the hymn 'ONNSO NYAME YE' by C. E. Graves. The score is written for piano and is organized into four systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is partially overlaid by a large, semi-transparent watermark of the University of Ghana crest, which features a shield with a cross and a banner below it.



MAFORO PATAHUNU

1943

J. H. NKETIA

$\text{♩} = 86$

Soprano

Piano

Me nye den po na a ye yie?

S

Pno.

Me nye den po na a ye yie Kwa me ee, me gye me ho en nye. Me nye

S

Pno.

den po na a ye yie Me ka no sen po na a ko si sen? Me ka no

2 MAFORO PATAHUNU

S
14
sen po na a ko si sen? Me nko ñe m'a sem Me nko ne m'a sem bu go

Pno.
14

S
18
Kwa me ee no maa Kro e. A see bia nya se o kro pan be nya

Pno.
18

S
22
Nni pa nyi na kooa de ps me nko me nko ps bia, dea ye rao

Pno.
22



MAFORO PATAHUNU

3

S

Nni pa nyi na kɔɔa de pe me nko me nko pe bi a, dea yɛrao

Pno.

S

Nni pa nyi na kɔɔa de hwe, me nko me nko hwe bia, dea ye rao

Pno.

S

Nni pa nyi na kɔɔa de hwe, me nko me nko hwe bi a, dea yɛrao

Pno.



4 MAFORO PATAHUNU

S
38 Kwame ee no maa k'ra e A tee bia nnya se 3 kra pon be nya 3 a

Pno.

S
42 te nkye ma ma fo ro pa ta lu nu. A te nkye ma ma fo ro pa ta lu nu. A

Pno.

S
46 te nkye ma ma fo ro pa ta lu nu E noee

Pno.



MAFORO PATAHUNU

5

S ⁵¹ 
Me nye den po na a ye yie? Me nye den po na a ye yie?

Pno. ⁵¹ 

S ⁵⁵ 
Kwa me ee me gye me ho en nye. Me nye den po na a ye yio? Me ka no

Pno. ⁵⁵ 

S ⁵⁹ 
sen po na a ko si sen? Me ka no sen po na a ko si sen? Me nko ne m'a

Pno. ⁵⁹ 



6 MAFORO PATAHUNU

S
63 *sem* Me nko ne m'a *sem* bu go Kwa me ee no ma kɔ e, A tee bia

Pno.

S
67 nnya se ɔkɔ pɔn be nya Nni pa nyi na kɔa go rɔ Me nko me

Pno.

S
71 nko go bi yea gu me dwame Nni pa nyi me kɔa go rɔ, Me nko me

Pno.



MAFORO PATAHUNU

7

75

S

nko go bi yea gu me dwam Nni pa nyi na kɔɔa wa re, Me nko me

Pno.

79

S

nko wa re bi O bi an nye me Nni pa nyi na kɔɔa wa re me nko me

Pno.

83

S

nko wa re bi o bi an nye me. Kwa me ee ;no maa k'ro e A tee bia

Pno.



8 MAFORO PATAHUNU

S
87
nnya se ɔ kro pon be nya A te nkye ma ma fo ro pa ta hu nu A

Pno.
87

S
91
te nkye ma ma fo ro pa ta hu nu A te nkye ma ma fo ro pa ta hu nu E

Pno.
91

S
95
noee

Pno.
95

INTEGRI PROCEDAMUS

EAF16

2a. Amewo dzife yiġba

S.A.T.B.

Ephraim Amu

[♩ = c. 88-92]

[*mf*]

1. A - me - wo — dzi - fe yi - gba. ε - nu nū — fo' a - sie ye kpa!
 2. A - gbà - lē — nu - nya fu - flu, 'loo ho - tsui — kpə - kpə gu - duu,

[*mf*]

[*the "w" is silent in "kowo"]

5
 A - me tsi - tsi woe kowo bo gbe fle de ta — xxe ne mi.
 Kpl'a - gbe - ya ka no no me - vie kpl'a - yi - gba — lā - lā o.

9
 ε - do nye kple woe tsiē nu. Be mia wo — mia - ta si - nu.
 Ta - bo - ba kpl'a - me - doa - mee. Nyuie - di - di — na 'me - sia - me,

13
 Nu - ve - ve — nya - nya dī - do - do kpl'a - me - do - koe - to - di - di.
 Kple lā - do - do a - me - do - koe ne xā - lā - vi — wo nyo - nyo ko.



Amewo dziŋe yiŋba - page 2

17

Blu mí a-zō - li gblɛ mia dzi - fe yi - gba lō - lō 'le gbe - gbe.
Yɔ - wo mɛ - - to - me - fa - fa kplɛ dzi - yi - yi - nyuie wo dzo tso. }

Musical notation for measures 17-20, featuring a treble and bass clef with various notes and rests.

21

A - yié - gbà wo nyo - nyo, A - yié - gbà wo gbe - gblɛ,

Musical notation for measures 21-24, featuring a treble and bass clef with various notes and rests.

25

É - lee - ke mie - lee - ko si - gbe ke woa - no - fsie.

Musical notation for measures 25-28, featuring a treble and bass clef with various notes and rests.





3

Ale'gbe'gbe' Mawu L] Xe'xe'ame

Dr. Ephraim Anu

In moderate time

mf A - le' gbe' gbe', A - le' gbe' gbe' A - le'a gbe' gbe' Ma-wu ll xe' xe'a me, A -

le' gbe' gbe', le' gbe' gbe', le' gbe' gbe' a - le', a - le', a - le', A -

le', a - le' a - le' gbe' gbe', le' gbe' gbe', le' gbe' gbe', le' gbe' gbe'

mf le' gbe' gbe', A - le' gbe' gbe', le' gbe' gbe', le'a gbe' gbe', Ma-wu ll xe' xe'a me, A

mf A - le' gbe' gbe', A - le'a gbe' gbe', A - le', A - le' A

mf le'a gbe' gbe', Ma-wu ll xe' xe'a me, A - le' gbe' gbe', A - le' a - le', a -

Ma-wu ll xe' xe'a me, A -

rescored by kweku jnr manasseh
manassehbekoe@gmail.com
Sept 30, 17



2
17 le' gbe' gbe', Be' wo' ts| ye 'nu - tl fe' te' nu vi he' na Be' wo'
ll xe' xe'a me, Ma-wu ts| fe' te' nu vi na, a le'a gbe' gbe',
le' gbe' gbe', Be' wo' ts| ye 'nu tl fe' te' nu vi he' na Be' wo'
le, a - le, a - le'a gbe' gbe', a - le'a gbe' gbe', a - le'a gbe' gbe',

21
ts| ye nu tl fe' te' nu -vi he' na Ma-wu ts| fe' te' nu -vi he' na,
ts| ye nu tl fe' te' nu -vi he' na
A - le'a gbe' gbe', Ma-wu ll xe' xe'a me, A -

25 *mf* Ma-wu ll xe' xe'a me, Ma-wu ll xe' xe'a me, A -
Ma-wu ts| fe' te' nu vi he' na Ma-wu ts| fe' te' nu vi he' na
le'a gbe' gbe', Ma-wu ll xe' xe' me, a le' gbe' gbe', le' gbe' gbe', le' gbe' gbe', le' gbe' gbe',
le' gbe' gbe', a - le' gbe' gbe', a - le' gbe' gbe', a - le' gbe' gbe', a -

29 le' gbe' gbe', le' gbe' gbe', le' gbe' gbe'
te' nu vi he' na A - le'a gbe' gbe' A -
le' gbe' gbe', Ma-wu ll xe' xe'a me, A - le'a gbe' gbe'
le' gbe' gbe', le' gbe' gbe', le' gbe' gbe', A - le'a gbe' gbe', Be' wo' ts| ye nu tl fe'

33 *mp*
a - le, a - le, a - le, a - le' gbe' gbe', le' gbe' gbe'
Be' wo'
te' nu vi he' na Be' wo' ts| ye nu tl fe' te' nu vi he' na

INTEGRI PROCEDAMUS

37 *mf* A - le' gbe' gbe', A - le' gbe' 3
ts| ye' nu tl' fe' te' nu - vi he' na Be' e' wò ts| ye' nu tl' fe'
A - le', a - le', a le' gbe' gbe' gbe', a -
gbe'e' - gbe', Be' wò ts| ye' nu tl' fe' te' nu - vi he' na
le', a - le' a - le' gbe' gbe' gbe, a - le' gbe' gbe'e' Be' e' - dzi xl' se' lawo na -
te' nu - vi he' na, gbe'e' gbe' Ma - wu ts| fe' te' nu - vi he' na
45 Be' e' - dzi xl' se' lawo na -
kpl a - gbe' ma vl na kpl a - gbe' ma vl na
49 kpl a - gbe' ma vl Na kpl a - gbe' ma vl Na -
Be' e' - dzi xl' se' lawo na kpl a - gbe' ma vl Na kpl
53 *mp* Na kpl Na - kpl a - gbe' a - gbe' ma vl
mp Na - kpl a - gbe' Be' e' - dzi xl' se' lawo na -
Na kpl na kpl na kpl a - gbe' a - gbe' ma vl

4
37 *mf* Na kpl, na kpl, a - gbe' na -
Na kpl na kpl a - gbe' ma vl ma vl na kpl na -
kpl a - gbe' ma vl Na kpl a - gbe'
61 kpl a - gbe' ma vl ma vl Na kpl a - gbe' ma vl ma vl
Na kpl na kpl a - gbe' ma vl ma vl na kpl, Na kpl na -
a - gbe'
65 kpl a - gbe' ma vl ma vl A le', a - le' a - le' gbe' gbe', le' gbe' gbe'
a - gbe' ma vl ma vl A - le' gbe' gbe', le' gbe' gbe', A - le', a -
le' gbe' gbe'
69 le' gbe' gbe', A - le' gbe' gbe', le' gbe' gbe' A - le'a gbe' gbe' be' wo
A - le'a gbe' gbe', a -
le'a gbe' gbe' A - le'a gbe' gbe' a - le'a gbe' gbe' a - le'a gbe' gbe' a -
73 *mp* ts| ye 'nu - tl fe' te' nu - vi he' na, Ma - wu ts| fe'
le'a gbe' gbe' A - le'a gbe' gbe' be' wo ts| ye 'nu - tl fe' te' nu - vi he' na,
Ma - wu |l xe' xe'a me a le' be' wo - tl|



77 *cresc.* te' nu - vi he' na Ma-wu ts| na fe' te' nu - vi he' na Ma-wu ts| na fe'
Ma-wu ts| na Ma-wu ts| na, Ma-wu ts| na, Ma-wu ts| na,
Ma-wu ts| fe' te' nu - vi he' na, Ma-wu ts| fe' te' nu - vi he' na,

81 *ff* te' nu - vi he' na te' nu vi dzi xl se' lawo na kpl a - gbe' na
Ma-wu ts| na, e - dzi xl - se' lawo na - kpl a - gbe', na
te' nu - via dzi xl se' - lawo na kpl a - gbe' ma v| a - gbe' ma v|
te' nu via dzi xl - se' lawo na kpl a - gbe', Na

85 *ff* kpl a - gbe', Na - kpl a - gbe', Na - kpl a - gbe', Na - kpl a - gbe' ma v|
A - gbe' ma v| *ff* te' nu - via dzi xl - se' - lawo Na

89 *mf* a - gbe' ma - v| Na - kpl, Na - kpl a - gbe' ma v| - ma v|
A - gbe' ma v| Na - kpl a - gbe'.

93 le' gbe' gbe', le' gbe' gbe', kpl a - gbe'

