

**DEPARTMENT OF MUSIC**

**SCHOOL OF PERFORMING ARTS**

**UNIVERSITY OF GHANA, LEGON**

**TEXT AND TUNE (TONE) IN GHANAIAIAN HYMNOLOGY – A CASE STUDY OF THE  
CHRISTIAN ASSR NDWOM OF THE METHODIST CHURCH GHANA**

**BY**

**JAMES VARRICK ARMAAH**

**(10130193)**

**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON, IN PARTIAL  
FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF MASTER OF  
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### Declaration

I James Varrick Armaah declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and acknowledged, is entirely my own original work, and has not been submitted, either in part or whole, for another degree elsewhere.

CANDIDATE:

JAMES VARRICK ARMAAH

1013193

SIGN:.....

DATE

SUPERVISORS:

DR. COLTER HAPER

VISITING SCHOLAR

SIGN:.....

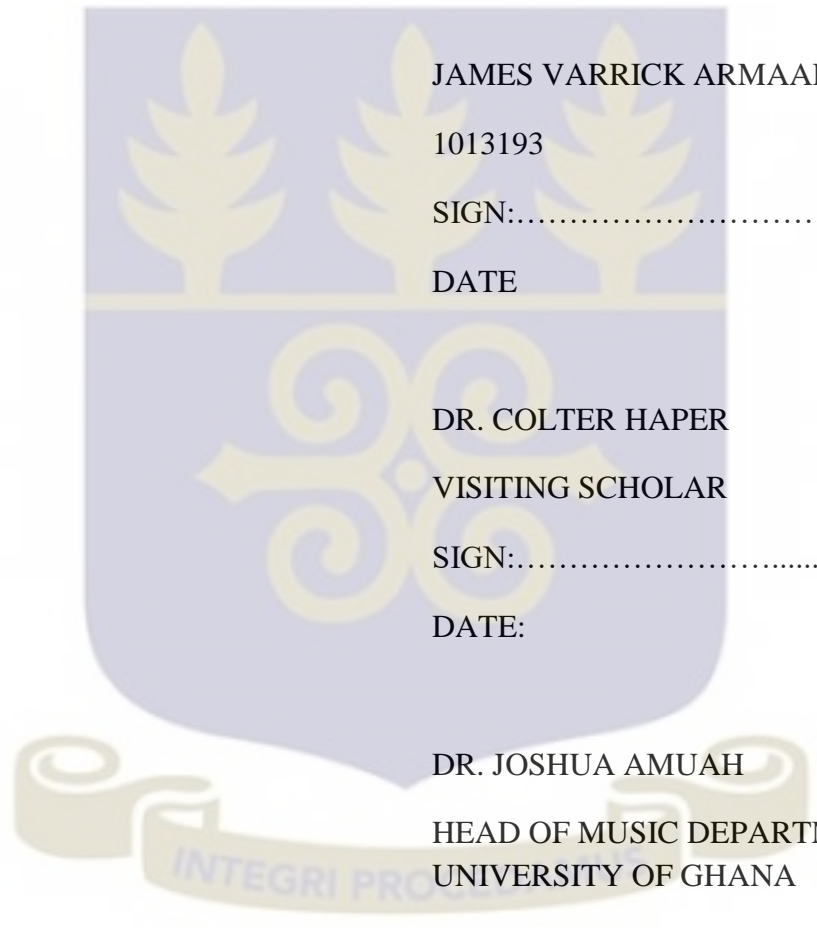
DATE:

DR. JOSHUA AMUAH

HEAD OF MUSIC DEPARTMENT,  
UNIVERSITY OF GHANA

SIGN:.....

DATE:



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## DEDICATION

I dedicate this work to my wonderful mother, Dr. Joyce Rosalind Aryee and all members of the Harmonious Chorale, Ghana.



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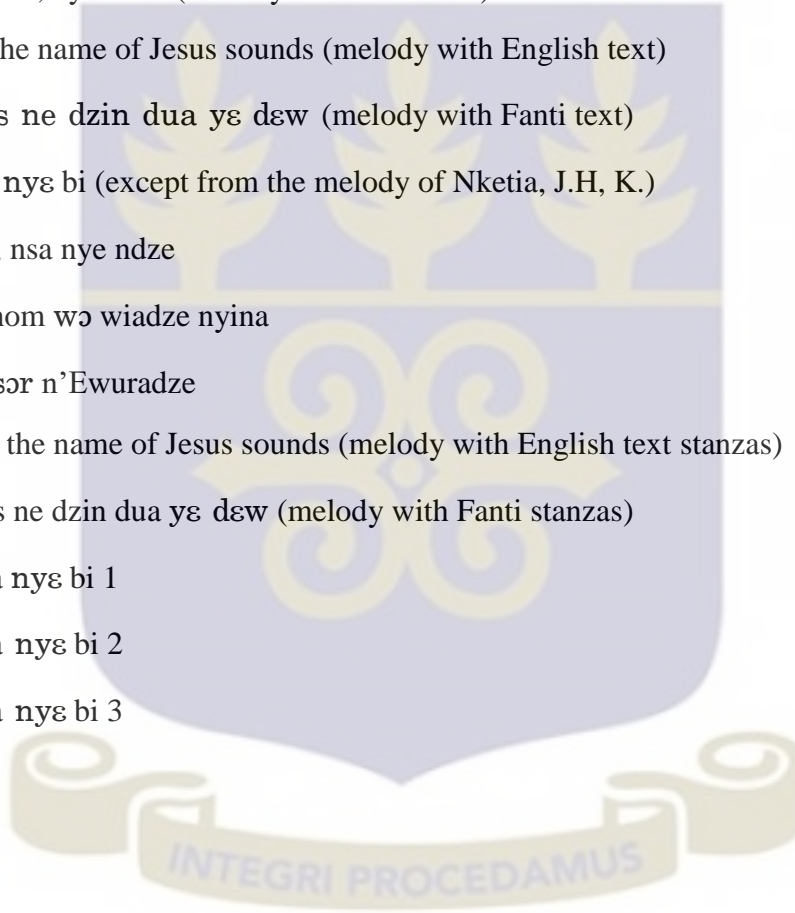
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## ABSTRACT

This thesis concentrated on the translation of the English hymns of the British Methodist church to the Fanti Language for the indigenes of the Fantiland. The Fanti translations for the English hymns fail to put music and language together in the terms of pitch and melodic contour. The same melody is used for all stanzas of the hymn with no consideration for the changing pitches of the text in the verses.

The research methodology involved Data collection, transcription and analysis of existing African songs. Three hymns from the *Christian Asor Ndwom* have been transcribed and analysed. I have finally composed three songs for the selected hymns based on the points discussed in the study.

The study sought to find ways of writing melodies that flow with the tonal contour of the Fanti Language without compromising the beauty of the music as well as keep its uniqueness as a single song with changing melodies to the other verses.

The findings of the study helps us to have a solution to language distortion created by the unbalanced alignment of text and tune. It teaches us to create new melodies without compromising existing beauty, as well as writing melodies for all stanzas, to sound as a complete song. The study finally educates us on the background and nationalities of the translators.

In conclusion, the thesis will assist students and upcoming composers improve their melody writing skills especially in the usage of African text.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 BACKGROUND TO THE STUDY

The *Christian Asɔr Ndwom*, the Fanti version of the Methodist Hymn Book, was first published in 1937 and upgraded in 1962. The 1962 edition of the book has translations from various Hymn Books that include: Methodist Hymn Book, Wesley's Hymns, Old Methodist Hymn Book, Old Wesleyan Sunday School Hymn Book, Methodist School Hymnal and Sankey's Sacred Songs and Solos. The hymn book has three hundred and forty-four (344) hymns translation and added to the compilation, are Ghanaian songs called *Ebibindwom* as well as original hymns by Ghanaian composers (Christian Asɔr Ndwom Fofor, 2012).

According to Turkson (1972:1), the *Ebibindwom* (Akan sacred lyric) evolved from out of certain musical types as a result of social change. The *Ebibindwom* is a Fanti traditional type of music in which a lead voice does a call and there is a response by a chorus or the whole congregation responds. The text of *Ebibindwom* is sacred and usually in praise of God. It was first introduced and performed in the Methodist Church Ghana.

In the preface of the Methodist Hymn Book with Tunes (1933):

"METHODISM was born in song. Charles Wesley wrote the first hymns of the Evangelical Revival during the great Whitsuntide of 1738 when his brother and he were "filled with the spirit", and from that time onwards the Methodists have never ceased to sing. Their characteristic poet is still Charles Wesley. While for half a century hymns poured continually from his pen on almost every subject within the compass of Christianity, and while no part of the New Testament escaped him, most of all he sang the "gospel according to St. Paul." He is the poet of the Evangelical faith. In consequence Methodism has always been able to sing its creed". (Methodist conference-office, London, 1933)

It is a common knowledge that before the arrival of the Europeans, Ghanaians had their own forms of worship and music that suited their own African religion. This is to say that, singing or music in the broader sense has been a part and parcel of the African's way of life. Singing comes naturally to the African and he has songs to represent every situation. Music was therefore performed among Africans as a social event, with everyone as a part of the performance. That is to say, there was no distinction between performers and audience. In support of this Nketia writes:

"In traditional African societies, music making is generally organized as social event. 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 ". (Nketia, 1974:21)

Even though the arrival of the Europeans in the Gold Coast was purely for a commercial purpose, they also thought it wise to introduce their religion to the people of the Gold Coast. They realized the power of music on the Ghanaian and did not hesitate to incorporate it as an effective tool of spreading their religion. According to Baeta:

"The first mass was celebrated at La Mina 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. That day marked the introduction of Western church and art music in Ghana" (Baeta, 1967:240).

With the introduction of the European religion and music, the Europeans made every effort to discourage the indigenes about their music so as to enable them spread their culture. According to Andoh (2008:79) "The European missionaries adopted a hostile position against African music and especially drumming, linking it to pagan worship. This idea changed the minds of the local people towards their own music".

He further asserts that the most important of the music introduced by the Europeans was the hymns because it was both performed by the choirs and the congregation. The Methodist church made strides in its evangelism in the Fantiland and therefore was able to attract a greater number of the indigenes to the church with most of them being illiterates. With the growth in number of the local people in the church there was the need to indigenize the church to suit the local people. Four main innovations they adapted were the translation of most European songs to Fanti, acceptance of the *Fanti lyric* or the *Ebibindwom*, translation of the Bible to Fanti and finally giving sermons in Fanti.

By 1899 the singing bands started by Rev. J. B. Anaman were singing both Fanti translations of European hymns and as well as songs composed locally. Rev. Anaman did a collection of hymns between 1893 and 1899 which included ancient Fanti songs (Andoh, 2008:103).

The term *Ebibindwom* literally means “African songs”. It was meant to distinguish that genre of music from European music, which was considered as the original or normal musical form of the church. According to Williamson (1965) the *Ebibindwom* or the Fanti sacred lyrics seems to have emerged from such a context; *Ebibindwom* emerged very early in the history of Ghanaian Christianity. *Ebibindwom* was being sung even at the time of the pioneer Wesleyan missionary, Thomas Birch Freeman. This was done in-between sermons with Biblical texts to traditional tunes when they are inspired by the sermons. It was done similar to the traditional *mboguo* done between storytelling. *Mboguo* is the Akan name for songs performed intermittently during storytelling.

The translation of the Methodist Hymn Book into Fanti was a great move for the church and it made it easier for winning the indigenes into the church since they could identify better with it. According to Andoh (2008:85), singing formed a very important part of the Methodist class meetings and remained an effective way of spreading Methodism in Ghana. By the singing of the British

Methodist hymns, the church carried a very effective evangelism work empowering congregations to sing hymns. This hymn singing tradition attracted and pulled a good number of people to the Methodist church. It is not known when hymn singing started in the church but its usage has been recorded a long time ago.

With the introduction of European music in Ghana, a number of Ghanaian composers emerged whose music was based on the knowledge acquired from the study of the European music. Most of them wrote new hymn tunes for the already existing European text and also wrote anthems that had elements of European music. The prominent among these Ghanaian composers include Rev. J.B. Anaman, Rev. J.E. Allotey -Pappoe, Rev. Gaddiel Acquah, O. A. Boateng, I.D. Riverson and many others. A later development of the hymn writing tradition was the translating of English hymn text into Akan as well as the writing of new music with Akan text. This development made the songs more appreciative and accessible to the indigenes of the Gold Coast.

The introduction of vernacular hymns led to the increase in number of the indigenes of the Fantiland where the missionaries arrived first, joining the church. This was because the local people could identify with their own language of birth than the English language. The only problem with this development is that the texts written for the music were unfortunately not aligned in terms of the contour direction of the melodies. The pitch and direction of the text were not considered in the construction of melody.

Bao (1999) defines tone as the use of pitch in language to distinguish lexical or grammatical meaning - that is, to distinguish or to inflect words. All verbal languages use pitch to express emotional and other paralinguistic information and to convey emphasis, contrast, and other such features in what is called intonation, but not all languages use tones to distinguish words or their

inflections, analogously to consonants and vowels. Languages that do have this feature are called tonal languages. Tonal languages are extremely common in Africa, East Asia, and Central America, but rare elsewhere in Asia and in Europe: as many as seventy percent of world languages may be tonal.

Almost all Ghanaian languages I have knowledge of are tonal. All Akan languages are tonal because a pitch of sound is essential to its meaning. A word may have different meanings even though its spelling may be same. What will then differentiate the words, is the tone assigned to each word. An example of such a situation is the Akan word “*Bra*” as demonstrated below:

Bra - with a descending tone will mean “come” in English

Bra - with an ascending tone will mean “menstruation” in English

Fromkin (1978) further explains that in most widely-spoken tonal language, tones are distinguished by their distinctive shape, known as contour, with each tone having a different internal pattern of rising and falling pitch. Many words, especially those that are monosyllabic, are differentiated solely by tone. In a multisyllabic word each syllable often carries its own tone.

Important elements in a musical composition include rhythm, dynamics, harmony, melody (tune), text etc. These elements combine to give a musical composition the balanced atmosphere it needs. It is unfortunate to note that the translators of the hymn lyrics from English to Fanti concentrated only on the lyrics. The only consideration given to the music was on the meter and the syllables. The reasons for this include the fact that most of the translators were not well trained musicians and some of them were not musicians at all. Some of them were also not Ghanaian to consider the depth of the

language. Again, even though there were some musicians among the translators, their training in music was based on the European hymns and anthems.

The difference between the African language and the European language is that the African language is based on pitch and tone, while the European language is based on stress and emphasis. An example is the phrase - I need the book. If the speaker stresses on the “Book” or “need”, then that is his emphasis. The African language is based on the tone and no matter how you stress it if the tonal contour is not exact as spoken language, it does not carry the same meaning.

Speech-tone and musical-tone must be definitely correlated. In a tonal language like Fanti, the text must correspond with the musical notation to make it more meaningful. The agreement of the two should include the pitch, dynamics and rhythmic conditions.

## **1.2 PROBLEM STATEMENT**

The Fanti translations for the English hymns fail to put music and language together in terms of pitch and melodic contour. Even though the words in the hymn are still heard, the sound is misquoted and the understanding is also not the same as sung. The melody should have the same contour direction as the spoken word and phrases.

The same melody is also used for all the stanzas of the hymn with no consideration for the changing pitches of the texts in the verses of the hymns. It is therefore the intention of the researcher in this study to synchronize the creation of melodies with spoken language. The researcher realizes the fact that there is a distortion in language when melodies assigned to the text do not conform to the contour of the language. This is what the researcher seeks to make a formal effort to correct.

### **1.3 AIMS AND OBJECTIVES**

The thesis seeks to:

- a) Suggest melodies which fits texts in terms of tonal contour as well as new melodies to suit the lyrics in the other stanzas of a hymn
- b) Suggest the use of appropriate time signatures for African hymn compositions that aids the flow of the language as well as suggest the use of note values that suit spoken words and phrases.

### **1.4 RESEARCH QUESTIONS**

- i. Do the tunes sung to the Fanti translations contradict the meaning of words in terms of language contour?
- ii. Can new melodies be written for the Fanti translations of European hymns in terms of tonal contour and direction without compromising on its beauty
- iii. Can new melodies be created for the stanzas of the hymns based on the contour of the text and still keep its uniqueness as one hymn or song?

### **1.5 SCOPE OF THE STUDY**

The study examines the existing musical traditions before the introduction of Western art music, as well as historical trend and changes that have existed from the introductory stage of Western art music till present. Traditional works from anonymous sources as well as works from a number of Ghanaian

composers and authors have been selected to aid this study. Musical traditions from specific Fanti spoken communities, specifically Cape Coast, Winneba and their surrounding towns and villages have been selected for this work.

## 1.6 LITERATURE REVIEW

The primary source of literature for this thesis is the *Christian Asɔr Ndwom* (Fanti version of the Methodist Hymn Book). A great number of Ghanaian musicians have written extensively about the subject text and tune in Ghanaian composition. These authors have done enough exposition on the subject with much emphasis on the alignment of melody with text so as to achieve the natural balance between musical notes and spoken language. Works on the subject by Nketia, Agawu, Amuah, Andoh and Agordoh have been reviewed for this project. Even though their writings centre on a broader scope of all African or Ghanaian musical compositions and focuses on the future of African musical compositions in terms of the treatment of text, this project only focuses on the *Christian Asɔr Ndwom* (The Fanti version of the Methodist hymn book) and seeks to suggest that changes could be made to already existing music and text to achieve the balance between text and music.

Nketia (1974) asserts that: "When texts in tone language are sung, the tones used normally in speech are reflected in the contour of the melody. Thus, melodic progression within a phrase is determined partly by intonation contour and partly by musical considerations" (Nketia, 1974:186). This explains the fact that, though the melody is important, it should not be constructed in isolation but should be done with much consideration for the language contour.

Another factor to consider in writing melodies for African texts is intonation. When attention is not paid to the language intonation in writing melodies, it results in a misrepresentation or distortion of the language for both the performer and especially the listener. To this, Nketia (1974:184) further asserts that another important area in which speech factors are taken into account is that of melodic organization. Whatever the scale, attention is paid as far as possible to the intonation of the text. This is because distortion of the intonation of phrases or the tones of words might create problems for the listener, for many African languages are tone languages. It is my utmost desire to reveal the problems that arise when a little or no consideration is given the text in the construction of melodies.

When words with same contour direction or pitch are given different notes other than the same pitch, there is the creation of misunderstanding in the texts, which leads to language distortion. On this area of emphasis, Nketia (1963) states that the tones of words and phrases are, therefore, of great importance and are not ignored in the construction of melodies. They guide the direction of movement; thus if a number of syllables are pronounced on a level tone, low or high, we would normally expect the melody at that point to consist of repetitions of the same note corresponding to the number of syllables pronounced on a level tone.

Amuah (2012) explains further the impact of speech rhythm on music and indicates that:

“Badu ensures that the length and ordering of the note values are ordered and situated by the relative lengths of the spoken version with the text”. He again asserts that "Annan writes his melodies situating appropriate tonal inflections on the text in order not to blur the meaning of his melodies for his audiences”.

This is a very important area of this study and I want to explore the practicability of the Fanti language. A careful selection of note values for the texts of music gives it the natural flow as experienced in the

speaking of the language. The performer as well as the listener is able to get a clearer meaning of the words because it is expressed in the same manner as spoken language.

Again, on the issue of the relation between language and tone, Agawu (1995:34) makes a case for the usage of glides or glissandi in writing melodies to fit the language contour. He argues that:

“It is something of simplification of the actual sound structure of Ewe and Siwu, but if we keep in mind the essential fact that the scheme of speech tones is relational, then, from a musical point of view, such a distortion is acceptable as long as relative and rigidly contextual notions of "high" and "low" are applied throughout the analysis. In addition to this relatively fixed position, various glides or glissandi are used to negotiate the transitions between adjacent syllables. Some words require a glide between low and high, others require one between mid and high, while still others involve an uninflected juxtaposition of discrete tone levels. A resultant intonational contour becomes another feature of spoken Ewe and Siwu (both languages spoken in the Volta Region of Ghana). These phonological features obviously provide the song composer with a set of interesting pre - compositional constraints. Not surprisingly, different composers react differently to these constraints.”

The Fanti language has many words and syllables that make use of Glissandi or glides. And to gain the intended meaning in music composition, notes must be written to express the effect on language.

Agawu (1995:35) further states that when Northern Ewe composers set words to music, when they seek - in one view of the compositional process - to realize the musical implications of language, they are of course concerned with both the sound and the meaning of words. There is little question, however, that sound engages them- more directly and practically than does meaning.

I therefore want to provide compositional guidelines for composers and students of music to tackle the area of text and tune in African compositions. Melodies can be constructed on the text and maintaining the lexical flow of the language by writing musical notes that represents the contour of the African language.

## 1.7 THEORETICAL FRAMEWORK

The study is centred on the use of text in Fanti to sing European composed tunes in which an intercultural activity occurs. Interculturalism in music occurs when elements from two or more cultures are integrated. Simply put, there could be a relationship between cultures and the key words to consider will be exchange and interaction. Interculturalism has to do with finding a common language or understanding by which we can describe commonalities between different cultures and by that, look for ways to integrate both. In this case Western tunes are sung to African text and there is therefore an integration. When the Europeans introduced hymn singing to the Africans, they received the hymns based on their understanding and the sensibility of their understanding on their traditional songs. This is what made possible the idea of parody (reworking of a song). Akin Euba's theory of "creative ethnomusicology"(1989:121-123) which he later called "Contemporary Interculturalism" (1993:6) gives four categories into which Neo-African art music may be classified. For the purposes of this study, I adopt the second and third categories as a framework namely:

- Music whose thematic material is borrowed from African sources but which is otherwise Western in idiom and instrumentation.
- Music in which African elements form an integral part of the idiom (through the use of African instruments, or texts, or stylistic concepts and so forth) but which also includes non-African ideas.

Another theory for the study is "Contrafactum" which is defined as the substitution of one text for another without substantial change to the music. The practice of substituting text gain prominence in the middle - ages and it occurred frequently with the composition of new hymnodic poetry. After the 15th century, the term Contrafactum almost always indicates the replacement of a secular text by a

sacred one in order to create a piece suitable for devotion or liturgy. Contrafactum is achieved by substituting original and existing text without a change to the original music. An example here is, Pentecostals in Ghana adopted the tune to the hymn "Lead kindly light" by substituting the original text with their own text. This example is cited because it is an extreme case of Contrafactum, where certain hymns were translated into the local language. Some of the texts of the hymns were reworked altogether. This theory was chosen because of the nature of the study wherein, texts composed for Western tunes are substituted with Fanti text.

### **1.8 SIGNIFICANCE OF THE STUDY**

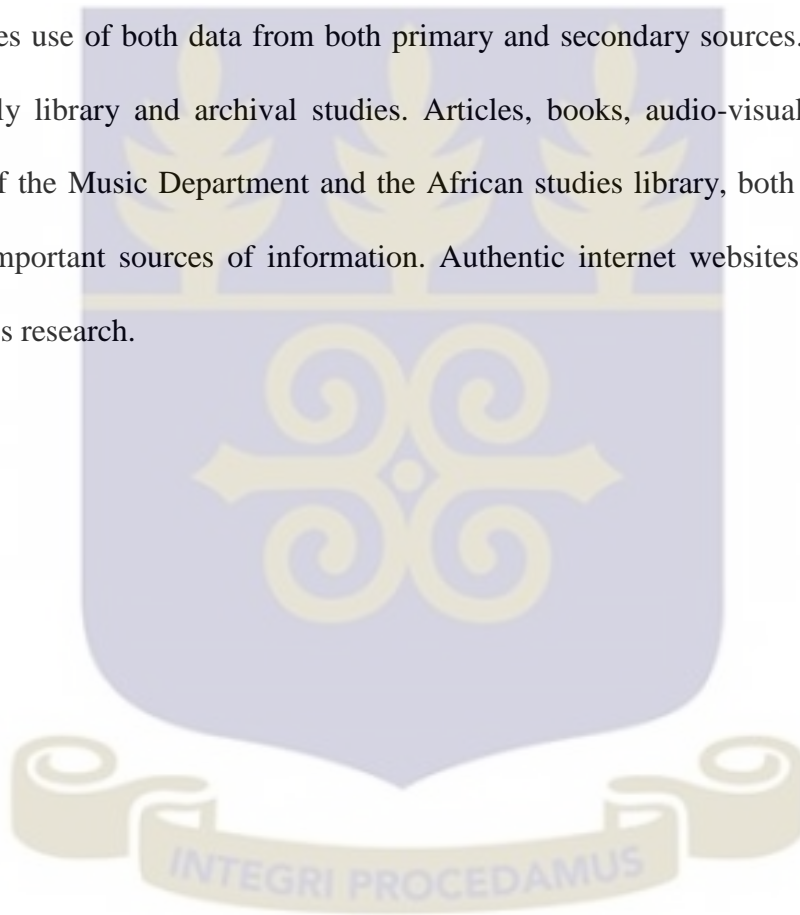
The significance of this study is to provide a way of aligning text with music in hymn writing to have a balanced relationship coherent with the characteristics of the Fanti language. This will further help the congregation to follow and learn what the choir sings with little or no difficulty. Most of the times we have our congregations sing notes that are different from the original and it is because they sing with their emotions which is linked to their spoken language. They sing according to their expectation of how the melody contour should be built around the lyrics. The findings from this study will aid composers write music that suits spoken language. The findings will also assist music teachers and young or would-be composers find a practical approach of teaching and learning melody writing in the African context.

### **1.9 METHODOLOGY**

The research is made up of four major activities: Data collection, transcription and analysis of existing African songs namely: *Obi ne wiadze* (somebody's world), *Nkyirimma nye bi* (the new

generation should contribute their quota) and *Monkamfo no* (Extol him). It is followed by the analysis of three hymns from the *Christian Asɔr Ndwom* namely: *Hɛn koma, nsa nye ndze* (Now thank we all our God), *Nyimpa a hom wɔ wiadze nyina* (All people that on earth do dwell) and *Konyim Asɔr n'Ewuradze* (Head of thy church triumphant). Finally, I have composed three songs for the selected hymns based on the points raised in the study.

The research makes use of both data from both primary and secondary sources. The data collection comprises basically library and archival studies. Articles, books, audio-visual materials collected from the library of the Music Department and the African studies library, both of the University of Ghana are very important sources of information. Authentic internet websites are also sources of information for this research.



## CHAPTER TWO

### HISTORICAL PERSPECTIVE OF THE CHRISTIAN ASOR NDWOM

#### 2.1 PREAMBLE

This chapter provides a historical record of factors and happenings that led to the compilation of the *Christian Asor Ndwom*, the Fanti version of the Methodist Hymn Book. The chapter begins with musical activities before the arrival of the Europeans and by far, the introduction of Christianity. It discusses some of the traditional musical cultures that existed before the introduction of Christianity. This will aid us to know the unadulterated music forms that existed before the Christian influence and the current state of our music development

The chapter further discusses the impact of Christianity on the music of Ghana as well as how the traditional music of the Fantes in-turn impacted the music of the church. The introduction of local music with sacred text in the church is discussed. The chapter also outlines the contribution of Fanti church music composers to the development of the music of the Methodist Church, Ghana.

Finally, this chapter displays the role of the singing bands in the localization of the music of the church which eventually led to the idea of compiling a Hymn Book in the Fanti for the worship of the church.

#### 2.2 MUSIC PERFORMANCES IN THE FANTILAND BEFORE THE INTRODUCTION OF CHRISTIANITY

Ghanaians were used to music before the arrival of the Europeans. The performances of music were much of a social activity. Every social gathering or activity was accompanied by some sort of music.

The activities were wide-range and including naming ceremonies, funerals and marriages. Music provides a form of entertainment which employs an all and sundry participation. Making music in traditional African societies usually fit peculiar purposes and not every music could be performed anytime without recourse to the situation.

A lot of musical traditions existed among different tribes in Ghana. An example is the *Apatampa* music and dance among the Fantes of Central Region of Ghana. It employed the role of the lead singer and a chorus. The lead singer does a call for the chorus to respond. The response is done by both the dancers and audiences. Technically there is no audience because everybody ends up participating. For the purpose of the dance, the *Apatampa* is strictly performed in the  $6_8$  time signature. Traditional musical performances that existed among other tribes in Ghana before the introduction of Christianity include *Avihawo* performed by the people of Volta Region and *Nnwonkoro* performed by the Twi speaking Akan communities.

*Nnwonkoro* is a musical tradition popular in the Ashanti, Brong Ahafo and Eastern Regions of Ghana. It is performed by women but in modern days, men accompany the women on the drums. From a personal experience of *Nnwonkoro* as a musical style, it centres its themes usually on relations, loved ones and prominent people in the society. Lyrics may be insulting, encouraging, criticisms, about death and other areas of life. It is usually performed at funerals. Its performance takes the form of a solo and chorus, with the solo usually starting and the chorus responding. The chorus may not always be a response to what the solo sings but may begin another phrase or line. The chorus mostly harmonizes in thirds and sixths. A very important feature is hand clapping by the performers.

*Avihawo* which is literally translated as crying songs, are funeral dirges performed by the Northern Ewe people of the Volta Region. The music is reserved for situations of mourning.

“The Avihawo (crying songs) of the Northern Ewe is one among many genres in which the pattern of closure may well be functionally motivated. Melodies may finish in diminutive rhythms, or an utterance may be brought to a swift end, often accelerating toward the end. Ewe crying songs rarely linger in closing; more typically, they finish rather hastily, in part to register the gravity of the tragedy that has befallen the singer, and in part to install a complementary silence at the end of the performance to allow singers to contemplate the verbal message” (Agawu, 2016: 205)

Another popular Akan choral music tradition that existed before the coming of the Europeans is the *Asafo* music performed almost in all Akan societies. Turkson (1972:2) asserts that:

“*Asafo* is an ancient warrior organization that exists in all Akan societies of Ghana. It started as a force to combat aggression. The *Asafo* societies function in a number of ways: political, military, social and religious. As a political unit of the society it has the right to enstool and destool a chief. In its social role, members of the institution organize themselves into search parties and undertake communal labour to improve the community. The objective of any *Asafo* in the past was the defense of the society, of the aged, infirm, women, children, and of property. Among the Fantes this could be said to be the primary aim of their *Asafos*; thus only strong and able-bodied men were obliged to join the institution.”

*Asafo* music is performed as a call and response with a lead singer or singers doing the call and the chorus doing a response. The melody in *Asafo* is mostly spontaneous and can be improvised at any time.

Other choral musical traditions include the *Ɔmpɛ* music performed by the people of Winneba. It is usually performed at funerals but recently *ɔmpɛ* is linked to other social functions because the texts of the music performed are mostly about issues happening in the community. They sing songs to admonish people, praise or talk about issues of general concern. Its performance takes a form of call and response. The lead singer calls and the chorus respond usually singing a third above or below the melody.

Even though, these musical forms were performed before the arrival of Europeans, most or all of these traditions still exist and are performed.

### 2.3 CHORAL MUSIC PERFORMANCES AT THE ERA OF THE MISSIONARIES

It is a known fact that the introduction of Christianity in the Gold Coast marked a turning point in the music performance in the Gold Coast. They introduced their Western art music to the indigenes who got attracted to the European music and started performing them. It is as a result of this introduction that hymn texts were translated from English to Fanti for the use of Fanti Christians. This development led to the compilation of the *Christian Asɔr Ndwom*, the Fanti version of the Methodist Hymn Book.

Quoting from the words of Baeta:

“The Portuguese first set foot in the Gold Coast, Elmina (La Mina), on January 19, 1482 and they suspended the banner of Portugal from the bough of a lofty tree, at the foot of which they erected an altar, and the whole company assisted at the first mass that was celebrated on the Guinea Coast, and prayed for the conversion of natives from idolatry, and the perpetual prosperity of the church which they intended to erect on the spot” (Baeta, 1967:240)

And in the words of Debrunner, “it was on this occasion that the first mass was sung in Ghana” (Debrunner, 1962:17). It is therefore the beginning of the European church setting in Ghana together with other Western choral music forms to the Ghanaians which have survived till today.

Choral music remained very active in the church because it was incorporated in all activities of the church. However, traditional choral music never died out and continued outside the church. Nketia asserts that:

“The effect of transplanting Western Music into Africa was threefold. First, the continuity of traditional music in its unadulterated form outside the

adopted Western institutions was unintentionally assured by the exclusion of traditional musicians and their music from the church and educational institutions, the most direct source of Western musical influence. Most of the traditional political, social, and cultural institutions that supported traditional music flourished in spite of the presence of Christianity, Western cultural institutions and colonialism.” (Nketia, 1974:17).

Choral Music further spread to the mission schools and colleges. Most or all schools began forming school choirs to feature on important days and occasions of national interest. This development spread to the industries as well, and many companies and organizations formed choirs to perform at functions of the organization. In support of this Amuah (2013) writes:

“As the choral music genre showed promise, schools and colleges whose instruction were all inclined to Christianity merged with the performance. Not only did church choirs, schools and colleges perform choral music, so also have industrial choirs, especially in the urban factories and organizations. The Vocal Bands and Minstrel choirs, choral groups that emerged in the mid 20<sup>th</sup> Century as well as broadcasting stations have also contributed to developments in the performance of choral music by devoting slots on their programmes to air choral music performed by choral groups”.

A mention is made of Ghana Broadcasting Corporation which included choral music renditions in their programmes and continues to do that presently.

## **2.4 TRADITIONAL GHANAIAN MUSIC AND THE BEGINNING OF CHORAL COMPOSITIONS IN THE METHODIST CHURCH GHANA**

The western style of music introduced to the people of Ghana with the introduction of Christianity yielded a positive result in the area of composition. A lot of Ghanaians were trained in the Western art music form to either play an instrument or learn the rudiments of music. With time, a lot of indigenous Ghanaians learnt to compose music in the Western style, with many composing tunes to

various hymns. This is not to say that Ghanaians had no musical styles before the introduction of Christianity.

Ghanaians had their own styles and traditions in terms of music performance before the arrival of the Europeans. Evidence of this is found in the words of Rev'd Joseph Dunwell, who started the Wesleyan mission work in Ghana. After his first sermon he commented that "My feelings on this occasion, I cannot tell...They sung a psalm, which delighted me. I preached them a short sermon" (Bartels, 1965:8). This means singing was already a practice in the Gold Coast before the arrival of the Missionaries. The difference will be in the style and performance.

The introduction of the British Methodist hymns had a positive role in the evangelism of the Methodist Church. More souls were won through the singing of hymns. Congregational singing was very important to the Methodists. Even though, the hymns were in English, the preachers used interpreters to explain the lyrics of the hymns to the uneducated members of the church and also on evangelism missions. Andoh writes that so powerful was hymn-singing an evangelizing tool for the mission that a large number of people were converted and became attracted to the Methodist church (Andoh, 2008:86)

The Wesleyan mission saw the need to incorporate local songs into its worship. This was done because they realized that the indigenes already had their music traditions which always revived their souls when performed. The Missionaries had no intention to document these songs to be used but just allowed it so the Fanti people will not feel their culture abandoned as was earlier done. To this some traditional songs were adapted and later given the broader name *Ebibindwom* (Akan sacred lyric).

Turkson (1972) explains that there are two types of the traditional adaptation in terms of lyrics. The old and the new, wherein the old is based on traditional lyrics already available by changing and

introducing keywords like *Ewuradze Nyankopɔn* ( God the Lord ) and other Christian words to replace the old lyrics. The new is based on lyrics or stories direct from the Bible (Turkson, 1972:6-7).

He further explains the reasons for the acceptance and growth of the Fanti lyric reveals evidence of social change in a new development of a musical type without evidence of change of musical culture.

In determining the causes of social change, it is necessary to consider society as a system in which there are internal and external interacting components which are constantly working. The internal components are made up of certain psychological factors which motivate members of the society to act while the external components consist of certain environmental factors. On the other hand, however favourable the external components may be, no change will be effective unless the psychological drives and dispositions of the individual are involved. Change is an idea which is given very concrete external expressions. As a matter of fact, the external component, with its ideational, cognitive emotional content and the internal component with all that it offers, interact to effect change. In Africa we have evidence of early contact with the external world, and also contacts of African peoples with one another. These contacts have produced new musical values as well as social values and customs. Very often these contacts have resulted in both new musical hybrids and re-creation of entirely new musical types as for example, the Fanti Sacred Lyric (Turkson, 1972:1). Even though *Ebibindwom* evolved among the Fantes, it is possible that it developed from contacts with other Ghanaian cultures or ethnic groups.

The late 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century saw the emergence and rise of Ghanaian composers. It must be noted that compositions by these Ghanaians had all or almost all of its traits from the European church music. They were used to the European hymns tradition so much, that they started writing in that style. They wrote hymn tunes and other original compositions mostly in Ghanaian languages. Composers that gained prominence in the Methodist church were Reverends

J.B. Anaman, Gaddiel Acquah and J.E. Allotey-Pappoe. Other great composers whose compositions have contributed to the development of music in the church include Isaac Daniel Loo, I. D. Riverson and O.G Blankson (Andoh, 2008). These composers wrote tunes for the already existing texts from other Hymn Books, composed new tunes for their own composed texts and also wrote other songs. They also wrote sacred texts to replace text of some already existing secular music.

A special mention is made of Rev. John B. Anaman. According to Andoh (2008), he is credited with starting the singing Band in the Methodist Church before 1899. Rev. Anaman was the first to come up with the idea of singing bands singing in their mother tongue accompanied by dancing. The leadership of church disagreed with the new development and that led to a rift between Rev. Anaman and the leadership of the church. The church leadership tried to distract the activities of the singing, leading to Rev. Anaman breaking away from the Methodist Church to found the Nigratian Episcopal Church. The significance of Rev. J.B Anaman is the fact that as early as 1893 he had published a collection of hymns which included *Tsetse Mfantse Ndwom* (Ancient Fanti songs) and *Nanaam* (ancestors). (Andoh, 2008).

The Rev. Jacob B. Anaman translated some English hymns into Fanti and Rev. Terry Coppin, a missionary, also started the first Sunday school as a nursery in the Church. Some of the Sunday school members learned to read and write the Fanti language. Eventually, a Singing Band grew out of the school which led to the singing of vernacular songs in the church. Band Members used to accompany preachers to outstations or keep vigil at funerals with hymn singing. The practice led to the publication of the first Fanti Hymn Book entitled *Nkwagye Asɔr Ndwom* ( Church songs of salvation ) in 1893 (Methodist Church Ghana, 2015).

From the discussion above, it is clear that the work started by these above mentioned Ghanaian composers led to the incorporation of music of Ghanaian origin into the church. The reception that the Ghanaian compositions received in the church led to the consideration by the church leadership to officially commence work on the collection of translated hymns and finally the compilation of the *Christian Asɔr Ndwom* first published in 1937.

## 2.5 THE FORMATION OF THE SINGING BAND

In 1860 an eminent merchant, R.J. Gharthey, who was a native of Anomabo visited England where he came into contact with a “Temperance Society” in a Methodist Church. On his return to the Gold Coast (Ghana) in 1861, Gharthey formed a Temperance society at Anomabo. He also built a water reservoir which remained the main source of good water supply to the community until pipe-borne water was connected to the town in 1939. Gharthey’s society came to be known as *Akɔnomɔsu* (water-drinking people detested alcohol). He then organized a section of the Temperance Society into a ‘Band of Hope’ with the main objective of singing in the vernacular (*Fanti*) at church service (Methodist Church Ghana, 2015).

According to the historical account of the Methodist Church Ghana (2015), Gharthey introduced a version of the English ladies blouse for the female members of his singing group to cover the upper part of their body. This fashion eventually came to be known as *Kabasɔto* (cover shoulder) that spread throughout the country and even to Nigeria.

Rev. Anaman later organized a Singing Band at Cape Coast Wesley Church in 1889. Long After, Egya Kwodwo Abokyi (J. Hayford) developed the Band at Wesley Church, Cape Coast right through

to the early 1940s. Egya Abokyi a well-built man of average height and dark in complexion; a stumpy man with short neck and a bold, manly voice; a gifted singer who could sing loudly verses of hymns from memory with unique melody of his own. This unique talent won him the accolade ‘Abokyi Part’. Thereafter, the following prominent bandsmen caught Egya Abokyi’s spirit and developed the Band Further. They were Egyanka Abraham, Paa Branwell, John Andzie Quainoo, Paa Butler, W. Bessa Simons, Kobina Ackson, E. B. Peters all of Cape Coast. Others were Papa Aidoo of Saltpond, Kwesi Yawson and Madam Yelleh from Anomabo, and Paa Acquah Harrison of Kumasi Wesley. (Methodist Church Ghana, 2015).

From the records above, it is clear that the activity of the singing bands contributed immensely to the development of music in the church. The singing bands were well received by the indigenous people because they could identify with the local songs they sang. They made a lot of following amongst the local people. Their activities mounted more pressure on leadership to see the need to do more translation of English Hymns into Fanti. It is the works of the composers earlier mentioned and the work of the singing band’s that spearheaded the collection of locally translated and composed Hymns.

## **2.6 THE *CHRISTIAN ASOR NDWOM* - THE FANTI VERSION OF THE METHODIST HYMN BOOK**

At the Methodist synod of 1935, the Rev. F.C.F. Grant, who later became the chairman of the Methodist Church Ghana, was tasked to translate hymns from the British Methodist Hymn Book. He also appealed to ministers and lay-men with much knowledge in literature to assist in the translation of hymns. Rev. Grant and his team were able to translate a great number of hymns into Fanti. He also

added his own compositions and those of Rev. Gaddiel R. Acquah and Rev. A.B Dickson. These two ministers were of a great importance to the work of Rev. Grant. (Christian Asor Ndwom Fofor, 2012)

The collection of hymns by the Rev. Grant and his team was named *Christian Asor Ndwom* (songs of the Christian Church) and was accepted by the synod of 1937 for worship of the church. The work of translation was still ongoing, and the Rev. Grant continued with his team to do more translation of hymns into the Fanti Language. These new translations were added to the 1937 book, and a bigger collection was accepted by the synod of 1962, still with the name *Christian Asor Ndwom Fofor*, (2012)

The translation of British English Hymns to Fanti language started as far back as 1835. William De-Graft was the first, to translate a number of hymns from the numerous hymn books brought from England by the Rev. Joseph Dunwell with the help of a few friends. William and his colleagues knew a great number of songs from the books brought from England by Rev. Dunwell and spent days and nights to translate them from English to Fanti. They first made a small book collection with which the local people worshiped, together with some traditional African songs later to be called *Ebibindwom*. Rev. Jacob B. Anaman translated more of the hymns brought from England into the Fanti Language. He also wrote a lot of songs himself. He later compiled the hymns translated by William De-Graft and his colleagues, his own translations and added his new compositions into a Hymn book entitled *Nkwagye Ndwom* (Songs of Salvation) in 1893. The Rev. Andrew W. Parker also did a lot of Fanti translation in the year 1927. He tasked the educated Ghanaians, as well as Revered Ministers to translate a few more English hymns to Fanti. He collected the translated hymns into the book and

named it the Fanti Hymnary, which members graciously accepted and used for worship for a long time (Christian Asor Ndwom Fofor, 2015).

The *Christian Asor Ndwom* has three main sections namely: The Chant, the Hymns and *Ebibindwom*. The Canticles are sacred texts performed by chanting on the principles of speech rhythm developed by the Anglican Church. The broader name given to it is Ancient hymns, Canticles and Psalms. Others are taken from other books of the Bible and are referred to as Canticles. There are other sacred texts which were not taken from the Bible but other sources, and these are called Ancient Hymns. The *Christian Asor Ndwom* has four of the Ancient hymns and canticles and they are the *Venite Exultemus Domino, Tedeum Laudamus, Benedictus and Jubilate Deo*.

The Hymns are numbered from 1 to 328 with various divisions into many Christian themes like *Ntonton nye Ayeyi* (Adoration and Worship), *Nyankɔpon* (God) and *Sumsum Krɔnkrɔn* (The Holy Spirit).

The third section is made up of *Ebibindwom* (African sacred Lyric) numbering 329 to 344. Liturgies and prayers for Methodist morning services were added to the *Christian Asor Ndwom*. Other Orthodox Christian creeds and prayer were also added namely: The Lord's Prayer, the Apostles Creed, the Doxology and the Benediction.

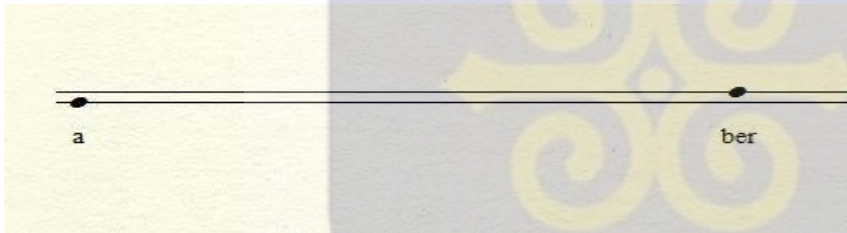
## CHAPTER THREE

### TEXT AS A TOOL IN MELODY WRITING

#### 3.1 TEXT AND MELODY

As discussed in the first chapter, most African languages are tonal centered. They make use of pitch rather than stress. They are made up of lower, mid and upper pitches. The Fanti language is part of the Akan tribal languages and is no exception to the tonal centeredness of the African language. This means that tonal inflections in the Akan language is very important and it defines the meaning of every word. An example of a word in Fanti which differs in meaning based on the pronunciation is *aber*.

*Aber* – means time when pronounced from a lower pitch to a higher pitch



**Figure 1** *Aber* (upward pronunciation)

*Aber* - means ripe when pronounced on the same levels of pitch



**Figure 2** *Aber* (same level pronunciation)

Most European songs are based on the melody but African music depends on the text and the tone is secondary. In other words, the tone is secondary to the text. The melody is woven around the text. Nketia (1974:184) asserts that:

“Another important area in which speech factors are taken into account is that of melodic organization. Whatever the scale, attention is paid as far as possible to the intonation of the text. This is because distortion of the intonation of phrases or the tones of words might create problems for the listener, for many African languages are tone languages”.

In the Fanti language, tones are distinguished by their distinctive shape, known as contour, with each tone having a different internal pattern of rising and falling pitch. Many words, especially those that are monosyllabic, are differentiated solely by tone. In a multisyllabic word, each syllable often carries its own tone. Therefore, the contour of the words in a composition should inform the melodic pattern and not the other way round.

The hymns in the *Christian Asor Ndwom* are sung to European tunes whose melodies were written with little or no regards to the meaning of the lyrics used for them. In most cases, the composers of the tunes are different from the authors of the words. In assigning a tune to the words of any European hymn, the only consideration is the metrical balance, example, a four-line melody should synchronize with lyrics as a common meter, long meter or short meter.

The same principle was applied to the development of the *Christian Asor Ndwom*. A metrical balance between lyrics and the European melody was done. Words were translated from the English hymns and already existing European tunes were assigned to them. Unfortunately, the Fanti words were given the same treatment as European words but it should not be so because it is a tonal language and the contour of the language must determine the musical notes assigned to it.

Studying the melody from a traditional Fanti song in Figure 1 below entitled *obi ne wiadze* (Somebody's world), the language contour determines the melody. In the first five bars, the Statement *obi ne wiadze na reys no dɛm yi?* (Is this what you are doing to somebody's world?) Is enforced by given the exact contour direction that depicts spoken language. It must be stated that there is no exact and specific notes of the scale to be used for specific African words but rather the upward or downward direction must depict spoken works. If for instance the statement *obi ne wiadze na reys no dɛm yi* were to be put on a three line scale, we will have something like the scale below:

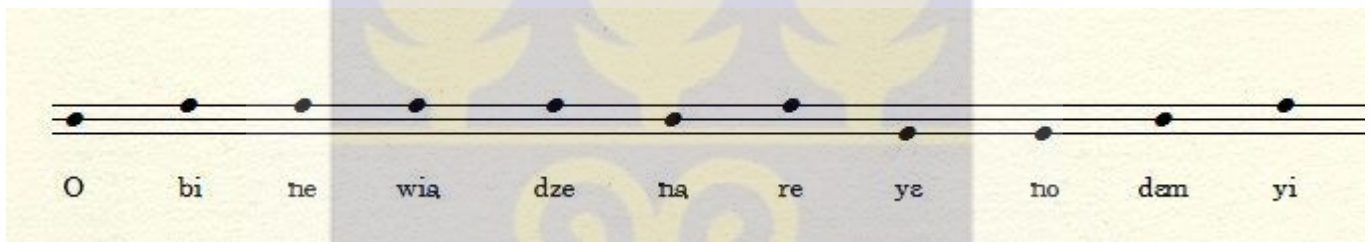


Figure 3 *Obi ne wiadze* (On a three line scale)

Soprano

O bi ne wiadze, o bi ne wiadze, o bi ne wiadze na re yen dɛm yi? o bi ne  
 5 wia dzeo. O bi ne wia dzeo o bi ne wia dzeo, O bi ne  
 11 wia dze Daa kyea ne wura bɛ ban', O bi ne wiadzeo o bi ne  
 17 wiadzeo, o bi ne wia dze Daa kyea ne wura bɛban'.

Figure 4 *Obi Ne Wiadze* (Composer Anonymous)

Another element that must be considered in writing melodies to suit the Fanti language is the use of Glissando or Glissandi. In musical terms, it is the rapid sliding upwards or downwards of a musical note. This means, when a note for example on C3 rapidly slides to F2, there is a glissando. The Fanti language uses a lot of Glissandi and in writing melodies, care must be taken of such words. Example is found in the melody of *Obi ne wiadze* in Figure 1 above. In Bars 11 and 12, *Daa-kye* (sometime to come) the two syllables all have glides in their contours. It reoccurs in Bars 19 and 20. Another example is found in the music below extracted from the work of J.H Nketia.

Soprano

Mon kam fo no ye wura Mon kam fo no,

5  
Mon kam fo no ye wura o hwe yen ye dan woa ra

**Figure 5 *Monkamfo No* (except from the melody of Nketia, J. H. K.)**

In Bar 2 of *Monkamfo no* the word *ye* is given two notes to paint it as a glissando. It is again repeated in Bar 6. The composer carefully builds his melody on spoken words and does a fine work on the usage of notes to portray the presence of glissandi in the African language.

In the first stanza of one of the hymns to be analyzed in this study *Hɛn koma, nsa nye ndze* (Now thank we all our God), I have provided the tune below for my analysis.

Soprano

Hen ko ma, nsa nye ndze, ye dze da Nyame a se; Da ye anwanwa  
 6 dze, wia dze dzi ho e huru si; O fi hen na ne yamu, O dze do a kye  
 12 dze e hyira hen kwan nyi nam', n'o da ho ye hen dze.

**Figure 6** *Hɛn Koma, Nsa Nye Ndze* (Melody with Fanti Text)

The European melody above can be used for other hymn texts which have the same meter. The melody even though specifically written for the words of the hymn above does not fit the Fanti translation in terms of spoken language. African language dictates construction of melody and no two texts automatically most often fits the same melody. A further explanation is given in the analyses of the first stanza of the hymn above.

*Hɛn koma, nsa, nye ndze* as seen in the melody has the first three syllables on the same pitch and the next two syllables also on the same pitch at a higher level. As discussed earlier, since the Fanti language is as tonal as other African languages, the rise and fall of the pitches are very important to make the language as natural as it should be.

*Hɛn* – which is interpreted in English as ‘our’ is a word that is made up of two pitches and used what is called Glissando to get the full pronunciation of the word.

*Koma* – Translated as heart should either have same sound for two syllable word or two sounds- with the second being higher than the first.

*Nsa nye ndze – nsa* can be broken into halves to have *N-sa*. If that is done, *N* should be lower than the *Sa*. *Nye* should be in the medium and *Ndze* could also be splitted and be treated same as *Nsa* or be together with a glissando beginning from bottom to top.

*Yedze da Nyame ase – Yedze* should have a lower to higher relation, *Da* should be lower than *Yɛ*. *Nyame* should be low to high in relation, and *ase* with its first letter mostly linked to the last syllable of the former word but *se* should be lower than *Nya*.

*Dayɛ anwanwadze – Da* is a glissando word beginning from low to high and *ye* is lower than *ɔa*. *Anwanwadze* has the first three syllables on same lower note and *dze* is higher.

*Ofi hɛn na ne yamu – Ofi* should have the two syllables on same level, either low to low or high to high relationship, *Hɛn* is a glissando word from low to high. *Na ne ye mu* should have low –high-high-low.

*ɔdze dɔ akyedze – ɔdze dɔ* should have a low-low-high relation, *akyedze* should also have a low-high-high relation.

*Ehyira hɛn kwan nyina mu – Ehyira* should have all three syllables on the same pitch, *hen* is a glissando word from low to high. *Kwan nyinaa mu* is high-low-high-low.

*Na ɔda ho yɛ hɛndze – Na ɔda ho yɛ* has a low-low-low-high-low relationship. *Hɛn* is a glissando word from low to high and *dze* is low.

For a complete tonal and contour analysis of the three (3) selected hymns from the Christian Asɔr Ndwom, I have made a categorization for the tonal direction of the texts. The categories range from Low 2 (L2), Low 1 (L 1), Middle (M), High 1 (H1) and High 2 (H2).

L2 represents the lowest of tonal contour and H2 representing the highest in tonal contour. Under each word is a description of the tone or contour direction of the word.

**Table 1. Hɛn Koma, Nsa nye Ndze**

STANZA 1						
	Hɛn	Ko-ma	n-sa	Nye	n-dze	
	L1 – M (Glissando)	L2-M	M-H1	M	L1-M	
	Yɛdze	Da	Nya-me	a-se		
	M-H1	L1	L1-M	L2-L2		
	Ɔaye	An-wan-wa-dze				
	M- H1(Glissando), L1	L1-L1-L1-M				
	Wia-dze	Dzi	Ho	e-hu-ru-si		
	H1-H1	M	H1	M-M-M- H1		
	O-fi	Hɛn	Na	ne	Yam	
	H2-H2	M-H1	L1	M	M-	

		(Glissando)			L2(Glissando)	
	Ɔdze	Dɔ	Akyɛdze			
	L2-L2	H1	M-H1-H1			
	E-hyi-ra	Hɛn	Kwan	Nyi-na-m		
	M-M-M	L1- H1M(Glissando)	M	L1-M-L2		
	Na	ɔda	Ho	Yɛ	Hɛndze	
	L1	L1-L1	M	L2	L2-L1 (Glissando), L2	
STANZA 2						
	Ɔkyɛso	Nyankopɔn				
	M-L2-L2	L2-L1-L2				
	Ɔnka	Hɛn	Ho	da	Nyi-na	
	H1-H1	L1- M(Glissando)	M	M	L2-L1	
	Ɔmfa	Ahotɔ	Krɔnn			
	M-M	L2-L1—L1	L1			

	Ɔndom	Hɛn	a-ko-ma	daa		
	M, M- L1(Glissando)	L1- M(Glissando)	L1-L1-M	M		
	Ɔnkora	Hɛn	Ná-dom-m			
	M-M-L2	L2	M-L1-M2			
	On-gya	Hɛn	n-kon-ton- kyem			
	M-M	L2	L2-L1-L1, L1- L2 (Glissando)			
	Na	ɔmpa	Hɛn	Mbu-su		
	M	M-M	L2	L2-L1		
	Se-sei	Na	n-daam-ba	so		
	H1-M (Glissando), M- L1(Glissando)	L2	L2- L2- 1(Glissando) -L2	L2		
STANZA 3						
	A-ye-yi	Nye	Ndaa-se			

	M-L2-L1	M	L2-L2-L1			
	Ɔnka	Nya-me	Sor	E-gya		
	M-M	L2-L1	H2-M	L1-M		
	Nye	Ne	Ba	Kor-to- noo		
	M	M	M	M-M-M		
	Nye	Nya-me	Sunsum	Krɔnkɔ n		
	M	L1-M	L2-L2	L1-L1		
	Ɔkorsa	Nyankopɔn				
	M-H1- L1(Glissando), L1	L2-L1-L2				
	Sor	Nye	a-saa-se	Sɔr	No	
	H2-M (Glissando)	H2	L1-L1- M(Glissando), M	L2	L2	
	Mbrɛ	Ahyɛse	ɔtse n'			

	L2-L2	L2-L1-L1	L1-L1			
	Ɔtse	Dɛm	Afebɔɔ			
	L1-L1	L1-M (Glissando)	L2-l2-l2			

**Table 2. Nyimpa a hom wɔ Wiadze nyina**

	HYMN 2					
Stanza 1	Nyim-pa	Hom	Wɔ	Wia-dze	Nyi-naa	
	H2-H2-M (Glissando)	H1	H1	M-M	L2-L1	
	Hom	Mfa	En-yi-gye	n-dze	N-tow	n-dwom
	H1	H1	M-H1-H1	L1-M	M-M-L1 (Glissando)	L2-L1
	Hom	Mfa	Nyi	Nyanko pɔn	Ayɛw	
	H2	H2	H2	M-H1-M	L1-M	
	Hom	Mbra	Nɛn-yim	hom	Mbe-dzi	Dɛw

	H2	H2-M (Glissando)	H1-H1-M (Glissando)	H1	H1-L1	M
Stanza 2						
	E-wu-ra-dze	Yɛ	Nya-me	Am-pa		
	M-M-M-H1	L1	L1-M	L2-L1		
	Ɔnoara	Na	ɔyɛ	Hɛn		
	H1-H1-H1	L1	M-M-L1 (Glissando)	L2		
	Yɛyɛ	Nedze	ɔnyen	Hɛn	Daa	
	M-M	H1-M	H1-L1	L1	H1	
	Né`-dzi-dzi-bea	Do	n-guan	Nye	Hɛn	
	H1-L1-M-L1	L2	L2-L1	L1	L1	
Stanza 3						
	O	Hom	Nhɛn	Náponkɛ se	Mu	
	H1-L1	H1	H1-	H1-L1-L1-	L2	

	(Glissando)		L1(Glissando)	M		
	Hom	Mbe-dzi	Dɛw	Ná-ban- gua-do		
	H1	H1-H1	M	M-L1-M- L2		
	Hom	Nhyi-ra'n	Nyi	Ne	Dzin	ayɛw
	H1	H1-L1	H1	H1	H1	L1-M
	Na	Hɛn	Nya-me	Fa-ta	Ndaa-se	
	M	M-H1 (Glissando)	L1-M	L2-L2	L2-L1	
Stanza 4						
	Osiandɛ	Ewuradze	Yɛ	pa		
	M-H2-M (Glissando), H1	M-M-M-H2	H1	H1		
	Néhumbɔbɔr	So	Tsim	Hɔ	Daa	
	H2-M-H1-M	M	L2	L1	L1	
	No	No-kwar-dzi	Si	Pi	Ampa	

	H2	M-M-H1	L2	L2	L2-L1	
	Na	ɔnnkɔbɔ	a-dze	a-ra	Da	
	M	M-H1-H1	L2-L2	L1-L1	L2	

**Table 3.**

**Konyim Asɔr N'Ewuradze**

	HYMN 3					
STANZ A 1						
	Kon-yim	Asɔr	N'Ewura dze			
	M-H2	H2-H1	H1-L1-L1- M			
	Yɛdze	Dɛw	Yi	Wo	Ayɛw	

	M-M	H2	L1	L1	L1-M	
	Yɛ	Wɔ	Ha	Yi		
	M	M	M	M		
	Yɛɔtow	n-dwom				
	M-H2,H2- M(Glissando)	M-H1				
	Dɛ	En-yim- nyam-mu- fo	No			
	H1-M (Glissando)	M-M-H1- L2-L1	L1			
	Yɛhyɛ	a-se	Ha	a-ra		
	H2-M	M-H1	H1	H1-H1		
	Ma	a-ko-ma	Na	N-dze	Do	
	M	M-M-H1	L1	L1-M	L2	
	Ke-kam	Dzen-dzen	Yi	Nya-me	Ayɛw	
	M-H2	M- H1(Glissan	L1	L1-M	M-L1	

		do), H1				
	Wɔ	Hɛn	n-kwa-ho- san	n-tsi		
	L1	L1-M	L2-L1-L1- L1	L1-L1		
STANZ A 2						
	Yɛda	Fo-na	Fo-no-noo	Mu	Yi	
	H2-H2	M-H1	H1-L1-M	L1	L1	
	Na	Yɛnam	o-gya	mu	Yi	
	M	M-M-L2 (Glissando )	L2-L1	L2	L2	
	Ye-hyi-ra	Wo	Dɔ	A		
	M-M-H1	H1	M	M-L2 (Glissando)		
	On-yim	Hɛn	nda			
	M-M-L2 (Glissando)	L2-L1 (Glissando)	L1			

		)				
	Na	Daa	ɔdze	Hɛn	Bɛn	Wo
	L1	L1	L1-L1	L1	L2	L1
	Yɛbɔ	Hɛn	Nsam'	Dzi	e-hu-ru-si	
	H2-M	M-H1 (Glissando )	H1-L1 (Glissando )	L2	L2-L2-L2- L1	
	Wɔ	Wé-nyim- tse-wee	No	Mu		
	M	H1-L1-L1- M	M	L2		
	Wo	Dɔ	A	ɔmaa	Yɛyɛɛ	Wo dze n'
	H2	H1	H1-M (Glissando )	H1-H1-L1 (Glissando)	M-M- L2(Glissan do)	L1-L2
	Bɔkora	Hɛn	Wɔ	Wo	Nkyɛn	Daa
	M-L2-L1	L2	L2	L1	L1	L1

STANZ						
A 3						
	Ɔwo	N ye	Wo	Nkorɔfo	Nam	
	M-M	M-H2	H2	L1-L1-M	L2	
	N-gyi-gye	Né-su-yi- rim				
	M-M-H1	H1-M-H1- H1- L1(GLISSA NDO)				
	Eɓɛn	Hɛn	Yi			
	H1-H1-L1( GLISSANDO)	M	M			
	Yen-ko-su-ro					
	M-H2-M-H1					
	A-man-dze-hu	Gya-ta- naa				
	L1-L1-L1-M	L2-L2-L1				
	Wia-dze	N-ye	Bɔn	n-ye	a-bon-	

					sam	
	H2-H2	H1-H2	M-H1 (GLISSAN DO)	L1-M	L2-L2-M	
	Won-ko-tum	e-si	Hɛn	m-pa		
	M-H1-H1-L1 (GLISSANDO)	L1-L1	L1	L1-M		
	Yɛnam	Wo	Do			
	M-M	H1	L1			
	Bɛtsew	Hɔn	Mu			
	H1-H1-L1 (GLISSANDO)	L1-M (GLISSAN D)	L2			
	Na	Yɛatow	Ko-nyim	n-dwom	No	
	M	L2-L2	L2-L1	L2-L1	L1	
STANZ A 4						
	Hɛn	Gye-dzi	Hu	En-yim-yam	A	

	M-H1 (GLISSANDO)	H1-H1	L1	L1-L1-M	M-L2 (GLISSAN DO)	
	E-dze	Bɔdom	Hɛn	Bio	No	
	M-M	M-M-L2 (GLISSAN DO)	L2	L1-L2 (GLISSANDO )	L2	
	Mbea-mu-dua n'	Nyɛ	hwee			
	M-H1-M	L1-M	L2			
	A-ka-tua	Pa	A			
	L1-L1-L1	H1	H1-L1 (GLISSAN DO)			
	E-dze	e-si	Hɛn	En-yim	n-tsi	
	H1-H1	H1-L1	L1-M (GLISSAN DO)	M-M-L1 (GLISSANDO )	L1-L1	
	Sɛ	n-daam- ba	Yɛbɛfata	A		

	M	M-M-H2 (GLISSAN DO) – H1	H1-H2-H2- L1	L1		
	Ye-bo-hu	Wo	Dɛ	Ste-phen		
	M-H1-H1	M	H2-M (GLISSAN DO)	H1-L1		
	O-hun	Wo	Wɔ			
	H1-H1-L1	M	L2			
	Nya-me	Nyim-fa				
	L2-L1	L1-L1				
	Dɛ	e-re-gye	Hɛn	Akɔ	Sor	
	L1-L2 (GLISSANDO)	M-L1-L1	L1	L1-M	M-L2 (GLISSAN DO)	

### 3.2 SPEECH RHYTHM

Speech rhythm in the African language is very important, as it deals with the durational relationships between different units of speech. A sentence or a phrase can be broken down into units called syllables, and each syllable has its value in terms of duration independent of the other syllables in the phrase. Speech rhythm in the Fanti language is a figure that must not be overlooked.

The English language is concerned with stress and once the speaker is able to stress and articulate words he intends doing so on, the value or duration is of little concern but the African language considers the value of notes to make the language meaningful. In European melodies like the one below, the value of notes do not correspond with spoken words and the only consideration is that notes are metrically balanced.

Soprano

How sweet the name of Je - sus sounds in a be - lie-ver's ear! It

5  
soothes his so - rrows, heals his wounds, And drives a way his fear.

The image shows a musical score for a soprano part. It consists of two staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The first staff contains the lyrics: 'How sweet the name of Je - sus sounds in a be - lie-ver's ear! It'. The second staff starts with a measure rest marked '5' and continues with the lyrics: 'soothes his so - rrows, heals his wounds, And drives a way his fear.' The notes are quarter notes and half notes, and the melody is metrically balanced, not necessarily matching the natural speech rhythm of the English text.

**Figure 7: How Sweet the Name of Jesus Sounds (Melody with English Text)**

The Fanti language is much concerned with rhythms of spoken words. Musical notes must be ordered in terms of rhythmic values to correlate with spoken words. In studying tunes used for the Fanti translations, there is a clear point that the speech rhythm of the Fanti language was not considered and an example is found below:

Soprano

Mbrɛ Je sus ne dzin dua yɛ dɛw wɔ gye dzi nyi'asom a, O  
 5  
 tu ne yaw, yɛ ne ya'e dur, n'o tu ne suro nyi na.

**Figure 8: Mbrɛ Jesus Ne Dzin Dua Yɛ Dɛw (Melody with Fanti text)**

Studying the melody above, one can see that the values of notes given to the syllables are completely out of sync with spoken words. The note duration is mostly very large in value than what pertains in normal conversations in the Fanti language. A very good example of African music with speech tone is the work below composed by J. H Nketia

Soprano

ɛ deen na me man hwe hwe no me hɔ, ɛ deen na me man  
 4  
 hwe hwe o

**Figure 9: Nkyirimma Nyɛ Bi (Except from the melody of Nketia, J. H. K.)**

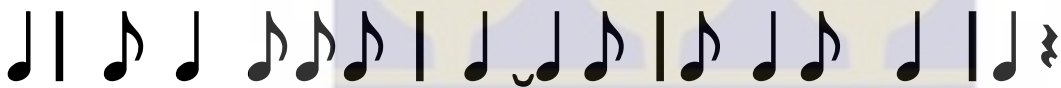
In the example above, the value of spoken words is displayed accurately by the composer. All the notes are given a note value that represents actual spoken language and therefore makes it easier for assimilation. From a very practical personal experimentation, the Fanti language and to a large extent the Akan language best suits the 6/8 time signature. The rhythmic balance in-between notes are clearly felt when the 6/8 time signature is used to write melodies for the Fanti language. This is not to say other time signatures are not useful but to my experimentation, it is easier to communicate better in the 6/8 time signature.

Below is a rhythmic analysis of the selected songs. The transcription of the rhythms below was done based on spoken language. The rhythmic relationship between syllables and words.

**Figure 10: Hɛn Koma, Nsa nye Ndze**

6  
8

1.



Hɛn ko-ma, n-sa nye ndze ye dze da Nya- mea- se



Ɔa -yɛ an-wan-wa -dze, Wia-dze dzi ho e - hu-ru-si



O- fi hɛn na ne yamu Ɔ-dze do a- kyɛ dze

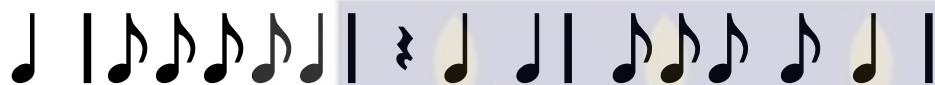


E-hyi-ra hɛn kwan nyina m' Naɔ- da ho yɛ hɛn-dze.

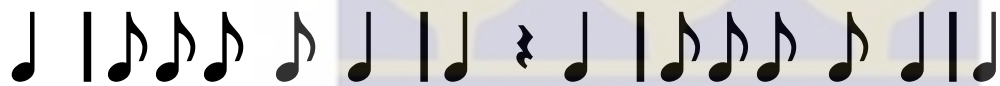
2.



Ɔ- kyε- so Nyan-ko-pɔn Ɔn-ka hɛn ho daa nyi-na,



Ɔm- fa a- ho- tɔ krɔnɔn, Ɔn- dom hɛn a-ko- ma daa

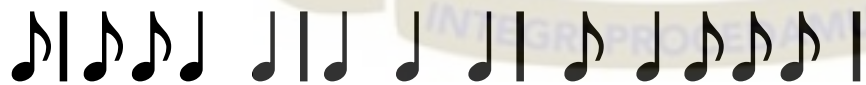


Ɔn- ko- ra hɛn N'a- dom mu, Ɔn- gya hɛn n-kɔn- tɔn- kye m'



Na ɔm- pa hɛn mbu-su, Se- sei na n- daam-ba so.

3.



A- yε- yi nye ndaa-se Ɔn ka Nya-me sor E-gya,



Nye Ne Ba Kor-to- noo, Nye Nya-me Sun- sum Krɔn-krɔn



Ɔ kor-sa Nyan-ko- pɔn, Sor nye a- saa- se sɔr No;



Mbrɛ a- hyɛ-se ɔ- tse n', Ɔ- tse dɛm a-fe-bɔɔ.

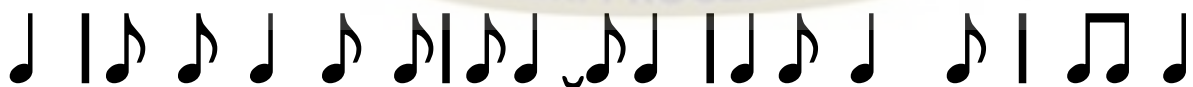
Figure 11: Nyimpa a hom ho Wiadze nyina

6  
8

1.



Nyim-paa hom wɔ wia-dze nyi-na, Hom mfa en-yi-gye ndze ntow ndwom



Hom mfa nyi Nyan-ko-pɔn a-yɛw; Hom mbra N'enyimhom mbedzi dɛw.

2.



E- wura-dze ye Nya-me am- pa;      ɔ- noa-ra na ɔ- yeɛ hɛn:

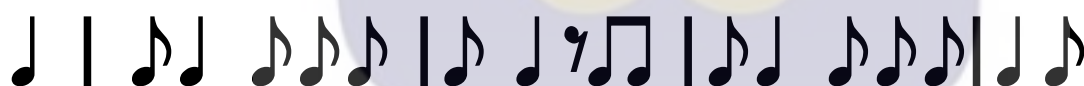


Ye-ye Ne-dze, ɔn- yɛn hɛn daa;      N'e- dzi-dzi-bea-do nɔuan nye hɛn

3.



O hom nhɛn N'a- pon-kɛsɛ mu; Hom mbe-dzi dɛw N'aban-gua do;



Hom nhyiraN, nyi Ne dzin a-yɛw; Na hɛn Nyame fata n- daa se:

4.



O- sian-dɛ E-wura dze ye pa; N'e-hum-bɔ-bɔr so tsim hɔ daa;



No no-kwar-dzi si pi am-pa, Na ɔnn-kɔ-bɔa-dzea-ra da

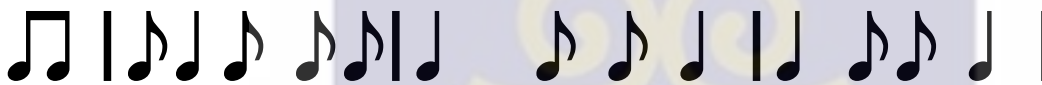
Figure 12: Konyim Asɔr N'Ewuradze

6  
8

1.



Kon-yim a- sɔr n'E-wura-dze Yɛ-dze dɛw yi Woa-yew



Yɛ-wɔ ha yi Yɛ- bɔ tow ndwom Dɛ en-yim-nyam-mu- fo no.



Yɛ hyɛ a- se ha a- ra Ma a-ko- ma na n- dze do

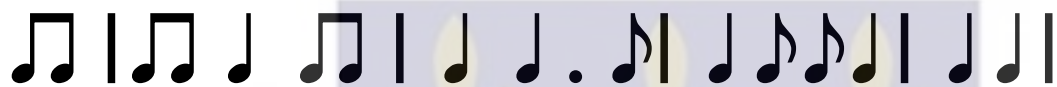


Ke-ka m' dzen-dzen Yi Nya-mea-yew Wɔ hɛn n-kwan-ho- san ntsi

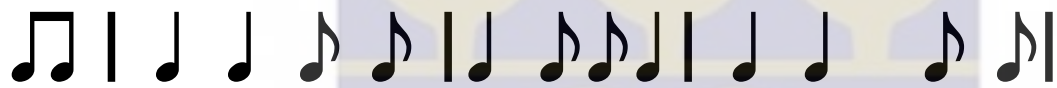
2.



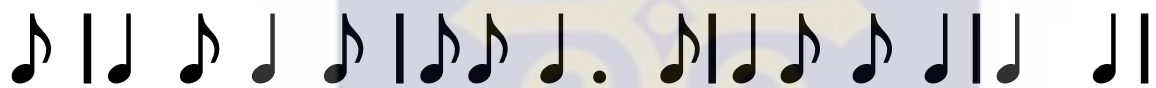
Yε-da fo- na fo no- noo mu yi, Na ye nam o- gya mu yi,



Ye-hyi-ra wo dɔa On-yim hɛn nda Na daa ɔ-dze hɛn bɛn Wo.



Yε bɔ hɛn nsamu dzi e- huru-si Wɔ W'en-yim-tsewee no mu;



Wo dɔ a ɔ- maa Yε - ye Wo -dze n' Bɔ- kora hɛn wɔ Wo nkyɛn daa.

3.



Ɔ- wo nye wo nko-rɔ - fo nam n-gyi -gye n'e-su-yi-rim'



E- bɛn hɛn yi ye n nko-su-ro a-man-dze- hu gya-ta-naa



Wia- dze nye bɔn nye a - bɔn-sam won-ko – tum e-si hɛn mpa

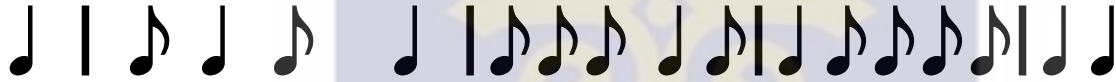


Yɛ- Nam wo do bɛ- tsew hɔn mu na yɛa-tow kon-yim-dzi ndwom no

4.



Hɛn gye-dzi hu en-yim- nyam a E-dze bɔ- dom hɛn bio no;



Mbea-mu- dua n'nyɛ hwee A- ka- tua paa E-dzi e- si hɛn en-yim ntsi.



Sɛ n- daam-ba yɛ-bɛ-fa- ta a, Ye-bo-hu Wo dɛ Stephen



O- hun Wo Wɔ Nya-me nyim-fa Dɛɛ-re- gye hɛn a- kɔ sor.

### 3.3 STROPHIC WRITING FORM AGAINST THROUGH-COMPOSED WRITING

Strophic form is the term applied to songs in which all stanzas or verses of the text are sung to the same music. In strophic writing the melody or the piece of music is repeated with changing lyrics. Most hymnal arrangements are strophic in nature. The hymns in the Methodist Hymn Book and the Fanti translation are all written in the strophic form. The same tune or melody runs through the stanzas. That means, a well-organized melody is written to suit all the verses with much emphasis on metrical balance of the lyrics. An example of a strophic work is shown below.

Soprano

1. How sweet the name of Je - sus sounds in a be - lie - ver's  
 2. It makes the woun - ded spi - rit whole, And calms the trou - bled

4  
 ear! It soothes his so - rrows, heals his wounds, And drives a way his fear.  
 breast; Tis ma - nna to the hun - gry soul, And to the wea - ry rest.

**Figure 13 How Sweet the Name of Jesus Sounds (Melody with English Text Stanzas)**

The hymns in the Christian Asor Ndwom are performed in the strophic form. Even though the Fanti language is based on the contour, the stanzas of the hymns are sung to the same tune. An example is found below.

Soprano

1. Mbrɛ Je sus ne dzin dua yɛ dɛw wo gye dzinyi'asom a O  
 2. ɔ bɔ sun suma we pira e su, n'ɔ dwe'a ko ma wɔa haw E

5  
 tu ne yaw, yɛ ne yar'e dur, n'o tu ne suro nyi na.  
 dzi ban ma sun suma kɔm dzen, A hom gye ma fona fo.

**Figure 14 Mbrɛ Jesus Dzin Dua Yɛ Dɛw (Melody with Fanti stanzas)**

There are times that a particular music in stanzas may have same melody with a few twists to the melody verse to verse based on changing lyrics. The changing melody is based on the changing lyrics. Analyzing the choral work below by J.H Nketia, we can see that even though the text keeps changing stanza to stanza, the music is carefully arranged to sound same. It is what I will call “Creative strophic writing”.

Soprano

ɔ som pa a Na na nom de som man no bi n'ɛ hwe hwe

**Figure 15 Nkyirimma Nyɛ Bi 1 (Except from the work of Nketia, Stanza 1. Melody)**

Soprano

ɔ som pa a Na na nom de som man no bi n'ɛ hwe hwe

**Figure 16 Nkyirimma Nyɛ Bi 2 (Except from the work of Nketia, Stanza 2. Melody)**

Soprano

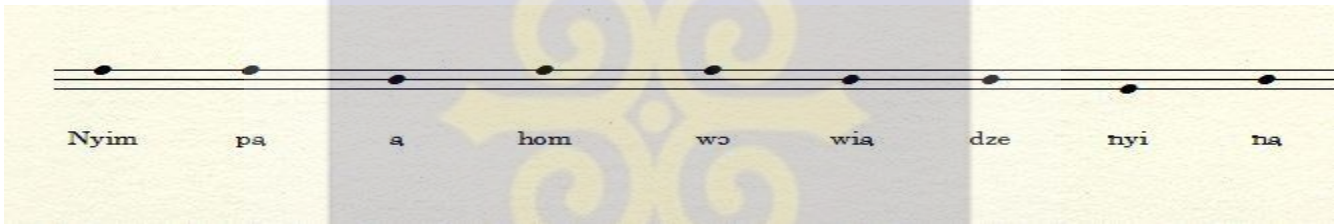
Nim dɛɛ pa a Na na nom de buu man no bi n'ɛ hwe hwe

**Figure 17 Nkyirimma Nyɛ Bi 3 (Except from the work of Nketia, Stanza 3. Melody)**

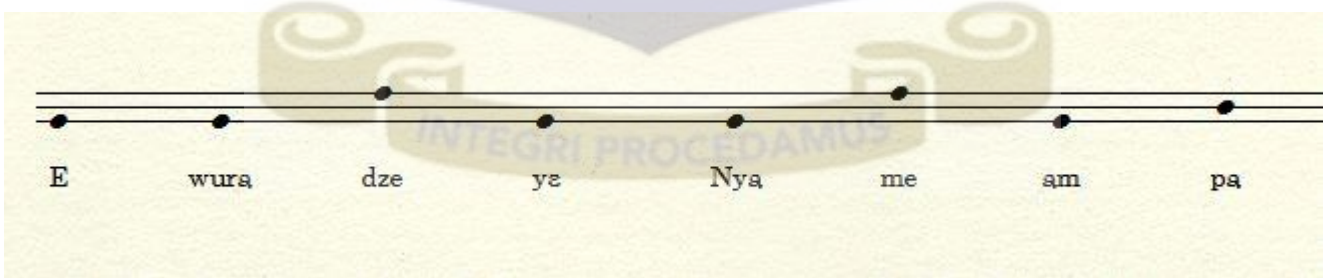
Through-composed refers to songs in which new music are written for every verse or stanza.

Through-composed music is where the melodies or tunes keep changing verse by verse.

Through-composed form suits African languages best because the contour of the language is important and must be considered in creating melodies for it. All stanzas may be metrically balanced but in terms of contour, they vary from each other. Singing the same melody over different stanzas does not correspond well with the contour direction of the Fanti language. For instance a phrase *Nyimpa a hom wo wiadze nyina*, the first line of the first stanza of *Christian Asor Ndwom* number one (1) cannot have the same musical notes as *Ewuradze ye Nyame ampa* from the first line of the second stanza because of their varying directions in terms of contour.



**Figure 18 Verse 1**



**Figure 19 verse 2**

The Fanti translation rather must be set to the through-composed form of composition to get an accurate tonal between tune and lyrics. This will solve the problem of language distortion.

## CHAPTER FOUR

### COMPOSITIONS

#### 4.1 PREAMBLE

This chapter is the section of the thesis that has compositions based on the texts from the selected hymns. In this chapter, I have expressed all the ideas and knowledge collected in the form of compositions. The compositions I have done are based on the relationship between the texts of the Fanti hymns selected for this study and the tonal direction and as well as the speech –rhythm of the texts. The compositions are preceded by the set tunes from the Methodist Hymn Book.

The compositions are arranged as follows:

- Now thank we all our (set tune from the Methodist Hymn Book)
- Hɛn koma, nsa, nye ndze (composition)
- All people that on earth do dwell (set tune from the Methodist Hymn Book)
- Nyimpa a hom wɔ wiadze nyina (composition)
- Head of thy Church triumphant (set tune from the Methodist Hymn Book)
- Konyim Asɛr n'ɛwuradze (composition)

# NOW THANK WE ALL OUR GOD

Lyrics by  
Martin Rinkart

Tune "NUN DANKET"

Music by  
J. Cruger

1. Now thank we all our God, With hearts, and hands, and  
2. O may this boun- teous God through all our lives be  
3. All praise and thanks to God The Fa- ther now be

voi - ces; Who won- drous things hath done, In whom his world re -  
near us, With e - ver joy - ful hearts and ble - ssed peace to  
gi - ven, The son, and him who reigns with them in high - est

joy - ces; Who from our mo- thers' arms, Hath blessed us on our  
cheer us, And keep us in his grace, And guide us when per -  
Hea - ven; The one e - ter - nal God, whom earth and Heaven a

12  
way with count- less gift of love, And still is ours to - day.  
plexed, And free us from all ills in this world and the next  
done; For thus it was, is now, And shall be e - ver - more.

## ***HEN KOMA, NSA NYE NDZE***

(NOW THANK WE ALL OUR GOD)

*Lyrics by  
Martin Rinkart*

*Music Composed by  
James Varrick Armaah*

The image displays a musical score for the hymn 'HEN KOMA, NSA NYE NDZE'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are written below the vocal line. A large, faint watermark of the University of Ghana crest is visible in the background.

Hen ko ma n sa nye n dze ys dze da Nya mea se. Hen

ko ma n sa nye n dze ys dze da Nya mea se, ja ys an wa nwa dze

wia dze dzi ho e hu ru si, wia dze dzi ho e hu ru si.

14

Wia dze dzi ho e hu ru si, wia dze dzi ho e hu ru si, O

18

fi hen na ne yamu o dze do a kys dze e hyi ra hsn kwan nyi nam

22

n'o da ho ye hsn dze o kys so, o kys so Nyan ko pon ee o

27

kys so Nyan ko pon on ka hsn do daa nyi naa Daa nyi naa on fa a

31

ho to kron on dom hsn a ko ma daa, on ko ra hsn n'a dom

36

mu, n'a dom mu n'a dom on ko ra hsn n'a dom mu, on ko ra mu, on ko ra

41

hsn n'a dom mu On gya hsn n kon ton kyem Na om pa hsn mbu su

46

sei sei na n daam ba neo. on gya hsn, on gya

51

hən n kon ton kyem, na om pa hən mbu su, sei sei

This system contains measures 51 through 54. The music is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: hən n kon ton kyem, na om pa hən mbu su, sei sei.

55

na n daam ba nao. A ye yi nye n daa ee on ka

This system contains measures 55 through 59. The music is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: na n daam ba nao. A ye yi nye n daa ee on ka.

60

Nya me aor E gya nye ne ba kor too no Nye ne ba kor too no

This system contains measures 60 through 64. The music is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: Nya me aor E gya nye ne ba kor too no Nye ne ba kor too no.

65

nye Nya me sum sum kɔn kɔn, o kor sa Nyan ko

This system contains measures 65 through 68. The music is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: nye Nya me sum sum kɔn kɔn, o kor sa Nyan ko.



**ALL PEOPLE THAT ON EARTH DO DWELL**

Lyrics by  
William Kethe

Tune "OLD 100TH"

Tune from  
The French Psalter

1. All peo - ple that on earth do dwell, Sing  
 2. The Lord, ye know, is God in - deed; With -  
 3. O en - ter then his gates with praise; Ap -  
 4. For why? The Lord our God is good; His

to the Lord with cheer - full voice: Him serve with mirth, His praise forth  
 out our aid he dis us make; We are his folk, he doth us  
 proach with joy his courts un - to; Praise, laud, and bless his name al -  
 mer - cy is for e - ver sure; His truth at all times firm - ly

tell; Come ye be - fore him and re - joice.  
 feed; And for his sheep he doth us take.  
 ways, for it is seem - ly so to do.  
 stood, And shall from age to age en - dure.

## NYIMPA HOM Wɔ WIADZE NYINA

( ALL PEOPLE THA ON EARTH DO DWELL )

Lyrics by  
William Kethe

Music composed by  
James Varrick Armaah

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are in Akan and English. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

**System 1:**  
Vocal: Nyim pa hom wɔ wiadze nyi na, Nyimpa hom wɔ wiadze nyina, Hom mfa en yi gye  
Piano: Accompaniment for the first system.

**System 2:**  
Vocal: ndzentow ndwom, Hom mfa en yi gye ndze ntow n dwom Hom mfa nyi Nyan ko pon a yew,  
Piano: Accompaniment for the second system.

**System 3:**  
Vocal: Hom mfa nyi Nyan ko pon a yew, Hom mbra n'e nyim Hom mbe dzi dsw, dsw hom mbe dzi  
Piano: Accompaniment for the third system.

16

E wura dze ys Nyame am pa, o noa ra na o yss hsu, Ys ys ne  
dsw,

21

dze nysi hsu daa, Ne dzi dzi bea do nguan nye hen, Nguan nye hsu,

26

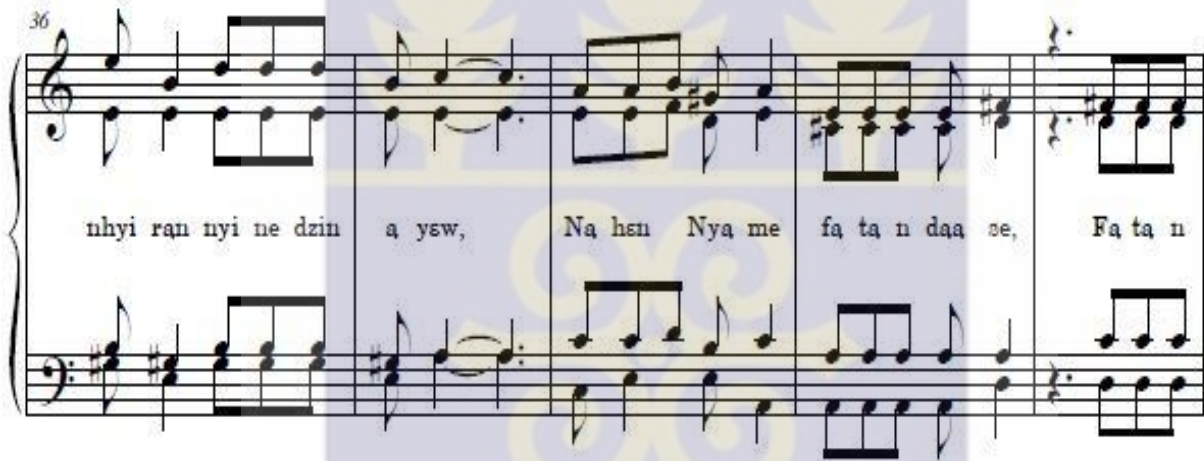
Nguan nye hsu, Ne dzi dzi bea do nguan nye hsu. O hom nhsu na pon ka es

31



mu, Hom mbedzi dsw Na ban gua do Hom nhyi ran nyi ne dzin a yew, Hom

36



nhyi ran nyi ne dzin a yew, Na hsu Nya me fa ta n daa se, Fa ta n

41



daa se. O sian ds E wura dze ys pa, E wura dze ys pa,

46

Ne hum bo bor so tsim ho daa, Tsim ho daa, Tsim ho daa, No

50

no kwar dzi si pi am pa, Na on ko boq dza ra da. No

54

no kwar dzi si pi am pa, Na on ko boq dza ra da.

## HEAD OF THY CHURCH TRIUMPHANT

Lyrics by  
Charles Wesley

Tune "DYING STEPHEN"

Music by  
J.F. Lampe

The image shows a musical score for the hymn 'Head of Thy Church Triumphant'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score is in a common time signature and features a variety of musical notations including notes, rests, and dynamic markings. A large, faint watermark of the University of Ghana crest is visible in the background, with a banner at the bottom that reads 'INTEGRI PROCEDAMUS'.

1. Head of thy church tri - um - phant, We joy - fu - lly a -  
2. The name we still ack - now - ledge that burst our bonds in  
3. While in a - fflic - tion's fur - nace, And pa - ssing through the  
4. By faith we see the glo - ry to which thou shalt re -

doe thee; Till thou ap - pear, thy mem - bers here shall  
sun - der, And lou - dly sing our con - quering king, In  
fire, Thy love we praise, Which knows our days and  
store us; The cross des - pise for that high prize which

7  
sing like those in glo - ry. We lift our hearts and voi - ces with  
songs of joy and won - der, In e - very day's de - li - verance our  
e - ver brings us nigh - er. We clap our hands e - xul - ting in  
thou has set be - fore us, And if thou count us wor - thy, We

11

blest an - ti - ci - pa - tion; And cry a - loud, And give to God the  
Je - sus we dis - co - ver; Tis he, tis he that smote the sea, And  
thine al - migh - ty fa - your; The love di - vine which makes us thine shall  
each, as dy - ing Ste - phen, shall see thee stand at God's right hand to

15

praise of our sal - va - - - tion.  
led us safe - ly o - - - ver,  
keep us thine for e - - - ver.  
take us up to hea - - - ven.



***KONYIM ASOR N'EWURADZE***  
(HEAD OF THY CHURCH TRIUMPHANT)

Lyrics by  
Charles Wesley

Music composed by  
James Varrick Armaah

Kon yim A sor n'E wura dze, Ye dze daw yi w'a yew,

Ye wo ha yi ye bo tow ndwom ds enyimyam mu fo no, Ye

hys a se ha a ra, Ma ko ma na ndze do, Ke kam dzen dzen yi

15

Nya me'a ysw, Wo hen n kwa ho san nti. Ye da fo na fo no noo mu

This system contains measures 15 through 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The lyrics are: "Nya me'a ysw, Wo hen n kwa ho san nti. Ye da fo na fo no noo mu".

19

yi, Na ye nam o gya mu yi, Ye hyi ra wo daa on yim

This system contains measures 19 through 22. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The lyrics are: "yi, Na ye nam o gya mu yi, Ye hyi ra wo daa on yim".

23

hen nda, Na daa o dze hen ben wo, Ye bo hen nsam dze

This system contains measures 23 through 26. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The lyrics are: "hen nda, Na daa o dze hen ben wo, Ye bo hen nsam dze".

27

huru si wo wo'e myim tse wee no mu, Wo da'a o ma ye ye wo dzen bo

32

kora hsu wo wo nkysn daa, o wo nye wo nkoro fo nam n gye gye

36

n'e su yi rim, e bsn bsn yi ysn ko su ro a man

40

dze hu gya ta naa, Wia dze nye bon nye bon sam won ko

44

tum e si hsu mpa, ye nam wo do bu tsew hon mu na

48

yasa tow kon yim ndwom no. Hsu gye dzi hu'en yim nyam a e

52

dze bo dom han bio no, Mbea mu duan nys hwee a ka tua

56

pa e dze's si han'e nyim ntsi Se ndaam ba ys be fa taa, Ye bo hu

60

wo ds Ste phen o hun wo wo Nya me nyim fa ds re gye han a ko sor.

## 4.2 Analysis of the through-composed songs

### 4.2.1 Melody and text

The melodies of the through – composed songs in this chapter have been carefully plotted on the text. Emphasis has been placed on the text both in its melodic contour and rhythmic usage. This allows the message in the language to stand out as it should without the melody altering its intended meaning. The texts have been well painted in both melodic as well as rhythmic values to achieve the intended balance. An example is found in bar 8 to 11 of Figure 16 with the text *ɔyɛ anwanwadze wiadze dzi ho ehurusi*, where the text has been well aligned with melody to achieve the balance required. Another example is found in bar 9 to 10 of figure 18 with the text *hom mfa nyi Nyankopɔn ayɛw*.

It is important to note that all the songs in this chapter have been composed by plotting notes on the texts, which allows a balance between text and melody through all the bars of the three (3) composed songs.

### 4.2.2 Harmony

Basically the Western four –part harmony style has been the backbone of the three songs composed. Another compositional style used in this study is Unison which is the combination of parts at the same pitch or in octaves. An example of the use of unison is found in the first four measures of the song *Konyim Asɔr n'Ewuradze* in Figure 20. The first two lines of the hymn *Konyim Asɔr n'Ewuradze, yɛdze dɛw yiw' ayɛw* is assigned notes in unison. Another example is found in measures 26 to 28 of the same song with two lines from the second stanza *yɛbɔ hɛn nsamu dzi ehurusi wɔ w'enyimtsewee no mu* being assigned notes in unison.

Another great natural harmonic style is the use of third's (3rd's) and sixth's (6th's) in African music. From a very practical view, any melody an African hears he tries to harmonize it by the use of 3rd's and 6th's. The use of the 3rd's and 6th's prove that the text and tonal contour are not only achieved in the melody but can also be achieved in the harmony. If the alto for instance moves along the soprano in 3rd's or 6th's, they both move along the same direction and the tonal achieved by the plotting of notes that is done on the soprano automatically affects the alto. Speech rhythm and tonal contour can therefore be achieved in harmony. An example is found in the first eight measures of my composition in C major for the second hymn *Nyimpa a hom wɔ wiadze nyina* in Figure 18. In the first two measures Soprano and Alto sing in 6th's apart and Tenor and Bass respond in 3rd's apart. In the measures 5 to 8, soprano and alto reverse to sing in 3rd's while tenor and bass maintain their singing in 3rd's. They sing the following words, *Nyimpa hom wɔ wiadze nyina, Hom mfa enyigye ndze ntow Ndwom*. Another example is in the first two measures of the composition in Figure 16, *Hɛn Koma, nsa nye ndze* where tenor and bass sing a 3rd apart from the soprano melody.

Another recommendation in harmonizing African works is the use of juxtaposition. Juxtaposition is the placement of notes side by side. When a melodic line of about a measure or more moves in the same direction of the notes that's harmonizing the melody, there is juxtaposition. An example is found in bars 4 to 6 of Figure 16. The alto and tenor parts follow the melody in the same direction in the phrase *Hɛn koma, nsa nye ndze*. It is used to create emphasis and also prove a point that the contour direction of texts upon which melodies are written can affect the harmonies as well. All the parts involved are moving in the same direction together with the text. The use of juxtaposition proves that tonal contour aligned with the text in a music can also be done in the harmonizing parts and not just the melody.

### 4.2.3 Call and Response

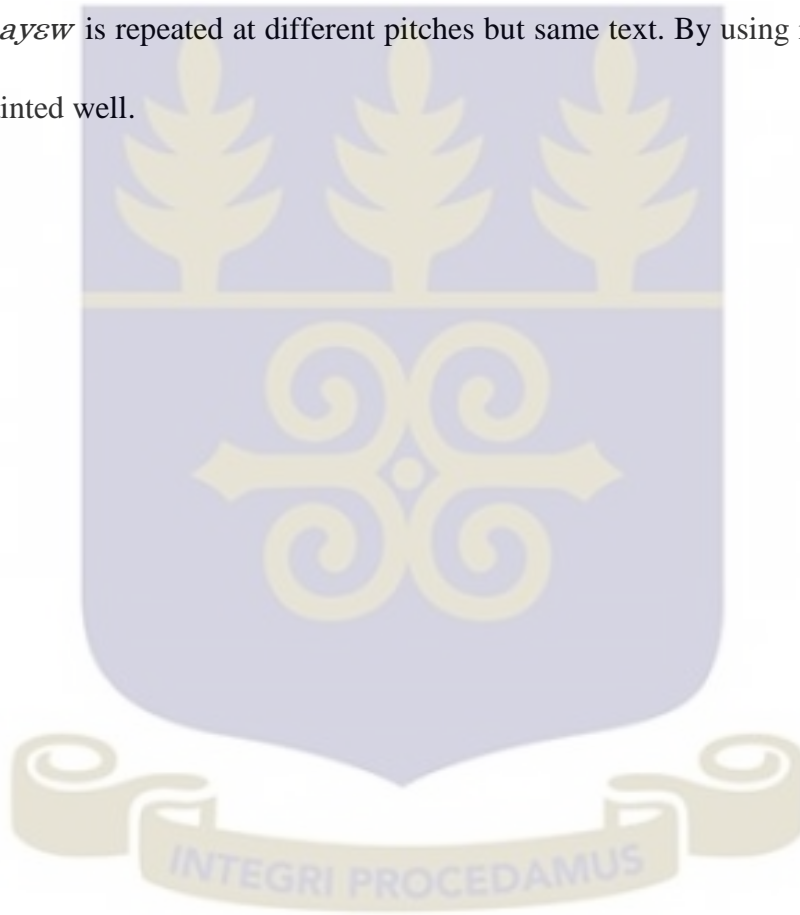
Another element employed in the compositions is the use of call and response. A section or a part begin and another respond either as a repetition or a continuation of the statement. An example of call and response is found in Figure 16, sopranos do the calling by singing the phrase *ɔnkora hɛn n'adom mu* and alto, tenor and bass respond with same lyrics but at a different pitch. It is so dramatic when used and it separate the choir and the soloist as different units. The call and response could also take a form of more than one part doing the calling and the other parts doing the response either in unison or harmony. An example of this is found in the first eight measures of the composition in Figure 18. Soprano and alto does the call in both bars 1 and 2, and also 5 and 6. Tenor and bass then respond in bars 3 and 4, as well as 7 and 8. The text *Nyimpa hom wɔ wiadze nyina Hom mfa enyigye ndze ntow Ndwom* are engaged in the call and response.

### 4.2.4 Sequence

Sequence refers to the immediate restatement of a motif or a longer melodic or harmonic passage at a higher or lower pitch in the same voice. An example is found in bars 9 to 12 of my composition for the second hymn in Figure 18. Bars 11 and 12 is a sequence of bars 9 and 10 at a higher pitch. Another example is found in figure 16 which is my composition for the first hymn in D major. It begins on an anacrusis (offbeat). The first two measures are repeated in a higher pitch in bars 4 to 6 as a sequence. I recommend the use of sequence as a tool to re-echo the words and notes already sang to reemphasize it.

#### 4.2.5 Repetition

In African music, one particular phrase may be repeated a number of times in ascending pitches or descending pitches or may be same pitch. Repetition may either occur in the musical notes or may also occur in the text of the music. For African compositions, both practices are common. For example, in bars 9 to 12 of my composition for the second hymn in Figure 18, the phrase *Hom mfa nyi Nyankopɔn ayɛw* is repeated at different pitches but same text. By using repetition, words are emphasized and painted well.



## CHAPTER FIVE

### SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.1 PREAMBLE

This thesis was embarked upon to extensively discover the relationship between text and tune and how their proper usage can enhance Ghanaian compositions. *The Christian Asɔɔ Ndwom* (Fanti version of the Methodist hymn book) was selected as a case study. I selected three hymns and carefully analyzed alongside other Ghanaian compositions. Few problems were discovered with the use of European tunes to sing the translated Fanti versions. With the amount of revealing knowledge from this study, I have come to appreciate the relationship between the text and the tune in music. African music has a lot of beautiful elements that, when put together, makes a music unique. With a blend of both European and African elements, a fine balance is created which makes African music sounds better. I have made interesting discoveries from this study which I have categorized into summary, findings, conclusion and recommendations.

#### 5.2 SUMMARY

Chapter one begins with a background to the study. The background to the study provides a brief description of the *Christian Asɔɔ Ndwom* and the books from which the hymns were translated to realize the *Christian Asɔɔ Ndwom*. It also provides a little education on the introduction of Choral music and especially the hymn singing tradition of the West. The background is followed by the

problem statement, in which the problem of singing European tunes to the Fanti translation of hymns which results in the distortion of the language, is stated.

This is followed by the aims and objectives of the study and followed with the listing of the research questions. The Scope of the study is stated after research questions. Literature review follows immediately, after which the theoretical framework of the study is given. The significance of the study is stated after the theoretical framework. The chapter closes with the methodology of the study.

Chapter two is basically a historical perspective of the *Christian Asɔr Ndwom*. This chapter gives a historical record of music performances in the Gold Coast and the result it had on the compilation of the *Christian Asɔr Ndwom*. The chapter is divided into subsections namely: Music performances in the Fantiland before the introduction of Christianity, Choral music performances at the era of the missionaries, Ghanaian traditional music and the beginning of Choral compositions in the Methodist Church Ghana, the formation of the Singing Bands, and the *Christian Asɔr Ndwom* in which a historical account is given on how the book came to being.

Chapter three is the main discussion section. It begins with a full discussion of the topic "Text and Tune in Ghanaian Hymnology". The chapter has subsections namely: Text and tune, Speech Rhythm and Strophic writing form against through-composed writing.

In chapter four, I composed, for three selected hymns tunes that satisfy all the conditions I earlier on discuss in chapter three. At the beginning of every composition is attached the set tune from the Methodist hymn book.

### 5.3 FINDINGS

The area of text and tune (tone) in African music is very important and when the needed attention is given the subject, we will arrive at a point that the relationship between text and tune will be balanced. From this research work I have discovered a lot of importance with the balance of text with tune. The findings from the study include the following:

- Solution to language distortion.
- Creating new melodies without compromising existing beauty.
- Creating new melodies for all stanzas of a hymn and still sound as one complete song.
- Nationality and background of the authors of the *Christian Asɔr Ndwom* and the reason for the compilation.

#### **Solution to the language distortion**

From the beginning of this study, an important research question has been whether the tunes used to sing the Fanti translated words distort the meaning and flow of words in the Fanti language. To this question the study has shown clearly that there is a distortion to language when the English tunes are used for the Fanti words. This is so because the Fanti language is tonal and therefore is based on pitch. The contour of the language as well as the speech-rhythm helps the speaker and the listener make meaning out of it. For example, looking at figure 3 in chapter three of the study, the Hymn *Hɛn koma, nsa nye ndze* with the European melody *Nun Danket* by J. Cruger is a complete contradiction to the Fanti language. When the melody is sung to someone who is not familiar with the

Methodist church, Ghana or the *Christian Asɔr Ndwom*, a great confusion will happen in his ear since the contour and the rhythm of the language are not expressed in the music. However, from my research and experience, I have come to know that people who were born Fanti Methodists or have been used to the *Christian Asɔr Ndwom* do so well at understanding the words from the music even though the melodies do not reflect the language.

The improper use of musical notes as well as rhythm can lead to language distortions. Every syllable in the Fanti language naturally has a duration and any change in it may render the particular word meaningless or give it a different meaning from the intended one. The appropriate plotting of notes and rhythm allows the text achieve its proper meaning in the minds of the listener.

Also the use of the Glissando in the Fanti pronunciation also helps to correct language distortions. There are words and syllables with a natural glissando and must be given notes that paint the effect. When notes are assigned carefully to the text with such effect, the correct meaning is expressed and distortion is taken out.

The compositions I created for the selected hymns correct the distortions in the Fanti language that is found with the tunes used to sing them. I assigned the melodies to the words based on the contour and the speech-rhythm of the Fanti language which brings out the meaning to the singer and listener clearly. In all the three songs composed, one finds a balance between the texts and the tunes which corrects the distortions in setting the Fanti words to European existing melodies.

**Creating new melodies without compromising existing beauty.**

The second research question this study sort to answer is whether new melodies that fits the contour and speech-rhythm of the Fanti hymns translation, without compromising the beauty of the hymns. Truth be told that a lot of Methodists are so much in love with the European tunes and would feel a little uncomfortable when their favorite tunes are replaced by tunes that sound more African based on the uniqueness of the language. However, creating music based on the text does not in any way compromise or reduce its beauty. It rather makes it linguistically right and brings out the naturalness of the language expressed in the music. As indicated in Chapter three, there are no specific notes that the Fanti language should mandatorily take other than the rise and fall of pitches. Therefore a musician and for that matter a composer has the right to use all the musical notes available on any type of scale. The style in the compositions I have come across as a result of this study confirms that when music is based on the text, it gives it rather a natural look and takes away any artificial feeling. The texts become the basic tool and it's rather easy to write music based on it than to force words into a melody. The compositions I have written are carefully plotted on notes that bring out the best in terms of beauty and that make them unique. Even though the music are derived from African texts, Western elements of music are still employed in terms of harmony, modulations, chromatic notes and many more to provide a blend.

**Creating new melodies for all stanzas of a hymn and still sound as one complete song.**

Another research question is whether new melodies can be created for the other stanzas of a hymn and still sound together as one full song. To this question, I refer to the problems already stated about strophic writing in the chapter three of this thesis. All stanzas in a hymn even though have same

metrical balance, have different tonal or contour inferences and when sung to the same tune will distort language. Even though the text in the other stanzas are metrically balanced, singing them to the same tune will fit but that is linguistically improper. For example the first line in the first stanza of a hymn although may have the same number of syllables as the first line of its second stanza, they all have different words whose contour is different from each other and therefore cannot be sung to the same melody. However, if they have the same words in the lines, music can be repeated. Changing the music for other stanzas rather puts the whole music together and makes it an anthem instead of a hymn. The changing contour of the Fanti words verse by verse makes it difficult to write short lines of music like a hymn does. The language makes room for verse by verse variation of melodies which together becomes an anthem instead of a hymn. The tunes I have composed treat a full hymn as a song but with different sections performed continually without a break. The different stanzas are mostly given a new musical element to differentiate the other verses.

### **Nationality and background of the authors of the *Christian Asor Ndwom* and the reason for the compilation.**

Another great finding in this study is the background of the authors of the *Christian Asor Ndwom* and the reason why the *Christian Asor Ndwom* was compiled. It is important finding the Nationality and profession of the authors of the book so that the work they did will be appreciated and also pardon errors discovered to be associated with their work.

The Rev'd Andrew W. Parker who translated a lot hymns from English to Fanti in 1927 was an English clergyman. He was not a Ghanaian and did not have a deeper knowledge of the Fanti

language and the effects music has on it. His interest was to make the hymns accessible to the Fanti natives and to this target he achieved.

Others including Rev. F.C.F. Grant, William De-Graft, Reverend's Gaddiel Acquah, J.B. Anaman and A.B. Dickson were Ghanaians but with little or no training in music. They also had the interest and desire to make the English hymns meaningful to their Fanti people which will contribute to their evangelistic endeavors. They were well-versed in the Fanti language and the translations they did were fantastic. Even though the Reverends Gaddiel Acquah and J.B. Anaman were great song writers themselves, they were not in the position to realize the text and tune disparity in the translation they did because those were the earliest days of Ghanaian compositions and not much emphasis or discovery had been made on the subject of text and tune. Even those who had training in music were trained in the Western style of music. Their writing style were similar to that of the Europeans. Those who composed in Fanti only wrote notes to fit the Fanti language metrically but not based on the contour direction of the language. Their compositions reflected those of the Westerners they learnt from.

It is a common realization that the reasons for the hymn translation were not purely musical but linguistic. This is because the translation was needed to attract the Fanti indigenes into the church and also to have their participation. This is to say that the translation from English to Fanti is purely for aesthetic purpose. Just to make the hymns appealing and acceptable to people who could not sing in English or rather to satisfy those who were English literates but preferred music in their native language to those in the English language.

## 5.4 CONCLUSION

In conclusion, I state emphatically that a lot of Ghanaian composers have written songs based on the text and tune relationship. These songs range from short and long anthems, highlife pieces as well as a few through-composed songs. There are works from very prominent Ghanaian composers who have carefully arranged musical notes to suit the language contour and speech-rhythm of the Ghanaian language. A few of such compositions have been listed below with their composers:

*Adanse Krɔnkrɔn* (A holy witness) by J.H. Nketia

*Mɔbɔ dawur* (I will proclaim you to all nations) by Newlove Annan

*Meyi Akyea* (I will dance) by Sam Asare Bediako

*Yɛdze wo kɛseyɛ ma wo* (We give you your honour) by George Mensah Essilfie

It must also be put on record that, not all the notes in these songs are 100 percent aligned to fit the tonal contour and speech-rhythm. Occasionally, there are break-away from the text and tune practice. This may be due to more use of Western effect in some of the compositions and also to satisfy harmonic demands.

I believe this thesis will help students to learn more about the usage of text and most especially African text in composition as well as help their melody writing skills. It will also assist composers be resolute using the text and tune relationship as an element of beauty and as well as giving our African music a form and identity in terms of language.

## **5.5 RECOMMENDATIONS**

### **5.5.1 Text, Rhythm and Melody**

As stated earlier, the text is the driving force or the main tool upon which the melody is constructed in vocal music. The text makes it quite easy to plot musical notes. From a very practical approach, I have come to know that it is easier writing melodies on the text than to plot text on the melody. Studying all my compositions in the Chapter four of this study, one will realize that they all satisfy the conditions I have listed.

I recommend the use of the text as the main tool upon which the melody should be written for two important reasons below:

- a) The text carries a message or an idea in which the music is to support in its communication. The use of text in determining melody will ensure the communication of intended message as well as do away with language distortion. Every word or syllable will have its balanced rhythmic duration to make it more meaningful to both the performer and the listener.
- b) The use of text to create melody is also the easiest way to write African vocal music. Every word or syllable has a pitch as well as rhythmic value and so the composer is already given the two unique tools to use already. Knowing how to move pitches up and down along the words makes it easy to create music.

### **5.5.2 Harmony**

Another great attribute of African music is the harmony that accompanies the melody. Even though the four- part harmony system is European, we have practiced this for a very long time and have

authority on its usage. It is an advantage to us to still use it in our music but I recommend we keep some harmonic styles and forms that are common to us Africans. These styles include the use of unisons, 3rd's and 6th's and juxtapositions.

### **5.5.3 Call and Response**

It is common knowledge that the use of call and response in African music has always existed. In different Ghanaian traditional music performances, call and response is always in use. The call usually introduces a statement and the response will either reemphasize or confirm it. The call may also pose a question in which the response will answer. The response most of the time will complete in harmony the statement begun by the call. The call may be repetitive or changing as well as varied. Normally the response is in two or three parts usually separated by 3rd's and 6th's.

### **5.5.4 Sequence**

Sequence occurs in a lot of African compositions for emphasis and re-enforcement. Sequences offer the listener an opportunity to hear out lyrics already sung that was not well assimilated. I recommend the use of sequence as a tool to re-echo the words and notes already sang to reemphasize it.

### **5.5.5 Repetition**

Repetition is the principle on which improvisation is built. It is for re-enforcement and re - emphasis. Repetition occurs in the musical notes as well as in the text of the music. I recommend the use of repetition to emphasize the text in the music.

### 5.5.6 Instruments

Instrumentation in African choral music is very important especially in the Methodist Church Ghana. The introduction of Christianity in the Gold Coast was accompanied by the introduction of Western instruments. The Organ is the main instrument that made much influence in the Methodist Churches along the Coast. The organ has always been in use in the Fanti churches and still does. It accompanies every song in the church including the *Ebibindwom*. The Organ's ability to play the four-part harmony usually sung by the choir, it offers much weight to the song and supports the choir as well. Accapella singing (Singing unaccompanied by any instrument) is beautiful and a lot of musicians prefer that to the use of the Organ for the performance of African compositions. Again, some argue that most Organists play a little loud and therefore sink the voices or the fact that some choristers hide behind the organ and sing inaccurately. I however encourage the use of the Organ to reemphasize the notes sung by the choir, to enforce accuracy and to support the choir when the need arises. The Organ provides additional beauty especially when additional notes are written for the organ or the Organist provides extra notes to make renditions better.

The use of African instruments is also recommended. The popular among the African instruments used in the Methodist churches are the drums. Usually for choral singing, it is accompanied with the use of the *Konga* drum and the European Jazz kit, as well as the Castanets and the *Dawuro* (Gong).

I recommend the continuous use of musical instruments to accompany African music. The drums give the music the African feel and the performers as well as listeners can identify with it better. The use of drums in African music helps to maintain the tempo of music and as well as provide a steady rhythmic guide for all performers. More importantly, in African choral music where there is the tendency for a part to either slow or speed up tempo, the use of the drum will help solve the problem.

Even though the compositions I did can be performed without any instrument, I recommend the use of the Organ and drums to accompany the singing. The use of the drum will make it more African and more enjoyable to performers and listeners alike.

### **5.5.7 Dance and clapping**

African music is performed not just with the use of the mouth but the entire body. It is common knowledge that African music is participatory and usually there are no audiences. This is so because the audience end up singing, clapping and dancing along the performance. This development therefore turns the audience to performers.

In the case of African choral music, the dance brings out more expression from the singer and aesthetically makes music more enjoyable to the African audience.

It is part and parcel of the African and cannot be taken out. I recommend the use of dance and clapping. The compositions I did can either be sung as an Anthem with dance and clapping accompaniment or without dance and clapping. The dance gives the performance a steady beat and also keeps parts together.

### **5.5.8 Melody writing Guide**

I recommend this thesis to schools and universities. who have music composition and melody writing as part of their curriculum. This will enable students get a practical and basic understanding of African music compositions.

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APPENDIX

# Monkamfo No

J. H. K. Nketia

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "Mon - kam - fo no Ye' w'ra Mon - kam - fo no" for Soprano and Tenor, and "Na mon - kam - fo no" for Alto. The piano accompaniment consists of a rhythmic pattern in the right hand and a similar pattern in the left hand.

Soprano  
Mon - kam - fo no Ye' w'ra Mon - kam - fo no

Alto  
Na mon - kam - fo no

Tenor  
Mon - kam - fo no Ye' w'ra Mon - kam - fo no

Bass

Piano

Monkamfo No

S  
Mon - kam - fo no ye' w'ra o - hwe yen Ye - dan woa - ra

A  
Mon - kam - fo no Ye - dan woa - ra. O -

T  
Mon - kam - fo no ye' w'ra o - hwe yen Ye - dan woa - ra O -

B  
w'ra kam - fo no ye' w'ra o - hwe yen Ye - dan woa - ra.

pno.

Monkamfo No

3

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). It is in the key of D major (two sharps) and 4/4 time. The score begins with a measure rest in the vocal parts, followed by the lyrics. The Soprano part starts with a measure rest, then sings "Ye-dan woa-ra O-nya-me e Ye-dan woa-ra". The Alto part starts with "nya-me e Ye-dan woa-ra", followed by "Ye-dan woa-ra. Mon-kam-fo no". The Tenor part starts with a measure rest, then "nya-me e Ye-dan woa-ra.", followed by "Ye-dan woa-ra. Mon-kam-fo no". The Bass part starts with a measure rest, then "Ye-dan woa-ra O-nya-me e Ye-dan woa-ra.". The Piano accompaniment consists of two staves, with the right hand playing a melody of eighth and quarter notes, and the left hand providing a harmonic accompaniment of chords and single notes.

S  
Ye-dan woa-ra O-nya-me e Ye-dan woa-ra

A  
nya-me e Ye-dan woa-ra Ye-dan woa-ra. Mon-kam-fo no

T  
nya-me e Ye-dan woa-ra. Ye-dan woa-ra. Mon-kam-fo no

B  
Ye-dan woa-ra O-nya-me e Ye-dan woa-ra.

Pno.

Monkamfo No

4  
14

S  
Mon - kam - fo no Ye' w'ra mon - kam - fo no

A  
Ye' w'ra Mon - kam - fo no mon - kam - fo no

T  
Ye' w'ra Mon - kam - fo no Mon - kam - fo no

B  
Mon - kam - fo no Mon - kam - fo no

14  
'no.

INTEGRI PROCEDAMUS

Monkamfo No

5

18

S  
Nea ye-be-ye ne nyi-na fi-ri wo o-bo-a-dee ne nyi-na fi-ri wo

A  
Nea ye-be-ye ne-nyi-na fi-ri wo O-bo-a-dee ne nyi-na fi-ri wo

T  
8  
Nea ye-be-ye ne nyi-na fi-ri wo O-bo-a-dee ne nyi-na fi-ri wo

B  
Nea ye-be-ye - ne nyi-na fi-ri wo. O-bo-a-dee ne nyi-na fi-ri wo

18

no.

INTEGRI PROCEDAMUS

Monkamfo No

6  
22

S  
Ni - pa - mma nyi - n'A - gyae ye - dan wo.

A  
Nni - pa - mma nyi - n'A - gyae ye - dan wo.

T  
8  
Ye - dan wo ye - dan wo. A - se - tra - y

B  
Ye - dan wo Ye - dan wo A - se - tra y

10.  
22

Monkamfo No

27

S A - se - tra yi be -

A A - se - tra yi be - si yie fi - ri woa - ra.

T yie A - se - tra yi be - si yie fi - ri woa - ra.

B be - si yie E - be - si yie fi - ri woa - ra.

Pno.

27

INTEGRI PROCEDAMUS

Monkamfo No

8

31

S A T B

Pno.

A - se - tra yi be - si yie fi - ri woa - ra.

be - si yie e - fi - ri woa - ra.

A - se - tra yi be - si yie fi - ri wo. O - kwan yi be - si yie be - si

E - fi - ri wo. O - kwan yi be - si yie E -

31

INTEGRI PROCEDAMUS

Monkamfo No

36

S O - kwan yi be - si yie O - kwan y

A be - si yie fi - ri woa - ra. O - kwan yi be - si yie

T 8 be - si yie fi - ri woa - ra. O - kwan y

B be - si yie fi - ri woa - ra.

Pno. 36

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Ghanaian and English. A large watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' on a banner below it.

10

Monkamfo No

41

S  
woa - ra.

A  
woa - ra. Bi-ri-bia - ra be-si yie fi-r

T  
8  
wo. Bi-ri-bia - ra be-si yie be-si yie bi-ri-bia - ra be-si yie fi-r

B  
wo. Bi-ri-bia - ra be-si yie E - be-si yie E - be-si yie fi-r

41

Pno.



Monkamfo No

46

S  
be - si yie Bi - ri - bia - ra be - si yie fi - ri woa - ra.

A  
Bi - ri - bia - ra be - si yie e - fi - ri - woa - ra.

T  
8  
Bi - ri - bia - ra be - si yie fi - ri woa - ra.

B  
E - fi - ri woa - ra.

46

Pno.

INTEGRI PROCEDAMUS

12

Monkamfo No

51

S  
ye' - w'ra mon - kam - fo no Mon

A  
Na mon - kam - fo no

T  
8  
ye' w'ra mon - kam - fo no Mon

B  
Mon

Pno.  
51

INTEGRI PROCEDAMUS

Monkamfo No

55

S  
ye' - w'ra o - hwe yen ye-dan woa-ra Ye-d

A  
Mon-kam - fo nō Ye-dan woa-ra. O - nya-me e ye-d

T  
8  
ye' w'ra-o - hwe yen ye-dan woa-ra. O - nya-me e Ye-d

B  
Ye' w'ra o - hwe yen ye-dan woa-ra Ye-d

Pno.  
55

14

Monkamfo No

60

S  
nya - me e Ye - dan woa - ra Mon - k

A  
Ye - dan woa - ra. Mon - kam - fo no

T  
Ye - dan woa - ra. Mon - kam - fo no

B  
nya - me e Ye - dan woa - ra.

60

Pno.

INTEGRI PROCEDAMUS

Monkamfo No

64

S  
ye' w'ra Mon-kam-fo no Nea-ye-be-ye

A  
Mon-kam - fo no Mon-kam-fo no Nea ye-be ye

T  
8  
Mon-kam - fo no Mon-kam-fo no. Nea-ye-be-ye

B  
Mon-kam - fo no Mon-kam-fo no Nea ye-be-ye

Pno.  
64



69

S  
O-bo - a - dee ne nyi-na fi-ri wo nni-pa-mma nyi-n'A - gyae ye-dan

A  
O-bo - a - dee ne nyi-na fi-ri wo nni-pa-mma nyi-n'A - gyae ye-dan

T  
8  
O-bo - a - dee ne nyi-na fi-ri wo nni-pa-mma nyi-n'A - gyae ye-dan

B  
O-bo - a - dee ne nyi-na fi-ri wo nni-pa-mma nyi-n'A - gyae ye-dan

69

Pno.



Monkamfo No

74

S  
Ye - dan wo Nni - pa - mma nyi - n'A

A  
wo Nni - pa - mma nyi - n'A - gyae Nni - pa - mma nyi - n'A

T  
wo Nni - pa - mma nyi - n'A - gyae Nni - pa - mma nyi - n'A

B  
wo. Nni - pa - mma nyi - n'A - gyae Nni - pa - mma nyi - n'A

74

Pno.



18

Monkamfo No

79

S

wo.

A

wo.

T

8

wo.

B

wo.

79

Pno.



# Nkyirimma Nye Bi

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It is in the key of B-flat major (two flats) and 6/8 time. The lyrics are: "E - deen na me man hwe hwe wo me ho e - deei". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

Soprano  
E - deen na me man hwe hwe wo me ho e - deei

Alto  
E - deen na me man hwe hwe wo me ho e - deei

Tenor  
E - deen na me man hwe hwe wo me ho e - deei

Bass  
E - deen na me man hwe hwe wo me ho e - deei

Piano



Nkyirimma Nye Bi

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). It is in a key with two flats (B-flat major or D minor) and a 2/5 time signature. The lyrics are in Twi. The Soprano and Alto parts have identical lyrics: "hwe hwe o o - som pa a na - na - nom de som man no bi n'e". The Tenor part has lyrics: "hwe-hwe o o som pa a wo de som bi n'e". The Bass part has lyrics: "hwe hwe o. o som pa a na - na - nom de som man no bi n'e". The piano accompaniment consists of two staves, with a five-measure rest at the beginning of the first staff.

S  
hwe hwe o o - som pa a na - na - nom de som man no bi n'e

A  
hwe hwe o o - som pa a na - na - nom de som man no bi n'e

T  
hwe-hwe o o som pa a wo de som bi n'e

B  
hwe hwe o. o som pa a na - na - nom de som man no bi n'e

Pno.



Nkyirimma Nye Bi

**S** <sup>10</sup>  
w'o - de - som man de som man no bi n'e hw

**A**  
o - som pa a na - na - nom de som man no bi n'e hw

**T** <sub>8</sub>  
wo de som man de som man no bi n'e hw

**B**  
o - som pa a na - na - nom de som man no bi n'e hw

**Pno.** <sup>10</sup>



Nkyirimma Nye Bi

4  
14

S  
di - kan - fo a - nko - nim se won Wo - de won mo - gya pe

A  
di - kan - fo a nko - nim se won - w'a - pe - rea - ma yen

T  
8  
di - kan - fo - a - nko - nim se won - w'a - pe - rea - ma yen

B  
di - kan - fo a nko - nim se won w'a pe - rea - ma yen

Pno.  
14



Nkyirimma Nye Bi

18

S  
ma - yen oo                    saa - se a   ma yen a - pe - re - a   ma yen

A  
pe - rea - ma - yen a - pe - re   saa - se a   ma yen a   pe - re - a   ma - yen.

T  
8  
pe - rea - ma yen a   pe - rea - saa - se a   ma yen a   pe - re - a   ma yen

B  
saa - se a   ma yen a   pe re a   ma yen

18

Pno.

INTEGRI PROCEDAMUS

Nkyirimma Nye Bi

6  
23

S  
ye e - no n - kyi - ri - mma - nye bi yen nye bi -

A  
ye e no n - kyi - ri - mma nye bi yen nye bi

T  
8  
ye e - no n - kyi - ri - mma nye bi yen nye bi

B  
ye e no n - kyi - ri - mma nye be yen nye bi

23

Pno.

# Adanse Kronkron

J. H. K. Nketia

Soprano  
A - dan - se kron - kron - kron A - dan - se turo - doo O - nya - me

Alto  
A - dan - se kron - kron - kron A - dan - se turo - doo O - nya - me

Tenor  
A - dan - se kron - kron - kron A - dan - se turo - doo O - nya - me

Bass  
A - dan - se kron - kron - kron A - dan - se turo - doo O - nya - me

Piano

Adanse Kronkron

The musical score is for the piece "Adanse Kronkron". It is written in 2/6 time and features five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The lyrics are as follows:

S: dea - ma yen oo Wo - dea -

A: dea - ma yen oo Wo - dea -

T: dea - ma - yen oo A - dan - se - a wo - dea - ma yen Wo - dea -

B: dea - ma yen oo A - dan - se a wo - dea - ma yen Wo - dea -

The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Adanse Kronkron

3

The musical score is for the piece "Adanse Kronkron" and consists of five staves. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a line of lyrics underneath. The piano part (Pno.) is written in grand staff notation. The lyrics for all parts are: "ma yen wo-dea - ma yen A-w'ra - de ma yen-so-mu yie A-w'ra - de m'e-nna dioo A-". The score includes dynamic markings such as *ff* and *ff* at the beginning of the vocal and piano staves respectively. The key signature is one flat (B-flat) and the time signature is 3/4. A large, faint watermark of the University of Ghana crest is visible in the background of the page.

Adanse Kronkron

4  
17

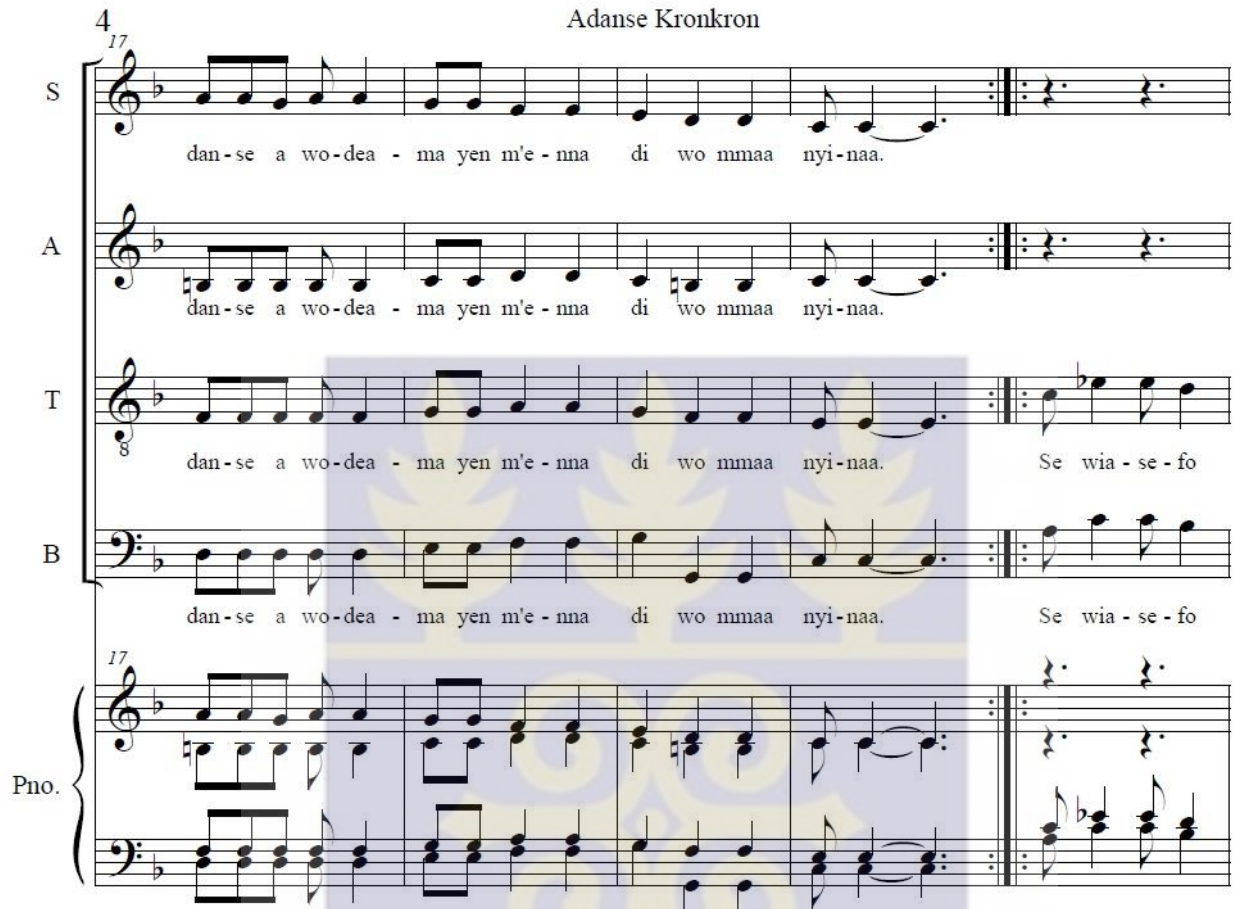
S  
dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa.

A  
dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa.

T  
8  
dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa. Se wia - se - fo

B  
dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa. Se wia - se - fo

Pno.  
17



Adanse Kronkron

5

22

S  
A - dan - se no tim ho daa A -

A  
A - dan - se no tim ho daa A -

T  
8  
ye den a - ra A - dan - se - no ren - twa mu da A - dan - se no tim ho daa A -

B  
ye den a - ra A - dan - se no ren - twa mu da A - dan - se no tim ho daa A -

22

no.

Adanse Kronkron

6  
27

S  
dan - se no tim ho daa.

A  
dan - se no tim ho daa.

T  
8  
dan - se no tim ho daa Se wia - se - fo ye den a - ra A - dan - se no re

B  
dan - se no tim ho daa Se wia - se - fo ye - den a - ra A - dan - se - no re -

27

pno.

Adanse Kronkron

7

32

S  
A - dan - se no tim ho daa A - dan se no tim ho daa.

A  
A - dan - se no tim ho daa A - dan - se no tim ho daa

T  
8  
nye o-kwao. A - dan - se no tim ho daa A - dan - se no tim ho daa.

B  
nye o-kwao. A - dan - se no tim ho daa A - dan - se no tim ho daa.

32

10.



Adanse Kronkron

8  
37

S  
'dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa Ma yen - so w'a -

A  
'dan-se a wo-dea - ma yen m'e - nna di wo mmaa nyi-naa Ma yen - so w'a -

T  
8  
'dan-se a wo dea - ma yen m'e - nna di wo mmaa nyi-naa Ma-yen - so - w'a -

B  
'dan-se a wo dea - ma yen m'e - nna di wo mmaa nyi-naa Ma yen - so w'a -

Pno.  
37

INTEGRI PROCEDAMUS

Adanse Kronkron

42

S  
dwu-ma yim' Ma-yen-ko-so daa daa Na ye-nmi w'a - dan-se nky're wia-se yia -

A  
dwu-ma yim' Ma yen-ko-so daa daa Na ye-nmi w'a - dan-se nky're wia-se yia -

T  
8  
dwu-ma yim' Ma-yen-ko-so daa daa Na-ye-nmi w'a - dan-se nky're wia-se yia -

B  
dwu-ma yim' Ma yen-ko-so daa daa Na ye-nmi w'a - dan-se nky're wia-se yia -

Pno.  
42

10

Adanse Kronkron

48

S  
nia - fura Ma yen - so w'a - dwu - ma yim' ma - yen - ko - so daa daa Na ye - nni w'a -

A  
nia - fura Ma yen - so w'a - dwu - ma yim' ma yen - ko - so daa daa Na ye - nni w'a -

T  
8  
nia - fura Ma - yen - so w'a - dwu ma yim' ma yen - ko - so daa daa Na - ye - nni w'a -

B  
nia - fura Ma yen - so w'a - dwu - ma yim' ma yen - ko - so daa daa Na ye - nni w'a -

Pno.  
48



Adanse Kronkron

11

54

S  
dan - se wo tu - mim' yeam - pa 'ba. A - w'ra - de A - w'ra de boa yen oo.

A  
dan - se wo tu - mim' yeam - pa 'ba A - w'ra - de A - w'ra de boa yen oo.

T  
8  
dan - se wo tu - mim' yeam - pa 'ba A - w'ra - de A - w'ra - de boa yen oo.

B  
dan - se wo tu - mim' yeam - na 'ba A - w'ra - de A - w'ra - de boa yen oo.

## MOBO DAWUR

Newlove Annan

Musical notation for the first system of the song 'MOBO DAWUR'. It consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Mo bo da wur a kye ri'la man, mo bo me'la man a tse Nya me ye, O sa ye yi

7

Dea mo boo mo bo da-wur, mo bo da-wur

Musical notation for the second system of the song. It continues from the first system. The lyrics are: Me dze Nya-me som pa mo bo da wur, mo bo da-wur, mo bo de Nya-me ye daa O-sen!

13

Musical notation for the third system of the song. It continues from the second system. The lyrics are: 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,



Mo boo mo bo

19

wur-a-maa' man a tse-bi Mo bo da wur a kye rea' man, mo bo-maa' man a tse, Nya-me

mo bo, mo bo, mo bo Nya-me ye

mo boo mo bo mo bo daa mo bo-maa' man a tse Nya-me ye, Nya-me ye,

25

ye, - O-se ndaa - se, O-sea' ye - yi, e - se noo' Ozen' hyi-ra, mo-bo,

Nya-me ye, O-ye mam' daa. Mo bo mo bo da wur,

31

mo-bo, mo-bo, me dze Nya-me som pa mo bo da wur Me ka de Nya-me ye

Mo bo ne dzin daa' kye rea' man,

37

daa Mo bo ne dzin daa' kye rea' man, Nya-me ye daa. O-saa gye fo, A-gyen kwae, O-ka-ta-

Daa mo boo, mo bo, Nya-me ye daa

Mo bo da-wur, mo bo da wur,

3

43

kyie mo-bo, mo-bo, mo bo da wur a ma ma a tse blo.

This system contains measures 43 through 48. The vocal line starts with a melodic phrase in measure 43, followed by a series of notes and rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

49

Mo bo da-wur, Mo bo da-wur, Mo bo maa' man a tse Nya-me ye, O-zaa' ye-yi,

This system contains measures 49 through 54. The vocal line features a call-and-response pattern between measures 49 and 50, followed by a melodic phrase in measure 51. The piano accompaniment continues with the same rhythmic pattern.

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 measures 55 through 60. The vocal line has a melodic phrase in measure 55, followed by a series of notes and rests. The piano accompaniment remains consistent.

61

tse bi. Me dze do nkoa ra, mo boo mo bo Mo boo

Mo bo da wur, mo bo da wur, mo bo maa' man a tse Nyame ye, me dze som pa, me dze bra

This system contains measures 61 through 66. The vocal line has a melodic phrase in measure 61, followed by a series of notes and rests. The piano accompaniment continues with the same rhythmic pattern.



mo boo mo boo mo boda wur E gyamobo

pa me dze do me dze kwan pa pa mo bo mo bodaa'kye rea' man E gyamobo  
Mo boda wur, mo bodaa'kye rea' man  
'Me dze doa - ra, 'me dze do 'me dze

This system contains measures 67 to 72. It features a vocal line with lyrics and a piano accompaniment. The lyrics include 'mo boo mo boo mo boda wur E gyamobo' and 'pa me dze do me dze kwan pa pa mo bo mo bodaa'kye rea' man E gyamobo'. There are also some lyrics in a different script below the main ones.

Daa me 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  
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

This system contains measures 73 to 78. The lyrics include 'Daa me dze som pa pa Me dze doa' - ra me dze som' and 'daa me dze kwan pa pa daa mo bo da wur mo bodaa' kye rea' man, akye rea' man'. There are also some lyrics in a different script below the main ones.

79

mo bodaa'kye rea' man Daa mo bo daa mo bo daa mo bo  
mo bodaa'kye rea' man, mo bodaa'kye rea' man o O - hen ei O - hen ei, O -

This system contains measures 79 to 84. The lyrics include 'mo bodaa'kye rea' man Daa mo bo daa mo bo daa mo bo' and 'mo bodaa'kye rea' man, mo bodaa'kye rea' man o O - hen ei O - hen ei, O -'. There are also some lyrics in a different script below the main ones.

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 -

This system contains measures 85 to 90. The lyrics include 'daa mo bo daa mo bo daa mo bo daa daa mo bo, O-yeO' hen, daa mo bo' and 'hen ei O - hen ei, O - hen ei O - hen ei daa mo bo O-yeO' hen o O -'. There are also some lyrics in a different script below the main ones.



91

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

97

wur a maa' nana' ase bi. Me dze San - ku nwom, me kam-fo no, mo ton ton no mo  
 mo bo mo bo ye yi. Daa mo som no, mo wu raei mo som no O-sea'

103

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

109

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



115 Mo som mo som o E-gya mo ton ton wo mo wraei, mo bow! dzindaa! kye rea!

Mo som wo Mo som wo, E-gya O nya me me dze San ku nwom a mo som wo daa.  
wraei. Mo som wo, E-gya O nya me me dze San ku dwom a mo som wo E -

Me dze San ku nwom me kam 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 gya E-sea'-ye yi mo wraei mo ton ton wo na E-gyai mo ton ton wo daa  
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 daa nyi - naa. mo bo da vi-ye

ton ton no daa mo ton ton no.

133 Mo boo mo bo mo boo mo bo mo bo daa

rea' man, mo bo maa! man a tse, Nya-me ye, O-se ndaa-se, O-sea'-ye yi, E.

139 mo boma'man a tse Nya-me ye. Nya-me ye. Nya-me ye. O-ye mam' daa.

ze no Qen' hyi-ra, Mo bo rho bo rho bo Me dze Nya-me

Mo boo mo bo da wur. Mo bo ne dzin daa' kye rea' man,

145 som pa mo bo da wur me ka de Nya me ye daa mo bo ne dzin daa' kye rea' man, Nya me ye

Daa mo boo mo bo Nya me ye  
mo bo da wur, mo bo da wur,

151 daa. O-saa gye fo, A-gyen kwae, O-ka ta kye mo bo, mo bo, mo bo, mo bo da

daa Mo bo da wur, mo bo da wur,

157 wur a maa' man a tse, ma nan a tse, maa' man a tse bio. mo bo.

Mo bo maa' man a tse bio.

Daa mo boo.

Coda



To Richard Ansah Asare

# MEYI AKYEA

Sam Asare-Bediako

**[Doh is D]**

Me yi m'a - kye - a me yi m'a - kye - a me yi m'a - kye - a

me yi m'a - kye - a Nya - me da so di Hen yi me yi m'a - kye - a

me yi m'a - kye - a Nya - me da so di Hen yi me yi m'a - kye - a

Tu - mi nyi - naa kura No A - sa - se yi nyi - naa ye Ne dea O - da so di





# Yedze Wo Kесеye Maw'

Mensah - Essilfie

U.K, July, 2005

Crotchet = 125

Soprano  
Ye - dze Wo ke - se - ye, - ye - dze Wo ke - se - ye, ye - dze Wo ke - se - ye

Alto  
Daa, daa, daa ... ye - dze Wo ke - se - ye

Tenor  
Daa, daa, daa daa, daa boa -

Bass  
Ye - dze Wo ke - se - ye maW, Wo ke - se - ye Ye - dze Wo ke - se - ye

5  
ma Wo, hen wrae, hen wrae, hen wrae, hen  
ma Wo .. hen wura Nya - me, hen wura 'gyen-kwae, hen wura Nya - me, hen  
foe, n - daa - se, a - ye - yi, n - hyi - ra, n - daa - se,  
maW' o, hen wrae, hen wrae, hen wrae, hen

9  
wrae, hen wrae, hen wrae Nya - me, ye - dze Wo ke - se - ye  
wura 'gyen-kwae, hen wura Nya - me, hen wurae, Nya - me ye - dze Wo ke - se - ye  
a - ye - yi, n - hyi - ra ... ye - dze Wo ke - se - ye -  
wrae, hen wrae, hen wrae, ye - dze Wo ke - se - ye

Yedze Wo Keseye Maw'

13

maW kron - kron, kron - kron Nya - me .. .. Nya - me

maW, kron - kron, kron - kron Nya - me, e - nyim - nyam hen nye Wo Nya - me

maW, kron - kron, kron - kron Nya - me .. kron - kron

maW, kron - kron, kron - kron Nya - me .. kron - kron

17

ye - dze Wo ke - se - ye maW, sor .. sor .. Nya - me nye Wo ..

ye - dze Wo ke - se - ye maW sor .. sor .. Nya - me nye Wo boa - foe

ye - dze Wo ke - se - ye maW sor .. sor .. Nya - me nye Wo kron - kron

ye - dze Wo ke - se - ye maW sor - sor Nya - me nye Wo kron - kron

21

*Fmaj*

hyi - ra - hen, hyi - ra hen, hyi - ra hen A - gyen - kwa, hen wrae

hyi - ra hen, hyi - ra hen, hyi - ra hen A - gyen - kwa, hen wrae

hyi - ra hen, hyi - ra hen, hyi - ra hen A - gyen - kwa, hen wrae

hyi - ra hen, hyi - ra hen, hyi - ra hen

Yedze Wo Keseye Maw'

3

25

hyi - ra hen, hyi - ra hen, hyi - ra hen Nya-me, boa - fo nye Wo, - ka - ma -

hyi - ra hen, hyi - ra hen, hyi - ra hen Nya-me, boa - fo nye Wo, ka - ma -

8 hyi - ra hen, hyi - ra hen, hyi - ra hen Nya-me, boa - fo nye Wo, ka - ma -

hyi - ra hen, hyi - ra hen, hyi - ra hen Nya-me, boa - fo nye Wo, ka - ma -

29

fo nye Wo, gye - fo nye Wo A - gyen - kwae, - - - hen w'rae, hen

fo nye Wo, gye - fo nye Wo A - gyen - kwae, hen wrae, hen

8 fo nye Wo, gye - fo nye Wo A - gyen - kwae, hen wrae hen ..

fo nye Wo, gye - fo nye Wo A - gyen - kwae, hen wrae, hen

33

w'rae Ye - dze Wo ke - se - ye maW', Wo ke - se - ye ma Wo ..

wrae Ye - dze Wo ke - se - ye maW', Wo ke - se - ye ma Wo ..

8 wrae Ye - dze Wo ke - se - ye

wrae Ye - dze Wo ke - se - ye

4

Yedze Wo Keseye Maw'

37 *C maj*

ma Wo .. .. n - hyi - ra Nya - me nye Wo, Nya - me nye Wo

ma Wo .. .. n - hyi - ra, Nya - me nye Wo, Nya - me nye Wo

8 maW' n - daa - se, a - ye - yi, n - hyi - ra, Nya - me nye Wo, Nya - me nye Wo

maW' n - daa - se, a - ye - yi, n - hyi - ra, Nya - me nye Wo, Nya - me nye Wo,

41

daa .. .. A - - - lle - - - lu -

daa .. .. A - - - lle - - - lu -

8 sor a - bo - fo yi W'a-yew, tow ndwom, a - dze kyee, a - dze - saa, hon

sor a - bo - fo yi W'a-yew, tow ndwom, a - dze-kyee, a - dze - saa, hon

45

ia, a - dze-kyee, .. a - dze - saa, .. hon ndwomnye de, hon a -

ia, - - - a - dze-kyee, a - dze - saa, hon ndwomnye de, hon a -

8 ndwomnye de, a - dze-kyee, a - dze - saa, hon ndwomnye de, hon a -

ndwomnye de, a - dze-kyee, a - dze - saa, hon ndwomnye de, hon a -

Yedze Wo Keseye Maw'

5

49

sem nye de, hon ndwomnye de, Al - pha, O - me - ga Nya - me ..

sem nye de, hon ndwomnye de Al - pha, O - me - ga Nya - me ..

sem nye de, hon ndwomnye de, Al - pha, O - me - ga Nya - me ..

sem nye de, hon ndwomnye de, Al - pha, O - me - ga Nya - me ..

53

A - bo - fo yi Wa - yew .. a - bo - fo yi

A - bo - fo yi Wa - yew .. daa daa, daa

A - bo - fo yi Wa - yew .. n - daa - se ..

A - bo - fo yi Wa - yew .. a - bo - fo yi

57

Wa - yew .. a - bo - fo yi Wa - yew .. a - bo - fo yi

daa daa daa .. daa daa daa

a - ye - yi .. n - hyi - ra ..

Wa - yew .. a - bo - fo yi Wa - yew .. a - bo - fo yi

6

Yedze Wo Keseye Maw'

61

W'a-yew, Nya - me nye Wo Nya - me nye Wo - - - El - sha -

.. Nya - me nye Wo Nya - me nye Wo El - sha -

.. Nya - me nye Wo Nya - me nye Wo El - sha -

W'a-yew Nya - me nye Wo Nya - me nye Wo El - sha -

65

ddai, A - do - nnai, sor a - bo - fo dze Wo ke - se - ye maW' am -

ddai, A - do - nnai wo yi W'a-yew daa ... maW' am -

ddai, A - do - nnai sor a - bo - fo dze Wo ke - se - ye maW' am -

ddai, A - do - nnai daa sor a - bo - fo maW' am -

69

*F maj*

pa - ra El - sha - ddai, A - do - nnai

pa - ra El - sha - ddai, A - do - nnai

pa - ra El - sha - ddai, A - do - nnai Wo yi W'a-yew

pa - ra n - daa - se, a - ye - yi daa A - do - nnai

Yedze Wo Keseye Maw'

7

73 B<sup>b</sup> maj

sor a - bo - fo dze Wo ke - se - ye maW' am - pa - ra Hom nsuom Nya -  
 daa .. maW' am - pa - ra Hom nsuom Nya -  
 8 daa sor a - bo - fo am - pa - ra Hom nsuom Nya -  
 sor a - bo - fo dze Wo ke - se - ye maW' am - pa - ra Hom nsuom Nya - me mbae

77

me mbae, hom nsuom ma yem - fa Ne ke - se - ye nma No ..  
 me mbae, hom nsuom ma yem - fa Ne ke - se - ye mma No ..  
 8 me mbae, hom nsuom ma yem - fa Ne ke - se - ye mma No ..  
 .. Nya - me mbae .. hom nsuom yem - fa Ne ke - se - ye mma No a - bo - dze

81

*Sop. Solo*  
 ... N - hyi - ra, n - hyi - ra  
*Ten. Solo*  
 ... a - ye - yi, a - ye -  
*Sop & Alto*  
 8  
*Ten & Bass*  
 wu - rae .. N - hyi - ra, n - hyi - ra

Yedze Wo Keseye Maw'

85

n - daa - se, n - daa - se a - ye - yi, - a - ye -

8 yi daa .. hom ma yen - da Nya-mea - se daa ..

a - ye - yi, a - ye - yi daa n - daa - se, n - daa - se

89 E: Maj

yi - daa, mbo N'o - se ..

8 yen yi N'a-yew, mbo N'o - see .. kam - fo No, hyira Ne -

mbo N'o - see mbo N'o - see mbo N'o - see

93

kam - fo No hyira Ne dzin hyira Ne dzin Kam - fo No

8 dzin hyira Ne dzin, kam - fo no O - ye'o - hen am - pa

hyira Ne dzin kam - fo No

The image shows a musical score for the song 'Yedze Wo Keseye Maw'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 85-88) features a vocal line with lyrics 'n - daa - se, n - daa - se a - ye - yi, - a - ye -' and a piano accompaniment. The second system (measures 89-92) includes a key signature change to E major ('E: Maj') and lyrics 'yi - daa, mbo N'o - se ..' and 'yen yi N'a-yew, mbo N'o - see .. kam - fo No, hyira Ne -'. The third system (measures 93-96) has lyrics 'kam - fo No hyira Ne dzin hyira Ne dzin Kam - fo No' and 'dzin hyira Ne dzin, kam - fo no O - ye'o - hen am - pa'. The piano accompaniment consists of chords and rhythmic patterns in the right hand and bass notes in the left hand.

Yedze Wo Keseye Maw'

9

97 B $\flat$  Maj

ye - dze Wo ke - se - ye ma Wo hen w'rae

ye - dze Wo ke - se - ye ma wo hen w'rae

(ye - yi W'a - yew)

daa hen w'rae daa

101

ye - dze Wo ke - se - ye ma Wo, hen w'rae N - hyi - ra, - n - hyi -

ye - dze Wo ke - se - ye ma Wo hen - w'rae

daa hen w'rae

105

ra n - daa - se, n - daa -

a - ye - yi, a - ye - yi daa ...

N - hyi - ra, n - hyi - ra a - ye - yi, a - ye - yi daa

10

Yedze Wo Keseye Maw'

109

se a - ye - yi, a - ye - yi daa mbo N'o - se

8 hom ma yen - da Nya-mea - se daa .. .. mbo N'o - se

n - daa - se, n - daa - se mbo N'o - see

113

Hom nsuom, - - - hom nsuom, hom nsuom ma yem - fa Ne ke - se - ye

117

Soprano

Alto

Tenor

Bass

ma No (a - bo - dze wu - rae)

N - daa - se, n - daa - se daa

Yedze Wo Kесеye Maw'

121

on - ye Wo dzeo on - ye Wo dze daa .. na El - sha -

125

ddai Nya - me nye Wo, ye - dze Wo ke - se - ye maW' o Nya - me, Nya -  
A - ye - yi, a - ye - yi daa

129

me homnsuom hen nyi - na daa yen - yi Nya - mea - - yew  
on - ye Wo dzeo on - ye Wo dze daa .. na El - sha -

Yedze Wo Kesyeye Maw'

133

El - - - sha - ddai, yen - da Nya-mea - se, homnsuom yen - da

8 ddai Nya-me nye Wo, ye - dze Wo ke - se - ye ma Wo Nya - me Nya -

N - ton - ton, n - ton - ton daa

137

Nya - me a - se o - bia - ra hom nsuom A - do nnai

8 me homnsuom hen nyi - na daa yen - yi Nya-mea - yew

on - ye Wo dzeo on - ye Wo dze daa .. na El - sha -

141

N - hyi - ra, n - hyi - ra daa

8 da Nya-mea' - se O - y'o - hen hen wrae, o - y'o -

El - - - sha - ddai yen - yi Nya-mea - yew homnsuom yen - yi

ddai Nya-me nye Wo ye - dze Wo ke - se - ye ma Wo, Nya - me, Nya -

Yedze Wo Keseye Maw'

145

on - ye Wo dzeo on - ye Wo dze daa .. na El - sha -  
 hen A - .. do - nnai, 'JAH JE - HO-VAH' 0 - y'o - hen  
 Nya - me a - yew o - bia - ra hom nsuom A - do - nnai  
 me, homnsuom hen nyi - na, daa yen nton - ton Nya - me,

149

ddai Nya - me nye Wo ye - dze Wo ke - se - ye ma Wo .. Hom nsuom Nya -  
 daa hen wrae, ye - dze Wo ke - se - ye ma Wo .. Hom nsuom Nya -  
 yi Nya - mea - yew o - y'o - hen Nya - me mba, hom mbo 'se Hom nsuom Nya -  
 El - - - sha - ddai, hom nsuom Nya - me mba, hom mbo 'se Hom nsuom Nya - me mbae

153

me mbae, hom nsuom ma yem - fa ne ke - se - ye  
 me mbae hom nsuom ma yem - fa Ne ke - se - ye  
 me mbae hom nsuom ma yem - fa Ne ke - se - ye  
 .. Nya - me mbae .. hom nsuom yem - fa Ne ke - se - ye

Yedze Wo Kesyeye Maw'

156

nma No .. El - sha - ddai, 'JAH-JE - HO - VAH', El - e - lo -

nma No .. El - sha - ddai, 'JAH-JE - HO - VAH', El - e - lo -

nma No .. El - sha - ddai, 'JAH-JE - HO - VAH', El - e - lo -

nma No .. El - sha - ddai, 'JAH-Je - ho - vah, El - e - lo -

160

him, A - .. do - .. nnai daa ...

him, A - .. do - .. nnai El - - - - sha - - - -

him, A - .. do - .. nnai yi N'a - yew, da N'a - se, ton - ton

him, A - .. do - .. nnai yi N'a - yew, da N'a - se, ton - ton

164

... .. a - bo - fo yi W'a-yew ..

ddai ... a - bo - fo yi W'a-yew .. daa daa

No, O - y'o - hen a - bo - fo yi W'a-yew .. n -

No, O - y'o - hen a - bo - fo yi W'a-yew ..

Yedze Wo Keseye Maw'

168

.. a - bo - fo yi w'a - yew .. .. a - bo - fo yi w'a - yew ..

daa daa daa daa daa daa

daa - se .. .. a - ye - yi .. .. n -

.. a - bo - fo yi W'a - yew .. .. a - bo - fo yi W'a - yew ..

172

.. a - bo - fo yi w'A - yew, Nya - me nye wo, Nya - me nye wo

daa .. Nya - me nye wo, Nya - me nye wo

hyi - ra .. .. Nya - me nye wo, Nya - me nye wo

.. a - bo - fo yi W'a - yew, Nya - me nye wo, Nya - me nye wo

176

El - sha - ddai, A - do - nnai, sor a - bo - fo dze wo

El - sha - ddai, A - do - nnai, wo yi W'a - yew daa

El - sha - ddai, A - do - nnai sor a - bo - fo dze wo

El - sha - ddai, A - do - nnai, daa

Yedze Wo Keseye Maw'

180

ke - se - ye maW' - am - pa - ra El - sha - ddai, A - do -  
 ... maW' - am - pa - ra El - sha - ddai, A - do -  
 ke - se - ye maW' am - pa - ra El - sha - ddai, A - do -  
 sor a - bo - fo maW' - am - pa - ra, n - daa - se, a - ye - yi daa A - do -

184

nnai, sor a - bo - fo dze wo ke - se - ye maW' am - pa - ra. O - s'a - ye  
 nnai, daa .. maW' am - pa - ra. O - s'a - ye -  
 nnai, wo yi W'a - yew daa sor a - bo - fo, am - pa - ra. O - s'a - ye -  
 nnai, sor a - bo - fo dze wo ke - se - ye maW' am - pa - ra. O - s'a - ye -

188

yi daa .. ... O se ndaa - se daa .. ...  
 yi, O - se a - ye - yi daa O - se ndaa - se O - se ndaa - se daa ...  
 yi daa .. ... O - se ndaa - se O - se ndaa - se daa ...  
 yi daa O - s'a - ye - yi daa O - se ndaa - se daa O - se ndaa - se daa ...

Yedze Wo Kесеye Maw'

192

El - sha - ddai, ye - dze wo ke - se - ye maw' o - - - - -

won-suom yen yi N'a - yew o - - - ye'o - hen Nya - me o - ye hen Nya - me

won-suom yen yi N'a - yew A - do - nai hen Nya - me - O - ye o - hen

El - sha - ddai, A - do - nnai, O - y'o - hen O - ye o - hen o ....

196 FMaj

El - sha - ddai, ye - dze wo ke - se - ye maw' o - - - - -

won-suom yen yi N'a - yew o - - - ye'o - hen Nya - me o - ye hen Nya - me

won-suom yen yi N'a - yew A - do - nai hen Nya - me - O - ye o - hen

El - sha - ddai, A - do - nnai, O - y'o - hen O - ye o - hen o ....

200

El - sha - ddai, ye - dze wo ke - se - ye maw' o ...

won-suom yen yi N'a - yew o - - - ye'o - hen Nya - me, ye'o - hen o

won-suom yen yi N'a - yew A - do - nai hen Nya - me daa

El - sha - ddai, A - do - nnai, O - y'o - hen O - ye o - hen o, o - hen o

Yedze Wo Kesitye Maw'

204

won-suom, won-suom, won-suom, won-suom, O - see      won-suom, won-suom, won - suom, a - yee

won-suom o      Nya - me mbae,      O - see,      a - yee ...

won-suom o      Nya - me mbae,      O - see,      a - yee ...

8

daa      won-suom,      won-suom,      Nya - me mbae ...      O - see      ...      a - yee

Detailed description: This block contains the musical notation for measures 204 through 207. It features four staves: a vocal line (treble clef), a second vocal line (treble clef), a third vocal line (treble clef), and a bass line (bass clef). The lyrics are written below the staves. A large, faint watermark of the University of Ghana crest is visible in the background.

208

Won - suom yen - yi      Na - yew

won - suom o ...      Won - suom yen - yi      Na - yew

8

won - suom o ...      Won - suom yen - yi      Na - yew

a - yee,      won - suom o ...      Won - suom yen - yi      Na - yew

Detailed description: This block contains the musical notation for measures 208 through 211. It features four staves: a vocal line (treble clef), a second vocal line (treble clef), a third vocal line (treble clef), and a bass line (bass clef). The lyrics are written below the staves. A large, faint watermark of the University of Ghana crest is visible in the background.