

UNIVERSITY OF EDUCATION, WINNEBA

**AN ANALYTICAL STUDY OF FIVE SELECTED WORKS OF
WALTER KOMLA BLEGE**



PHILEMON DOH KWAME AGBENYEGA

2015



UNIVERSITY OF EDUCATION, WINNEBA

AN ANALYTICAL STUDY OF FIVE SELECTED WORKS OF WALTER

KOMLA BLEGE

The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst or starburst design in red and white, surrounded by a blue border. The text "UNIVERSITY OF EDUCATION, WINNEBA" is written in a circular path around the emblem.

PHILEMON DOH KWAME AGBENYEGA

**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF
CREATIVE ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR AWARD OF THE MASTER OF PHILOSOPHY
(MUSIC COMPOSITION)**

JUNE, 2015

DECLARATION

STUDENT'S DECLARATION

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

Signature:

Date:

SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

Professor Cosmas Worlanyo Kofi Mereku (Principal Supervisor)

Signature:

Date:

Dr. Joshua Alfred Amuah, (Co-Supervisor)

University of Ghana,

Legon

Signature:

Date:.....

ACKNOWLEDGEMENTS

Glory is the omniscient God and to men, peace. I salute the majesty of God for taking me through successfully, the onerous task I assigned myself.

One of the greatest appreciations I need to give goes to Mr. Walter Kɔmla Blege who, despite his old age, made himself readily available for what I sought to do with him.

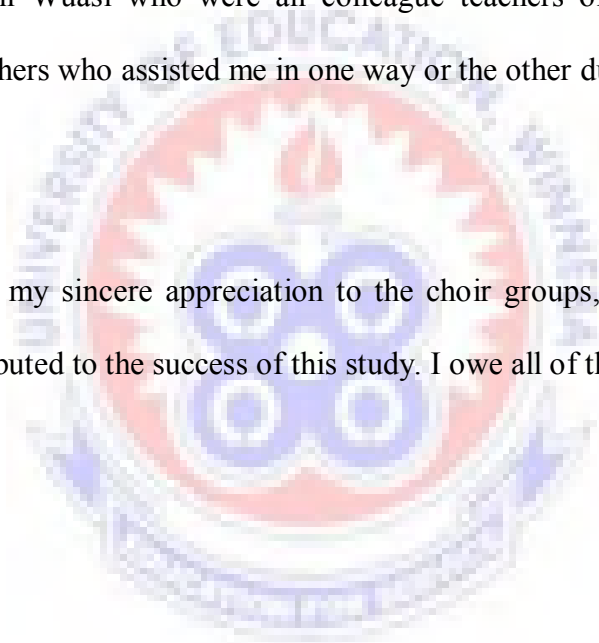
The next mention goes to Professor Cosmas Worlanyo Kofi Mereku (the Dean of Student Affairs and a lecturer in the department of Music Education at the University of Education, Winneba) and Dr. Joshua Alfred Amuah (the Head of Department of Music and Performing Arts and a lecturer at the University of Ghana, Legon), who respectively were the principal and supporting supervisors; for the various roles they played in making this work see the light of day. Many thanks to them.

I owe a debt of gratitude to a number of lecturers in the department of Music Education including Rev. Michael Ohene-Okantah (who was the Head of Department of Music Education at the time I enrolled on this programme), the late Dr. Pascal Zabana Kongo, Professor Eric Akrofi, Professor Mary Priscilla Dzansi-McPalm (the Dean of Creative Arts Faculty and a lecturer), Dr. Eva Ebeli (Head of Department of Music Education) and other lecturers elsewhere in the University of Education, Winneba for the diverse roles they played in my academic life and more especially, for making this work stand as it is.

To Bayo-Vorah Theresa, Vivor Selina and my children, the suffering this venture I undertook presented to us was enormous. The repercussions were frightful but God took us through the turbulence. Yours is the thanks. To other family members and friends who were supportive in kind, cash and prayers I say congratulation.

I salute Messrs Elias Kwao Siabi, Francis Dominic Kofi Kudolo, Divine Cyprian Kofi Anaglate, Frank Kofi Kodjogan, Johnny Mawufemor Kobla Agornyo & family, and Christoph Kwami Wuasi who were all colleague teachers of Awudome Senior High School and all others who assisted me in one way or the other during the execution of this work.

I finally register my sincere appreciation to the choir groups, the choirmasters and all those who contributed to the success of this study. I owe all of them debt of gratitude.



DEDICATION

To the troubled tribes of Africa and Messrs Donkor Kroti Rimond & Kudolo Dominic Francis Kofi who were respectively the Headmaster and Assistant Headmaster Administration under whom I worked at Awudome Senior High School.



TABLE OF CONTENTS

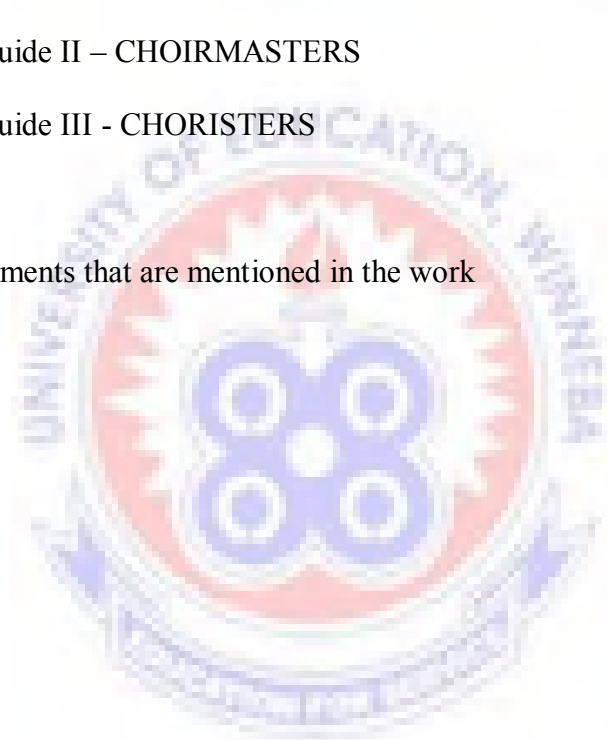
DECLARATION	ii
STUDENT'S DECLARATION	ii
SUPERVISORS' DECLARATION	ii
ACKNOWLEDGEMENTS	iii
DEDICATION	v
LIST OF MUSICAL EXAMPLES	x
GLOSSARY AND ABBREVIATIONS	xiv
ABSTRACT	xvi
CHAPTER ONE	1
INTRODUCTION	1
1.1 Background to the Study	1
1.2 Statement of the problem	3
1.3 Purpose of the Study	3
1.4 Objectives of the Study	3
1.5 Research Questions	4
1.6 Significance of the Study	4
1.7 Scope and Limitation of the study	5
1.8 Criteria for Selecting the Chosen Songs for Analysis	5
1.9.0 Theoretical framework	6
1.9.1 Studying Art Music Composer	7

1.9.2	Cultural Analysis	8
1.9.3	The Theory of Mastery	8
1.10.1	Overview	9
1.10.2	Research design	10
1.10.3	Descriptive Phase	10
1.10.4	Population	11
1.10.5	Sample Size	11
1.10.6	Sampling Procedure	11
1.10.7	Data Collection Instruments and tools	12
1.10.8	Analytical approach to the selected works	13
CHAPTER TWO		14
LITERATURE REVIEW		14
2.1	Africa's Encounter with Western Musical Tradition	14
2.2	Traditional music as African identity.	25
2.3	The importance of text in musical composition in African music.	27
2.4	The position of the new African Art Music Composer	34
2.5	Musical analysis	39
CHAPTER THREE		42
THE BIOGRAPHY OF WALTER KOMLA BLEGE		42
3.1	Birth and Origin	42
3.2	Formal Education	44
3.3	Professional Career	45

3.4	Administrative Responsibilities	47
3.5	National and International Assignments	48
3.6	Musical Development	49
3.6.1	The Non-Formal Music Education of Walter Blege	50
3.6.2	The Informal Music Education of Walter Blege	50
3.6.3	The Formal Education of Walter Blege	52
3.7	Contributions to National Development	53
3.8	Extended choral work	55
3.9	Blege as expert Translator	56
3.10	Blege as a Transcriber and as somebody who Repackages	60
CHAPTER FOUR		61
MUSICAL ANALYSIS		61
4.1	The compositional styles of Blege	61
4.1.1	Categories of Blege's Music	61
4.1.2	The Stylistic Features of Blege	62
4.1.3	Setting Music to Traditional Dances with Accompaniment	63
4.1.4	Setting Music to Traditional Dances without Accompaniment	64
4.1.5	Compositions that he founded on Key and Metrical Modulations	65
4.1.6	Blege as Intercultural Composer	66
4.1.7	Blege the opera writer and a brief commentary on Opera Kristo	66
4.2.	Other qualities of Blege's compositions	73
4.2.1	Blege the story teller	73
4.3.1	<i>Ameyibɔviwoe</i> (Black Africans)	74

The compass of the various voices in solo or choral work	84	
4.3. 2a <i>Goliyatie</i> (Goliath)	85	
Translation of the appellation from <i>Ewe</i> language into English language	88	
4.3.2b <i>Ɖaviɖi Zu Zevi Tukui</i> (David as a Little Pot)	90	
4.3.3 <i>Agbe Yia Dzie Miele</i> (This Life Style of ours)	95	
4.3.5 <i>Nidze Mia Ɔu</i> (Be Content with your Possessions)	110	
CHAPTER FIVE	119	
SUMMARY, CONCLUSION AND RECOMMENDATIONS	119	
5.1 Summary	119	
5.2.0 Conclusion	124	
5.2.1 The Rectangular Theory of Cultural Analysis	129	
5.3 Recommendations	130	
REFERENCES	132	
DISCOGRAPHY	138	
APPENDICES	139	
APPENDIX A	139	
The Selected Pieces of Songs that were Analysed	139	
APPENDIX B	196	
Titles of Some Other Works of Blege	196	
TITLES IN EWE	LITERAL TRANSLATION	196
APPENDIX C	197	

Other Publications	197
MONOGRAPH	197
APPENDIX D	198
A Brief Analysis of the Selected Songs in Tabular Form	198
APPENDIX E	199
Interview Guide I – WALTER BLEGE HIMSELF	199
Interview Guide II – CHOIRMASTERS	200
Interview Guide III - CHORISTERS	201
APPENDIX F	202
Some Instruments that are mentioned in the work	202



LIST OF MUSICAL EXAMPLES

Example: 1	Notational part of Golomake	19
Example: 2	Avu matsə nyigbadzə	19
Example: 3	Folk music from Evedome	31
Example 4	Fəntəmfɾəm Orchestral Score	71
Example 5	Gbe-Dodo-Ɖa	71

Example: 6	Agoo Na Mi Afetɔnyewoe	72
Example: 7	Mawue Mawue	72
Example 8	Míafe Mawu La	73
Example 9	Extract from Nuku Wula	74
Example 10	Ameyibɔviwoe in G-major	75
Example 11	The appearance of Uukpo	76
Example 12	The fragmentation of parts	77
Example 13	The introduction of the double bell	78
Example 14	Introduction of Asafo dance	79
Example 15	The use of 'S' for Spoken	79
Example 16	We have a long way to go	80
Example 17	Modulation into D-major	81
Example 18	Canon- compositional devise	81
Example 19	Return to the home key	82
Example 20	Cross of part	83
Example 21	Call to fight the enemy	83
Example 22	Recapitulation	84
Example 23	Compass of human voice	84
Example 24	Voice ranges in Ameyibɔviwoe	85
Example 25	Call by a cantor in free style	86
Example 26	Response from mixed chorus	86
Example 27	Celebration of heroism	87
Example 28	Technique of appellation	88

Example 29	Voice ranges in Goliath music	90
Example 30	David song set to Gbolo dance	92
Example 31	Responsorial singing	93
Example 32	Use of minuscule substances	94
Example 33	Voice Ranges in David's song	95
Example 34	Heptatonic scale	96
Example 35	Pentatonic scale	96
Example 36	Intercultural display	97
Example 37	Metrical shift	98
Example 38	Modulation to C major	99
Example 39	Use of dynamics	100
Example 40	Use of plagal cadence	100
Example 41	Progression of F→Gm7	101
Example 42	Perfect cadence	101
Example 43	Vocal ranges in this Song	102
Example 44	Fugal exposition	103
Example 45	The turning point	104
Example 46	Variation in modulation	105
Example 47	Instrumental assessment	106
Example 48	Transient modulations	107
Example 49	Modulation from F major to B major	107
Example 50	African glissando (i.e. S)	108
Example 51	Uses of chromatic scale	108

Example 52	Appearance of perfect cadence	109
Example 53	Plagal cadence	109
Example 54	Interrupted cadence (ii-vi7)	110
Example 55	Vocal ranges in Ma'u Sitso5e	110
Example 56	Ni Dze Mia ɪju (vutsiatsia)	112
Example 57	Use of glissando	113
Example 58	Use of nonsense syllable	114
Example: 59	Consecutive fifths	115
Example: 60	Yɔ woe tsɔ zɔ me tɔ fu gbe	116
Example: 61	African scale	117
Example: 62	Vocal ranges in Nidze Mia ɪju	117



GLOSSARY AND ABBREVIATIONS

Item	Definition
<i>Gabaɔ</i>	It is a traditional dance performed by the <i>Uedome</i> people from the Volta region of Ghana.
<i>Halo</i>	It is a dance commonly performed among the Anlo and Tongu people in Volta region in Ghana. It is an art of singing using abusive words, casting aspersion or insinuation and, or teasing a wrong doer. It is an art form, which is used to rebuke wrong doers among societies. In similar vein, people who are quarreling but would not like to face each other openly or directly by avoiding exchange of words verbally, use this art form to attack each other.
<i>Gahu:</i>	A musical type performed by the Anlo and Tongu people in the Southern part of Volta region of Ghana and the <i>Ewe</i> and <i>Fon</i> speaking people of Togo and Benin and the Yoruba people of Nigeria. It is a hybridization of the words <i>Gà</i> (i.e. money) and <i>Uu</i> (dance). Instruments that feature in it are <i>gakogui</i> (i.e. double bell), <i>axatsI</i> (i.e. calabash rattle), <i>kagaŋ</i> , <i>kidi</i> , <i>sogo</i> (i.e. a supporting drums), and <i>boma</i> (master drum).
<i>Gbolo</i>	It is a dance, which is performed by <i>Uedome</i> women around Ho-Kpando-Hohoe with <i>akaye</i> accompaniment. Among the <i>Uedome</i> people, women use this dance to guard against wrongdoing in societies. The themes of the songs are geared towards moral

reformation.

Aviha: This is a traditional dance type performed by elderly women of *Uedome* (i.e. women from Ho-Kpando-Hohoe and communities around them). It is a dance of lamentation performed to mourn with members who lost their family members or loved ones. It is accompanied with gourd rattles. The theme of the songs focus on consoling people who are wounded in heart because of the heavy lost to death.

Uukpo A state drum normally used in the court of chiefs.

Akpèwóe A dance type among the people of Tongu that is performed with handclapping as the only instrumental medium. The name is a marriage between *Akpè* (i.e. handclapping) and *Wóe* (i.e. *Xedudu* (i.e. dancing)). In it, performers clap, sing and dance to recreate themselves or mourn with each other.

Zigi Recreational dance type among the *Uedome* people at the northern part of Volta region of Ghana.

EPC Evangelical Presbyterian Church.

GEC Global Evangelical Church.

AME ZION African Methodist Episcopal Zion Church.

AWUSCO Awudome Senior High School.

PASMAE Pan African Society for Musical Art Education.

CRDD Curriculum Review and Development Division

ABSTRACT

Walter Kɔmla Blege is a seasoned African art musician who uses his music to defend the cause of black Africans. He studied music at Mawuli Secondary School, Ho in the Volta Region of Ghana under the tutelage of Nicholas Zinzendorf Nayo and has continued by self-taught approaches to become a brilliant and prolific composer. This work, therefore, seeks to meticulously study and unearth the enviable compositional traits found in his works. It examines how he uses dances and other indigenous elements as fundamentals to drive home his desire for African art music composition. Five works out of his countless compositions were analysed using Sadoh and Tovey's descriptive approach. Under the methodology, the work utilises research tools of interview, observation, library research, internet exploration, and archival examination to gather data. The study establishes Blege's choral works as crucial in the annulment of the dogma of the church that forbids converts from participating in African music. Findings of the study described the illustrious career of Walter Blege as educationist, an administrator and an art music composer. The study also reveals him as somebody who expertly transcribes, repackages and translates music. Among his stylistic features is setting music to traditional dances with and without accompaniment. The study recommends that, like Walter Blege, other African art composers should adopt the inter-ethnic and intra-ethnic approaches in their compositions. Theologians should also look at him as a preacher due to the overly manner he uses music to preach the gospel in the context of Africa.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The African continent is blessed with many creative personalities whose creative potentialities reflect in the various fields of their human endeavours. We can discuss the contributions of these personalities to the development of the continent, on the fields of science and arts, the latter (i.e. arts) being the paramount concern of the study. In reflection, the study looks at not just the number of these potential personalities who have become role models on the field of art music composition as its topic of discussion; rather, in narrowing it down to a singular personality, the study evaluates how the work of arts is used to expose the socio-cultural practices of Africa and the resultant turnaround of the church music that over the years resisted the entrance of African music to dilute the Western hymns.

Amuah (2012, p. 208) classifies art music composers in periods using the criteria of when they appeared on the musical scene. He captures Walter Blege, the focus of this study, in the second generation of Art Music composers. As a veteran second generational composer, Blege contributed so well to the Art Music industry for which he will ever be remembered. However, it had not been easy for him to learn to become the astute musician he is today. The dogma of the church that forbids converts from participating in certain African practices and ostentatiously blamed African music not to be compatible with the Church's practices had been an impediment to his musical growth. Should it continue this way, enviable talents of our nation would continuously be buried untapped.

That is why society needs to be very careful about what it does in controlling the behavioural pattern of its young ones so that they are not destroyed instead.

Some restrictions we give in our homes are very suicidal to human existence and can never contribute to human and national development. In the same vein, some policies we have in this country especially in the educational sector, are accountable for the under development of our dear nation. In his forward to “An African Book of Songs”, (Blege, 1992, p. 2) Nayo acknowledged this fact when he stated

I should like to put on record for posterity, here and now, that if Mr. Walter Blege were a student of music, not in 1951 but in 1991, he might never have had the opportunity of being the Great Composer that he now is for Ghana. The new policy, which stipulates that a student can study a cultural subject at the Secondary School level, only if the number of students offering that subject is “appreciable” is really very dangerous.

Kpedze, the native town of Blege is full of traditional musical performances brought by immigrants from their home countries (Togo, Benin, Nigeria, etc.) and hometowns (*Anlo*, *Mafi* in *Tongu*, *Alavanyo*, *Kwahu*, etc.) This could have served a fertile soil for a serious musical plantation to be cultivated. However, this opportunity became a white elephant to little Blege. Blege, the veteran African art music composer contributed so well in fighting the cause of Africa through the reformation of the Church music using traditional music as a foundation. However, it has not been easy for him to become the astute musician that he is today. The dogma of the Church that prevented converts from participating in certain African practices including musical performances had been a barricade to his musical growth. His parents who had a strong faith in the doctrine of the Church had not permitted him to participate or witness any indigenous musical performances. How he managed to become a very strong art music composer who exceedingly uses indigenous dances as an underpinning, is a subject of investigation.

1.2 Statement of the problem

Walter Blege, the inexhaustible African art music composer was born into a Christian home that does not compromise its principles for worldly issues. He was therefore not allowed to join or witness any indigenous musical performance, which becomes the foundation of his musicality in the latter years. Due to the reason above, he has not had a burly musical training either formally or informally. How he managed to become an astute musician that he is today goes beyond imagination. Unfortunately, no serious study has been devoted to him (i.e. his life and works).

1.3 Purpose of the Study

The study purposed to take a critical look at the biography of Walter Blege and to investigate his compositional styles by analysing five pieces of songs selected from his works, using analytical parameters that break every selected piece into its simpler units.

1.4 Objectives of the Study

This study sought to:

- a) Write the biography of Walter K4mla Blege.
- b) Establish Blege as an African Art Music Composer.
- c) Analyse five works selected from his numerous compositions to establish his compositional styles.
- d) State his contributions to national development.

1.5 Research Questions

The following broad questions guide the study:

- i. Who is Walter K4mla Blege?
- ii. What type of musician is Walter K4mla Blege?
- iii. What are Blege's musical styles and how peculiar are his compositions?
- iv. What are his contributions to national development?

1.6 Significance of the Study

The investment Blege made in employing African dance genres in composing his works is a wake-up call to African art music composers to go back and pick from tradition (i.e. singing the *sankofa* chorus or the *sankofaism*: a principle which establishes linkages with the positive aspects of our past and the present. A concept that affirms the co-existence of the past and the future in the present. [Ghana Cultural Policy 2004, p. 9]). Studying Blege's works therefore will be a motivation to young composers to tap to fullness the vast repertoire of musical experiences we have in Africa. It will also serve as reference material for people who would study similar works in future. Equally, it will rekindle the zeal in mature art music composers to reinvest time, energy and other resources in developing this subject. It will also serve as an opportunity for younger composers, to reach the highest plinth of their compositional skills. More so, it will serve as a reference material for Curriculum Review and Development Division (CRDD) of the Ghana Education Service (GES) and other higher institutions for restructuring their music syllabi. Finally, as a role model, Walter Blege's life as an administrator and an educationist would influence the lives of those who would be exposed to this study.

1.7 Scope and Limitation of the study

The study is delimited to Blege's life, analyses of the five selected works of his (i.e. *Ameiyib4viwoe*, *Goliyatie* & *@avi2i Zu Zevi Tukui* (the two-in one song); *Agbe Yia Dzie Miele*, *Ma'u Sitso5e* and *Nidze Mia ~u*) and musical groups together with musicians who are capable of giving information about Blege and his works. It also probes his compositional procedures using a set of analytical considerations. The study focuses on the biography of Blege as a composer, opera writer, and his contributions to national development. Meticulously, the work examined how he uses dances and other indigenous elements as fundamentals and techniques to drive home his desire for African art music composition, making in this context, African art music appropriately defined.

Dearth of financial resources to enable the researcher travel to many musicians who are familiar with Blege's works to enable the researcher to gather data from diverse primary sources, purchase certain items like digital camera, tape recorder and to refurbish constant breakdown of computer, were some of the challenges that threatened the continuity of the study. These problems were overcome by strategic planning.

1.8 Criteria for Selecting the Chosen Songs for Analysis

The researcher based the selection of songs he considered for analysis on the following criteria:

- i. Paramount among all points is the fact that all the selected songs are compositions of Blege.

- ii. Selected songs are indigenous music from Africa. Not just that they are works of an African man, rather that elements of musical communication, elements of dance, and elements of musical conception are purely African.
- iii. There is either metrical shift or key modulation or both in the selected songs.
- iv. The selected songs are founded on the lilts of five or more different dances of Africa.
- v. There is at least one song based on either *Anlo* pentatonic or *E3edome* Heptatonic scale and
- vi. There is at least one patriotic song.

1.9.0 Theoretical framework

It is exclusively an academic demand that a scholarly work of this type takes a cavernous look at such related works to situate itself. It is to cite textual evidence from existing theories as propounded by other scholars to back one's claims or arguments. This in another sense gives apt shape to the presentation of one's work. Bogdan & Biklen (1992, p. 58) put forward that:

Qualitative researchers have a design; to suggest otherwise would be misleading. How they proceed is based on theoretical assumptions (the meaning and process are crucial in understanding human behaviour, that descriptive data are what is important to collect, and that analysis is best done inductively) and on data-collection traditions (such as participant observation, unstructured interviewing, and document analysis). These provide the parameters, the tools, and the general guide to proceed.

Theoretical framework, therefore, is a beam of light that directs the path of this kind of academic writing into a successful destination.

As a magnifying lens, this work presents Walter Blege to the reader as an African art music composer other than art music composer of African descent. What he does to warrant this exaltation glaringly appears in the work. A look through this piece of work divulged him from head to toe by the presentation of his biography. Another way he is looked at, is the scrupulous view of the five works in analysis. By this doing, the importance of Blege is made known.

The study draw frame from three theories to situate itself. These include the cultural analysis theory of Sadoh (2004), the mastery theory of Nketia (2004) and studying art music composer of Jacobson (2011).

1.9.1 Studying Art Music Composer

Studying about something is an act of analysing the totality of that thing to expose it to other people who might have not come across that thing, to have a clear mental picture about that subject in discussion. Using as a framework, Jacobson (2011) postulates that in studying art music composer, these things must be discussed: the approach used by the person, his importance, historical context, his biography and works. This study therefore selected and meticulously analysed five pieces of Blege. How he went about the selected compositions was clearly discussed. The instrumental medium, dance types used, evolution of these particular dances, compositional devices used, some other works and his biography were discussed thoroughly.

1.9.2 Cultural Analysis

Culture is the way of life of a group of people. Analysis is the act of disassembling a whole into its constituent element and the interrogations of the functions of these elements that make the whole. Cultural analysis of a musical piece is therefore the act of disassembling a piece of song to see the constituents and interrogating the functions of these elements and finally to trace them to the way of life of a people. Sadoh (2004) believes that analysis must be based on cultural perspective. He said cultural analysis must focus on three main characteristics of indigenous music from Africa thus: elements of musical communication, elements of dance, and elements of musical conception. This suggested that using the method of cultural analysis as a tool, one must focus on elements of dance, the origin of the dance, the composer as well as the central message put across to the listener. All these elements must focus on African tradition. In analysing the five works of Blege, these things as stated above were meticulously discussed.

1.9.3 The Theory of Mastery

Before someone can do something without blemish, that person must master the rudiments of that thing. Like any other professional, a best farmer is the one who masters the principles of farming. In view of this, Nketia (2004) states that:

A composer must master the fundamentals of African melody and rhythm so that he can create African tunes based on any of the varieties of heptatonic, hexatonic and pentatonic scales used in African societies. When he is able to do this, he needs not always to borrow tunes from the traditional repertoire, for he can create tunes that would be true to the traditional idiom.

Nketia expected a scholar of African art music like Blege to be groomed in the traditions of Africa so that he/she can fluently express himself/herself in the African idiom during composition using those scales that identify African music. This glibly must enable the composer to express himself in the creation of new products using the said scales. However, it could not be said about Blege that he had in his grips, the rudimentary knowledge he needed before going on the drawing board composing his competent songs.

Dwelling on these theories as above coupled with the unwavering standpoint of the researcher for the new African art music composer in the pursuance of the desired autonomy, to wean itself off the western musical tradition in the creation of consumable tunes for the African communities, provided frame for this work.

1.10.0 METHODOLOGY

1.10.1 Overview

Under the methodology, the work observed the general procedure followed when executing this research work. It equally considered the type of research design, the population and sample of the study. The work also included description of the instruments, the data collection procedures and the methods used in analysing the data collected.

1.10.2 Research design

Research design is a directional tool, which includes all the strategies put in place by a researcher to achieve the best of results in the conduct of a research work. Bogdan & Biklen (1992, p.58) say, “Design is used in research to refer to the researcher's plans of how to proceed”. This study utilised fieldwork design, which is an aspect of qualitative methodology for the conduct of this research work. Bogdan & Biklen (1992, p.29) again state, “qualitative research has the natural setting as the direct source of data and the researcher is the key instrument”. Creswell (2003, p.179) looks at the term as a “process of research that involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively done; building from particulars to general themes, and the researcher making interpretations of the meaning of the data”. “A qualitative researcher is more like the loosely traveler than the other” Bogdan & Biklen (1992, p.58). The researcher in seeking information for the conduct of this work travelled extensively to Blege, choirmasters and choral groups where he primarily gathered data for the study. He also attended archives where he collected musical scripts of Blege for analysis.

1.10.3 Descriptive Phase

The descriptive phase of this study is where the researcher made a thorough analysis of the collected five pieces of Blege looking at such elements as rhythmic motifs, themes, phrases, dance types, language idioms, melodic organisation, harmonic structure, form, texture, and biography of Blege, presenting facts from the analysed works. As a creative musicologist, this enabled the researcher to unravel the philosophical thinking of Blege

through the meticulous analysis of his works. Through this, the rectangular theory of cultural analysis emerged.

1.10.4 Population

The population of the study involved Blege, EP Church choirmasters, EP Church choir groups in both Volta and Greater Accra regions, AME Zion choir, *Tanyigbe*, GEC Choir-Vision Chapel, *Mafi-Adidome* and Awudome Senior High School choir all in Volta region.

1.10.5 Sample Size

The sample size was twenty-three (23) people. This included Walter Blege, five choristers each from EPC Choir, *Elikplimi* Parish- *Tsito-Awudome*, GEC Choir-Vision Chapel, *Mafi-Adidome*, AME Zion Choir of *Tanyigbe*, *Awudome* Senior High School Choir (i.e., 4 choirs x 5 choristers = 20), two (2) choirmasters who were familiar with Blege and his works.

1.10.6 Sampling Procedure

Simple Random Sampling technique is a probability method of selecting an item(s) from a population of say \underline{X} size such that each member of the population has equal chance of being selected as parts of the sample. The researcher therefore used simple random sampling technique (by picking \underline{YES} or \underline{No}) to select the twenty (20) chorister respondents from the population. According to Elder (2009, p.6), ~~purposive sample~~

refers to the selection of units based on personal judgment rather than randomization. This judgmental sampling is in one way ‘representative’ of the population of interest without sampling at random”. The researcher in this study used purposive sampling technique to pick Blege, the two choirmasters (Messrs. Joy Korda and Richard Yao Avah), the four choir groups and the five compositions of Blege. In all, twelve female (12) and eight male (8) choristers were selected to add to the two choirmasters and Walter Blege to form the sample size of 23.

1.10.7 Data Collection Instruments and tools

Instruments employed in data collection include interview, participant observation, library research, internet exploration and archival examination.

Gathering the data, the researcher met Walter Blege several times including September 18, 2014, November 15, 2014 and January 13, 2015. He first called him on phone and explained to him his interest in using him and his works for his M. Phil thesis. That day they agreed on the date of their first meeting. The first meeting where they saw each other coincided with the choral practice day of EP C Choir-*Adenta* that he handles. That day the researcher presented himself as participant observer. On the second visit, again at EP chapel-*Adenta*, the researcher had an extensive interview with Blege on his lookouts. During the third meeting, which was to check with Blege the precision of all what were documented (i.e. triangulation), vital issues emerged. The outgrowth of these meetings coupled with other information the researcher got from Blege and his archives, brought about the biography and an in-depth analysis of the selected works of the respondent. The researcher also held a loose interview with some choristers of the mentioned groups as

well as two choirmasters. The researcher also participated in choral rehearsals where he taught songs composed by Blege to the selected choir groups. Interviewing the chorister respondents revealed that singing Blege's songs in Church localises worshipping. When the biblical texts of the songs fall in line with the theme of the day, it helps understanding of the sermon better.

In addition, the researcher explored the departmental library of the Music Education of UEW where he collected some books authored by the main respondent. From these books, he retrieved some of the songs he analysed and titles of some other compositions of him as found in chapter four and in appendix B. The researcher equally searched the internet to retrieve some related literature to support his claims. Tools used in data collection included personal diary, pen, mobile phone, digital camera, laptop computer and installed finale software.

1. 10.8 Analytical approach to the selected works

Whilst the researcher used Sadoh's cultural analysis (2004) in analysing the selected pieces under the thematic areas of melodic organisation, harmonic structure, dance genres, text, texture, form, cadences, vocal ranges, language, instrumentation and indigenised self-innovated compositional devices, he had also adopted Donald F. Tovey's strategy of formal descriptive communicative style (Bent 1988, pp. 88-89) in analysing the chosen pieces. This enabled him to make references using bar numbers and tendering extracts from the various works he worked on.

CHAPTER TWO

LITERATURE REVIEW

This chapter presents the literature review of the study. It was an attempt to present a systematic and selective review of various related literature on analytical studies of composers under the following headings:

- i. Africa's encounter with western musical tradition,
- ii. the importance of text in traditional African music,
- iii. traditional music as African identity,
- iv. the position of the new African art music composer, and
- v. musical analysis.

2.1 Africa's Encounter with Western Musical Tradition

In his attempt to give a universal name to music to be comprehensive in all the many languages of Africa, Younge (2014) presents a bowl of salad (a foreign menu) to Africans.¹ Whether this meets the taste demanded by Africans was what left so many questions unanswered on the minds of people who left the PASMAE conference more confused than they were. Why not *fufu*, *kenkey*, *akpl8*, *kokonte tuo zafi* etc. which are all African menu? A bowl of salad is the same thing as not allowing Africans to use their own music in worship of God. It is against this backdrop that I present African music as a

¹ Pascal Yao Younge is a native of *Dzodze* in the Volta region of Ghana. He trained as a musician who becomes a Professor in music and resident at UK. During a Pan African Society for Musical Arts Education (PASMAE) conference hosted by University of Education, Winneba at Ghana in 2014, he delivered two strong papers. In one of these papers, he attempted but failed to give a universal name of music to Africans, as there was none. In his attempt, he presented a bowl of salad, which is a foreign menu to Africans as a collective name for music.

very giant mountain on which the gods dwell to watch over the people. On this same mountain dwell many things that provide security to the people. We hunt and tame wild animals for our meal; our rivers take their sources from the foot of this same mountain, from it we get shelter, it causes rain to fall to naturally irrigate our vegetation, we hike it for our physical training, we climb it to see far away countries. It helps us to achieve sustainability in our livelihood, esthetically; it beautifies our environment and so on. However, the advent of Christianity stumped this mountain from its root leaving us in despair.

The position of this all-important mountain in worship can never be underrated. A bridge that connects Africans to their objects of worship is this giant mountain, reason why it plays pivotal role in the matters of religion. This is why Agordoh (2011, p. 1) says, –Music is the handmaid of religion and that is why every religious cult provides its devotees with the opportunity of musical self-expression”. Can Africans worship God better in a language they have no knowledge of and would understand God better? Would annexing the musical system of Africa for the church's use not be a better method of introducing Africans to the God of the most high?

We cannot perfectly understand Africa's current state of being without looking into history to learn about how our musical failure or success stories began. Sadoh (2004) states that –the history of art music in Nigeria is shaped by several related experiences through the contact with two domineering forces, the Christian church and colonisation”. However, I look at these forces thus Christianity and colonisation to be synonymous terms due to the similar roles they played in rewriting the history of Africa. They came in

different coats and performed different duties but produced the same result: colonisation.

Omojola (1995, p.11) documents that:

The establishment of the Christian mission in Nigeria as far back as the 1840s marked the turning point of Western musical influence in the country. Other institutions, such as the Christian mission schools, institutions of higher learning, the modern elite, and the military bands, further contributed to the introduction of Western classical music in Nigeria. In addition, sociopolitical and economic factors played an integral part in establishing Western art music in Nigeria. Nigerians were first exposed to Western classical music such as hymns, church anthems, and musical instruments like the harmonium, the organ and the piano through the church.

This was done at the expense of the indigenous musical practices. The Christian converts were not allowed to participate in any local musical performances for fear that that action could negatively affect their fragile faith. Sadoh (1998, p. 12) records also that:

This exposure was at the expense of indigenous music. Followers of the faith were prohibited from all forms of traditional practices including the playing of traditional musical instruments both in and outside the church. The missionaries feared that traditional music could lead the Christian converts back to 'pagan' (traditional) worship.

Similar was the case at Ghana. This same argument of the missionaries was what led to Amu's ejection from Presbyterian Teacher Training College (PTC) at Akropong when he held fast to his philosophical principles of maintaining the worth of African culture. These ideological differences led to Amu's down fall at PTC and begins the rise of African music in Ghana. Agordoh (2004, p.16) recounts:

Soon Amu began to meet opposition from the church authorities because he was preaching in cloth at the local church, and teaching African songs and drumming in the college. The Basel Missionaries and their African Church Elders then were rigid conservatives whose chief concern was with the preservation and consolidation of Western musical traditions in the church. Amu was therefore asked to leave the Akropong Training College before any more damage is done to the morals of the young Christian students.

The resistance of the Church leadership for not allowing members to involve in African musical performances led to the burial of so many musical talents and diminishes creativity among many others. Rev. R.S. *Kwami* who was once the Synod Clerk (a position now called 'the Clerk of the General Assembly') of the EP Church from 1923-1945; was confirmed to have warned women of the EP Church not to perform *Aviha/Avihl* dance again. Anybody who dared it was to be ostracised. However, on the death of his (i.e. Rev. R.S. *Kwami*) wife, the women defied that order and in a well-organised manner filed and sang *aviha/Avihl* songs in procession that took them through the periphery of his house without going to him. One particular song caught his attention and he cursorily sent for them and apologised sincerely to them. He realised the band had after all not stood against their religious principles. It rather aimed at mourning with bereaved members.

This is a confirmation that the church leadership did not take time to understand the cultural philosophies of the indigenous people. They were too quick to condemn them by which doing taught the local people how to hate themselves. For instance, „*Gbolo*“ dance was condemned because the name is a derivative of adultery. This thinking erroneously opposes the rather good philosophy/intention of the band to guard the conscience of people against fornication, adultery and anything licentious. Dovo (1952) points out that

...these restrictions went on too long and too far, so that even today harmless folk dances are forbidden in some of our mission schools, and instead of summoning our people to worship with our famous talking drums, we use iron bells imported from Europe.

Another issue that could be leaned on is the fact that by the time the Westerners arrived, Africans have no formalised musical knowledge. Due to this, there was no documentation of our complex African music for the foreigners to learn. This was what led to their claim that African music was not compatible with practices of the church. The intervention is that now that we have formalised way of documenting our musical ideas, accompanying instrumental parts should not be seceded. That is why Agbenyega (2009) in his final and original composition documented all the instrumental parts for the players to follow.

The image shows a musical score for five instruments, each on a separate staff. The instruments are listed on the left: Gakogoe (Bell), Axatse (Rattle), Kagaj, Kidi, Sogo, and Atimevu. Each staff begins with a double bar line and a '276' time signature. The notation consists of rhythmic patterns of notes and rests. The Gakogoe (Bell) staff has a melody of quarter and eighth notes. The Axatse (Rattle) staff has a pattern of eighth notes. The Kagaj staff has a pattern of eighth notes with rests. The Kidi staff has a pattern of eighth notes with rests. The Sogo staff has a pattern of eighth notes with rests. The Atimevu staff has a pattern of eighth notes with rests.

Example: 1 Notational part of Golomake

Blege said during the time he went back to University of Ghana, Legon for his Postgraduate Diploma in Education, the department of music was under formation. He approached J.H.K. Nketia to allow him study music on part time basis. Two other people together with him were assigned to Philip Gbeho for tuition. Even though his plan could not materialise, Gbeho taught them a few things including the following Anlo folk song that they were to analyse.

Anlo Folk Song

Transcribed by
P.D.K. Agbenyega

A - vu ma tsɔ nyi-gba-dzɛ ye Ga - na vua dɛ nyi ma tsɔ nyi-gba-dzɛ tsɔ dze

kpɔɛ A - vu ma tsɔ nyi-gba-dzɛ Ga-na vua dɛ nyi ma tsɔ nyi-gba-dzɛ tsɔ dze kpɔɛ

Example: 2 Avu mats4 nyigbadz1

On one day, he (Blege) tried to play the song on piano to discover the notes in the entire song and to subsequently investigate the unfamiliar scale that ends on the leading note. When Gbeho heard the song played on the piano, he asked to know who was on the piano. When he answered he was the one, Gbeho reprimanded him against the act, as satanic African folk song must not be played on the piano meant for sacred Christian songs. This is purely a matter of self-refutation.

This is how African songs and instruments were relegated in favour of foreign cultures. Leaders of the church blamed them of not being compatible with the church's practices. European hymns and instruments therefore were the only source of accompaniments. Is it the local languages and materials used in making the local songs and instruments they

hate or some of the inhuman practices that accompanied them they hate? They need to clearly explain this to us.

Meanwhile, major challenges abound in singing of the hymns, which were in the European languages. There arose the need to translate the songs into the local languages making them more accessible to the indigenous people. They therefore fell on the human resources of their African trained organists and choirmasters to assist them in doing the translations; a blessing in disguise though. This presents the genesis of Africa's exposure to musical compositional literacy. About this, Sadoh (2007, p. 9) again observes:

Unfortunately, Western music was not easily incorporated into Church Services because the congregation had no knowledge of the English language. They had difficulty in singing the hymns in English, which was foreign and distant to them. Realising this problem, the missionaries, with the help of their African organists and choirmasters, translated European texts into indigenous languages. This effort represents the first attempt of adapting Christian worship to Nigerian cultural roots.

It is this exposure, I suppose, that gave the background experience to the local organists and choirmasters to begin composing for the church in the African idioms. Alaja- Browne (1981, p. 4) states, “By 1902, Yoruba Church musicians began to compose their own indigenous hymns. Consequently, the development of art music is rooted in the early experimental works of the pioneering organists and choirmasters.”

These stories are not different from the case of Ghana. In Ghana, the attempt also results in a number of hymnbooks in the local languages for the various churches—Evangelical Presbyterian: *Hadzigbal8*, Ewe Roman Catholic: *Dzi5om4*, Fante Roman Catholic *Asor*

Ndwom Bukuu, Methodist Christian Asor Ndwom, Presby Twi Ndwon and Ga Presby Lala Wolo (Mereku 2014, p.20). In confirming this earlier, Agordoh (2004, p.1) says:

Missionaries, European traders and colonial agents introduced the Church hymns, the school part-song, classical music and other types of Western music in Ghana. The effects of this exposure have been the production of new forms of music in Ghana in which can be found certain elements that can be traced to Euro-American music. The first Catholic mass was said in Ghana a day after the landing of the Portuguese at Elmina in 1471.

This he claimed marked the beginning of the introduction of Western music in Ghana. This is how the story of the woes of African music begins. The Western musical tradition was deeply rooted in Africa and tramples over her musical tradition and institutional performances.

To solidify this claim, Akpabot (1986, p.13) recounts:

When the Methodist Church was ~~transplanted,~~” the hymn singing accompanied its ethos; therefore, in Ghana when the Church started and gained roots, hymn singing in English was the main musical style. The Church started without a choir. The entire congregation constituted a massed choir led by the school pupils who were taught hymns in school. According to oral history, one Joe Smith was the first to start singing classes at Cape Coast Castle. He formed his pupils into a band of singers who led the singing in the church.

Even today, some churches like Methodist continue to sing the European hymns in the original English language. This is how from North to South, East to West, African practices were condemned and there was no freedom of self-expression. In his address to All Africa Conference of Churches, J.H.K. Nketia, who is one of the strong advocates of the use of Ghanaian art form in church worship, argues that:

Why should African art forms be forever condemned as unworthy or incapable of being recreated and made a fitting vehicle of worship in African's own country? Why should the African be forever condemned to worship only in the Western idiom? Is African music less spectacular, less theatrical, and less entertaining? (Nketia, 1978, p. 265)

Omojola (1995) likens the development of Ghanaian Art Music to Nigeria's situation when he writes that:

The activities of British colonial administrators and teachers helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music; the two musical genres provided the foundations for the emergence of modern Ghanaian Art Music. As in Nigeria, the most significant factor in the growth of European music and indeed, European culture in Ghana was the Christian Church.

Nketia (1996) again supports this claim saying:

This growth was encouraged and strengthened by the activities of the church, which preached against African Cultural practices while promoting Western Cultural values and usages. It adopted a hostile attitude towards African music...because it was associated with 'pagan' practices. Moreover, they said, ~~this~~ this music did not appear to be suitable for the form of Christian worship that Westerners were accustomed to. It is unfortunate that Westerners who by the time they colonised Africa, did not know that African folk songs and dances, no matter the religious activities or inclination that was associated with it still could be the foundation of Art Music as they have it back at home; or rather it could be part of the world's musical art; or if they knew it at all, then their deliberate attempt to ~~demolish~~ "demolish" it to give credence to theirs was more of illiteracy out of self-centeredness.

In order to relegate to the background to pave way for their system to be well rooted in Africa, and to brainwash them that their cultural system is not good, all kinds of deceitful messages were preached on the podium. Chernoff (1979) acknowledges that

If you ask people what African music is like, most will with little hesitation and great confidence tell you that African music is all drumming. It is exactly this mass impression that ethnomusicologists, those who study the music academically, love to correct.

We sing, we dance, and do all kinds of activities to accompany our drumming. There are some of our dances that we perform without even drum accompaniment. *Aviha/Avihl, Akayl, Gbolo, Akpèwóe* are some of the few examples of these dances. Even if we drum on our singing, what at all is wrong about it?

It becomes so clear that there was no compatibility between Africans and their newly found cultural system. Imposition of this new system on the local people becomes a nuisance to them. On this, Amuah and Arthur (2013) observe that:

The lack of emotional appeal of these hymns to the Ghanaian Christians notwithstanding, such hymns continue to be the mainstay of the musical component of the services of the orthodox or European-established churches such as the Methodist. Having accepted the language and to place indigenes in some key position in the church, it did not take long for voices both European and African to be raised for local devolution as a part of missionary policy. Christianity had become synonymous with European culture, but reformers such as James “Holy” Johnson of Sierra Leone and Mojola Agbebi of Nigeria were agitating for a truly African church.

The church should have been a place that allows freedom of self expression. It should have been the promoter of democracy, which epitomises Christianity. The rather autocratic style it adopts was what destroyed Africa. This was what almost extinguishes

creativity among Africans and trained them to become beggars than workers. On the forgone, Ayandele sums up Agbebi's philosophy of the ideal African thus:

The church should be a symbol and an expression of the African personality acquiring characteristics of the African environment without sacrificing the eternal principles of the Christian faith... those parts of the African cultural heritage that were not incompatible with the essential of Christianity should be preserved (Ayandele, 1971, p. 12).

Christianity in Africa should be in the context of Africa where faith could naturally be nurtured and developed in people as they worship God of the highest, because amenities like drums and other musical instruments as well as singing are all African in origin.

These agitations are truly cases that attest for struggles for independence in worship; that can truly represent the interest of Africans. A worship that takes along everybody including Chiefs, Priests and all other religious leaders to the Church so they can also listen to the word of God and become true converts.

Sloboda (1989) projects that

Because musical skills are culturally transmitted, it follows that they may vary significantly between cultures. Writers on the psychology of music talk about Western tonal music as if it were the only type of music. Whilst ignorance prevents me from dwelling on music from other cultures at any length.

Indeed, ignorance prevents them from realising that music of other cultures of valuable substance also existed for them to dwell on.

The introduction of *Ebibindwom* genre into the Methodist and Musama Disco Churches is by itself independence attainment. This conspicuously indigenised these churches. Dickson (1984, p. 109) posits:

The *Ebibindwom* genre is similar to African-American gospel music in that there is significant audience participation, repetition of song verses, and constant improvisation during the performance in the pattern of its calls and responses. He emphasises that the cantor must not only be familiar with the biblical passage being preached on but must also be Theologically aware so as to fit that spontaneous music piece in the whole counsel of God... The language is concrete and expresses the thought of God who cares for the person in all life's situations both spiritual and physical; he saves not only from sin but also from dangers of childbirth.

For true African art music, the colour of the composer must not be a necessary deterministic factor. What is worth considering is the orientation of the composer in African cultures which must reflect in the elements of dance, philosophical background of use of language, weaving of rhythm, instrumentation and the blend of inter-cultural and intra-cultural sensitivity in composition.

2.2 Traditional music as African identity.

The admission of Christianity leads Africans into a state of much perplexity. We neglect our institutions in the name of Christianity. Meanwhile, our commitment to the Christian principles leaves much to desire. We pretended to be what we are not. The Christian faith

though claimed to be, is not deeply rooted in many of us. That is why practices that are more satanic ruffed in our societies more than ever. The result of this indefensible behaviour is the moral debauchery among societies of Africa. Unbridled teenage pregnancies, streetism, child delinquencies, armed robbery and stealing, murder cases, abortion, terrorism, suicide bombing, rebellious behaviours and movements, torpor, starvation, and other social vices, which were extraterrestrial to the continent, become the order of the day. In the olden days when all the structures of our African institutions were in shape, the trepidation of being dragged to the traditional tribunal (e.g. *T4k4 At-lia* in *Anlo*, *Dekpui Ig4me* in *Mafi at Tongu*, etc) was nerve-racking enough to prevent people from committing these hideous crimes aforementioned. The ‘we feeling spirit’ of Africa has evaporated to the thin air and recapturing it becomes a difficult thing. This indeed is unnatural and never part of our African identities. For our identity as a people not to be reduce to our skin colour and the innumerable languages of the continent, it is imperative for us to keep to our cultural practices. There is no better way to achieving this than keeping to our musical tradition with those good practices that accompany them.

Dor (2005, p.455) remarks

Amu's creative career marked redefining the cultural identity and political autonomy of black Africans (*Abibirimma*). He found out that Amu used elements associated with *asafo* music of the *Fante* to craft his song *Yaanom Abibirimma*. Amu made use of Dynamics and Call-and-Response format in *Abibirimma* not only to propel the verbal message but also to capture a typical Ghanaian vocal practice.

As found in Amu's songs, the numerous musical practices of Africa could have been annexed for Christian use. This could have been a better method of bringing Africans to worship God in a genuine way, if truly the intention is to bring African close to God. This is why a few African composers who took after Amu deserved our praise. Omojola (1995) describes Nketia as

A natural successor of Amu as the leading Ghanaian composer. Like Amu, Nketia has written vocal and instrumental works whose compositional procedures were based on traditional African music. He composed various piano works that use various idioms belonging to different ethnic traditions.

This is a true description of Nketia. His piano work –“The Volta Fantasy” for example, is a pure display of the bell pattern of *Agbadza* dance genre of the typical southern part of Volta Region making the title more appropriate and defines. The implication of this to composers of African art music is to focus on calving their musical products on African idioms as the underpinning.

Our folk music shows not only African identity but is also a powerhouse for the restoration of historical happenings; it gives relevant ideas of some traditional occupations. These are some of the thousand reasons why it should not be thrown away like a refuse.

2.3 The importance of text in musical composition in African music.

In Africa, musical composition of any kind would be frivolous without a text to accompany it. Text is the main vehicle, which drives home more to the listener, the meaning of the music. This is why in Africa; importance is attached to the text of songs.

The effect text creates on the hearer's mind goes to explain other constituents like dynamics, tempo markings etc., of that piece of music to the hearer. A plain music (i.e. song without text) which is beautifully orchestrated may have a special effect on a contemporary African man but may mean nothing to an indigenous African man. An indigenous African man would necessarily look for text to understand that song. This explains the reason why instrumental music is not very common among Africans. Traditionally, drum languages is a means of communication in Africa. However, to the African, it has to be decoded, assigned to text before proper understanding of whichever message it conveys comes to the hearer.

Merriam (1963, p. 187) mentions that:

One of the most obvious sources for the understanding of human behaviour in connection with music is song text. Texts of course, are language behaviour rather than music sound but they are integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse.

Nketia (1974, p. 189) emphasises that:

The treatment of the songs as a form of speech utterances arises not only from stylistic consideration or from consciousness of the analogues features of speech and music: it is also inspired by the importance of the song of verbal communication, a medium for creative verbal expression, which can reflect both personal and social experiences.

It is the appropriation of text that brings feeling and deeper meaning into songs. Words of songs are therefore not just anything but a well thought of items that are used to address social issues like rites of passage (e.g. out-dooring, marriage, funeral), customs (e.g. installation and enskinment of chiefs, other traditional and religious leaders), recreation

(play songs), work songs (farming, fishing, etc), etc. A song becomes so useless and empty if its texts fail to articulate the message its composer intends to put across or contains frivolous messages.

Nketia (1974, p. 189) postulates that:

The themes of song tend to centre on events and matters of common interest and concern to the members of a community or the social groups within it. They may deal with everyday life or with the traditions, beliefs and customs of the society. This is true not only of serious songs associated with ceremonies and rites, but even of simple tunes, like cradle songs sung to children who may not have mastered their mother tongue enough to appreciate the meaning of the texts.

As the composer craves not just for a well-learned knowledge of rudiments in music but dares to have a deeper assimilation of the theory of music, he or she should equally be well versed in language. Text in music is very important. In fact, it is inseparable from the organisation of the music. Speech rhythm and tonal inflection to large extent direct the formation of a good melody and the subsequent harmony. There are words that are short in pronunciation and vice versa. Knowledge about this informs the composer as to which notes to assign which words. Ekwueme (1990, p. 10) speaks loudly about this saying:

The ideal composer of African Choral music needs to be a multi-talented composer, competent in languages and linguistic, with a sound knowledge of the theory of music, and a vast competent experience in harmony and counterpoint. He or she should have an impeccable ear capable of hearing and distinguishing between microtones. He or she should have a thorough understanding of human

voice and a more than superficial knowledge of the state of affairs in African and international choral technique.

The Anlo and Tongu people use *halo* music to rebuke, attack, advise, counsel, ridicule, direct, inform, etc. a wrong doer in the community. For example, a story is told about a young man who played romance with a woman. During the process, he mistakenly cut the womanhood of the woman with his teeth. News about the incident rified in the town. The youth in reaction, quickly composed a song about the incident sang it to jeer at the man. As this song is sung to ridicule the man in question, it prevents him from involving in such scandalous practices in future. In the same vein, it guards others against such practices, as the possibility of being taken through such kind of treatments is very high. By so doing, Africans are able to maintain a balanced, peaceful and morally upright society. Over here too, it is still text that becomes the conveying vehicle, which brings understanding of the situation. Example three below carries the summary of the story.

FOLK MUSIC FROM EUEDOME Transcribed by P.D.K. Agbenyega
1-18-2015



E-ka koloaɖuye E-ka koloaɖu A-meyi Mensaka koloaɖule Ta - vie-fe.

Example: 3 Folk music from E3edome

As an art form, what one fears to say openly through verbal communication could be clearly and freely expressed through songs without fear. In his “*Abl42e Gbadza*” song, the vocalist: *Agboti Yao* freely and audibly preaches his liberation message to the

Togolese.² Even though he had to take refuge at Ghana thereafter, the message got to the people. Agordoh (2002, p. 45 & 46) states:

Song texts in Africa are sometimes a reflection of the concerns of the culture, which they are a part. They contribute to the correction of those aspects of behaviour to which they call for attention. They serve as a direct social control, that is, they are sometimes used, through admonition, ridicule, and in some cases even more direct action, to effect actual changes in the behaviour of erring members of the society

During campaign periods of politicians, they use text of songs to gather or reach out to their audience. Other social issues, which become albatross on the neck of people, are addressed by text of songs. For instance, text of songs is used to address the issue of AIDS, Ebola, campaign on environmental cleanliness, eradication of guinea worm infestation etc. In addition, Merriam (1963, p. 201) says:

Song texts, then, can be used as a means of action directed toward the solution of problems, which plague a community. While this can take the form of ridicule and shame, or sanctioned legal action, it is also apparent that song text provides psychological release for the participants. Indeed, because of the freedom of expression allowed in song, texts seem clearly to provide an excellent means for those who constitute a culture. Through the study of song texts, it may be possible to strike quickly through protective mechanisms to arrive at an understanding of the ethos of the culture of a people and to gain some perspective of psychological problems processes peculiar to it.

In similar vein, Nketia (1976, p. 195) projects that

²*Agboti Yao* is a Togolese (a citizen of Togo) popular musician who was engaged by the former President *Gnassingbe Eyadema* to compose a song for his political campaign. However, the text of the song he composed was in opposition to what the President had expected. He therefore pursued to kill *Agboti Yao* who took refuge at Ghana. In his "*Abloke Gbadza*" song, the vocalist: *Agboti Yao* freely and audibly preached his liberation message to the Togolese.

Song that may be intended to entertain informs, praise, insult, exhort, warn or inspire their audiences or perform similar functions. The reflective songs are used to recount the goods deeds or bad deeds of individuals in the communities such as kings, dead or alive, commoners and supernatural beings they may relate to the past or present. Those who are praised may be mentioned by name, while those with adverse comment may be taunted or exposed using appropriate references.

Musical composition just like novels, drama, poetry, magazines, is a restoration of historical events. Through text of songs, occurrences in history are related to posterity. Unlike books, which if not kept well from environmental factors like termites, mice, cockroaches and others could be destroyed, text of songs remain on the archive of minds and are orally relayed to generations. An engine, which aids a probe into the culture of people, is the text of songs.

Nketia (1975, p. 196) mentions that:

Historical songs are songs of the elders. These songs remind people of the past and the values of a society, and require some knowledge of oral tradition before one can understand them. With a few exceptions, what historical songs provide is not detailed narration of events, but brief allusions to significant incidents and genealogies. This category of song is used as a teaching device.

Text of songs informs people about the socio-cultural practices of group of people. There are therefore songs for fishing, farming, hunting weaving, etc. The language in which these songs are sung depicts the communities or tribes, which have them as work songs. In the same way, some songs are directed towards special events. For instance, naming ceremony, wedding, installation of chiefs, rites of twin birth, etc. Paramount here too, is the text of these songs that inform the listener what exactly the event is. It equally enables

the listener to trace the origin of individuals who sing these songs or where the songs come from.

According to Nketia (1975, p. 197),

General songs talk about the socio-cultural aspects in man's life. Songs of the various occupational groups such as farming, fishing, hunting and herding fall under this category. In much the same way songs that are related to man's belief and worship in which invocation of prayers are directed to the object of worship to deal with their oppressors also fall under this category.

Even though here, Nketia is not teaching about text, reading in-between his lines confirmed the importance of text to the subject, which indicates the kind of action being taken. Text of songs sends volumes of signals to people about what exactly is at stake. If there is a war hanging around the corner, if they are putting crying baby to sleep, if there is any worrying situation, which may draw people to sing, it is the texts that explain plainly, these situations. Nketia (1974, p. 189) classifies traditional African song texts into the categories of cradlesongs, reflective songs, historical songs and general songs. For cradlesongs, he explains:

When we take a critical look at cradlesongs or lullaby of the Akans of Ghana, one is able to conclude that references in the song texts are in the life of rural community. Sometimes too, there are songs in which a mother may reflect upon her situation usually misery arising from ill-treatment by her husband or rivals where their relationship is unhappy one and the child always gives one a good pretext for singing within the hearing of others.

The importance of text can never be undermined in Africa in that it is the text that depicts the kind of pitch or sound to assign a song. Agordoh (2002, p. 45) acknowledges that –a

striking feature of song texts in Africa is that in song, the individual or the group could express deep-seated feelings not permissibly verbalised in other contexts.”

Texts of songs in Africa are equally valued using key elements of language being metaphor, figurative expressions, simile, parable, proverbs etc. Laying text on these foundations does nothing poorer but makes language richer, engages individuals in deep thinking as reflection is made on texts. A second thing is that text becomes highly philosophical. These together with melodic and harmonic principles, are qualities that are considered when judging one music to be of higher quality than the other is. Amuah (2013, p. 101-111) examines that:

Badu's composition is generally characterised with proverbs and other traditional Music elements, especially from *Asafo*. He perceives God as an omnipotent and writes his texts in that perspective. I believe he writes his texts first, and sets music to it, for his melodies to flow like the spoken word.

2.4 The position of the new African Art Music Composer

For a good work to be done under this heading, it is needed for us to first understand what ‘African Art Music’ is.

Whereas Amu (1988, p. 7) looks at the term as “music composed by a trained musician which pertains to artistically more sophisticated and enduring types of music as distinguished from popular and folk music and jazz.”

Nketia (2004, p. 5) says:

Art Music is used for convenience of reference for music designed for intent listening or presentation as concert music, music in which expression of feeling is combined with artistry and a sense of beauty. He refers to African Art Music as that which manifests the above attributes but which is rooted in traditions of Africa. Its concepts, esthetic goals, and techniques may show variations consistent with the values of its own contexts of creativity.

The position of the African Art Musician is a well-defined one. Amu creates the path for us. Ours' is just to trade on it. That is exactly what J.H.K. Nketia, N.Z. Nayo and their contemporaries did in following the steps of Amu. For the new African Art Music composer to effectively communicate his musical feeling to his listeners, he or she has to be well groomed in the traditions of Africa and her dances to create tunes on them (whether sacred or secular). The new composer needs to explore all the African means of making music to enrich his/her music. It is only then that the person would be serviceable to our motherland.

Ekwueme (1990: p. 10) notes:

New African Art music is intercultural in the sense that it incorporates various aspects of African traditional culture in contemplative and functional art music-created and composed by Western trained musicians in the form that may be performed by both Africans and non-Africans.

This interculturalism is what exactly got Blege entangled in the musical web, which fails to release him for other options that would never be of benefit to Africans; and for which reasons I got very much attracted. His use of atumpani to accompany his songs and the creation of music on Adowa rhythm as well as setting his music to a variety of dances of African origin and also his use of instruments from other African settings other than his,

has not only exemplify his inter-cultural and intra-cultural sensitivities but also indigenises his works.

Nketia (2004, p. 4) affirms that:

The greatest challenge among African composers in art music is how they can craft their compositions from a similar position invariably faced, therefore is how to achieve such syncretism or fusion from an African rather than Euro-American perspective.

Euba (1993)'s viewpoint is that –a distinguishing feature of modern African composers is fluency in both Western and African idioms which will enable the composers to combine elements of the two idioms in formulating new and highly original creative concepts.”

He again says:

The realisation of these traditional elements in their works have however been overshadowed by other factors such as the exposure of these composers to the European music system. A piece will sound African (i.e. *Ewe, Akan, Yoruba*, etc) when the basic characteristics of the source materials feature in the body of the composition belong to the tradition.

Another issue we should be looking at bothers much on the need to borrow musical ideas from different cultures to enrich one's musical ideologies. This could be from one geographical zone to another geographical zone within or outside the same country or continent. It could be in terms of musical instruments, text, human resources. For instance, Blege who is a typical *E3edome* man from the Volta region of Ghana composing using the idiom of Adowa dance genre of the Akans in Ghana. It would have not been a cause of disagreement if the Westerners were to come with this dogma. However, for the sake of intercultural sensitivity, it is highly recommended that our

persistent quest in the fight for musical freedom should not throw away from our fold the Western musical tradition.

Euba (1989, p. 115).affirms that:

All known musical expressions in the world today are intercultural, be it African traditional music, Asian, Middle Eastern or European classical music. Traditional music in Africa is a product of intra-cultural interaction among various ethnic groups within the continent as well as foreign cultures such as those of Malaya, Arabia, and Indonesia.

Euba (1989, p. 116) goes further to identify three levels of interculturalism in music as follows:

1. Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are derived.
2. Domicile intercultural activity, in which the composer, writing in an idiom acquired from a culture other than his own, is involved in an intercultural activity, even though the music that he produces is not necessarily intercultural. A good example of this second category would be an African composer employing European formal structures such as sonata allegro, binary or concerto forms in his music).
3. The third category of interculturalism postulates by Euba is at the performance level. In this situation, the performer and the music are from two different cultures. A good illustration would be the performance of Western art music by a Japanese, Chinese, or African musicians.

This intercultural sensitivity cuts across the diameter of the world's music. It is not limited to any continent. Perhaps this is one of the items musicologists should be looking at when talking about globalisation of musical studies. The music should have identifiable elements of a particular origin before it is owned by the world. It is only then the true nature of the world's music would have been presented to its people than crediting music of certain continents at the expense of others as though the later never

existed. Euba and Kimberlin (1995, p. 3) add weight to the researcher's claim when they say:

As regards European music, musicological research has proved over the years that the music of Johann Sebastian Bach is generally infused in three cultural traditions-German, Italian, and French. The creative procedures of Antonio Vivaldi's concerti (Italian) and the seventeenth-century French overture are vividly manifest in his organ works. Euba admits that the actual time when the concept of intercultural music was invented is not clear, but it is generally accepted among the exponents of this phenomenon that scholars such as Max Peter Baumann, Everett Helm and Margaret Kartomi have used it in their publications as far back as the 1980s.

The position of the new African art composer is to be well groomed in the tradition of Africa so he/she can carve a meaningful niche for oneself. The new composer must be intercultural sensitive to provide for all races. Nketia (2004) asserts that:

A composer must master the fundamentals of African melody and rhythm so that he/she can create African tunes based on the varieties of Heptatonic, Hexatonic and pentatonic scales used in African societies. When he/she is able to do this, he/she needs not always borrow tunes from the traditional repertoire, for he/she can create tunes that would be true to the traditional idiom.

Another stand the new African music composer needs to take in making music localised is the exploration of story-telling technique in composing our African art music. Stories by the fireside, *ananse's* stories all are some of the means Africans recreate themselves. If these qualities find their way into our musical compositions, it would not just catch attention of the audience but would also go a long way to indigenise the songs. This technique finds life and forms the totality of the *“Sasabonsam's Match”* adopted from (Berry 1993:p. 28 & 29) by Mereku (2012) in which he uses a piano trio nicknamed

Pivicafrique (i.e. *_pi* for piano, *_vi* for violin *_c* for cello and the suffix *_afrique* for Africa). This technique dominates Blege's works.

2.5 Musical analysis

Analysis in the general sense is the act of discussing a subject by breaking its constituent elements down to the lowest level for easier assimilation. We can therefore discuss a given sentence as a whole by disassembling its component words into minutest level for a novice, a non-professional, and a beginner et cetera to comprehend in the simplest terms. It could still be seen as a thorough examination of something or a situation to ease decision making, for an action to be taken, for easy understanding. In a more specific term, this work owes it a task to explain analysis not only in general terms but also in the context of music.

Bent (1988, p. 1) views musical analysis as:

The resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure. He says *‘In such a process the –structure’* may be part of a work, a work in its entirety, a group or even a repertory of works, in a written or oral tradition’.

In disassembling a musical piece to see its constituent elements, one needs to look at language, instruments, a lilt of dance, type of scale use, form or structure of music, texture, cadences, melody, harmony, meter and key signatures, modulation(s) both key and metrical, chord arrangements, compositional devices and voice ranges of the parts involved. A Thorough look at the work of somebody whether known or unknown would expose the behavioural pattern of that person. This is so because the characteristic or

personality of individuals whether simplicity, complexities or ineptness, manifest in what they do. Language would expose the origin of the person. That is why Jacobson (2011) feels –in studying art music composer, these things must be looked at: the approach used by the person, his importance, historical context, and his biography”. Likewise, Sadoh (2004) believes –analysis must be based on cultural perspectives focusing on three main characteristics of indigenous music from Africa thus: element of musical communication, element of dance, and element of musical conception.”

In analysing *M4b4 Dawur* music, (Amuah and Acquah (2013, p. 1) look at the biography of Newlove Anan. In addition, they also reduce the music into its component entities. In the abstract to the work, the elements they look at are exposed as below:

Mɔbɔ Dawur (I will tell it to the world) is an SATB work of Newlove Annan, a Ghanaian prolific choral music composer and organist. In Annan's *Mɔbɔ Dawur*, he explores varied choral compositional styles. In this paper, the writers attempt to provide an analysis of *Mɔbɔ Dawur* using musical analytical parameters such as; scale, melody, vocal ranges, harmony, rhythm, texture, form, compositional techniques, dynamics and text, to unravel the various compositional styles that have been utilised by the composer. The outcome of the paper is to provide an analytic presentation of a choral piece that utilises varied compositional dimensions to serve as the basis for the study and composition of choral works. (Amuah and Acquah (2013, p. 1)

Any musical activity engaged in by an African should be done in the context of Africa. It is only then that we will be appreciating the worth of what God has endowed us. Else, we would be reducing the African identity to the level of our African skin colour and our languages. My demand that focus should be on African musical practices is NOT a

request to eject Western musical practices from Africa. Is just calling for the need to identify ourselves as Africans before looking elsewhere for consumables.



CHAPTER THREE

THE BIOGRAPHY OF WALTER K\$MLA BLEGE

In this chapter the study presents the biography of Blege under ten sections exposing the reader to his: birth and origin, education (non-formal, informal, and formal), professional career, administrative responsibilities, national and international assignments, musical development, contributions to national development, Blege as expert translator , Blege as somebody who transcribes, Blege as someone who repackages, and extended choral work. A look at this chapter answers the question: who is Blege?

3.1 Birth and Origin

Walter Blege an educationist, historian, writer, and a self-made composer was born on December 22, 1936 into a musical environment at *Kpedze* in the Ho-West District of the Volta Region of Ghana. He is the sixth of about the twelve children born by his parents. Whilst his father, Fritz Kwame Blege who hailed from *Kpedze-Sreme* was a prominent member of the *Hadziha Gã* (the Great Choir) and a Presbyter of E P Church-*Kpedze*, his mother, Wilhelmina Dzathor hailed from *Alavanyo-Deme*.

This is why in his acknowledgement to An African Book of Songs volume 1 and 2, Blege writes

<i>Na Afetɔ George Dɔ</i>	To Mr. George Dor
<i>Le efe de tsɔ le me ta.</i>	For his visible interest.

<i>Kofi, woe ny'adekplɔvi</i>	Kofi, you are the apprentice
<i>Vazu ademega,</i>	Who becomes a master
<i>Alavanyo Tata yometɔa!</i>	An uncle from Alavanyo
<i>Nya ngbae, Alavanyo Tata be:</i>	Its true Alavanyo uncle said
<i>Srɔ nyo dɛdɛ</i>	A good marriage
<i>Eyae nye fome</i>	Builds a family
<i>Eyata Kpedze dɛ</i>	So the Kpedze child
<i>Ɖua tɔ nu</i>	Inherits patrilineal
<i>Ga ɔua nɔ nu</i>	Inherits matrilineal

For his mother came from Alavanyo so he qualified to inherit from the matrilineal lineage too. This implies clearly that his musicality is a matrilineal inheritance. His maternal grandfather, Jacob Dzathor who was an educationist and a reputable musician, was a teacher who taught at Togo. At his return to Ghana, he migrated from Alavanyo to *Kpedze* where he bought land and cultivated a big cocoa farm. Even though Fritz was an illiterate, he knew the value of formal education. For little Blege to have access to better formal education, his father sent him to stay with his maternal grandfather at age five to nineteen when the grandfather located there. This situation and many others are what liken Blege to J.H.K. Nketia. Just as his maternal grandparents and uncles brought up Blege, Akrofi, (2002, p. 1) acknowledges that:

Since his father died in his infancy, the mother and his maternal grandparents brought up Kwabena Nketia. When he was seven years old, his mother decided that he should go and stay with his grandparents at Mampong and start school.

It is an acknowledged fact that all the children of the maternal grandfather of Blege inherited their father's musicianship. This to large extent serves as a background of Blege's musical knowledge.

Blege married Rose *Gbesemete* who was a daughter of the Paramount Chief of *Kpedze*. When Blege moves to Takoradi to teach, the wife also moved with him. Unfortunately, during the birth of their first child, Rose passed on. He remarried Rejoice *Owuah* from *Peki* when he was posted to teach at the then Government Training College (GOVCO) now College of Education at *Peki*. Blege has six children comprising four males and two females.

3.2 Formal Education

Blege had his elementary education in E P Primary and Middle Schools at *Kpedze*. He entered *Mawuli* Secondary School at Ho from 1951 to 1955 where he had his General Certificate Examination ‘_Ordinary Level’ (i.e. G.C.E, ‘_O’ Level) with music as one of the courses he offered. In 1956, Blege had admission to Achimota School, and in 1957; he completed and had his General Certificate Examination (G.C. E.) ‘_Advance Level’. He attended University College of Gold Coast now University of Ghana-Legon where he obtained B.A. Honours degree in African History from 1958-61. In 1962-63, he went back to University of Ghana, Legon for his Postgraduate Diploma in Education. In 1967, Blege won a Canadian Government Scholarship tenable at the University of Toronto, OISE. Here he obtained his M. Ed. Degree in Curriculum Studies in 1969. In summing up matters on his formal education, he again entered International Institute of Educational

Evaluation in Granna, Sweden and had an Advanced Diploma in Social Studies, which was an advanced study in Curriculum Development.

To this end, one may be wondering what motivated this highly musical prowess of Blege, since his musical experiences from home to *Mawuli* School was not that strong enough to groom him to be as highly competent as he now is and especially when everybody knows one needs to practice thoroughly what one desires so as to become dexterous. It is an undisputed fact that musical or artistic knowledge is an inherent tendency, which coherently is endowed individual naturally. If you have it, you do not necessarily need any higher educational attainment for it to be displayed. A little push is enough for a naturally endowed person to be motivated. Blege's case serves as example for this claim. Faseun (2005) notes that:

Music is a living art. As an art, it is a man-made and not a scientific discipline to be taught and studied. This is more especially so in Africa where it is part of the African's complete life.

3.3 Professional Career

In 1961, Blege was appointed Education Officer and was promoted to the rank of Senior Superintendent of Education in 1965. He rose to Principal Superintendent of Education in 1972 and became Director of Education in 1981. In 1983, he was promoted and appointed Deputy Director-General of Ghana Education Service. He finally became PNDC³ Deputy Secretary (a portfolio now called Deputy Minister)⁴ for Ministry of Education with Special Responsibility on Culture in 1985-92. It was during this time that

³ Provisional National Defence Council (PNDC)

⁴ Deputy Secretary now called Deputy Minister.

Blege became the boss of the National Symphony Orchestra. He was once assigned a special responsibility for culture, and briefly was appointed the acting chair of National Commission on Culture in March 1990. While on this schedule, he travelled extensively across the globe on educational and cultural matters as a government representative to Liberia, Sweden, Cyprus, Cameroon, Cuba, Guyana, etc.

However, none of all these positions made Blege's greatness conspicuously seen than in his music. The consideration that Blege was not trained as musician at the University therefore he is an amateur composer who is not regarded, as a professional musician becomes a trivial comment as he becomes a great achiever in the field of music composition and has outweighed many professionals. Perhaps, his failure to professionally train as musician at the University level is what made him deeply excelled in the fields of African music. The way he expresses himself more in African idioms, a style that indelibly will remain Ghana in the minds of the music-loving world any time anywhere Blege's name is mentioned cannot be wrestled from Ghanaians. The inspiration he is to many young Ghanaian composers cannot be under estimated. In likening this to Nigerians' situation, Omojola (1998, p. 2) confirms that:

Nigerian church musicians, many of whom lacked professional training in music, were to encourage and train a later generation of musicians and composers who, with the benefit of professional musical training in Europe, have written a considerable body of compositions, conceived in the tradition of European classical music but making considerable use of African elements. These composers include Fela Sowande, Ayo Bankole, Akin Euba, Samuel Akpabot, Lazarus Ekwueme and Okechukwu Ndubuisi. For example, Samuel Akpabot and Fela Sowande received their initial training under Ekundayo Phillips.

This is why it is highly imperative for Blege and his works to be projected for current generation and posterity to learn from. A throw away of this subject under study will be a very great disservice done to generations yet to come.

3.4 Administrative Responsibilities

Between 1961 and 1962, Blege taught at Government Secondary Technical School at Takoradi. He was transferred to Government Training College, *Peki* from 1963-67 where he taught as a teacher and later became the Vice Principal of the college. From 1969-72, he was transferred to Curriculum Research and Development Unit, GES where he became the head of Social Studies section. From 1972-78, Blege was appointed the Headmaster of *Mawuli* Secondary School, Ho. When Acheampong⁵ introduce operation feed yourself programme⁶ in 1972, Blege was one of the few stakeholders who champion the cause of the programme. When people who were against Acheampong government realised that the programme was flourishing, there were many agitations against it. Pressure groups were evolving from students' front at second cycle and tertiary institutions. One old boy of *Mawuli* School was at the helm of these agitations. A letter signed by the said old boy and a few others, which aimed at organising riot in schools country wide against heads that were loyal to the programme, was intercepted by Blege at *Mawuli*. He says it just occurred to him one morning to visit the dormitories of the boys.

⁵ General Ignatius Kutu Akwasi Acheampong was a past Military Head of State who ruled Ghana from the year 1972 -1978. His second-in-command Lieutenant General Fred Akuffo overthrew him in a coup.

⁶ Operation Feed Yourself was a programme introduced by Acheampong government between 1972-78 for Ghanaians to highly engage themselves in agricultural ventures to produce more food to feed them. Blege who was the Headmaster during this era engages *Mawuli* School in school farming, which produced more than enough food to feed the school. This enables him the Head of State's award for leadership in "Operation Feed Yourself Programme".

He first entered the head prefect's dormitory and surprisingly saw him sleeping. A search under his pillow divulged the said letter. He quickly organised management where he declared his intention to resign as the head of *Mawuli* School after making the content of the letter known to them. This was what led to his transfer from *Mawuli* to *Anum* Presbyterian Secondary School from 1978-81 still as Headmaster. From 1981-83, he was promoted and appointed the Director of the then National Academy of Music (NAM) now the Department of Music Education of the University of Education, Winneba. He was also appointed a lecturer at the department of Social studies between 1994 and 1998 at the then University College of Education, Winneba (UCEW) now University of Education, Winneba. He is not just one of the founding members of EP University College but was also appointed the first President of the EP University College, Ho from 2006-2011.

3.5 National and International Assignments

From 1972-78, Blege led *Mawuli* School Choir to win first prize in Ghana Schools participation in “Operation Feed Yourself Programme” at national level. Also in 1976, he received the Head of State's award for leadership in “Operation Feed Yourself Programme”. Similarly, from 1986-96, he was responsible for the establishment and organisation of new District Centres of Art and Culture in all the ten regions of Ghana. Blege equally was responsible for the organisation of National Programmes of Arts and Culture (NAFAC), National Choral Festival, Craft bazaars, Art Exhibition etc. This responsibility enabled him organised National Parades and Gymnastic shows by school children in collaboration with the security forces on the occasion of various national days

including Independence Day celebration, June 4th, and 31st December Revolution. He also organised Ghanaian Printers and Publishers to facilitate local production of books and stationery. He as well served as a member of Ghana Education Service Curriculum Council from 1972 to 1976. Blege also served as a resource person for the African Social Studies Programme (ASSP) in organising Social Studies Programmes in Liberia, Kenya, Uganda, and for African Curriculum Organisation (ACO) in Swaziland and Greenhill, Ghana from 1972-80. It was during this time that he led a technical delegation to East Germany for the procurement of hire purchase printing equipment and materials in aid of book industry in Ghana. He again led delegation of experts to China to work on the final technical drawings and construction agreement of the National Theatre. In 1990, he again led another group of artistes to represent Ghana at the Centenary Celebration of the Independence of Guyana. He was responsible for the Ghana- Cuba Human Resource Development Programme from 1988-92.

3.6 Musical Development

Walter Blege, the self-made musician before he formally learnt music reading under his uncle Jerome Dzathor, took inspiration from how his father always stamps the grounds with foot when leading the E P Church Great Choir (*Hadzihag7*) to places. His musical training could be put into three categories namely Non-Formal, Informal and Formal education.

3.6.1 The Non-Formal Music Education of Walter Blege

His non-formal training began at age five when his father sent him to his maternal grandfather. While there, he attained an automatic membership of the family choir. Atenteben flute, which was manufactured by the family, and the voice were the main musical instruments they used in the choir. He learnt musicianship from his uncle Jerome Dzathor and enviably can read any musical score and teach it before reaching class six. His uncle who was the leader of their school band left the school and this put Blege on duty as the new leader of the band. It was during this time that he learnt to play piccolo as an instrument. The Christian singing also played a pivotal role in Blege's musicality. He acknowledged the fact that the Apostolic Church at *Kpedze* led by one *Blewusi* used to accompany their singing with hand clapping and this had been of great influence over his musical carrier.

He was a member of the University of Ghana, Legon Choir from 1958-61, and a member of Drama Groups in *Mawuli* and *Achimota* schools, and of the University of Ghana, Legon from 1951-61. He was also a member of the Volta Regional Council of Arts and Culture from 1973-78. All these had given background experience non-formally to his musicality.

3.6.2 The Informal Music Education of Walter Blege

Like Blege, DjeDje and Carter (1989, p. 3) observe that

As a Christian, Kwabena Nketia's grandparents and uncles who bought him up have not permitted him to participate in performance of traditional music which the church regarded as primitive and pagan. However, the continued adherence of his mother and other relatives to traditional customs and ways of life provided for him a broad range of musical practices and styles in Akan life.

The above condition situated Blege in a frame, which nearly marred his musicality. *Kpedze* the hometown of Blege is a marketing town full of foreign dwellers. These settlers on their coming appeared with their native dances. Some of these immigrants with their dances in parenthesis are as follows: Anlo and *Mafi* in Tongu (*Agbadza and Takara*), *Hawusa* in the Zongo (*Gumbe*), *Kabye* (*Kabye-3u*), Togo (*Gahu*), *Kwahu* (*Kokomba*), and local dances of *Kpedze* (*Gaba2a, Ade3u, Totoeme, Avih1/Aviha, Gbolo, Zigi, Tuidzi, Dz4le3u* (a forerunner dance tune of highlife), *Kal83uwo* like *Atikpladza*). These dances coupled with other institutional rites like Chieftaincy rites and Christian singing served as classrooms for young Blege. Unfortunately, because of the strong Christian background of his parents and the dogma of the Church that forbidden its members not to join any musical performances outside the Church, Blege was not allowed to join in the performance of any of these dances let alone allowed to witness the performances of any of these rites that go along with some of these dances.

This behaviour of the parents nearly blights his musicality. These experiences unconsciously groomed him for his later musical performances. It is said that the first organised brass band in Volta Region was at *Alavanyo*. Blege even though was not allowed to join or witness the performances of any of these dances, used to sneak to the

rehearsals of this brass band group that performed the *Dz4le3u*. Through this, he learnt to play trumpet. So later, when *Todze* clan of *Kpedze* bought brass instruments, they engaged him to teach them how to play the instruments. He did same when his mother clan; the *Kpedze-Sreme* clan also bought the brass instruments. In a way of allowing him to operate against the dictate of his heart, his father against the odds bought the *E3e* hymnal and donated it to his little son. This according to Blege; he regarded as one of the greatest gifts given to him by no mean a man than his biological father who was preventing him from performing any type of music. Therefore, dance music and wind instruments were all grounds that solidified his musicality. This chiefly contributed to the informal musical training of Walter Blege.

3.6.3 The Formal Education of Walter Blege

In the formal educational sector, Walter Blege joined *Mawuli* School where he studied Theory of Music including Harmony at School Certificate of Ordinary Level (Royal School of Music Grade 7 Examinations) under the tutelage of Mr. (later Prof.) N.Z. Nayo.

In 1958-61 when Blege was a student of Legon, the music department had not existed. It was 1962-63 when he went back to Legon for his Postgraduate Diploma in Education that the music department was under formation. Blege said he then approached J.H.K. Nketia to allow him to do music as a part timer. Another two people whose names he could not recollect also joined him. They however were assigned to the late Philip Gbeho who then was a lecturer in music to lecture them. Even though this did not see light of day, the little

time Blege had with Gbeho was of a great help, which contributed to his formal musicality.

3.7 Contributions to National Development

To this study, the educational and political positions or offices held by Blege did not make him contribute well into national development. If there is anything, which granted him the greatest opportunity to contribute his quota to building this nation, if there is any investment he made towards building this nation, then the greatest to mention is his musical products. His contributions to the music and art industries are obvious. A first thing to mention is his efforts in transforming our cultural values and transplanting them into the church (a no go zone for African music) through his brand of music. Our identity as a country of the blacks is not missing in his music. Nketia (1967, p. 41) argues that:

The folk music of a country may represent not only a heritage of individual items of music but also a music that speaks its own kind of language, music that has a distinctive vocabulary of its own, evident in its choice of scales, use of modes, characteristics emphasis on particular intervals, cadencial patterns, melodic contours, meters, and rhythmic combinations, as well as its vocal techniques and style. Therefore, folk music should be recognised as a distinct musical idiom, with its own traditions, musical instruments, performance techniques, and its own set of values that may not necessarily be the same as those associated with art music.

Though not traditional music, all the elements the researcher spoke about which reflects in the above quotation are what identifiably made Blege's music African and its transportation into the church that forsakes such products is what made him achieved greater heights in national development.

Blege wrote his first play titled *Fia Agrobasa*, which was performed at *Peki*, Winneba, Ho, Hohoe, etc. This play was produced by Prof. Sey at the Ghana Drama Studio, Legon and was reviewed by Mrs. Efua Sutherland. He composed his first choral piece titled *Xexeame*, which translates to mean the world, while studying in Mawuli School in 1954. From 1963-2014, he served as Choir Director at various Schools and Congregation of EP and other Churches including; *Peki* College of Education, *El4m* Choir (Ho-Kpodzi), Mass Choir (Ho-Kpodzi), Amen Choir (Ho-Kpodzi), *Mawuli* Peace Choir, EP Church Choir (*Mamprobi*), EP Church Choir (*North La*) and EP Church Choir (*Adenta*), and Anum Presbyterian Church choir. In 1954, he participated in the National Choral Festival held at the Arts Council, Accra with the Mawuli Peace Choir. He also led *El4m* Choir to represent the Volta Region at the National Festival of Art and Culture (NAFAC) held in Tamale. He co-founded *Dumedef4*, the Ambassador Choir of EP Church and instituted the use of African Song type, African drums, African dances and drama in Christian Worship. He also took *Dumedef4* group on a series of tours across the length and breadth of Ghana and Togo with his brand of music. He toured several cities of West Germany with *Dumedef4* at the invitation of the Bremen Mission (Nord Deutche Mission) in 1983. In 1985, he led *Dumedef4* to win the National Choral Music Competition Trophy organised by the Ghana Broadcasting Corporation on the Corporation's Golden Jubilee celebration in Accra. Another remarkable achievement of Walter Blege is the composition of his two-hour long Opera titled *–Kristo*” in 1985. In making *Dumedef4* to define its meaning as the travelling feet of EP Church, he led the group the second time to tour Germany also at the invitation of the Bremen Mission. In 1996, he produced in collaboration with Prof. Nii Yartey, and Directed Opera *Kristo* selected by the organisers

as the Flagship Programme on the 10th Anniversary Celebration of the Ghana National Theatre. Till date, Walter Blege has to his credit more than 200 choral works as he remain resolute on the use of Ghanaian traditional dances as the basis of art music composition as his peculiar style.

Apart from these, Blege is also the founder of ‘Ghana Pearls’ which is a basic school complex starting from kindergartens to primary six located at *Ashonman* at Accra.

3.8 Extended choral work

Opera *Kristo*, which is an *E3e* drama, presents the history of the beginning of EP Church the erstwhile *E3e Kristo Hame*. An extended musical work that tells the arrival of the Missionaries in *Peki* (one of the towns in Volta region where the Missionaries settled for their Christian work) and how the indigenous people resisted their attempt to plant their kind of faith through the Church in an African soil. In it, the crash of two cultures (i.e. the African culture and the European culture) is displayed. There are about forty-two (42) songs in the whole work. Continuous performance takes about two (2) hours. The display of African culture through the songs set to indigenous dances by Blege and his interest in his native (African) culture is conspicuous. There was no forerunner of this work as nobody in Ghana ever attempted writing opera in the vein of Ghana for that matter Africa before Blege. For that matter, there was no role model for Blege to follow in writing Opera *Kristo*. It is therefore a high level of creativity displayed by Blege in writing this opera that features Ghanaian dances making it look purely African. The only foreign

materials in this work are the European key signatures, time signatures, clef, and other notational elements. Blege's contribution to national development is once again greatly exhibited through this work. Opera Kristo is available to model anybody who wants to write an opera in the domain of Ghana or Africa.

3.9 Blege as expert Translator

Blege as linguistic shows his greatness in interpreting songs from English language into the E3e language. These carefully selected songs do not only appeal to operate in worship but also bring man closer to God. The interpretations are carefully done and the thoughtful choice of words in these songs do nothing bad than the appeals they make to the worshipers' hearts.

A glance through the EP Church new hymnal confirms that Blege was not only the chair under whose auspices the preparation and renewal of this hymnal saw light of day. His contributions extended beyond that limit. He translated EP Church hymn:

❖ 9: *Vav7 nyate5e wònye be*
Nye h7 makp4 gome le nye
@ela 5e ku v4s7 la mea?
...

From: And can it be that I should gain
An interest in the Saviour's blood!
Died he for me, who caused his pain?

❖ 307: *Amesi x4 Yesu dzi se,*
Naneke magloe akp4 o;

...

From: Captain of Israel's host and Guide,
Of all who seek the land above

...

❖ 348: *Ne ahomyawo 2e mia 3ua 2e nu,
'Ye alilikpo wodo v4v- l=*

...

From: Will your anchor hold in the storms of life,
When the clouds unfold their wings of strife?

...

❖ 473: *Mets4 2okuinye na wò hee,
Mawu Vi si, wosa v4e la,*

...

From: Just as I am, without one plea
But that thy blood was shed for me,

❖ 633: *Mie2'adz4gbe na mia duk4,
Be miats4 mia dzi kple `us8;*

...

From: Land of our birth we pledge to thee
Our heart and toil

...

All these songs Blege translated from the original English version into the *E3e* language.

Hymn 443 and 561 he co-translated from English language into *E3e* language with A.A.

Agordoh and E.K.D. *Safui* respectively. The first two phrases of each are written underneath:

❖ **443:** *O, 2e makp4 a2e akpewo,*
 Kple nu akpeakpewo ha!
 ...

From: Oh, for a thousand tongues to sing,
 My great Redeemer's praise
 ...

❖ **561:** *Yayra nye kadede,*
 Bla mi le Kristo me
 ...

From: Blessing is the union
 That yoked us all in Christ
 ...

The following inspirational hymns: 231, 431, 466 and 655, which draw themes from biblical passages as written below are his personal compositions. The first two lines of these hymns are written beneath:

❖ **231:** *Miheyi, miheyi, miheyi 2aw4 duk4wo kat7*
 woanye nye nusr-lawo
 Miheyi, miheyi, miheyi 2aw4 duk4wo kat7
 woanye nye nusr-lawo
 ...

This hymn, which translates as: Go make disciples of nations, draws theme from Mathew 20: 1-7, 22: 1-4 & 28:19-20.

- ❖ **431:** *A5et4 la 5e d4 la me miele, Dzi2u2u la nye mia t4*
 A5et4 la 5e d4 la me miele, Dzi2u2u la nye mia t4
 ...

This music which also translates to mean: We are labourers in God's work, Victory shall be ours draws theme from Proverbs 21:31, John 5: 36.

- ❖ **466:** *Midze Mawu yome, midze Mawu yome, midze Mawu yome, midze*
 Mawu yome...
 Midze Mawu yome, midze Mawu yome, midze Mawu yome, midze
 Mawu yome...

This music also translates as: Be disciples of God..., takes theme from Mathew 16: 24 and finally,

- ❖ **655:** *Ne ate `u anye nu si atso mia gb4 la,*
 Min4anyi kpl'amewo kat7 le `uti fafa me

This music takes theme from Roman 12: 18 and translates as: If it shall be a fault....Be at peace with everyone. All these songs are masterpieces.

3.10 Blege as a Transcriber and as somebody who Repackages

Another area of musical style, which composers including this researcher are looking at, is picking popular gospel songs for repackaging in terms of harmony, alteration of melody and elaboration. This equally caught the attention of Blege. Some of these songs that he worked on include: And the Son of God, God you're so good, *Sub4*, *Ame Nu Veve S4'*, *Èlolo Wu Wo Kat7*, *A5et4 Yesu*, *Dzo A2e*, *@ela Yesu*, and *Ne Yesu @e Gbe La*. All these songs found their column in „*Tukui1*” being the fourth volume of An African Book of Songs authored by Blege. He described this volume as „*Elekpui do gawu!*” maybe due to the short but challenging nature of the songs in it. Sometimes I am forced to call songs in this volume as Blege's scherzos. This is so because, I have studied many of his works and knowing what they entail, it least occurred to me this style can catch his attention. Nevertheless, it could also be explained that this is what made him to be abreast with time. After all, in business venture, producers produce what would attract consumers' interest for which reason a producer can guarantee higher demand/patronage of his product on the market.

CHAPTER FOUR

MUSICAL ANALYSIS

In this chapter, the study discusses at length, the compositional styles of Blege. The chapter also analyses the five songs with titles as follows: *Ameyib4viwoe*, *Goliyatie & @avi2i Zu Zevi Tukui* (the two-in one song), *Agbe Yia Dzie Miele*, *Ma'u Sitso5e* and *Nidze Mia ~u*. *Goliyatie & @avi2i Zu Zevi Tukui* seem to be two separate songs. However, according to Blege, they are two-in-one songs hence should be analysed as one. According to him, it is only then that the message they are sending across will be complete. This made the items appear to be six. The chapter therefore divides into two broad sections. The first section deals with the compositional styles of Blege whilst the second deals with the analysis of the five selected songs.

4.1 The compositional styles of Blege

The researcher discussed the compositional style of Blege under eight sub-sections as follows:

4.1.1 Categories of Blege's Music

Blege's musical compositions could be categorised into Western, Mixed, and African. The Western types are based on European harmonic traditions and have simple rhythmic structures founded on $\frac{3}{4}$ and $\frac{4}{4}$ time signatures. His English song with the title "The Pledge" that presents the Ghana National Pledge in singing instead of recital exemplifies this claim. In the mixed genre, Blege based the songs on African and European harmonic

and rhythmic traditions. All the lyrics are in *E3e* and rhythms are equally derived from the rhythmic structures of *E3e* language representing African idiom. Harmonies mainly based on the intervals of thirds are laid on the Western traditions. *Ma'u Sitso5e* attests for this case and its failure led the way to the songs in the purely African category. Songs that are classified as purely African, derive their rhythms from African dances like *Adowa, Zigi, Ade3u, Atrikpui, Agbadza, Gahu, Halo, Asafo, Gbolo, Kabye-3u, Gaba2a, Tuidzi et cetera. Miawoe He Nyanyue Ve Na Mi (Ade3u), Mel' Agbe (Tuidzi), Davidi Zu Ze Vi Tukui (gbolo), Ameyib4viwoe! (asafo), Mel' Agoo Dom Na Mi (gaba2a)* and many more, have the lifts of the dances in parenthesis. Their metrical identities are mainly of $\frac{7}{4}$ and $\frac{8}{8}$.

4.1.2 The Stylistic Features of Blege

Blege's main compositional styles as identified could be put into seven types. These are

- i. setting music to traditional dances for church performances with traditional instrumental accompaniment,
- ii. setting music to traditional dances without instrumental accompaniment,
- iii. compositions that are founded on key and metrical modulations,
- iv. compositions based on intercultural sensitivity,
- v. translation of songs from other languages into the *E3e* language,
- vi. transcription of existing songs for repackaging, and
- vii. writing of opera.

These categories are discussed as below:

4.1.3 Setting Music to Traditional Dances with Accompaniment

For music to be truly African, and for the term ‘African music’ to be more define, elements that are used in making it should be African in origin. The origin of the composer is not enough elements that must be used to identify music as truly African. In defining African Art Music, Blege indicates:

What the great musicians of Africa and for this matter Ghana called African music is an undefined term. Those people say any music composed by an African man is African music, even though they are founded on Western musical styles in both rhythmic and instrumental wise. Amu who fostered African music said use should be made of intonation and durational principles of our African music.

Agreeing to this claim, Euba (1970, p .2 & 3) says:

It is true that [modern African] composers have often attempted to Africanise their works by using African tunes and rhythms, but, in their preoccupation with Western forms, such borrowings has been quite minimal and their works must be regarded as extensions of Western art music rather than a continuation of African traditional music.

African music should be set to African dances, language contour must be strictly observed, rhythmic patterns must be African. This philosophy is what led Blege into finding a style we could call his. In composing his music, Blege claimed he normally asks himself the questions: if *E3e* people (we may say Ghanaians or Africans) are to sing their songs,

- i. which dance will they set it to?
- ii. what type of instrument will they play on it?

- iii. what type of people will play the instruments?
- iv. what type of song will they want to sing on the dance?
- v. how would the song go?

Even though not allowed to, through his clandestine observation and sensitivity to macro and micro sounds around him, Blege is able to nurture himself in his culture. The secret behind his success is due to how highly creative he is. Not all may be able to achieve that fit. That is why society must not continue with the kind of dogmatic training given to Blege. Consequently, he knows the components and the movements of the various dances of his native town and those that were imported into his abode. This is what made it possible for him to set many of his compositions to African traditional dances like *Gahu*, *Akpi*, *Gabada*, *Zigi*, *Asafo*, *Aviha/Avih1*, *Gbolo*, *Halo*, *Adowa*, etc. The extent to which he sets his music to traditional dances for use in the church made the style unique to him. In some of his songs, he changes from one dance to the other with the instruments that feature in these dances moving with them. The songs: *Nidze Mia ~u*, *Agbe Ya Dzie Miele*, and *Amenuve Tata* are three of the songs to serve as test cases.

4.1.4 Setting Music to Traditional Dances without Accompaniment

Blege stated also that not all people and denominations would like their songs to be accompanied with drums and other instruments. Seventh Day Adventist Church is one of such denominations. Because of this, in some of his compositions he intentionally did not ask for any instrumental accompaniment even though they are set to dances. However, he assigned the instrumental patterns to texts and rhythm that are played in the mouth of

singers who sing these songs. For example, in his song *Ma'u Sitso5e*, the words *Woe nye Ma'u tso tititi, tititi, tititi...* sound in the mouth of performers as though they are being played with *Tumpani* (i.e. the talking drums). In this same music, he assigned a frame of it to *Aviha/Avihl* dance but did not ask for it to be accompanied with instruments. However, in performing that part of the song, the rhythm would draw the listener to fill the accompaniment of the *akayl* pattern in the mind's eye.

4.1.5 Compositions that he founded on Key and Metrical Modulations

Variety is the rhythm of life. Blege believed in this statement as *“Aa 2eka dzidzi 2e wo vea to me”* which translates to mean *“variety they say is the spice of life”*. In many of his compositions, there are many changes of keys and time signatures. This art does not only bring variation into these types of music but also made them aesthetically attractive and increases their challenge levels. Examples can be seen in songs like *Ameyib4viwoe*, *Nidze Mia ~u*, *Ma'u Sitso5e*, *Agbe Ya Dzie Miele*, and many others. For example in *Ma'u Sitso5e*, there are transient modulations from B flat major-E flat major-C major-B flat major-C major-B flat major-G major-B flat major-F major-D major and finally back to the home key, which is B flat major. Another thing that brings variation to Blege's songs is his kind of counterpoint. He would split the lyrics to the various parts with each part coming differently in anacrusis. This together with the types of modulations as stated above increase the level of challenges in his music.

4.1.6 Blege as Intercultural Composer

Blege is an intercultural animal in terms of his musical composition. Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are, derived (Euba 1989: p. 116). Thematically, Blege picks materials from *Anlo* (i.e. dialect, scale, and dances) to create his “*Agbe Yia Dzie Miele*” song. This song he composed to pay tribute to the late musician: Elias Dogbatse who was a friend to him. In this music, he included fugue, which is an unusual device in his songs. He says he used it to pay tribute to Elias because it was his favourite. Blege confirmed that the *Mafi* and *Anlo* settlers of *Kpedze* have a huge musical repertoire. However, he could not get the chance to explore their kind of music especially the pentatonic scale. He has been struggling to write something using the pentatonic scale ever since. Being an *Anlo* man, when Elias died, he could not have given him any fitting tribute than writing a song in pentatonic vein to him. This is what brought the musical exploration he began for a long time to end on this particular song.

4.1.7 Blege the opera writer and a brief commentary on Opera Kristo

Blege begins the opera adventure on a work titled “*David kple Goliat*” in 1970s. Even though this first attempt was derelict, some two works on it dubbed “*Davi2i Zu Zevi Tukui and Goliyatie*” were performed in 1978 during the synod of E P Church and later popularised by *Dumedef4*. Blege says the essence of this work is to represent the German song *Saulo Wu Akpe*. As a victory song for women, he sets it to *Gbolo* dance, which is a native dance for women at *Kpedze* and the whole of *#edome* women.

During his second escapade which was with a great success, in *Opera Kristo* Blege expertly sets to music the story of the arrival of Christianity through Bremen Missionaries and the resistance of the native people. The clash of two different traditions thus African tradition and Christianity was displayed in the work. The hostile nature, which Africans used to receive the message of the Missionaries as against the peace of the Missionaries, was used to represent the African and Christian traditions respectively. As a commander of language, Blege warps the thought of listeners to descend that the arrival of Bremen Missionaries at Volta region the then Trans-Volta Togo Land has brought a lot of glory not just to Volta region but also to the whole of Ghana. This manifested itself in the use of the various traditional dances from many cultural settings of Ghana as he assigned the music. A few of these dances are *Akpi*, *Gaba2a*, *Adowa*, *Halo*, *Asafo*, *Gbolo*, *Aviha*, *F4nt4mfr4m*, *So3u* (which is one of the movements in *Ye3e* dance) and Highlife in Ghanaian context.

In this drama, *T4gbe Kofi* and *Amed4me* were used as the heroes who played leading roles in making it almost impossible for the Missionaries to carry out their mission. From nowhere *Akpalu* also appears, sought permission from his landowners and presented his many fold questions to the Missionaries. This he did to support the cause of his landowners.

The chief however did everything possible to make the mission of the Missionaries successful. This act incurred the displeasure of his subjects. *T4gbe Kofi*, *Amed4me* and a woman named *Elewodzro* planned to dethrone the chief. Volta region has the tradition of

removing the footwear from the foot of a chief and using it to hit the head of the chief as a symbol of removing him or her from a throne as a chief or queen mother (i.e. the custom of destoolment). *Amed4me* was planted to do that. Luck however eluded them when the Chief caught *Amed4me* on the act. *Amed4me* was to be killed by the executioner on the command of the chief. Nevertheless, the Missionaries came to intervene when they pleaded to the chief to pardon *Amed4me*. As a path clearer, this act of intercession of the Missionaries salvaged the situation and the Missionaries carried out their charge in peace. They ended up converting many people into their faith. The converts were consequently baptised, marking the beginning of Christian civilisation in the Volta region of Ghana.

There are about forty-two (42) songs in this African drama, the Opera Kristo. It starts from *f4nt4mf4m* music titled *F4nt4mfr4m* Orchestral Score and ends on *Lu34nye Kafu Yehowa*, (i.e. my soul praise Jehovah) which is a choral anthem. The works were written for three forces thus instrumental, vocal and both instrumental and vocal accompaniments. For example, the *F4nt4mfr4m* Orchestral Score is purely instrumental work written for the *f4nt4mfr4m* ensemble. *Blewu* and *Lu34nye Kafu Yehowa* are vocal works whilst *Midze Mawu Yome* and *Mawue Mawue* are both vocal and instrumental works. The about forty-two works are distributed to cover both Western and African compositional styles.

Blege employed a number of art forms in writing these works. Some of these are the techniques of pouring libation, which is praying in the African vein, *Halo*, Recitative,

Call-and-Response, the texture of antiphony, which is responsorial style of singing, the use of dynamics like *p*, *pp*, *sfz*, *f*, *ff*, etc.

As a technique, Blege would compose his texts first in the form of poem before setting them to music. People who fail to follow this trend end up composing like Westerners; he claimed. His texts are rich in idiom, deep in thought, highly philosophical and reflect man's nothingness before God.

The study observed that there are special words for the various African dances. These words become language idioms in which these dances are expressed. For example, the words: *ayoo*, *ayee* etc. are language idioms for *Gaba2a* music. In likewise manner *hmm* is assigned to *Gbolo* dance. Again, *ayoo lo* could be said of *Ago hawo*. Any word derogatory or teasing is ascribed to *Halo*. Blege emphasised that:

Before one embarks on compositional venture, the person must first gather materials for the work. The process of gathering materials involves language, dance and instrumental resources. Concerning language, if the person is using dialect other than his mother tongue, she or he needs to go to those who masterly, can handle that language or dialect for correct diction and must not use a standard language. The text thereafter must be written into poem before setting them to music. If that is done well, the sound will automatically come. Failure to do it this way is what accounts for many people composing like Westerners.

In language wise, there are dialectical differences among a group of people. For example what *Peki* people would say, *fin1 ne le z7?* Tongu people would say it as *Ga ele4?/ ga he ele h7?/g1 ele h7?* Then Anlo people would say it as *Afika nele ma?* All of them are asking the same question: where are you?

During one of my interviewing sessions, Korda Joy who is a keyboardist, choirmaster, and conductor described Blege as an inspiring composer whose compositions are very powerful just as those of Handel, Bach and Mozart of the Western world who lived during the baroque period and that Blege's works shall live beyond the second coming of Christ. Avah Richard who was one of the choirmaster respondents described Blege as a composer whose compositions are so solid and complete. Truly yes, Blege's compositions will powerfully continue to reign and linger on minds still inspiring to meet many generations to come.

It is this ethos, which found style for Blege. This concludes that for any music called African, there must necessarily be the consideration of dance, language, rhythm etc. elements of African origin.

The few extracts labeled 1-5 below and those analysed in the second section of this chapter have these qualities and are tendered to show evidence.

1. Purely instrumental work.

FSNT\$MFR\$M ORCHESTRAL SCORE

Walter Blege

DAWURO

APENTIMA

MERIMA

MAA

FONTOMFROM

ATUMPAN
(TUNED IN
B-FLAT AND
E-FLAT MAJOR)

Example 4 F4nt4mfr4m Orchestral Score

2. The art of libation and recitative.

[4] **GBE-DODO-DA**

IN FREE STYLE (SPOKEN)
BLEWU (AMETSITSI)

6 Ec! Ec! Ec! Ma-wu Ga me-yo wo zi e - t 3

Me nye de v 5 'de dzi'o lo Tsi - tsis wo bee t 5 e nye a - gbe!

Example 5 Gbe-Dodo-@a

3. The art of *halo*

[10] AGOO NA MI AFETONYEWO

AKPALU
AMEYIBO IQUTSU

6 A - goo na mi, a - fe - to - nye - woe, mi - de mo na nye ha ma - gblɔ to nye via kpɔ

11 A - me - dzro me nye le mia do me - e ga - ke ta - go de - ka me de na 'da - ru' o de

16 Mi - de mo na nye ha ma - gblɔ to nye via kpɔ A - goo ma - bia mi se, A - blo - tsi ye -

21 vua wo, mi - na ma - bia mi se - e Mi - na ma - bia mi se Mia fe Ma - wua de, A -

26 va wo Ma - wu wò nye loo A - si - tsa Ma - wu wò nye loo, A - lo e - to fo de Ma - wu wò

Example: 6 Agoo Na Mi Afetonyewoe

4. Call-and-Response.

[13] MAWUE MAWUE (NUKOKOE HA)

ASAFO UU
ABE ALESU NE DZRO

AMEYIBO AMEDOME Ma-wue Ma-wue, Ma-wue Ma-wue A-fi sia 'fi no la ye Ma-wue, Ma-wue

6

6 Ma-wue Ma-wue, Ma-wue Ma-wue, Nu sia nu wo la ye

Example: 7 Mawue Mawue

- The texture of antiphony, which is responsorial style of singing, the use of dynamics.

[12] MIAFE MAWU LA

The musical score is titled "[12] MIAFE MAWU LA". It features three vocal parts: BLEWU, YEYU, and AMEYIBO. The score is written in G major (one sharp) and 6/8 time. The BLEWU part begins with the lyrics "Mia fe Ma-wu la e-nye gbo-gbo ma-wa-ma-wa". The YEYU part has lyrics "E-he? Gbo-gbo ma-wa-ma-wa". The AMEYIBO part has lyrics "Gbo-gbo ma-wa-ma-wa Mia fe Ma-wu la e-nye tu-se ka-ta-ta Yuie E-nye". The score includes treble and bass clefs for each part, with various musical notations such as notes, rests, and bar lines.

Example: 8 Mía5e Mawu La

4.2. Other qualities of Blege's compositions

4.2.1 Blege the story teller

Blege is a weaver of thoughts. As a master weaver, Blege used picture-making technique in building the motifs of his music. As a picture in his mind's eye, he employed the technique of storey building to mould the music making that part of the music climbed in likewise manner with equal intervals of 3rds. With this picture in mind, he used it to tell the story of the parable of the sower. This is clearly seen in his “*Nuku Wula*” music, which took the biblical message of the parable of the sower as found in the books of Mathew 13: 3b-9, Mark 4:1-9, Luke 8: 4-8 as a theme. In this music, soprano part utilised the devise of sequence, calling, climbing and moving in 3rds whilst other parts in

likewise manner are responding with alto and tenor climbing and descending in stepwise movement and bass climbing and descending in 4ths. A look at the extract below gives confirmation of this statement.

Extract From Nuku Wula

Walter Blege
11-10-1971

a tempo De wo tse de wo tse de wo tse de wo tse

Bla e - ve, bla e - to, bla e - ne bla a - de de wo tse a la fa.

Example: 9 Extract from Nuku Wula

4.3 The Analyses of the Five Selected Songs

4.3.1 *Ameyib4vivoe* (Black Africans)

This is one of the patriotic songs of Blege's. He composed this sensitisation song at the time Angola attained independence in November 1975. It is the philosophical statement made by Dr. Kwame Nkrumah that “the independence of Ghana is meaningless unless it is linked to the total liberation of the African continent” Blege retold this way. He notated patterns for the accompanying instruments against the impossibility as thought by the Westerners. The medium is both vocal (i.e. arranged for soprano, alto, tenor and bass [SATB]) and instrumental. Instruments that feature in this music are Double bell (i.e.

Idiophones: *Gakogoe I & II, and Asig1*), Drum (Membranophones: *#ukpo, Tumpani* [refer to appendix F for picture of instruments]). Text of the song is in *E3e* language. The melodic intervals are mainly in Stepwise movement (i.e. 2nds). The harmonic intervals are mainly in octaves, sixths, thirds, and in unison. The texture is polyphony and in through composed form.

He composed this song to commemorate the independence attained by Ghana and used it to sensitise other African countries to struggle for their liberation. The song is in G major and in $\frac{6}{8}$ meter. It has four section distributed in A, B, C and D. Section –A” of the song starts with chorus from bar 1 to bar 4 in a moderate (*moderato*) tempo with the expression of moderate loudness (i.e. *mf*). Blege with his certainty made the four parts sing in unison but in octave apart. The illustration below presents a graphical view of the assertion.

AMEYIBŌVIWŌE

Walter Blege

Example: 10 Ameyib4viwoe in G-major

Then from bar 4 alto made a separate statement and is joined by tenor in bar 5 with the same statement while bass and soprano finally joined them in parts from bar 6 to 7. In bar 6, *„3ukpo‘* made its first ostinato appearance. The picture below illustrates the statement.

The image shows a musical score for a piece in 6/8 time with a key signature of one sharp (F#). The score consists of three staves. The top staff is the vocal line, with lyrics: "do na mi A - yi-koo A - yi-koo A - yi-koo. - - - e -". The middle staff is the bass line, and the bottom staff is the ukpo accompaniment, which features a rhythmic pattern of eighth and sixteenth notes. The ukpo part is labeled "Uukpo" above it.

Example: 11 The appearance of #ukpo

From bar 8, alto and tenor made a call whereas soprano and bass respond in bar 9. They continue that way until bar 14 where they all joined in harmony to sing to bar 15. At the tail end of bar 15 and 16, Blege fragmented the parts with alto and tenor in pair calling and soprano and bass in pair responding with *ayikoo*. Finally, the four parts come together from the end of bar 17 singing in harmony till bar 24 where they ended on plagal cadence to sum up the first section (i.e. section A) of the music. The picture below makes the illustration clearer.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal line. The first system contains the lyrics: 'yi - koo A - yi - koo E - do me nyawa' o A - yi - koo'. The second system contains the lyrics: 'ua me nya des' o a - yi - koo e - tu me nyada' o a - yi - koo A - yi - koo me -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Example: 12 The fragmentation of parts

In the manner in which the town crier alerts the town folks, drawing attention to himself before making announcement, Blege from bar 27 to 29 introduced the double bell to depict this scenario, making it look like a real life situational event. Then in bar 29, the tenor voice joined with the word *agoo*; (a word used by the *E3es* to seek permission for entering an enclosed place or to address a group of people) reinforcing the part played by the double bell (i.e. *Gakogoe*). There followed suit, the delivery of the message from bar 42. Blege used bar 26 to 40 as a bridge that connected section A and B with section B as the second theme. The picture below gives clarification.

27
A goo na mi lo A meyi bo vi woe a goonamilo A
27
TUMFANI
ASIFO
SAKAFOE I
SAKAFOE II
etc to bar 57

Example: 13 The introduction of the double bell

From bar 31 onwards, he doubled the double bell and played them in ostinato but in a cross rhythmic way moving along with the *Atumpani* (i.e. the twin talking drums). Here he gradually introduced the *Asafo* genre into the music. Blege once again brought into the music his independence when he defied the Western rules of music by making the parts to cross each other freely. Typical example can be seen between the tenor and bass parts and alto and soprano parts in bar 39. Maybe he did it to stress the independence message he is sending across as he develops the theme. From bar 37 to 42 Blege used harmonic progression of V^7 of II (i.e. l, de, m, s) and resolves it to V^7 of V (i.e. r, fe, l, de [chromatic decoration of d, the tonic note⁶]) and finally resolved to the tonic chord of G major. The following picture presents a graphical view of the above.



Example: 14 Introduction of Asafo dance

He deliberately failed to use glissando but went Amu's way when he used 'S' for spoken which played the same role as the glissando. This is seen on the third note of soprano in bar 2 and 156. The following illustration gives more explanation.



Example: 15 The use of 'S' for Spoken

Blege via the wings of this music broke the good news to Ghanaians that we have attained independence. He repeatedly stressed that a black country has attained independence. However, he sensitised the nation that even though we have attained independence, we have a long way to go. This statement gazette the earlier assessment that Blege's lyrics are very philosophical. On this happy note, he drew the curtain down on the second section of the piece (i.e. section B). Below is a picture for explanation.

69 mia' η go A zo li di dia de lemia' η go e lemia' η go

69 mia' η go

69

Rick on

Example: 16 We have a long way to go

At the third (C) section, the music modulates from the home key (i.e. G-major) to the dominant which is a relative major (D-major) of the home key; and brought the *Asafo* genre to its full's wings in terms of lyrics, singing, accompaniment, tempo and everything *Asafo* to the scene. This he did by inciting the people of Ghana to be alert of the possible come back of the ravenous monsters in any other form. He instructed for this part of the music to be 'very fast and lively' in performance. The picture below shows the evidence in the above elucidation.

[C] Very fast & lively

Fu - taa me - ku'o Me be fu - taa me - ku'o

fu - taa me - 7

Example: 17 Modulation into D-major

From bar 81 to 84, Blege made good use of canon-like device to develop that part of the music. Reverberation of which stressed the message to catch people's attention. I use the

following picture again to show this enlightenment. In it the word *Fut4a met4 o* was distributed at separate time to the four parts starting from soprano and ending on bass but with the use of different notes.

Example: 18 Canon- compositional devise

He quickly returned to the home key at bar 89 where he informed the citizens of a possible come back of the wolf in diverse ways. Blege used so many critical words to describe the colonial masters. The following are the translation of some of these words with their translation into *E3e* language in parenthesis: enemies in disguise (*Vivime fut4a*), enemies who are slothful (*akuviaw4w4wo fut4a*), enemies who are full with scandalous deeds (*nute5emaw4maw4wo fut4a*), enemies who are interested in annexing foreign lands because of their riches (*dzro 'nyigba dzi nu'o yome titi wo fut4a meku o*) respectively. A look at the following illustration gives detail explanation.

88

Vi vi me fu taa me to o, me to o me to o

88 E gbo da, c gbo da, c gbo da, c gbo da

88

The musical score for Example 19 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Vi vi me fu taa me to o, me to o me to o". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "E gbo da, c gbo da, c gbo da, c gbo da". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

Example: 19 Return to the home key

Once again, there is cross of parts between tenor and bass in bar 94 and 95. This could be seen in the illustration below.

94

Vi vi me fu taa me to o

94

94

The musical score for Example 20 shows a close-up of two measures, 94 and 95. It features three staves: a vocal line in treble clef with lyrics "Vi vi me fu taa me to o", a vocal line in bass clef, and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is common time. The piano accompaniment consists of eighth and sixteenth notes.

Example: 20 Cross of part

He called on the citizens to girdle their groins with hunters' belt (*mibla agbadza*) and be up with cutlasses (*mitso kple eyi*), gun loaded fully with powder in readiness to chase out the wolves (@u nen4 ,tu me.), stand quickly and let us go. quickly, quickly, quickly stand and let us go (*Nets4 ne midzo kaba kaba. Kaba, kaba, kaba mitso ne midzo*). In doing it, he employed the technique of 'call and response', which is a common feature in African music. This is an indication that ahead of time, Blege saw the mental and

economic enslavements Ghana is currently going through and proposed these solutions.

The following pictorial citation supports the explanation above.

101 /

mi tso mi tso, mi tso mi tso ne mi dzo

104

104 Mi bla gba dza mi tso kple e yi du ne nu tu me.

Example: 21 Call to fight the enemy

Blege recapitulated bar 21-24 at the coda. This frame used harmonic progression of $V \frac{6}{4}$ - Gm^7 - IV - $I \frac{6}{4}$. He drawn the curtain dawn on this dramatic song with a ritadando in a loudly but stately manner using a perfect cadence with a sustained tonic chord. The picture below verifies the postulation.

157

A yi ku a yi ko. *rit.* *ff* A yiko nami.

157

157

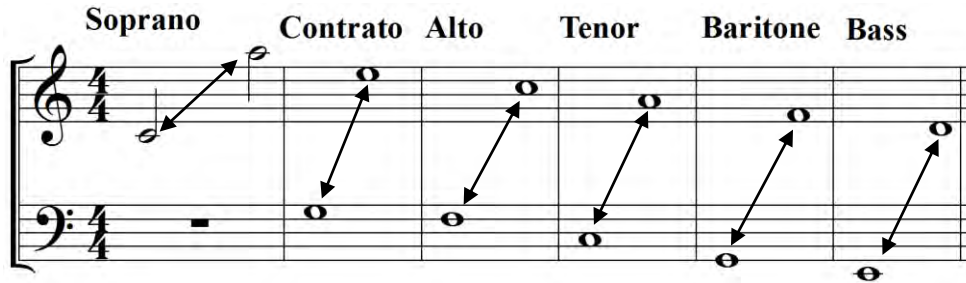
Example: 22 Recapitulation

A combination of G-major and D-major scales are used with chromatic decorations.

Perfect cadence with lowered seventh (7^{th}) in alto part, which emanated from V^7 ,

appeared from bar 157 to 158 to sum up the music on plagal cadence (i.e. IV-I) from bar 158-159 through to bar 162.

The compass of the various voices in solo or choral work



Example: 23 Compass of human voice

Observation as shown in the example 23 confirmed the compass of the normal human voice in SATB. It is within it that the researcher discussed the range of voices in the various parts of the pieces in analysis.




Example: 24 Voice ranges in Ameyib4viwoe

As one can see in example 21 above, Blege took the voice parts through different vocal ranges with soprano moving between D4 and G5 in the interval of eleventh (11th), alto moving from A3 to B4, in the interval of ninth (9th), tenor from F3 to F4 in octave (8th), and bass from G2 to D4 in the interval of twelfth (12th), the widest interval throughout the music.

4.3. 2a *Goliyatie (Goliath)*

This principally, is the story of Goliath told in the African way. The piece is in E-Flat major and in a time signature of $\frac{6}{8}$ with thirty-four (34) bars. It is in the ternary form (i.e. ABA) and the text is in *E3e* language. The scale type used is E-flat major (diatonic). The technique of Call-and-Response is employed in composing this music. Another device, which is extensively used in this music, is the art of Appellation⁷. Once again, Blege composed this music in *Asafo* (a war dance among the *Akan* people in Ghana) dance vein. The instruments that are used as accompaniments are *L7dzo kp8* (i.e. the *Asafo* horn), *Gakogoe* (i.e. Bell), and *#ukpo* (i.e. State drum). The music begins with a call by tenor cantor alongside with the *Asafo* bell and later the *Asafo* horn from bar one in a free style with very fast (i.e. *allegro*) recitative movement, ending with glissando (spoken-S) in bar six. The response which made use of plagal cadence (i.e. IV-I) occurred with chorus in *ritadando* from bar seven to nine. This action is repeated. Example 24 and 25 illustrate this.

CANTOR: *In free style-Very fast*



Go li ya tie, Go li ya tie, Go li ya tie, Go li ya tie.

Exempl:25 Call by a cantor in free style

⁷ Appellation: It is the art of showering many names on people usually to praise them of their talents, strength (either of the mind or physical of the body). This normally is done as an art of counting the exploits of individuals who excelled on certain fields of their human endeavour.

7 *rit.*
Go li ya tie.
7 *rit.*
Go li ya tie.
7 *rit.*
Go li ya tie.
8
7 *rit.*
Go li ya tie.

Example: 26 Response from mixed chorus

Bar ten to thirteen is also repeated. In it, the chorus celebrated Goliath as a hero with chord progressions of IV-I-vii⁰b-Ib-ii-iii-IV-I. Actions and mood in this frame portrayed this greatness of Goliath. The picture 26 below explains the statement above. This marks the closure of the first section.

10 *a tempo*
Go li ya tie wɔa 'va du du kɔ wo dzi. A santia wo da dze.
10 *a tempo*
Go li ya tie wɔa 'va du du kɔ wo dzi. A santia wo da dze.
10 *a tempo*
Go li ya tie wɔa 'va du du kɔ wo dzi. A santia wo da dze.
8
10 *a tempo*
Go li ya tie wɔa 'va du du kɔ wo dzi. A santia wo da dze.

Example: 27 Celebration of heroism

In the second section, the Call-and-Response technique is again used. This is where Blegbe displayed the skill of appellation, which draws home the piece to Africa. In Africa,

this normally happened in the Courts of traditional leaders like Chiefs, Headmen, Fetish Priests, and in palm wine drinking sports where men are gathered sipping their own wine from calabash. Just like praise songs, appellation is used to count the exploit of personalities who excelled in the various fields of their human endeavour. It is equally a technique employed in Africa to bestow praise on titleholders or the powerful in societies. This exactly is what Blege proverbially used to paint the greatness of Goliath. The excerpt below is an example.

Call (Spoken (recitative)) Very fast
[BASIC RHYTHMIC STRUCTURE]

Response

1. Kalētōa dē gbe
2. Dekakpuiwo si dō gbe
3. Devi ziewo le bebe

Go li ya tie.

Example: 28 Technique of appellation

CALL	RESPONSE
Kalētōa dē gbe	Goliatie
Dukōwo zu afedo	"
Eḡui-fu dō to	"
Gbetōvi ḡu 'fifia	"
Yō atsyiafu gbagba	"
Mele bōbōe o lo	"
Me nye 'gbemigbe enye 'gbe o	"
Egbea dzi tō zi	"
Vōvōlī zu bibi	"
Ebe ye ḡkō enye Goliyati	"
Ebe ye heteklolo!	"

Ebe ye ŋkɔ enye Goliyati	"
Ebe ye heteklolo!	"
Nake deka nɔ dzome bi nu!	"
Ebe ye ŋkɔ enye Goliyat la	"
Wohee mɛhɛ o	"
Wohee le kpe dzi mɛhɛ o	"
Wohee le hliha dzi mɛhɛ o	"
Wohee l'ati ŋu mɛhɛ o	"
Okiti kiti	"
Goliyatie	"
Goliyatie	"
Goliyatie	"

Translation of the appellation from *E3e* language into English language

Call	Response
Warrior commanded	Goliath
Young men fled into the bush	"
Children hid in pigeonholes	"
They entered into caucus	"
Warrior commanded	"
Nations became desolate	"
Goose pimples absorbed the body	"
Human sweat	"
Over ran into the sea	"
It is not easy at all	"
Those days are incomparable now	"
The battlefield is chaotic	"
Hail Heteklolo	"
Shadow turns into monster	"
Single faggot cooked the whole meal	"
He proclaimed himself the Goliath	"
It's unshakable	"

It's unmovable on Rock	"
Unmovable even on metamorphic rocks	"
Dragged on rocks but remain resolute	"
Okiti Kiti ,	"
Goliyatie	"
Goliyatie	"

The first section is repeated to end the piece.

According to Blege, this music and „@avi2i Zu Zevi Tukui” marked the beginning of his attempt to write an opera in 1978. However, he could not succeed because of his failure to follow his compositional principles where the lyrics are composed first before setting them to music. This biblical story based on 1Samuel 17: 1-54, told in African context would have not been comprehensible to Africans for that matter Ghanaians typically Voltarians and more appropriately, the #edome people where Blege comes from, without the use of Call-and-Response and the art of appellation set to *Asafo* dance (*Kal83u*).

Proverbially, Goliath is used to represent the *E3e* people. The people of *Asante* are known with their greatness in war or battlefield. However, they could not withstand the *E3e* people when they fought each other on a war field, hence the text „*Asiantilwo 2a dze*”, which translates to mean ‘the people of *Asante* deceived themselves’. The end of the piece is to be performed slowly (i.e. *moderato*) with women hitting their hands against their leaps to hoot at the people of *Asante*.

Structure of Song: Ternary
A 1-13
B 14- End of appellation
A 1-13

(i.e. ABA)



Example: 29 Voice ranges in Goliath music

In this song, Blege displayed the following vocal possibilities

Soprano from G4 to E5 in the interval of sixth (6th), alto from B3 to E4 which is the interval of fourth (4th), tenor from E3 to C4 which also displayed the interval of sixth (6th), and bass singing from E3 to A3 in the interval of fourth (4th). In the picture 27, one can clearly see that the parts are paired in terms of intervallic relationship. Soprano and bass are singing in the ranges of fourth while alto and tenor are also singing in the ranges of sixth. This symbolically, is an art that displays the battle between David and Goliath with *E3e* people representing David and the great people of *Asante* representing the giant Goliath.

4.3.2b @avi2i Zu Zevi Tukui (David as a Little Pot)

Like „*Goliatie*‘, Blege again had re-written the story of David as found in the bible (i.e. 1Sam. 17: 1-54) to be more meaningful to Africans. Metaphorically, he used this story to explain that: out of smaller things come greater ones. The use of infinitesimal substances in this music lends credence to the aforementioned. This is confirmed in the following words thus: @avi2i (i.e. David), *Ahl41* (i.e. fox), *Dikoloe* (i.e. a small species of mouse),

X4se (i.e. faith), *Logoku* (i.e. Mustard seed). All these creatures are minuscule in nature but are noted for their proverbial greatness.

Set to *Gbolo* Dance, „@avi2i Zu Zevi Tukui“ has the time signature of $\frac{8}{8}$ and the key signature of C-major. It is to be performed with soprano cantor against a choir (i.e. SATB) in a graceful manner. It is made of 89 bars and with 4 verses. *Axats1* (i.e. calabash rattles) is the instrument used to accompany it and is played by women only. The harmony is done in the intervals of 3rds. Texts are in *E3edome* language.

The music begins on anacrusis. Then soprano and alto open the music with @avi2i zu zevi tukui 2a nu duwo y-4 2u... and are joined in bar two by tenor and bass with the nonsense syllable „*Hmm*“ that is used to express certain feeling either of worry or misery. Find below is an extract.

General Introduction (Gbolo Dance)

Graceful

SOPRANO CANTOR

C

H

O

I

R

Đa vi đj zu ze vi tu kui đa nu du wo yɔ đu Đa vi đj zu

Đa vi đj zu ze vi tu kui đa nu du wo yɔ đu Đa vi đj zu

Hmm

Hmm

Example: 30 David song set to Gbolo dance

The picture above is an introduction to the song and it ends in bar 18. In this frame, we are informed that little David cooked for a whole nation to feed on. This allegorically means how David (*E3e* people) laid down his life, had saved, and redeemed the fame of his nation by facing and killing the giant warrior, Goliath (i.e. *Asante* people). After a quarter rest, the soprano cantor made a call from bar 19 to 21. The choir responded from that same bar 21 to 23. This continued to bar 36 to end the first verse on a perfect Cadence (i.e. V-I). Here also we are told that the proverbial fox says –is not by size rather by might (*Ahl41 be mele lolo me'o. Tshivivi me ya wò le.*). This justified the observation of our elders that –when the bell of bravery rings, size is not considered”.

The use of perfect Cadence dominated the piece. Blege once again employed Call-and-Response as a device to write the four verses. A peek of the piece clearly shows that the soprano cantor always calls and the choir responds from verse 1 through to the end of verse four. The excerpt below is an example.

The musical score is titled "Vrs 1" and begins at measure 19. It features a soprano part and a four-part choir. The soprano part starts with the lyrics "A hlæ be me le lo lo me'o" in measures 19-21, followed by a quarter rest in measure 22, and then "A hlæ be" in measure 23. The choir enters in measure 21 with the lyrics "Tsi vi vi me ya wo le" and continues through measure 23. The piano accompaniment is shown in the lower staves, with the bass line starting in measure 19. The score is written in a single system with five staves.

Example: 31 Responsorial singing

Verse 2 opens with the texts ‘*Dikoloe be, dzi ye w4a nue*’. On top of the note that carried the text *nue*, is the letter: *S* (i.e. spoken, used to imply glissando). *Dikoloe* being a small type of mouse is used to represent how tiny David appeared before Goliath but had been able to kill him. He figuratively used *Ab4b4 lua to me na dae* (which translates to mean: it takes heart for a snail to remove wax from the ear of snake) to mean that it takes valor to do what David did. A look at the excerpt below presents a proof.

36 Vrs 2 S
 36 Di ko loe be: dzi ye w4a nue Di ko loe
 36 Di ko loe be: dzi ye w4a nue
 36 Di ko loe be: dzi ye w4a nue
 8 36 Di ko loe be: dzi ye w4a nue
 Di ko loe be: dzi ye w4a nue

42 be: dzi ye w4a nue 'Ya ta b4 b4 lua to me na da'e
 42 A b4 b4 lua to me na da'e A b4 b4 lua to me na
 42 A b4 b4 lua to me na da'e A b4 b4 lua to me na
 8 42 A b4 b4 lua to me na da'e A b4 b4 lua to me na
 A b4 b4 lua to me na da'e A b4 b4 lua to me na

Example: 32 Use of minuscule substances

The piece is both monophonic and homophonic in texture, fact due to the blend of Cantor and choir with choir maintaining same rhythmic patterns and words in the number of appearances made in the piece. At the end of verse four, performers are to go back to verse 3 then back to the beginning where the music finally has ended. The instruction given on the score is incomplete. It cannot lead to correct interpretation of the music as Blege truly wanted. Listening to *Dumedef4* performing this piece bears out the true performance mode. There is even an addition of *Akog1/Kretsiw1* and (i.e. castanet and slit bell) to the *axats1*.



Example: 33 Voice Ranges in @avi2i song

Soprano in octave that is from D4 to D5, alto from C4 to B4 which is the interval of seventh (7th), tenor from E3 to F4 which also displayed the interval of nine (9th), and bass singing from G2 to G3 that is in octave (8th).

Structure of the song: Ternary

A Bar 1-18

B Bar 19-71

A Bar 1-18

(i.e. ABA)

4.3.3 *Agbe Yia Dzie Miele* (This Life Style of ours)

This piece has a time signature of $\frac{8}{8}$ and in the key signature of B-flat. It is set to a slow *Halo* and a fast *Gahu* styles. In all, 113 bars make up the totality of the piece. The song was dedicated to the late Elias Dogbatse who came from Anlo. Whereas Blege said the scale type he used to compose this music is pentatonic, a thorough examination of the song exposed the following elements that place the scale in the domain of heptatonic than the supposed pentatonic and this is typically of the Northern *E3e* people of the Volta region in Ghana where Blege hails.

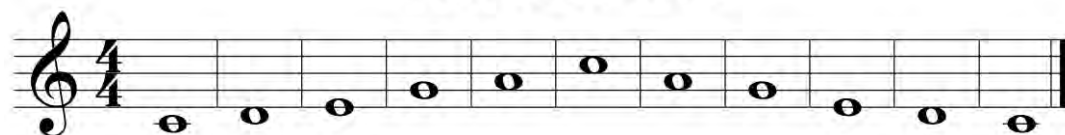
Heptatonic Scale



Example: 34 Heptatonic scale

Pentatonic scale is any melodic scale that employs five notes in its makeup.

Pentatonic Scale



Example: 35 Pentatonic scale

Nevertheless, Blege argued that the factor that moved the piece from pentatonic to heptatonic presents a kind of modulation that he used to begin the same pentatonic scale but in the key of C-major, which the researcher failed to accept.

However, Blege was very careful in the use of the *Anlo* dialect in this particular music as the words used carried the accent that characterises *Anlo* dialect. This equally is a display of Blege's intercultural interest. The assignment of notes to the words was carefully done to depict the tonality of the *Anlo* dialect.

The piece begins on anacrusis. The picture below shows this.

AGBE YIA DZIE MÍELE (THIS LIFE STYLE OF OURS)

In slow Halo style **Ha na Elias Dogbatse** **Walter Blege**

A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-

A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi ka míe-

A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-

A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-

Example: 36 Intercultural display

In this particular music, Blege used words to probe the covetous nature of man. He questions whether man is aware we are sojourners and one day would need to live this stage for other performers to take over whether poor or rich. He wondered even if man

knows where the race of life would finally end. This message appears in the following words.

*Agbe yia dzie miele 2e, afi kee mietso? Afi kee mieyi na? Du ka mee mietso?
Du ka mee mieyi na? Nya le ma biam mllle Nya le ma biam mllle Migbl4e na
mu hafi madzo, Migbl4e na mu hafi madzo, Migbl4e na mu hafi madzoe.”*

Nevertheless, he appeared to be sure of one thing, which is that when the inevitable death catches up with man, volumes of tributes will be poured even from man's sworn enemies to console others. The following words reflect the forgone.

*Gbe yi gbe me kuku ge, Duk4wo ny'agblmInya wo `l4 gl llgb1 ava k4 2i
Aha 2i 2ase nyui'o, gb1t4vi'o slsl gl, n'o bl dzi nafa n'o bl dzi nafa
N'o bl dzi nafae”.*

The first part of the song is repeated from the beginning to bar 39 and ends on bar 40.

The second segment of the piece begins from bar 40 with both metrical and key modulations from the original $\frac{6}{8}$ to $\frac{2}{4}$ and from the home key (B-flat) into the dominant key (F-major). The dance style immediately also modulates from the slow *Holo* style into a lively and fast *Gahu* dance style. As in example 35, the basic *gahu* rhythm is first notated to set the tempo right. This appears from bar 42 to 44.

Example: 37 Metrical shift

From bar 69 to 71, there is a brief movement from F-major to its dominant: C-major, which is a relative major then quickly goes back to the F-major again in bar 72. The quote beneath on this statement gives accurate accounts of the situation.

Example: 38 Modulation to C major

In this second part of the song, Blege through text-expressed hope in God that he knew his redeemer lives. Even in death, after the body decayed, he will surely see God with his own eyes. This translates in the *Anlo* dialect as follows.

Ke nye ya me nyae nyuie be nye x4namet4 l'agbe Eye ne nye `util7 vuvu
 3aya3aya, 3aya3aya, 3aya3aya, 3aya3aya, 3aya3aya godo me'
 Mawua kp4 gl, Mawua kp4 gl, me' Mawua kp4 gl me' Mawua kp4 gl hee Nye `u
 t4`t4 nye `kovi'o kp4 gl
 MIgb4 na nye Mawua kp4 gle Dzro yem, Dzro yem, dzro yem
 !! dzro yem be Makp4 Ma'u !! ny'ayiku'o dzrom l1 d4ny1 m1, M1' Mawua kp4
 gle Dzro yem, Dzro yem, Dzro yem, !le ny'ayiku'o dzrom !le y'ayiku'o dzrom
 MInya nyuie be, godogodo m1' Mawua kp4 gl!

Blege used appropriate dynamic marks to express his internal feelings in this situation. The dynamic marks range from piano (*p*), pianissimo (*pp*), forte (*f*), fortissimo (*ff*) to marcato (< >). Some of these marks appear from bar 47 going. The quote below exemplifies the assertion.

47 nyuiebe nye xə-na-me-tə l'a-gbe E-ye ne nye *p*ju-ti-lā vu-vu *ff*ua-ya-ua-ya,
 47 nyuiebe nye xə-na-me-tə l'a-gbe E-ye ne nye *p*ju-ti-lā vu-vu *ff*ua-ya-ua-ya, Nye
 47 nyuiebe nye xə-na-me-tə l'a-gbe E-ye ne nye *p*ju-ti-lā vu-vu *ff*ua-ya-ua-ya, Nye
 47 nyuiebe nye xə-na-me-tə l'a-gbe E-ye ne nye *p*ju-ti-lā vu-vu *ff*ua-ya-ua-ya,

Example: 39 Use of dynamics

The use of cadence trails between plagal (i.e. IV-I), perfect (V-I) and interrupted cadences. For example, plagal cadence appears from bar 39 to 40 then also from 66 to 67.

A look at the following pull out gives confirmation.

36 n'o be dzi na-fa N'o be dzi na-fae... 1 A ...

36 n'o be dzi na-fa N'o be dzi na-fae... 1 A ...

36 n'o be dzi na-fa N'o be dzi na-fae... 1 A ...

36 n'o be dzi na-fa N'o be dzi na-fae... 1 A ...

Example: 40 Use of plagal cadence

Also from bar 107 to 108 is located a progression of tonic to supertonic minor seventh chord (F→Gm⁷) producing imperfect cadence. The picture below shows the verification.

107 F→Gm⁷

107 yi-ku'odzrom

107 yi-ku'odzrom

107 yi-ku'odzrom

107 yi-ku'odzrom

Example: 41 Progression of F→Gm⁷

Again, from bar 111 to 112, there is perfect cadence that summed up the music with repetition from bar 109. There is also fermata on the minim in bar 108 extending the

duration of the note twice or more than its original duration. The following draw out gives a fitting example.

V⁷-I (Perfect cadence)

107 yi-ku'odzrom Mənyanyuiebe, go-do-go-do mə! Ma-wua kpə gə!

107 yi-ku'odzrom Mənyanyuiebe, go-do-go-do mə! Ma-wua kpə gə!

107 yi-ku'odzrom Mənyanyuiebe, go-do-go-do mə! Ma-wua kpə gə!

yi-ku'odzrom Mənyanyuiebe, go-do-go-do mə! Ma-wua kpə gə!

Example: 42 Perfect cadence

Vocal Ranges of the Parts in *Agbe Yia Dzie Miele* Song

Soprano Alto Tenor Bass

Example: 43 Vocal ranges in this Song

In this music, the composer stretched the soprano part from the vocal range of B3 to G5 (i.e. an interval of 13th) and the alto moving from B3 to C5 (i.e. an interval of 9th). These are normal registers for the parts. However, if you do not have youths in the choir performing this piece of music, you may either be making toy of the group or causing health problem on singers. Tenor and bass fall in the same register in this music starting from D3 and ending on the highest note of E4 involving the interval of ninth (9th).

The texture of this song is polyphony. This stemmed from the use of varied rhythmic patterns more especially the use of the fugal exposition, which made the parts appear in turns with different intertwining rhythms and texts. The fugue starts from bar 69 and ended in bar 86 with repetition of that whole frame. Soprano made a call in bar 69 and was answered by alto in bar 73. Whilst alto continue with the answer and soprano going with its free style but in harmony, tenor joined them in harmony in bar 77 by coupling the statement of soprano. Bass finally made its appearance in bar 81 canonising the alto but also in harmony with the three (3) other parts. An example is shown underneath this declaration.

69 *f* Nye ɲu-təŋ-tə nyenku-vi'o kpɔ ɣɛ ma - kpɔnye Ma'u Nye ɲu-təŋ - tə nyen-

69 *f* Nye ɲu təŋ - tə - nyenku-vi'o

75 ku - vi'o kpɔ ɣɛ mɛ! Ma - wua kpɔ ɣɛ Nye ɲu təŋ-

75 kpɔ ɣɛ ma - kpɔ nye Ma'u go - do - go - do Nyen - ku - vi'o le

75 Nye ɲu - təŋ - tə nyen - ku - vi'o

Example: 44 Fugal exposition

4.3.4 *Ma'u Sitsō5e* (God of Refuge)

This music, which draws theme from Psalm 90, has 174 bars. It has a time signature of $\frac{8}{8}$ and is composed in B flat major with a variety of key changes. It opens with the tonic chord on anacrusis and progresses to the dominant seventh chord back to the tonic and back to the dominant seventh again and finally settling on the tonic. The harmonic intervals in this music are mainly 3rds and 6ths. This popular Psalm is always recited from the pulpit almost at all Christian funeral rites. Blege who believes in variation broke the ennui by setting this popular Psalm text to song. This made it more comprehensive to those who take interest in singing than recitation. In addition, this art supports Blege's theory that "the bible is originally not written for Africans rather for Israelites. So the bible needs be rewritten if Africans need to benefit it." As in example 44 below, this is one of the ways he begin rewriting the bible for Africans.

MA'U SITSOFE (GOD OF REFUGE)

(PS. 90)

Walter Blege
1973

Ma'u si-tso-fe ne-nye na mí E-si-tso-fe ne-nyena mí Mía

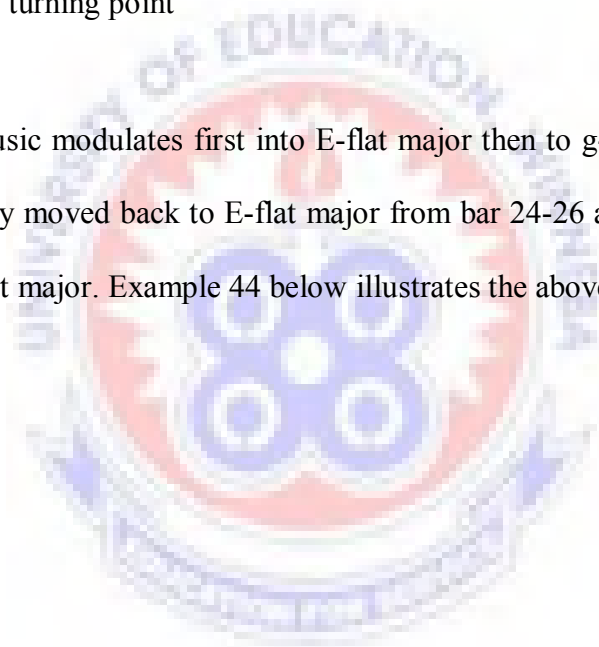
Ma'u si-tso-fe ne-nye na mí Mía Ma'u Mía Ma'u

Ma'u si-tso-fe ne-nye na mí Mía Ma'u Mía Ma'u Mía Ma'u

Ma'u si-tso-fe ne-nye na mí Mía Ma'u Mía Ma'u Mía Ma'u

Example: 45 The turning point

In bar 23, the music modulates first into E-flat major then to g-minor from the same bar 23-24 and quickly moved back to E-flat major from bar 24-26 and in bar 27, it returns to the original B-flat major. Example 44 below illustrates the above observation.



23 do E - ye a nyi-gba kple xe xea-me na dzɔ la Wòe nye Ma'u tso ti - ti -

23 do E - ye a nyi-gba xe xea-me na dzɔ la Wòe nye Ma'u tso ti - ti -

do E - ye a nyi-gba kple xe xea-me na dzɔ la Woe nye Ma'u tso ti - ti -

do a - nyi-gba kple xe - xea-me na dzɔ la Woe nye Ma'u tso ti - ti -

29 ti Mía Ma'u tso ti - ti - ti Wòe nye Ma'u tso ti - ti -

ti ti - ti Ma'u ti - ti - ti Wòe nye Ma'u tso ti - ti -

29 Wòe nye Ma'u tso ti - ti - ti Wòe nye Ma'u tso ti - ti -

28 ti Woe nye Ma'u tso ti - ti - ti Woe nye Ma'u tso ti - ti -

Example: 46 Variation in modulation

Because of the bedlam of noise some instrumentalist make with their instrument either as a result of inexperience or over excitement conflate with the religious principle of some groups of worshipers, it becomes a norm that these worshipers forbidden the use of instruments to accompany their programmes. Being a man who cooks for nations to feed on, Blege made available a variety of possibilities for his musical products to suit the need, purpose and demand of everybody. Therefore, in this particular music, he assigned the drum pattern to the mouth of singers to play with sensitivity to balance in harmonic progression. This appeared in the words and as singers sing the song well, they perfectly accompany it with drum in disguise. A thorough look at the extract above reveals my assertion.

From bar 38 to bar 76a, he instructed that the music should be performed in a *slow Aviha/Avihl* (dirge) dance style. Once again, he did not ask for any instrumental accompaniment. However, the way he created the rhythm at this stretch will enable performers silently to hear from their mind's ears, the pattern of the rattle (*akayl*) as they perform the music. As one can see in the following draw out, he used a lot of acciaccatura (crush notes) to animate many words in this part of the song.

38 *In a slow 'avihg' style*
 A - gbe - n - no ya gbe wo nye, gbe wo nye, gbe wo nye, gbe wo nye,
 38 *In a slow 'avihg' style*
 A - gbe - no - no ya gbe wo nye, gbe wo nye, gbe wo nye, gbe wo nye,
 38 *In a slow 'avihg' style*
 A - gbe - no - no ya gbe wo nye gbe - no - no ya
 38 *In a slow 'avihg' style*
 A - gbe - no - no ya gbe wo nye gbe - no - no ya

Example: 47 Instrumental assessment

In bar 55 to 58 there is a transient modulation into C-major to D-major back to C-major and finally ended this back and forth movements of key transitions on D-major with the last note in bar 58 tied to the first note in bar 59 bearing a fermata. There is divisi in the soprano part in this frame as tenor and bass are made to take a long rest before resuming from bar 59. Example 47 below illustrates the above observation.

Example: 48 Transient modulations

From bar 67 to bar 70 the piece once again modulates into F-major and finally moved back to the original B-flat in bar 71. Example 48 below makes this observation clearer.

Example: 49 Modulation from F major to B major

The greatness of Blegbe begins to surface from this work fact due to the mature and thoughtful manner he handled this music. The use of spoken (i.e. S) (Amu's invention) which I always refer to as African glissando, the many times that certain words repeat, the use of *aviha/avihl* dance style in the music and many other elements all of which I cannot mention is what make this common biblical message told in the African context as in example 49 below.

53 gbe - nɔ - nɔ ya gbe wò nye
53 gbe - nɔ - nɔ ya gbe wò nye
53 gbe - nɔ - nɔ ya gbe wò nye
53 gbe - nɔ - nɔ va gbe wo nve

Example: 50 African glissando (i.e. S)

The many key changes witnessed in this music make it highly chromatic. Capitalising on this, one can therefore say with confidence that the scale type used in composing the piece is more of chromatic than diatonic as in example 50.

Example: 51 Uses of chromatic scale

The use of perfect cadence dominates the music. However, plagal, interrupted cadences also appeared in the music. Below are extracts presenting perfect, plagal and interrupted cadences respectively.

170 *f* na na woa yi dzi nyuie...
 170 *f* Na na woa - yi dzi nyuie...
 180 *f* Na na woa yi dzi nyuie...
 Na na woa yi dzi nyuie..

Example: 52 Appearance of perfect cadence

10 dzi-dzi-me yi dzi-dzi-me Tso dzi-dzi-me yi dzi-dzi-me
 10 dzi-dzi-me dzi-dzi-me yi dzi-dzi-me yi dzi-dzi-me
 18 Tso dzi-dzi-me yi dzi-dzi-me, tso dzi-dzi-me yi dzi-dzi-me Ma'u
 dzi-dzi-me - - - - - dzi-dzi-me yi dzi-dzi-me yi dzi-dzi-me

Example: 53 Plagal cadence

Everybody knows plagal is a cadence that results in the progression of chord IV-I. However, in the above situation, Blege borrowed the supertonic (ii) chord in place of the subdominant chord (IV) and resolved it to the tonic chord (I) to form the plagal cadence (i.e. ii-I). Nevertheless, it works perfectly well just like the normal situation.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time, featuring a key signature of one flat (B-flat). The lyrics are "na mia nu yi". The Soprano part starts at measure 110, the Alto at 110, the Tenor at 110, and the Bass at 180. The melody is simple, with a rising line for "na mia nu" and a falling line for "yi".

Example: 54 Interrupted cadence (ii-vi7)

A musical notation diagram showing the vocal ranges for Soprano, Alto, Tenor, and Bass. The Soprano range is indicated by a treble clef and a note on G5. The Alto range is indicated by a treble clef and a note on D4. The Tenor range is indicated by a bass clef and a note on F3. The Bass range is indicated by a bass clef and a note on D2. Arrows point from the labels to the corresponding notes on the staff.

Example: 55 Vocal ranges in Ma'u Sitso5e

The soprano moved from B3-G5 representing an interval of 13th, alto from B3-D4 covering the interval of 10th, tenor moved from F3-G4 with an interval of 9th and bass moved from D2-E4 with an interval of 14th representing the widest interval in the whole music.

The texture of the piece is polyphony and is through composed in form.

4.3.5 *Nidze Mia ~u* (Be Content with your Possessions)

In one of our meetings, Blege complained bitterly that at the time he was the Director of the National Academy of Music (NAM), he observed that African music has a form. Staff

members working under him disputed him on this issue without taking clue from the scientific attitude to accept views of others, later conduct research into those views, and come out with one's findings for societal development. He therefore used this music to argue his claim. I refer to this as *#utsiatsĩa* form.

This music predominantly is set to *Gaba2a* also called *Egbanigba/ Egbanegba* and *Zigi* dances. The layout of the form of this piece is as follows:

- A slow movement showcasing *Zigi* dance to open the music.
- Abridge passage to be done by soloist with recitative stromento in a free style (i.e. tempo rubato)
- A fast *Gaba2a* section.
- Coda to end the *Gaba2a* section (not shown in *Nidze Mia ~u*).

Scale used in the beginning of this music is neither pentatonic nor diatonic. It is more of tone row. The piece is composed in the key of B-flat major. Worth to note is the spirit of patriotism this piece reinforces in the citizens of Ghana. The composer metaphorically used this music to call on Africans to be content with their cultural values and strive to add price to it. The use of African compositional devices many of which reflect themselves in intonation devices like nonsense syllable (e.g. *Aye, aye, aye/Ao/Ayoo*), use of call-and-response, simile, personification, metaphor as found in Africa dances and which dominate this music go a long way to put this music in African's domain as truly an indigenous product. It places a strong demand of responsibility on the shoulders of its people.

The time signature of this piece is $\frac{6}{8}$. The *Kretsiw1* also called *akog1* (castanet) instrument begins the music and in bar 5, alto soloist joined until bar 9 when the alto part performed in divisi and soprano part also joined in harmony from bar 13. This is found in the excerpt below.

The image displays a musical score for the piece 'Ni Dze Mia ~u (3utsiatsĩa)'. It consists of three systems of staves. The first system shows the beginning of the piece in 6/8 time, featuring a castanet part labeled 'KR KRETSIWE' and a vocal part with lyrics 'Mia ɔu tɔ wo nu ni'. The second system continues the vocal part with lyrics 'dze mia ɔu A me yi bɔ vi woe Mia ɔu tɔ wo nu ni dze mia ɔu lo'. The third system shows a repeat of the vocal part with lyrics 'A me yi bɔ vi woe, mia ɔu tɔ wo nu ni dze mia ɔu'.

Example: 56 Ni Dze Mia ~u (3utsiatsĩa)

At bar 28, the section is repeated to cover bar 29. Blege used glissando to stress his message. In bar 48 the music modulates into F-major. From this stretch, soprano divided into two, added to alto part and in trio, is played against another SATB making the choir become doubled therefore creating choir I and II. Choir I, which contained the trio, is calling and choir II is responding to their call creating the effect of responsorial (antiphonal) singing. This dramatic movement is engulfed with many uses of glissando to stress the message and expression of worry. As if, the composer does not comprehend the terms: glissando and spoken, he used the two, which are synonymous terms, concurrently

to draw attention to his message. As found in the excerpt below, the section finally ended on the tonic chord with *sfz* in bar 77.

65
vi woe
Yɔ woe l'a si tɔ a me tu tɔ woa kɔ ta Ao!
65
Yɔ woe l'a si tɔ a me tu tɔ woa kɔ ta Ao!
65
Yɔ woe l'a si tɔ a me tu tɔ woa kɔ ta Ao!
65
Yɔ woe l'a si tɔ a me tu tɔ woa kɔ ta Ao!

Example: 57 Use of glissando

From bar 78, the composer both tonally and metrically modulated the music into C-major and into $\frac{2}{4}$ time respectively. Blege changed style this time when he enclaved the soprano and alto parts with tenor and bass staff. In similar manner as witnessed earlier, tenor soloist started the section with a slow movement calling while the other parts in the SATB are responding to the calls. In this stretch, the composer used triplets to display the complex African rhythm without forgetting the glissando. Equally, the section is performed in a free style. This continued until bar 121 when the music moved back to the original time signature of $\frac{3}{4}$ but remained in the C-major. The following extract facilitates comprehension.

122 A ye ye, a ye ye, a ye ye, a ye ye, ye, a ye ye, ye A me yi bo vi'omia nu to wo nu ni dzemia

129 Soprano, moderately fast
nu A me yi bo vi woe kpɔ tsi do do l'a li li a me A me yi bo

135 Soprano/Alto/Tenor trio
vi woe kpɔ tsi do do tso zo me to tso fu gbe Dza le le
Yɔ woe kpɔ tsi do do
Yɔ woe kpɔ tsi do do

Example: 58 Use of nonsense syllable

In this music, Blegé performed an experiment when he wrote a lot of consecutive movement in 5ths. However, this interval proved him right when the sound effects are more musical than the noise that people purport it to be. It is therefore a challenge he has thrown to African composers. The argument he made is that African music is full of these intervals and even sounds better when made with this most feared interval. Therefore, failure to use it

in our songs amounts to self-rejection. In the following extract, there is a movement in consecutive 5th between the last two notes in bar 66 as shown below.

The image shows a musical score extract with four staves. The top staff is a vocal line with lyrics 'vi woe' and 'Yɔ woe l'a'. The bottom three staves are instrumental accompaniment. The score shows a melodic line with a fifth interval between the last two notes in bar 66.

Example: 59 Consecutive fifths

The composer did not just use only the movement in consecutive fifths to attack his compatriots. He equally used words to rebuke them. How the introduction of the Western tradition led to the rejection of African institution is clearly presented in this music. Be content with your possession, black Africans. Black Africans are over praising the worth of the Whites. A feeble *Kɔmla Dzam* said he would associate himself with *Adza*, *Kɔdzo*, *Kɔmi*, *Kuma*. It is unthinkable of the weaverbird to claim equality with *Tòtò*⁸. A feeble person is never fed up of its life. The ant in the leave of a tree is envious of the termite on the root of a tree under the soil. The words in *Eve*, which are literally translated above are as below.

Mia ɲutɔ wo nu nidze mia ɲu Ameyibɔvi woe
Ameyibɔvi woe be Yevu'o nyo kaka,

⁸ In *Eve*, *Tòtò* is a medium kind of bird, which has green feathers all over the body; its legs and beak are red in colour and it normally eats fresh fruits. It flies with a very fast speed and by nature of its creation, would fall if it tries to fly slowly.

Ame yibovi woe l'a si to ame tutu woa kota

Yo woe kpɔ tsi doɔo tsɔ zo me to tsɔ fugbe

Ame duɔbe Kɔmla Dzam be Adza Kɔzo Kɔmi

Kuma ti, kokoko yea zo do

Eule tsye ye kpɔo tɔtɔ wo dzodzo dzoo zã?

Agbe duɔbe metis agbe to o

Ati me diɔe l'a ti'o ba dzame ga le ŋuva baba l'a ti'o be kɛme

These are serious words the composer used to reprimand his people who because of love for foreigners and their products, rejected their tradition. This results in abject indolence that engulfs the continent. The consequence of this scandalous act lived the people in garbage of paucity. He bemoaned the continent by the use of the word: *Ao!* (a word that is used to express misery).

The image shows a musical score for Example 60, consisting of four staves. The first staff is a vocal line in treble clef with a 'rit.' marking. The second staff is a piano accompaniment in treble clef with a 'rit.' marking. The third staff is a vocal line in treble clef with a 'rit.' marking. The fourth staff is a piano accompaniment in bass clef with a 'rit.' marking. The lyrics 'Yee yo woe tsɔ zo me to fu gbe.' are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Example: 60 yo woe tsɔ zo me to fu gbe

As in the picture below, the scale, type used in this music is the type, which is commonly used in traditional African music. Belege therefore calls it African scale, which starts, from D4 –D5 (i.e. *r m f s l t d r'*) and vice versa.

African Scale(Dorian Scale)



Example: 61 African scale

Vocal Ranges in *Nidze Mia Ŋu* Song

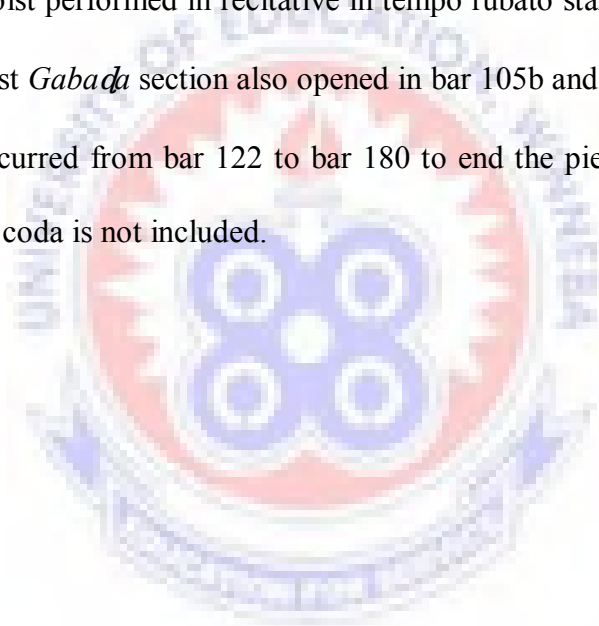


Example: 62 Vocal ranges in *Nidze Mia Ŋu*

As in example 59, soprano sings in the melodic interval of 10th starting from middle C4-F5 whilst alto falls in the interval of 11th singing from F3-B4. Tenor is placed between F3-G4 in melodic interval of 9th whereas bass sings from G2-D4 representing the melodic interval of 12th.

As argued by Blege that African music has a form, using this music as an example, though researcher described the form of this music as *utsiatsĩa*, it could possibly be referred to as the African Sonata (i.e. a slow movement in *Zigi* dance style-a bridge passage by a soloist performed in recitative in tempo rubato-a fast *Gaba2a* section-Coda to end the *Gaba2a* section (not shown in *Nidze Mia 1m*)).

The slow movement in *Zigi* dance style begins in bar 1 and ends in bar 77. The bridge passage by a soloist performed in recitative in tempo rubato starts from bar 78 and ended in bar 105a. A fast *Gaba2a* section also opened in bar 105b and finished in bar 121. Then recapitulation occurred from bar 122 to bar 180 to end the piece. Against norm, in this particular music, coda is not included.



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter draws the curtain down on the study. In it, the researcher briefly summarised the whole work, draw conclusion based on the findings of the study and finally gave recommendations.

5.1 Summary

Chapter one which introduced the whole work has the following as its components. In the introduction, the researcher recounted how the doctrine of the church became barricade to the musicality of Blege. The problem that emanated this work is how African tradition was rejected in the name of Christianity for which reason all those who practice anything African especially the musical practices for which is of paramount concern of the researcher, were ostracised. Composers, writers and ethnomusicologists of African descent took radical approaches by attacking those aspects of the church's principles that condemned even harmless traditional musical practices. The actions of these illustrious sons and daughters of the land led the way to the resuscitation of African music. Blege, who is an African art music composer, wrote extensively expressing himself in a variety of traditional idioms. However, no serious academic study is devoted for him and his works. This is what attracted the attention of the researcher. As a design, the researcher utilised qualitative methodology approach in the conduct of the work. He employed interview, participant observation, informal conversation, archival, internet exploration and library research as tools to arrive at his lookouts.

In chapter two, the researcher reviewed literature to support his arguments. He reviewed literature under five topics formulated by himself, thus, Africa's encounter with Western music tradition, the importance of text in traditional African music, traditional music as African identity, the position of the new African art music composer and musical analysis. It was an attempt to present a systematic and selective review of various related literature on analytical studies of composers under the above headings.

The researcher used the thinking of authors in the various literatures he reviewed in support of the arguments of how the introduction of Christianity to Africa destroyed the esthetic values of African music. Though the system helped to train men and women who become musically literate and resulted in the provision of hymnbooks for our churches, it did not allow them to explore and express themselves in the local idioms. This action made the rich value of the copious musical gift endowed the continent by nature becomes white elephant. The repression of this action by the illustrious sons and daughters of the land restored hope in the spine of the continent.

The write up equally shown the importance of text in African music reason why Africans would need text to understand their music. Therefore, plain music that find themselves in drum and aerophonic (i.e. horn, Atenteben etc.) languages in Africa would need to be decoded into words for assimilation. Importance of a composer is seen in the way he/she knotted his/her texts for audience to unknot.

The chapter gave information on how traditional music identified Africans and is used to trace individual performers to their tribes of origination. It also sensitised readers on interculturalism in Africa quoting from Euba's (1989, p. 116) theory of thematic, domicile interculturalism as well as interculturalism at performance level. The role that the new African musicians must perform in projecting the image of the African music is unequivocally spoken by the author thus to be well groomed in the traditions of Africa in order to create musical products that can truly express and meet the needs of the land.

The author summed up the chapter on musical analysis where musical products in analysis are disassembled for the raw materials that were used in their creation to be exposed to the full view of people who want to see them. The essence of this is to enable individuals draw meaning from the pieces that they analyse. It also enabled people to give better approach to their own compositional works. It equally exposed the philosophical principles of composers hidden in their works to those who analyses them.

Chapter three presented the biography of Blege. The chapter uncovered all the human attainments of the subject. It was treated under various headings as can be found in the chapter. Findings of the study described the illustrious career of Walter Blege as educationist, an administrator, politician and an art music composer. The study also revealed him as somebody who expertly transcribed, repackaged and translated music. Among his stylistic features is setting music to traditional dances with and without

accompaniment. The researcher for the sake of textual evidence tendered some musical extracts from the chosen works.

Chapter four presented the analyses of the selected pieces.

- ✓ As a politician, Blege wrote *Ameyibɔviwoe* to congratulate the African continent for the various steps member countries were taking towards the achievement of total liberation of the continent from captivity. He warned them of the challenges that may reverse their toils thereby making the freedom song frolicsome. He again used his songs to condemn the actions of the imposters (the Westerners) who forced their system on Africans. The economic hardships the continent is going through in the midst of the numerous natural resources go to lend credence to Blege's warning. He stated in this music “*Azɔli didi aɔɔ le mia ɔɔɔ*” which translates to mean, “We have a long way to go”. Yes, a long way to go in preaching the sermon that addresses the issues of self-rejection, the sermon of “eat homegrown” food. A long way to go in preaching the sermon of tapping to fullness, the natural resources of the land and changing them into usable products.
- ✓ As a historian, Blege used music to tell the history of Volta's encounter with *Asante* people in a battlefield and the result in favour of Volta. This founded itself in the twin songs “*David Zu Zevi Tukui* and *Goliatie*”.
- ✓ As a preacher, Blege used music instead of the podium to rewrite the bible in the context of Africa. This he did to support his philosophical thinking that the bible

originally is not written for Africa. Consequently, for Africa to benefit from the bible, certain African elements are needed. He captured some of these elements in his music. —*David* *Zu Zevi Tukui*, *Goliatie* and *Ma'u Sitsafe*” songs as analysed in chapter four are to attest this case. Therefore, in these songs, the composer displayed African elements like call-and-response, spoken, change of keys and meter, dance styles, rhythmic variation that depicts the true nature of African music (e.g. the many uses of triplets and tuplets (the hemiola of Amu)) the many use of the sentimental expressions of “*Hmm, Ao!, Eei!, Dza lelelelelelei!*”, etc to animate his compositions.

- ✓ As an advisor, Blege again used “*Agbe Yia Dzie Miele*” song to counsel Africans that all are but vanity. Whether we go in for foreign products at the neglect of ours or not we will remain Africans. As a warrior, Blege used “*Nidze Mia Iju*” music to attack Africans for the unacceptable manner in which they rejected themselves.

The selected works were analysed under Sadoh analytical descriptive themes—of melodic organisation, harmonic structure, dance genres, text, texture, form, cadences, vocal ranges, language, instrumentation and indigenised self-innovated compositional devices. An adapted Tovey's descriptive strategy of analysis enabled quotation of bar numbers and extracts from the analysed works respectively.

Chapter five presents the summary, conclusion based on the findings of the study and recommendations also based on the findings of the study.

5.2.0 Conclusion

The researcher observed that in his strive to achieve independence; Blege creatively ignored many of the Western musical rules in his compositions to show the importance of Africans' way of musical performance. The consecutive movements in fifth (5th) and eighth (8th), cross of parts, overlapping, and others, which regulate musical composition, find their column in Blege's compositions. Nevertheless, these songs are masterpieces that become assembling points for many great musicians and are African products that make Blege conspicuously seen in Churches and where ever these songs are performed. This manner of setting biblical texts to indigenous dances therefore made it a style, which could be used to identify Blege.

Capitalising on these successes of Blege, one can boldly say that the strict adherence to the Western musical rules is an inhibition of creativity among African composers. It also reflects the fact that our languages are tonal and this tonality would need the break of some of these rules.

I believe God created everybody in his own image and made available to human all things that would make life comfortable to him/her in the environment. He equally endowed human being the intellect to discover the uses of the natural resources that are in the environment. Discovery of the uses of these amenities however, come as and when

needed. For the fact that Africa was rushed into civilisation is what lived the continent in an abject poverty despite the tons of wealth it sat on. The result of this is the quantum of indolence, increasing rate of crime and the myriad of other social vices that engulfed the continent. Unless we turn to our culture, we cannot succeed. Hence, Blege's cry that we should appreciate what we have (“*Nidze Mia Iju*”).

The researcher during the study, identified the following as compositional styles of Blege.

- i. Setting music to traditional dances for church performances with traditional instrumental accompaniment.
- ii. Setting music to traditional dances without instrumental accompaniment.
- iii. Compositions that are founded on key and metrical modulations.
- iv. Compositions based on inter and intra-cultural sensitivities.
- v. Translation of songs from English language into *E3e* language.
- vi. Transcription and repackaging existing songs, and
- vii. Writing of opera.

The researcher also found out that in composing his music, Blege claimed he normally asks himself the questions: if *Ew* people are to sing their songs,

- i. which dance will they set it to?
- ii. what type of instrument will they play on it?
- iii. what type of people will play the instruments?
- iv. what type of song will they want to sing on the dance?

v. how would the song go?

Answers to these questions are the creative products of Blege. This therefore becomes the compositional processes of Blege.

Blege's argument that African indigenous dances have a form is valid. The researcher observed that just as the Western sonata, rondo, minuet and other forms, the performance of indigenous dances of Africa have the following sections:

- ✚ Procession to performance arena with a slow, solemn and moderate dance movement.
- ✚ A bridge passage featuring singing in a slow moderate movement with bell (*Gakogoe/gakogui*) and rattle (*akaya/axatsI*) as instrumental accompaniments with casual fast singing and clapping amidst dancing.
- ✚ Transient performance of different indigenous dances with belief of inviting the spirits that guide these dances to back the main performance. This section is referred to as *adzo tsotso*.
- ✚ The main performance.
- ✚ A coda section which is similar to the bridge passage but different in the manner of its allegro movement done by few people who are not tired and would have wished the performance to continue a bit longer.

This is the form Blege creatively followed in composing his *Nidze Mia Ŋu* song. For example in *Atsiagbekɔ* which is one of the oldest dances of the Southern *Ewe* speaking

people of the Volta region in Ghana, Agordoh (1994, p. 122) also observes the following three sections that give form to the *Atsiagbekɔ* dance:

Uulɔlɔ: the processional dance to the playing ground.

Adzo: the introductory music *Adzokpo* and dance.

Uutsɔtsɔ: main music and dance section which intersperse with *Adzokpi* in which dancers play in pairs or small groups.

The three sections of Agordoh is the summarised form of the five stages identified by this researcher. These stages the researcher observed to be common to all the indigenous dances like cult music and other recreational dances (e.g. cult dances (*Yeve*, *Kɔkuu*, *Atingeli*, *Nana-Yikpɛ*, etc.), recreational dances (*Agbadza*, *Adzida*, *Akɔ*, *Ageze Gahu*, *Kinka*, etc.)) he extensively ever witnessed.

During the researcher's interactions with the two choirmasters, Richard Yao Avah said Blege's compositions are total African art works that are total and complete in themselves. Joy Korda said Blege's works will extend beyond this generation and will still be alive beyond generations to come. He said Blege would use a chord with factors one cannot accurately explain where he got them from. However, these factors perfectly fit as embellishments to these chords that never crash. Choristers said anytime they perform Blege's songs in Church, they feel the Church is brought home to them in Africa. This makes them participate in all activities of the Church better. They however complained that the Western hymns even though send the worshiper to the spiritual realm; they make worship look foreign to them.

The structures of Blege's melodies were founded on the intervals of 2nds, 3rds, 4ths, 6ths and octaves. He used the devices of both stepwise and leap movements combined with sequence, canon, repetition etc. in getting his melodies. In terms of harmony, these same intervals of 2nds, 3rds, 4ths, 6ths and octaves are observed. The contrapuntal nature of his music stemming from the way he distributes texts to parts make many of his compositions polyphony in texture. The way he twirls his melodies make it not possible for anybody teaching his music to forecast what follows what. This act challenges both teachers and learners of his songs. His use of African elements like *Ao! Yee! Hmm, yoo, ee!* Spoken (s) for glissando etc. to animate his songs makes them attract audience's attention.

Another issue that could be leaned on is the fact that by the time the Westerners arrived, Africans have no formalised musical knowledge. Due to this, there was no documentation of our complex African music for the foreigners to learn. This is one of their reasons, which led to their claim that African music was not compatible with practices of the church. The intervention is that now that we have formalised way of documenting our musical ideas, accompanying instrumental parts should not be seceded. That was why like Agbenyega (2009 pp. 48-70) which notates all the instrumental parts to aid accurate interpretation, Blege in his *Ameɔyibɔviwoe* music notated the instrumental patterns for interpreters to follow. He however failed to replicate this action in his many other songs that were founded on African dances. Interpretations of these songs by foreigners and even indigenous people who have no knowledge of these dances, pose serious threat to accuracy.

5.2.1 The Rectangular Theory of Cultural Analysis

The researcher through the findings of the study developed a rectangular theory of cultural analysis, which states that a better way of exploring the philosophical thinking of individual creators is by the analysis of their works. This simply means that the philosophical thinking of creators is inherent in their creative products. Researchers are exposed to these thinking only by analysing the creative products of creators and subsequently communicate these philosophies for public consumption. The rectangular shape below contained the explanation of the mental imagery of the cultural analytical process as explained above.



5.3 Recommendations

The reversal of the trend of events as regard the crucifixion of African music by the Church to champion the course of Western art and classical music is a sure way to bringing back to life one time a vibrant musical culture of Africa. In light of these, the researcher made the following recommendations.

- i. Performance of African art music should dominate Churches in Africa. This to large extent would help indigenise the Church for a higher patronage by all including traditional leaders who till date are looking at the Church as no go zone due to the way it condemned African tradition.
- ii. Like Walter Blege, other African art music composers should adopt the inter-ethnic and intra-ethnic approaches in their compositions.
- iii. Music-theologians should also look at him as a preacher due to the overly manner he used music to preach the gospel in the context of Africa.
- iv. WAEC must consider Blege's pieces like *Nidze Mia Ŋu*, *Ameyibɔviwoe*, *Agoo Na Mi Afetɔnyewoe* and *Ghana Kente* that were composed in African vein for performance and analysis by music students at the West Africa Senior School Certificate Examination (WASSCE).
- v. Universities that are offering music as a course should also consider some of Blege's compositions as mentioned in item iv above for use as voice pieces for voice major

- students and for students' study during their assessment of compositional styles of African composers.
- vi. Other researchers should use this work as a source of reference for their works.
 - vii. This work should equally serve as motivation for other researchers to do research on similar works of other composers to create room for comparative studies.
 - viii. Finally, Composition of African art music should necessarily include notation of instrumental parts. This will make performance of African art music easy and functional.



REFERENCES

- Agawu, K. (2011). The challenge of African art music. *Circuit: Musiques Contemporaines*. 21(2): 49-64.
- Agbenyega, P.D.K. (2009). *Golomake-A Symbol of: Unity Is Strength*. (Unpublished Final Original Composition). University of Education, Winneba.
- Agordoh, A. A. (2011). *The Development of Church Music in Ghana*. Accra-Ghana: Sundel Services.
- Agordoh, A. A. (2004). *The Music of Amu and Nayo*. Madina-Accra, Ghana: Royal Gold Publishers Ltd.
- Agordoh, A. A. (1994). *Studies in African Music*. Ho: New Age Publication.
- Akpabot, S. E. (1986). *Foundation of Nigerian Traditional Music*. Ibadan, Nigeria: Spectrum Books Ltd.
- Akrofi, E.A. (2002). *Sharing Knowledge and Experience: A Profile of Kwabena Nketia, Scholar and Music Educator*. Accra Ghana: Afram Publication Ltd.
- Amu, E. (1993). *Amu's Choral Works Volume 1*. Accra-Ghana: Waterville Publishing House.
- Amu, M. (1988). *Stylistic and textual sources of the Contemporary Ghanaian Art Music Composer: Dr. Ephraim Amu* (Unpublished M. Phil Thesis) University of Ghana, Legon.

- Amuah, J.A. (2012). *The Use of Traditional Music Elements in Contemporary Ghanaian Choral Music: Perspectives from Selected works of G.W.K. Dor, Nicodemus Kofi Badu and Newlove Annan*. Unpublished Ph.D Dissertation. University of Ghana, Legon.
- Amuah, J.A. (2013). Nichodemus Kofi Badu, His Biography and Exploits in the Utilization of Traditional Music Elements in Choral Compositions. *Journal of Arts and Culture*. School of Creative Arts UEW. 1(1). September, 2013.
- Amuah, J.A., & Arthur, K. (2013). The Development of an Indigenous Musical Style in Methodist Church-Ghana (1835-Present). *Global Journal of Arts, Humanities and Social Sciences* 1(4), .114-125. European Centre for Research Training and Development. Retrieved 30th May, 2014. (<http://www.ea-journal.org>).
- Amuah, J.A., & Acquah, E.O. (2013). Music Analytical Presentation of Annan's Mɔbo Dawur-Choral Composition –*International Journal of Asian Social Science*, 4(1), 100-111 journal homepage: <http://www.aessweb.com/journals/5007>. Retrieved 14th July, 2014.
- Bent, I. (1988). *Analysis*. London: Macmillan Publishers Limited.
- Blege, W. (2011). *An African Book of Songs-Akpe Da Hawo Volume 5*. Cantoment-Accra.: Wallyblege Publications
- Blege, W. (2003). *An African Book of Songs (TSITSIA) volume 3*. Accra: Wallyblege Publications.
- Blege, W. (2000). *An African Book of Songs (TUKUIE) volume 4*. Accra:Wallyblege. Publications.

- Blege, W. (1992). *An African Book of Songs volume 1*. Accra: Wallyblege Publications.
- Blege, W. (1992). *An African Book of Songs volume 2*. Accra: Wallyblege Publications.
- Blege, W. (1992). Traditional African Music as a Resource Material for the Composer: My Personal Experience. Paper presented at the Annual Conference of the Ghana Music Teachers' Association at Winneba. 3-7 August, 1992. Department of Music, University of Education, Winneba. GMTA Collections.
- Blege, W. (1986). Opera Kristo. Unpublished Christian *Eve* Drama written for Dumedefo's performance in Germany.
- Bogdan, R.C. & Biklen, S.K. (1992). *Qualitative Research for Education-An Introduction to Theory and Methods*. USA: Allyn and Bacon, Library of Congress Cataloging-in-Publication. 2nd ed.
- Chernoff, J.M. (1979). *African Rhythm and African Sensibility*. Chicago: The University of Chicago Press.
- Creswel, J.W. (2003). *Research Design: Qualitative, and Mixed Methods Approaches*. (2nd ed.). Thousand oaks: Sage publications.
- Dor, G.W.K. (2005). Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the works of Amu, Blege and Dor. *Ethnomusicology*, 49(3) (Fall 2005), 441-475: Retrieved on 29th May, 2014. Website: <http://www.jstor.org/stable/20174405>
- DjeDje, J.C. and Carter, W.G. (1989). *African Musicology: Current Trends*, Los Angeles: African Center and African Arts Magazines, University of California
- Ekume, L. (1990). Composing Contemporary African Music: Problems and Prospects. *Journal of African Music*. 6(1). Retrieved 14th August, 2014. Website: <http://www.African-missions.org>.
- Eldder, S. (2009). *Sampling Methodology*. Geniva: International Labour Organisation.

- Euba, A. (1993). *Modern African Music: A Catalogue of Selected Archival Materials at Iwalewa-Haus, Bayreuth*: Iwalewa Haus: University of Bayreuth.
- Euba, A. (1970). Traditional elements as the basis of new African art music. *African Urban notes*.
- Faseun, F. (2005). 'Music curriculum in Nigerian Secondary Schools and Colleges: What Relevance?' in *Nigerian Music Review*, No 6, 73-86
- Fela, S. *Journal of the International African Institute*, 68(4). 455-483.
Retrieved July 21, 2013. Website < [http:// ir.uiowa.edu/etd](http://ir.uiowa.edu/etd)>
- Hadzibalē Society of Ghana and Togo (2008). *Nyanyui Hame Hadzibalē Gā*. Evangelical Presbyterian Church, Ghana & Eglise Evangélique Presbytérien du Togo. Tata Evelia.
- Jacobson, M.R.T. (2011). *The Stylistic Development in the choral music of Rebecca Clarke*. Unpublished Ph. D Dissertation. University of Iowa. Retrieved on 29th May, 2014. Website < [http:// ir.uiowa.edu/etd](http://ir.uiowa.edu/etd)>
- Mereku, C. W. K. (2014). Implementation of music education policy and practice in contemporary Ghana. *West African Journal of Musical Arts Education*. Vol 2, No.2. pp. 18-34.
- Mereku, C. W. K. (2012). Twenty-first century classicism: Illustrations from the Piano Trio (*Pivicafrique*) on the Theme of Jack Berry's Sasabonsam's Match. *Journal of the Musical Arts in Africa (JMAA)*. Vol. 9. 39-61
- Merriam, A. P. (1966). Music and the Dance, *The African World*, .452–468 New York
- Merriam, A. P. (1964). *The Anthropology of Music*. New York :Northwestern University Press.
- Merriam, A. P. (1951) *Songs of the Afro – Bahian Cults: An Ethnomusicological Analysis*. New York :Northwestern University.

- National Commission on Culture (2004). *The Cultural Policy of Ghana*. Ghana: National Commission on Culture.
- Nketia, J.H.K. (2004). *African Art Music*. Ghana: Afram Publications Ltd.
- Nketia, J.H.K. (1974). *The music of Africa*: New York. W.W. Norton & Co.
- Nketia, J.H.K. (1970). *The musical Languages of Sub-Saharan Africa*. Legon: Institute of African Studies.
- Nketia, J.H.K. (1965). *The Musician in Akan Society*. Legon: Institute of African Studies.
- Omojola, B. (1995). *Nigerian Art Music, with an introduction study of Ghanaian art music*. Ibadan: Institute Francais de Recherche en Afrique, University of Ibadan.
- Omojola, B. & Sowande, Fela (1998). Style in Modern Nigerian Art Music: The Pioneering of works of Fela Sowande. *Journal of the International African Institute*, 68(4). 455-483. Retrieved July 21, 2013. Website < <http://ir.uiowa.edu/etd>>
- Sadoh, G. S. (2004). *The Organ works of Fela Sowande: A Nigerian Organist- composer*. Unpublished Ph. D Dissertation. Louisiana State University and Agricultural and Mechanical College.
- Sadoh, G. S. (2004). Intercultural Creativity in Joshua Uzoigwe's Music. *African Journal of the International African Institute* 74(4), 633- 661. Cambridge University Press. Retrieved 21st July, 2013 06:27. <http://www.jstor.org/stable/3556844>.
- Sadoh, G. S. (1998). '*Joshua Uzoigwe: an introduction to the life and music of a Nigerian Composer*', M.A. thesis. University of Pittsburgh.
- Sloboda, J.A. (1989). *The Musical Mind-Cognitive Psychology of Music*. U.S.-New York: Oxford University Press.
- Ghana Government (2011). *Social Studies Atlas for Basic Schools*. Sedco Publishing Ltd.
- The Bible & Foreign Bible Society (2007). *Good News Bible*. Good News Bible Ghana Jubilee Edition/Bible Society of Ghana. U.K.: The Bible Societies/Collins, a division of Harper Collins Publishers.

Younge, P. Y. (2014). Traditional African music is a total work of art: the interdisciplinarity of the musical arts of Ghana. Paper presented at the Annual Conference of the Pan African Society of Musical Arts Education. 10-14 June 2014. Hosted by Department of Music Education, University of Education, Winneba-Ghana. PASMAE Collections.



DISCOGRAPHY

Blege, W. (1978.). Mawuli Sings-LP Featuring Mawuli Peace Choir. Tema-Ghana: Darius Tamekloe and Nicholas Gebe-Essibons

Blege, W. & Nda, R. (1986.) *Dumedefɔ*, LP and cassette featuring *Dumedefɔ*. Germany: Bundesrepublik Deutschland Norddeutsche Mission.



APPENDICES

APPENDIX A

The Selected Pieces of Songs that were Analysed

AGBE YIA DZIE MÍELE (THIS LIFE STYLE OF OURS)

In slow Halo style **Ha na Elias Dogbatse** **Walter Blege**
2008

A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-
A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi ka míe-
A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-
A - gbe yia dzie míe-le de, a-fi kee míe-tso? A-fi kee míe-
6 6 6 6
yi na? Du ka mee míe - tso? Du ka mee míe - yi na? Nya
yi na? Du ka mee míe - tso? Du ka mee míe - yi na? Nya
yi na? Du ka mee míe - tso? Du ka mee míe - yi na? Nya
yi na? Du ka mee míe - tso? Du ka mee míe - yi na? Nya

11 le ma biam me-lee Nya le ma biam me-lee Mi-
 11 le ma biam me-lee Nya le ma biam me-lee Mi-
 8 le ma biam me-lee Nya le ma biam me-lee Mi-
 le ma biam me-lee Mi-

17 gblɛ na mu ha-fi ma-dzo, Mi-gblɛ na mu ha-fi ma-dzo, Mi-
 17 gblɛ na mu ha-fi ma-dzo, Mi-gblɛ na mu ha-fi ma-dzo, Mi-
 17 gblɛ na mu ha-fi ma-dzo, ma-dzo, Mi-gblɛ na mu ha-fi ma-dzo, Mi-
 gblɛ na mu ha-fi ma-dzo, Mi-gblɛ na mu ha-fi ma-dzo, Mi-

21 gblɛ na mu ha-fi ma-dzoe. Gbe yi gbe me' ku-ku ge, Du-
 21 gblɛ na mu ha-fi ma-dzoe. Gbe yi gbe me' ku-ku ge, Du-
 8 gblɛ na mu ha-fi ma-dzoe. Gbe yi gbe me' ku-ku ge, Du-
 gblɛ na mu ha-fi ma-dzoe Gbe yi gbe me' ku-ku ge, Du-

26 ko-wo ny'a-gbe-me-nya wo nlo ge le-gbe a - va ko di A-ha di da-se nyui'o, gbe-

26 ko-wo ny'a-gbe-me-nya wo nlo ge le-gbe a - va ko di A-ha di da-se nyui'o, gbe-

26 ko-wo ny'a-gbe-me-nya wo nlo ge le-gbe a - va ko di

ko-wo ny'a-gbe-me-nya wo nlo ge le-gbe a - va ko di

31 to-vi'o se-se ge. n'o be dzi na-fa

31 to-vi'o se-se ge, n'o be dzi na-fa A-ha di da-se nyui'o gbe to-vi'o se-se ge,

31 A-ha di da-se nyui'o, gbe to-vi'o se-se ge,

A-ha di da-se nyui'o gbe - to-vi'o se-se ge,

36 n'o be dzi na-fa *Slow* N'o be dzi na-fae... 1 A

36 n'o be dzi na-fa *Slow* N'o be dzi na-fae... 1 A

36 n'o be dzi na-fa *Slow* N'o be dzi na-fae... 1 A

n'o be dzi na-fa *Slow* N'o be dzi na-fae... A

41 *lively and fast*
Allegro

41 ... *Drums in Gahu dance style*
Allegro

41 ... **Allegro**

41 ... **Allegro**

Ke nye ya me-nyae

Ke nye ya me-nyae

Ke nye ya me-nyae

47 ... Ke nye ya me nyae

47 nyuie be nye xɔ-na-me-tɔ l'a-gbe E-ye ne nye *p*ɣu-ti-lá vu-vu

47 nyuie be nye xɔ-na-me-tɔ l'a-gbe E-ye ne nye *p*ɣu-ti-lá vu-vu

47 nyuie be nye xɔ-na-me-tɔ l'a-gbe E-ye ne nye *p*ɣu-ti-lá vu-vu

54 nyuie be nye xɔna-me-tɔ l'a-gbe E-ye ne nye *p*ɣu-ti-lá vu-vu

54 *ff* u-a-ya - u-a-ya, u-a-ya - u-a-ya, nye ɣu - ti - lá vu - vu *p* u-a-ya - u-a-ya,

54 *ff* u-a-ya - u-a-ya, Nye ɣu - ti - lá vu - vu, vu-vu u-a-ya - u-a-ya, *p* u-a-ya - u-a-ya

54 *ff* u-a-ya - u-a-ya, Nye ɣu - ti - lá vu - vu u-a-ya - u-a-ya - *p* u-a-ya - u-a-ya

ff u-a-ya - u-a-ya, u-a-ya - u-a-ya, u-a-ya - u-a-ya, u-a-ya - u-a-ya, *p* u-a-ya - u-a-ya

50
 Me-nyae be-na go-do me' Ma-wua kpo ge kpo ge, me' Ma-wua
 Me-nyae be-na go-do me' Ma-wua kpo ge, me' Ma-wua kpo ge, me' Ma-wua
 go-do me' Ma-wua kpo ge, me' Ma-wua kpo ge, me' Ma-wua
 go-do me' Ma-wua kpo ge, Ma-wua kpo ge, me' Ma-wua

64
 kpo ge *pp* me' Ma-wua kpo ge hee *f* Nye nu-taj-to
 kpo ge *pp* me' Ma-wua kpo ge hee *f*
 kpo ge go-do me' Ma-wua kpo ge hee *f*
 kpo ge *pp* me' Ma-wua kpo ge hee *f*

70
 nyen-ku - vi'o kpo ge ma - kpo nye Ma'u Nye nu - taj - to nyen-
 Nye nu taj - to - nyen-ku-vi'o

75

ku - vi'o kpo ge me! Ma - wua kpo ge Nye nu ton - to nyen-nyen

kpo ge ma kpo nye Ma'u go - do - go - do Nye ku - vi'o le Ma - wu kpo ge

Nye nu-ton - to nyen-ku - vi'o kpo ge, ma-

80

ku - vi'o kpo ge Nye - ku - vi'o kpo ge, Nye - ku - vi'o le Ma - wua

go do - go do, go - do - go do - - - go - do - go - do - go -

kpo nye Ma'u Nye - ku - vi'o kpo ge, Nye - ku - vi'o le Ma - wua

Nye nu ton - to - nyen-ku - vi'o kpo ge Me -

84

kpo ge, le Ma-wua kpo ge! Dzro yem, dzro yem, dzro

do le Ma-wu kpo gee Dzro yem, dzro yem, e-le dzro

kpo ge, le Ma-wu kpo gee Dzro yem, dzro yem, dzro

gbo na nye Ma-wua kpo gee Dzro yem, Dzro yem, dzro

90 yem E'le dzro yem be ma-kpo Ma'u E - le ny'a-yi-ku'o dzrom hee

96 yem E-le dzro yem be Ma-kpo Ma'u
 96 E - le ny'a-yi-ku'o dzrom le do-nys me, Me' Ma-wua kpo ge! Dzro

102 E - le ny'a-yi-ku'o dzrom le do-nys me, Me' Ma-wua kpo gee Dzro
 102 yem, Dzro yem, Dzro yem, E-le ny'a -yi-ku'o dzrom E le ny'a -yi-ku'o dzrom

107 yi-ku'odzrom Me-nyanyuiebe, go-do-go-do me' Ma-wua kpo ge!
 107 yi-ku'odzrom Me-nyanyuiebe, go-do-go-do me' Ma-wua kpo ge!
 107 yi-ku'odzrom Me-nyanyuiebe, go-do-go-do me' Ma-wua kpo ge!

MA'U SITSO%E

(PS. 99)

Walter Blege
1973

The musical score is written in 6/8 time and consists of two systems. The first system has four staves: a vocal line with lyrics, a piano accompaniment line, a bass line, and a second vocal line. The second system also has four staves with similar parts. The lyrics are: 'Ma'u si-tso-fe ne nye na mi E si-teo-fe ne nye na mi Mia' and 'Ma'u, Mia si-tso-fe tse dzi-dzi-me yi dzi-dzi-me Tso'. The score includes various musical notations such as notes, rests, and bar lines.



dzi-dzi-me yi dzi-dzi-me Tso dzi-dzi-me yi dzi-dzi-me

dzi-dzi-me dzi-dzi-me yi dzi-dzi-me yi dzi-dzi-me

Tso dzi-dzi-me yi dzi-dzi-me, tso dzi-dzi-me yi dzi-dzi-me Ma'u

dzi-dzi-me 3 3 3 3 dzi-dzi-me yi dzi-dzi-me yi dzi-dzi-me

Ha-fi to-wo na va do Ha-fi

Ha-fi to-wo na va do Ha-fi

si-tso-fe ne nye na ni tso ti-ti-ti Ha-fi to-wo na va do Ha-fi

Ha-fi to-wo na va do Ha-fi

to-wo na va do To-wo na va do, to-wo na va do E-ye a -

to-wo na va do To-wo na va do, to-wo na va do E-ye a -

to-wo na va do na va do, to-wo na va do E-ye a -

to-wo na va do na va do, to-wo na va do a -

24 nyi-gba kple xe xea-me na dzo la Woe nye Ma'u tso ti-ti -
 24 nyi-gba xe xea-me na dzo la Woe nye Ma'u tso ti-ti -
 24 nyi-gba kple xe xea-me na dzo la
 nyi-gba kple xe - xea-me na dzo la Woe nye Ma'u tso ti-ti -

29 ti Mia Ma'u tso ti-ti - ti - Woe - nye - Ma'u- tso-ti-ti -
 29 ti ti - ti Ma'u ti-ti - ti Woe nye Ma'u tso ti-ti -
 29 Woe nye Ma'u tso ti-ti - ti Woe nye Ma'u tso ti-ti -
 ti Woe nye Ma'u tso ti-ti - ti Woe nye Ma'u tso ti-ti -

33 ti ke Woe nye Ma'u tso ti-ti - ti ke *Inslow 'avihs' style* *p*
 33 ti ke ti-ti - ti, ti-ti - ti Woe nye Ma'u tso ti-ti - ti ke *Inslow 'avihs' style* *p*
 35 ti ke ti-ti - ti Woe nye Ma'u tso ti-ti - ti ke *Inslow 'avihs' style* *p*
 ti ke Woe nye Ma'u tso ti-ti - ti ke

39
 39
 39
 38
 A - gbe - no - no ya gbe wo nye gbe - no - no ya
 A - gbe - no - no ya gbe wo nye gbe - no - no ya

43
 43
 43
 38
 gbe wo nye E - nu va yi na, e - nu va yi na,
 gbe wo nye E - nu va yi na, e - nu va yi na,
 gbe wo nye A - gbe - no - no ya gbe wo nye E - nu yi na,
 gbe wo nye E - nu yi na, E - nu yi na,

48
 48
 48
 38
 e - nu va yi na ka - ba, ka - ba, ka - ba, ka - ba, ka - ba A -
 e - nu va yi na ka - ba, ka - ba, ka - ba, ka - ba, ka - ba A -
 e - nu yi na va yi na ka - ba, ka - ba, ka - ba, ka - ba, ka - ba A -
 e - nu yi na va yi na ka - ba, ka - ba, ka - ba, ka - ba, ka - ba A -

53
 gbe-nu-nu ya gbe wo nye 'Gbe-nu-nu ya se-fo-foe, a-gbe nu nu ya
 53
 gbe-nu-nu ya gbe wo nye 'Gbe-nu-nu ya se-fo-foe a-gbe-nu-nu ya
 53
 gbe-nu-nu ya gbe wo nye
 gbe-nu-nu ya gbe wo nye

58
 se-fo-foe E-yi na, e-yi na yi na A-
 55
 se-fo-foe E-nu yi na, e-nu yi na, yi na, yi na A-
 55
 Yoo yoo Yoo yoo A-
 Yoo yoo Yoo yoo A-

63
 gbe-nu-nu ya se-fo-foe ti-di la e-
 63
 gbe-nu-nu ya se-fo-foe A-gbe-nu-nu ya se-fo-foe E-
 63
 gbe-nu-nu ya se-fo-foe ti-di la e-
 gbe-nu-nu ya se-fo-foe ti-di la e-

63

dze na, he fɔa-se, fiè la wo E-ye wò

63

dze na ɲ-di he fɔa-se ke fiè la wo-yae, wo-yae E-ye wò

63

dze na, ɲ-di la e - fɔa-se Fiè la wo-yae, wo-yae E-ye wò

dze na, ɲ-di la e - fɔa-se Fiè la wo-yae, wo-yae E-ye wò

73

fu kpɔa gbe no no ya gbe F'a kpe'o le' ɲ - ku wò

73

fu kpɔa gbe - no - no ya gbe F'a kpe'o le' ɲ - ku wò

73

fu 'gbe - no - no ya gbe F'a kpe'o le' ɲ - ku wò

fu kpɔa gbe no no ya gbe F'a kpe'o f'a

73

me f'a kpe'o le' ɲ - ku wò me f'a kpe'o, f'a kpe'o le' ɲ - ku wò me

73

me, f'a kpe'o le' ɲ - ku wò me f'a kpe'o, f'a kpe'o le' ɲ - ku wò me

73

me Ma'u gā a kpe'o le' ɲ - ku wò me f'a kpe'o, f'a kpe'o le' ɲ - ku wò me

kpe'o f'a kpe'o le' ɲ ku wò me f'a kpe'o, f'a kpe'o le' ɲ ku wò me

83

A - be tsɔŋ - ke - ke si nu va yi A - be tsɔŋ - ke - ke si nu va yi

85

A - be tsɔŋ - ke - ke si nu va yi A - be tsɔŋ - ke - ke si nu va yi f'a

87

A - be tsɔŋ - ke - ke si nu va yi si nu va yi, si nu va yi f'a

89

A be tsɔŋ ke ke si nu va yi si nu va yi, si nu va yi

91

f'a kpe'o le'ŋ - ku wò me A - be

93

kpe'o le'ŋ - ku wò me f'a kpe'o le'ŋ - ku wò me E -

95

kpe'o le'ŋ - ku wò me f'a kpe'o le'ŋ - ku wò me A - be

97

f'a kpe'o le'ŋ ku wo me A be

99

tsɔŋ - ke - ke si nu va yi kple ŋu - dzo - yi le za - me la e ne

101

tsɔŋ - ke - ke si nu va yi Kpa - kple ŋu - dzo - yi le za - me la e ne

103

tsɔŋ - ke - ke si nu va yi Kple ŋu - dzo - yi le za - me la e ne

105

tsɔŋ ke ke si nu va yi kple ŋu dzo yi le za me la e ne

97 f'a kpe'o le' η - ku wò me A - l ɔ dɔ - dɔ ko wò

97 f'a kpe'o le' η - ku wò me Wo - yi a l ɔ - dɔ - dɔ ko wò

97 f'a kpe'o le' η - ku wò me E - kplɔ wo yi wo - yi E -

102 nye Ble - zi - ble - zi fe ble - zi - ble - zi wò nye Wo -

102 nye Wo - yi Ble - zi - ble - zi fe ble - zi - ble - zi wò nye Wo -

102 kplɔ wo yi wo - yi wo yi Wo yi wo - yi E -

106 kplɔ wo yi E kplɔ wo yi E

106 yi wo - yi a l ɔ dɔ - dɔ ko wo nye Wo dɔ - mɔ - dzoe

106 yi, wo - yi a l ɔ - dɔ - dɔ ko wò nye Wò dɔ - nie - dzoe, dɔ - nie -

106 kplɔ wo yi a l ɔ dɔ - dɔ ko wò nye Wò dɔ - nie - dzoe

kplɔ wo yi a l ɔ dɔ dɔ ko wo nye Wò dɔ me dzoe

112 na mia nu yi E - ye wo dzi - ku de mi da
 113 dzo mia nu yi Wò dzi - ku. wè
 114 na mia nu yi Wò dzi - ku de mi da kpa - kple ɔ - dzi Wò dzi - ku
 115 E - ye wò dzi - ku de mi da kpa - kple ɔ - dzi Wò dzi - ku
 116 dzi - ku de mi da, de mi da kpa - kple ɔ - dzi Wò dzi - ku
 117 dzi ku de mi da e de mi da kpa kple ɔ dzi Wo dzi ku
 118 de mi da E - de mi da kpa - kple ɔ - dzi Fia mi a - le si
 119 de mi da, e - de mi da E - de mi da kpa - kple ɔ - dzi Fia mi a - le si
 120 de mi da e - de mi da E - de mi da kpa - kple ɔ - dzi Fia mi a - le si

The image shows a musical score for a hymn, consisting of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written in a Ghanaian language, likely Twi, and are repeated across the systems. The score is in a key signature of one flat (Bb) and a 4/4 time signature.

System 1 (Measures 123-127):

Vocal: mia - xle, xle mia' η - ke - ke woe la mi Na - na dzi - nya - nu na do
 Piano: fia mi a - le si mia - xle mia' η - ke - ke woe la mi Na - na dzi - nya - nu na do

System 2 (Measures 128-132):

Vocal: mia si, na do mia si, na do mia si Ye ho - wa tro ko dzro
 Piano: mia si, na do mia si, na do mia si Ye ho - wa tro ko dzro

System 3 (Measures 133-137):

Vocal: Fia mi a - le si mia - xle, xle mia' η - ke - ke woe la mi
 Piano: Fia mi a - le si fia mi a - le si mia - xle mia' η - ke - ke woe la mi

System 4 (Measures 138-142):

Vocal: Fia mi a - le si, fia mi le si mia' η ke ke woe la mi
 Piano: Fia mi a - le si, fia mi le si mia' η ke ke woe la mi

151
 Wò dɔ-me-nyo na no mia dzi Na no mia dzi
 Wò dɔ-me-nyo na no mia dzi Na no mia dzi
 Wò dɔ-me-nyo na no mia dzi Na no mia dzi
 Wò dɔ-me-nyo na no mia dzi Na no mia dzi

156
 Na - na mia f'a si-nu-dɔ-wɔ-wɔ-wo, mia f'a si-nu-dɔ-wɔ-wɔ-wo
 E-ye ua - na mia f'a si-nu-dɔ-wɔ-wɔ-wo, si-nu-dɔ-wɔ-wɔ-wo, si-nu-dɔ-wɔ-wɔ-wo
 Na - na mia f'a si-nu-dɔ-wɔ-wɔ-wo mia f'a si-nu-dɔ-wɔ-wɔ-wo
 Na - na mia f'a si-nu-dɔ-wɔ-wɔ-wo mia f'a si-nu-dɔ-wɔ-wɔ-wo

161
 Na-na woa li ke zā na mí Na-na woa li ke zā na mí
 Na-na woa - li ke zā te woa - li ke Na woa - li ke zā na mí
 Na na woa li ke zā na mí li ke Na woa li ke zā na mí
 Na na woa li ke zā na mí li ke Na woa li ke zā na mí

166 *rit.* *f*
È mia f'a si-nu-dɔ-wɔ-wɔ-wo, na na woa yi dzi nyuie..
166 *rit.* *f*
È mia f'a si-nu-dɔ-wɔ-wɔ-wo Na na woa - yi dzi nyuie..
166 *rit.* *f*
È mia f'a si-nu-dɔ-wɔ-wɔ-wo Na na woa yi dzi nyuie..
166 *rit.* *f*
È mia f'a si-nu-dɔ-wɔ-wɔ-wo Na na woa yi dzi nyuie..
Mia f'a si nu do wo wo wo Na na woa yi dzi nyuie..



GOLIYATIE*

Walter Blege
1978

CANTOR: *In free style-Very fast*

Go li ya tie, Go li ya tie, Go li ya tie, Go li ya tie.

Soprano

Alto

Tenor

Bass

rit.

rit.

rit.

rit.

Go li ya tie.

Go li ya tie.

Go li ya tie.

Go li ya tie.

CALL (SPOKEN) VERY FAST
(BASIC RHYTHMIC STRUCTURE)

11
Ka lɛ toa dɛ gbe
Ɖɛkɛkpuiwo si dɔ gbe
Ɖevi ziwɔ lɛ behe
P'ia-kpukpɔwo dɛ kpɔ
(Find the rest at page three.)

11
wɔa 'ba dɔ du kɔ wo dzi. A san tia wo dɔ dze.

11
wɔa 'ba dɔ du kɔ wo dzi. A san tia wo dɔ dze.

11
wɔa 'ba dɔ du kɔ wo dzi. A san tia wo dɔ dze.

16
Go li ya tie, Go li ya tie, Go li ya tie, Go li ya tie.

16
RESPONSE
Go li ya tie.

16
RESPONSE
Go li ya tie.

16
RESPONSE
Go li ya tie.

16
RESPONSE
Go li ya tie.

Go li ya tie.

The image shows a musical score for the hymn 'Go li ya tie.' It consists of five staves. The top staff is a vocal line with lyrics 'Go li ya tie.' written below it. The second staff is a vocal line with lyrics 'Go li ya tie.' written below it. The third staff is a vocal line with lyrics 'Go li ya tie.' written below it. The fourth staff is a vocal line with lyrics 'Go li ya tie.' written below it. The fifth staff is a bass line with lyrics 'Go li ya tie.' written below it. The music is in a key with two flats and a 4/4 time signature.

CALL	RESPONSE
Kaléba de gbe	Goliyatie
Dukowo zu afedo	"
Egui-fu do to	"
GBetovi nu 'fifia	"
Yo ateyiafu gbagba	"
Mele babae o lo	"
Me nye 'gbmigbe onye 'gbe o	"
Egbea dzi to zi	"
Vavoli zu bibi	"
Ebe ye nka onye Goliyati	"
Ebe ye heteklolo!	"
Nake deka na dzome bi nu!	"
Ebe ye nka onye Goliyat la	"
Wohee maha o	"
Wohee le kpe dzi maha o	"
Wohee le hliha dzi maha o	"
Wohee l'ati nu maha o	"
Okiti kiti	"
Goliyatie	"
Goliyatie	"
Goliyatie	"

@AVI@I ZU ZEVI TUKUI

Walter Blege
1978

General Introduction *(Gbolo Dance)*
Graceful

SOPRANO CANTOR

C
H
O
I
R

Đa vi ḍi zu ze vi tu kui đ̣a nu du wo ȳo đ̣u Đa vi ḍi zu

Đa vi ḍi zu ze vi tu kui đ̣a nu du wo ȳo đ̣u Đa vi ḍi zu

Hmm

Hmm

6

6 ze vi tu kui đ̣a nu du wo ȳo đ̣u Đa vi ḍi zu ze vi tu kui đ̣a nu du wo ȳo

6 ze vi tu kui đ̣a nu du wo ȳo đ̣u Đa vi ḍi zu ze vi tu kui đ̣a nu du wo ȳo

6 Hmm

6 Hmm

Hmm

Hmm

12 Fine

12 Fine

12 du Ða vi dji zu ze vi tu kui da nu du wo ya du, du wo ya du. Fine

12 du Ða vi dji zu ze vi tu kui da nu du wo ya du, du wo ya du. Fine

12 8 Ða vi dji zu ze vi tu kui da nu du wo ya du, du wo ya du. Fine

12

Ða vi dji zu ze vi tu kui da nu du wo ya du, du wo ya du.

Vrs 1

19

19 A hlæ be me le lo lo me'o A hlæ be

19 Tsi vi vi me ya wo le

19 Tsi vi vi me ya wo le

19 8 Tsi vi vi me ya wo le

19

Tsi vi vi me ya wo le

36 Vrs 2 S

Di ko loe be: dzi ye waa nue Di ko loe

Di ko loe be: dzi ye waa nue

Di ko loe be: dzi ye waa nue

Di ko loe be: dzi ye waa nue

Di ko loe be: dzi ye waa nue

Di ko loe be: dzi ye waa nue

42

42 be: dzi ye waa nue 'Ya ta bə bə lua to me na da'e

42 A bə bə lua to me na da'e A bə bə lua to me na

42 A bə bə lua to me na da'e A bə bə lua to me na

42 A bə bə lua to me na da'e A bə bə lua to me na

A bə bə lua to me na da'e A bə bə lua to me na

49
49 'Ya ta bə bə lua to me na da'e
49 da'e A bə bə lua to me na da'e
49 da'e A bə bə lua to me na da'e
49 da'e A bə bə lua to me na da'e
49 da'e A bə bə lua to me na da'e

54
54 Xə se dzi vi'o yə be: Ka lē Xə se dzi vi'o
54 Ka lē me ya xə xə le
54 Ka lē me ya xə xə le
54 Ka lē me ya xə xə le
54 Ka lē me ya xə xə le
54 Ka lē me ya xə xə le

60 yæ be: Ka lē Xɔ se dzi vi'o yæ be: Ka lē
60 Ka lē me ya xɔ xɔ le Ka lē me ya
60 Ka lē me ya xɔ xɔ le Ka lē me ya
8 Ka lē me ya xɔ xɔ le Ka lē me ya
60 Ka lē me ya xɔ xɔ le Ka lē me ya

66 Xɔ se dzi vi'o yæ be: Ka lē
66 xɔ xɔ le lo Ka lē me ya xɔ xɔ le
66 xɔ xɔ le lo Ka lē me ya xɔ xɔ le
8 xɔ xɔ le lo Ka lē me ya xɔ xɔ le
66 xɔ xɔ le lo Ka lē me ya xɔ xɔ le

72 **Vrs 4**

'Ya ta xɔ se tɔ woe mi wɔ ka lɛ

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

78

Xɔ se tɔ woe mi wɔ ka lɛ

Xɔ se tɔ woe mi wɔ ka lɛ

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Ka lɛ me ya xɔ xɔ le

Go back to vrs 3 and sing to
the end of that verse 3
then back to the beginning
and sing to fine with the repetition

The musical score consists of five staves. The top staff is a vocal line with lyrics: "Xɔ se tɔ woe mi wɔ ka lē". The second staff is a vocal line with lyrics: "Ka lē me ya xɔ xɔ le lo" and "Ka lē me ya xɔ xɔ le". The third staff is a vocal line with lyrics: "Ka lē me ya xɔ xɔ le lo" and "Ka lē me ya xɔ xɔ le". The fourth staff is a vocal line with lyrics: "Ka lē me ya xɔ xɔ le lo" and "Ka lē me ya xɔ xɔ le". The fifth staff is a bass line with lyrics: "Ka lē me ya xɔ xɔ le" and "Ka lē me ya xɔ xɔ le". The score is marked with the number 84 at the beginning of each line.

Note: Ðavidɔ: To be accompanied with 'axatse (calabash rattle) by women players only.



The image shows a musical score for a hymn, consisting of two systems of music. Each system includes a vocal line, a piano accompaniment, and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The first system starts at measure 11 and ends at measure 15. The lyrics for the first system are: "a yi koo a yi koo me" (top line), "ua me nya des'o e tu me nya da'o a yi koo me" (middle line), and "A yi koo, a yi koo, a yi koo me" (bottom line). The second system starts at measure 16 and ends at measure 20. The lyrics for the second system are: "do na mi A yi koo, a" (top line), "do na mi A yi koo A yi koo, a" (middle line), and "do na mi a yi koo A yi koo, a" (bottom line). The piano accompaniment consists of chords and moving lines in the right and left hands. The bass line provides a harmonic foundation for the vocal parts.

21

yi ko, a yi ko a yi koo na mi.

yi ko, a yi ko a yi ko na mi.

yi ko, a yi ko, a yi ko na mi.

yi ko, a yi ko, a yi ko na mi.

26

B

B

B

B

B

p

TUMPANI

ASIGU

GAKOGOE I

GAKOGOE II

GAKOGOE II

Musical score for measures 31-35. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: "goo na mi lo A me yi bo vi woe, a go na mi lo". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Musical score for measures 36-37. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: "A goo A". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score includes a measure rest for measure 37, indicated by "etc to bar 37".

Stick on
drum body/
shell

si nɔ nɔ a zɔ 'me yi bɔ vi' o xɔ ɔ̃ kui si nɔ nɔ a zɔ Nya te fe ye mie

51
 si nɔ nɔ a zɔ xɔ ɔ̃ kui si nɔ nɔ a zɔ Nya te fe ye mie
 8 si nɔ nɔ a zɔ 'me yi bɔ vi' o xɔ ɔ̃ kui si nɔ nɔ a zɔ Nya te fe ye mie
 51
 51 si nɔ nɔ a zɔ mie xɔ ɔ̃ kui si nɔ nɔ a zɔ ɔ̃ kui si nɔ nɔ

56
 xɔ ɔ̃ kui si nɔ nɔ tu tu tu a zɔ li le mia' ŋ go A
 56
 xɔ ɔ̃ kui si nɔ nɔ tu tu tu Ga ke a zɔ li le mia' ŋ go A
 56
 xɔ ɔ̃ kui si nɔ nɔ tu tu tu Ga ke a zɔ li le mia' ŋ go A
 56
 56 ɔ̃ kui si nɔ nɔ a zɔ li le mia' ŋ go A

61

zo li di dia de le mia' u go

zo li di dia de le mia' u go

zo li di dia de le mia' u go

zo li di dia de le mia' u go

zo li di dia de le mia' u go

66

A zo li di di, a zo li di di A zo li di dia de

A zo li di di a de e le mia' u go A zo li di dia de

A zo li di di, a zo li di di A zo li di di a de

A zo li di di di di di dia de le mia' u go e

Musical score for measures 71-75. The score is in G major (one sharp) and 4/4 time. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "le mia' η go e le mia' η go". The tempo/mood marking "C Very fast and lively" is placed above the first vocal staff. The piano part consists of a rhythmic accompaniment of eighth and sixteenth notes.

Musical score for measures 76-80. The score is in G major (one sharp) and 4/4 time. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "Me be fu t̄a me ku' o Fu t̄a me ku' o". The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes.

Musical score for measures 91-95. The score is written for five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: me to o, me to o me to o Vi vi me fu taa me to o. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

Musical score for measures 96-100. The score is written for five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: E ya ta no vi'o mi tso mi tso mi tso mi tso. The piano accompaniment continues with a steady eighth-note bass line and a treble line with eighth-note chords.

101 CODA Slow 11

Musical score for measures 101-110. The score is in G major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Mi tso mi dzo mi tso mi tso, Mi tso mi dzo mi tso mi tso, Mi tso mi dzo mi tso mi tso, Mi tso mi dzo Mi bla gba dza".

106

Musical score for measures 106-110. The score is in G major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "mi tso mi tso ne mi dzo Mi tso mi tso mi tso ne mi dzo Mi tso mi tso mi tso ne mi dzo Mi tso mi tso kple e yi Du ne no tu me Ne tso ne".

111
mi tso mi tso mi tso ne mi dzo, mi tso ne mi dzo
111
mi tso, mi tso Mi tso, mi tso ne mi dzo, mi tso ne mi dzo
8
mi tso, mi tso mi tso ne mi dzo, mi tso ne mi dzo
111
mi dzo ka ba, ka ba Ka ba ka ba ka ba mi tso ne mi dzo
111

116
A ku via wo wo wo fu taa me ku o fu taa
116
A ku via wo wo wo fu taa me ku o Ku via wo wo wo fu taa
8
A ku via wo wo wo fu taa me ku o fu taa
116
wo fu ta me ku o fu taa
116

121

me ku o Nu te fe ma wo ma wo wo fu taa me ku o

me ku o Nu te fe ma wo ma wo wo fu taa me ku o

me ku o, me ku o, me ku o me ku o fu taa me ku o

me ku o, me ku o, me ku o me ku o fu taa me ku o

126

Fu taa me ku o Dzro 'nyi gba dzi nu' o yo me ti ti wo fu taa me ku o

Fu taa me ku o Dzro 'nyi gba dzi nu' o yo me ti ti wo fu taa me ku o

Fu taa me ku o Dzro 'nyi gba dzi nu' o yo me ti ti wo fu taa me ku o

Fu taa me ku o wo fu taa me ku o

Musical score for measures 151-156. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "mi ne mi dzo Mi tso mi tso ne mi dzo. A me yi ba vi woe". The piano part consists of a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking in measure 154.

Musical score for measures 157-162. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "A yi ko a yi ko. *rit.* A yi ko na mi." The piano part continues with a steady eighth-note accompaniment. Dynamics include a fortissimo (*ff*) marking in measure 158 and a *rit.* (ritardando) marking in measure 159.

NIDZE MIA ņU

Walter Blege
1975

Mia ņu to wo nu ni

KR
7 KRETSIWE

7
dze mia ņu A me yi bo vi woe Mia ņu to wo nu ni dze mia ņu lo

13
13 A me yi bo vi woe, mia ņu to wo nu ni dze mia ņu

13
13 A me yi bo vi woe, mia ņu to wo nu ni dze mia ņu

2

NIDZE MIA ŃU

19 mia Ńu tɔ wo nu ni

19 A me yi bɔ vi woe, mia Ńu tɔ wo nu ni

19 Mia Ńu tɔ wo nu ni dze mia Ńu lo A me yi bɔ vi woe, mia Ńu tɔ wo nu ni

A me yi bɔ vi woe, mia Ńu tɔ wo nu ni

25 dze mia Ńu 1ST TIME 2ND TIME Mia Ńu tɔ wo nu ni

25 dze mia Ńu 1 Mia Ni

25 dze mia Ńu 1 Ni

31 dze mia Ńu Ni

31 dze mia Ńu lo A me yi bɔ vi woe, mia Ńu tɔ wo nu ni

31 dze mia Ńu ni dze mia Ńu Ni dze mia Ńu, ni

37 dze mia Ńu, ni dze mia Ńu Ni dze mia Ńu, ni

dze mia Ńu, ni dze mia Ńu Ni dze mia Ńu, ni

NIDZE MIA ŃJU

3

35 dze mia Ńju *f* Mia Ńju to, mia Ńju to wo nu ni

35 dze mia Ńju *f* Mia Ńju to wo nu ni dze mia Ńju, ni dze mia Ńju

38 dze mia Ńju *f* Mia Ńju to wo nu Ni dze, ni dze

39 dze mia Ńju *f* Mia Ńju to wo nu Ni dze, ni dze

39 dze mia Ńju Mia Ńju to wo nu ni dze mia Ńju *p* A

39 ni dze ni dze mia Ńju, ni dze mia Ńju *p* A

38 Ni dze, ni dze Mia Ńju to wo nu ni dze mia Ńju *p* A

43 Ni dze, ni dze Mia Ńju to wo nu ni dze mia Ńju *p* A

43 me yi ba vi woe, mia Ńju to wo nu ni dze mia Ńju

43 me yi ba vi woe, mia Ńju to wo nu ni dze mia Ńju

43 me yi ba vi woe, mia Ńju to wo nu ni dze mia Ńju

me yi ba vi woe, mia Ńju to wo nu ni dze mia Ńju

4

NIDZE MIA ŃJU

48 **Soprano solo**

48 A me yi bɔ vi woe be Ye vu'o nyo ka ka, wo nyo A me yi bɔ

48 wo nyo ka ka

48 wo nyo ka ka wo nyo

53 wo nyo ka ka

53 ka ka wo nyo ka ka

59 ka ka wo nyo ka ka

59 me tu to woa ko ta Yo woe l'a si to a me tu to woa ko ta A me yi bɔ

59 Yo woe l'a si to a me tu to woa ko ta

59 Yo woe l'a si to a me tu to woa ko ta

Yo woe l'a si to a me tu to woa ko ta

NIDZE MIA IJU

65

65 vi woe Yo woe l'a si to a me tu to woa ko ta Ao!

65 Yo woe l'a si to a me tu to woa ko ta Ao!

65 Yo woe l'a si to a me tu to woa ko ta Ao!

65 Yo woe l'a si to a me tu to woa ko ta Ao!

71

71 Yo woe l'a si to a me tu to woa ko ta Ao!

71 Yo woe l'a si to a me tu to woa ko ta

71 A me yi bo vi woe Yo woe l'a si to a me tu to woa ko ta

71 A me yi bo vi woe Yo woe l'a si to a me tu to woa ko ta

71 A me yi bo vi woe Yo woe l'a si to a me tu to woa ko ta

71 **In free style** **Slower**

77 ***sfz*** Ao! A ye ye, a ye ye, a ye ye, a ye ye, a ye ye, a ye ye ye

77 ***sfz*** Ao!

77 ***sfz*** Ao!

77 ***sfz*** Ao!

sfz Ao!

6

NIDZE MIA IJU

82

82 Mi ke to ma tsi nu bla nui nya 'de ra mi mia se da A me du fe

87

87 Ko mla Dza me A me du fe Ko mla Dzan be A dza Ko dzo Ko mi Ku ma ti,

92

92 A dza Ko dzo Ko mi Ku ma ti ko ko ko yea ule tsye ye kroo

97

97 you Yoo yoo yoo yoo yoo yoo yoo

98

98 you Yoo yoo yoo yoo yoo yoo yoo

NIDZE MIA DJU

7

97

97 to fo wo dzo dzo dzo za? A gbe du de me tis a gbe to o Yo ya yoo yoo

97

97

97

101

101 ti me di de l'a ti'o ba dza me ga le nu va ba ba l'a ti'o be ke me

101

101

101

106

106 de l'a ti'o be ke me ga le nu vam ba ba l'a ti'o be ke me

106

106

106

de l'a ti'o be ke me ga le nu vam ba ba l'a ti'o be ke me

NIDZE MIA ŋU

9

124

124 ye, a ye ye, a ye ye, a ye ye, ye A me yi bə vi'o mia ŋu tə wo nu ni dze mia

129 *Soprano, moderately fast*

129 ŋu A me yi bə vi woe kpə tsi dɔ dɔ l'a li li a me A me yi bə

135 *Soprano/Alto/Tenor trio*

135 vi woe kpə tsi dɔ dɔ tso zə me tə tso fu gbe Dza le le

135 Yo woe kpə tsi dɔ dɔ

135 Yo woe kpə tsi dɔ dɔ,

Yo woe kpə tsi dɔ dɔ,

141 le, dza le le le le le A me yi ba vi woe

141 tsi do do, tsi do do, tsi do do Yo woe kpa tsi do do tso zi me to tso

147 tsi do do, tsi do do tsi do do Yo woe kpa tsi do do tso zo me to tso

147 Yo woe tso zo me to fu gbe, yo woe tso zo me to fu gbe

147 fu gbe Ye

147 fu gbe Ye

153 fu gbe Ye

153 yo woe tso zo me to fu gbe yo woe tso zo me to tso

153 yo woe tso zo me to fu gbe Yo woe tso zo me to

yo woe tso zo me to fu gbe Yo woe tso zo me to

NIDZE MIA IJU

11

159

159 A me yi bo vi woe, a me yi bo vi woe

159 fu gbe Yo woe tso zo me to fu gbe

159 fu gbe Yo woe tso zo me to fu gbe

164 fu gbe zim, yo woe tso fu gbe, zim, yo woe tso

164 Diale le le yo woe tso zo me to fu gbe A me yi bo fu gbe Yo woe

164 Yee yo woe tso zo me to fu gbe fu gbe

164 Yee yo woe tso zo me to fu gbe fu gbe

169 fu gbe zim zim zim Yo woe tso fu gbe fu gbe

169 tso zo me to fu gbe, yo woe tso zo me to fu gbe

169 Yee yo woe

180 Yee yo woe

Yee yo woe

175

175 rit. Yee yo woe tso zo me to fu gbe.

175 tso zo me to fu gbe rit. Yee yo woe tso zo me to fu gbe.

175 tso zo me to fu gbe rit. Yee yo woe tso zo me to fu gbe.

tso zo me to fu gbe rit. Yee yo woe tso zo me to fu gbe.

APPENDIX B

Titles of Some Other Works of Blege

TITLES IN EWE	LITERAL TRANSLATION
❖ <i>Esee Ðba Ame Ða</i>	God, the Creator
❖ <i>Woe Matsɔ</i>	To You I Shall Give
❖ <i>Mifa Akɔ</i>	Be Comforted,
❖ <i>Luwɔnye Kafu Yehowa</i>	Praise Jehovah, My Soul
❖ <i>Esi Afetɔ La Gaɔɔ Nye Dukɔ Te La</i>	When God Rebuilt My Nation
❖ <i>Mawu Elolo Ŋutɔ</i>	God, You're Truly Great
❖ <i>Mel''agbe</i>	I am alive
❖ <i>El''agbea?</i>	Are you alive?
❖ <i>Nukuwula</i>	The Sower
❖ <i>Ghana Kente</i>	Ghana as <i>Kente</i> cloth
❖ <i>AfetɔYesu Mele Diwòm</i>	Lord Jesus I am in search of you.
❖ <i>Amenuve Tata</i>	Father of Mercy
❖ <i>Tsæke Wo</i>	Father Forgive Them
❖ <i>Nunya Adidoe</i>	Nobody is a reservoir of knowledge
❖ <i>Avutɔ Masemase</i>	The Lazy Hunter
❖ <i>Mina Mido Gbe Ða</i>	Let us pray
❖ <i>Mawu Gbedegbleme</i>	God Almighty
❖ <i>Mawu Sitsofe</i>	God of Refuge
❖ <i>Enuo Ninyo</i>	Let it be Good
❖ <i>Goliate</i>	Goliath
❖ <i>Tete, Mese Gbe Aɔɔ</i>	And I have heard a voice

APPENDIX C

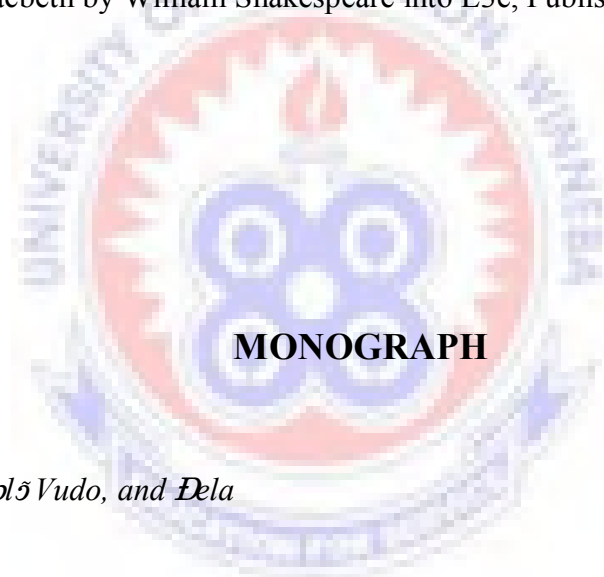
Other Publications

The educational publications include the following:

Blege, W. (1988) *Education for Development*. Accra- Ghana: Sedco Publication
(Ghana Book Award winner,)

Blege, W. (1985) *Social Studies Theory and Practice*. Accra-Ghana: Wallyblege
Publications.

His contributions to *Ewe* Literature and Drama include Shakespeare *Ɔe Macbeth*, a translation of Macbeth by William Shakespeare into E3e, Published by Bureau of Ghana Languages.



Xana, Lɔɔ Vudo, and Dela

Opera Kristo.

(Three short Biblical Plays in *Ewe* and an *Ewe* drama)

APPENDIX D

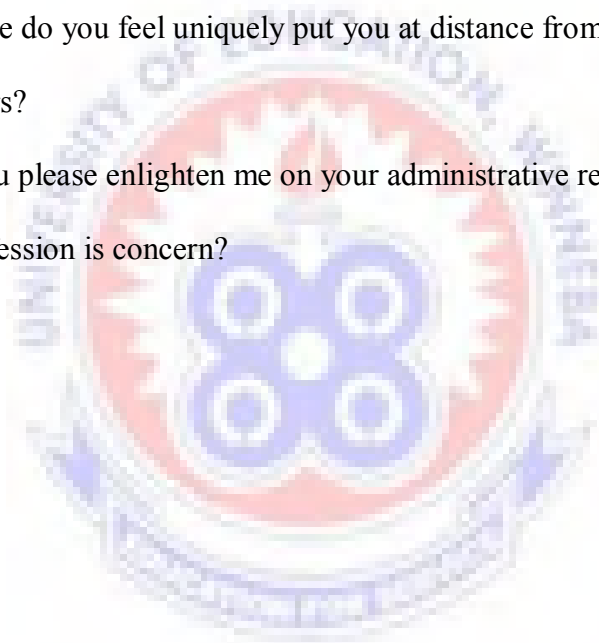
A Brief Analysis of the Selected Songs in Tabular Form

TITLE OF SONG IN E#E	LITERAL TRANSLATION	KEY / TIME SIGNATURE	DANCE TYPE	TYPE OF SONG AND MEDIUM	
<i>Ameɣibɔviwoe</i>	Black Africans	G-major and D-major in $\frac{6}{8}$ time.	<i>Asafo</i>	Patriotic	Vocal and instrumental
<i>Goliyatie</i>	Goliath	E-flat major and in $\frac{6}{8}$ time.	<i>Asafo</i>	Patriotic	Vocal
<i>ƉaviƉi Zu Zevi Tukui</i>	David as a Small Pot	C- major and in $\frac{6}{8}$ time	<i>Gbolo</i>	A traditional dance	Vocal
<i>Agbe Yia Dzie Miele</i>	Where is our Covetous life sending us?	B-flat major to F-major to C-major back to F-major and in the meters of $\frac{6}{8}$ and $\frac{2}{4}$.	<i>Halo and Gahu</i>	Dirge	Vocal
<i>Ma''uSitsofe</i>	God of Refuge	B-flat major to E-flat major to C-major to B-flat major to C-major to B-flat major to g-minor to B-flat major to F-major to D-major to B-flat major and in $\frac{6}{8}$ time.	<i>Aviha / Avihɛ</i>	Dirge	Vocal
<i>Nidze Mia Ɖu</i>	Be Content with what you have	B-flat major to F-major to C-major and with the meters of $\frac{6}{8}$ and $\frac{2}{4}$.	<i>GabaƉa and Zigi</i>	Patriotic / Heptatonic	Vocal

APPENDIX E

Interview Guide I – WALTER BLEGE HIMSELF

1. Could you please brief me on your family background?
2. From where to where have you had your formal education?
3. People argue that you are a self-taught musician. How far do you agree with this assertion?
4. To what extent have you contributed to global development?
5. What style do you feel uniquely put you at distance from other art music composers?
6. Could you please enlighten me on your administrative responsibilities as far as your profession is concern?



Interview Guide II – CHOIRMASTERS

1. For how long have you been a choirmaster?
2. Do you know Walter Blege?
3. Have you ever taught any of his compositions to your choir(s)?
4. What is your assessment of Blege's songs?



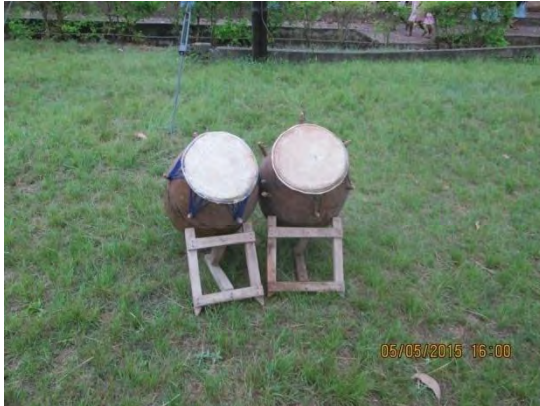
Interview Guide III - CHORISTERS

1. For how long have you been a chorister?
2. What are some of the choral songs your were taught?
3. Do you know the composers of some of these songs?
4. Have you heard of Walter Blege and his songs before?
5. What is your assessment of his songs?



APPENDIX F

Some Instruments that are mentioned in the work



The Talking twin drums (*Atumpan/Atumpani*) Double bell (*Gadɔɔ(e)/Gako(gui)(goe)*)



Castanet (*Kɛtsiwe/Akoge/Frikyiwa*)

Banana/Slit bell (*Dawuro*)



Dondo and its playing stick

Uukpo (State drum and its playing stick)



A section of the AWUSCO -Great choir rehearsing *Ameyibɔviwoe* by Blege with the researcher

Fɔntɔmfrɔm (State drum)



Walter Komla Blege during his Headmastership at Mawuli School, Ho
(1972-1978)



Walter Komla Blege at 79