

UNIVERSITY OF EDUCATION, WINNEBA

AN ANALYTICAL STUDY OF SELECTED CHORAL WORKS OF COSMAS

WORLANYO KOFI MEREKU

BY

ISAAC HUGHES OBRESI


JULY, 2014

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**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 FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTER OF PHILOSOPHY DEGREE IN
MUSIC COMPOSITION**

JULY, 2014

DECLARATION
STUDENT'S DECLARATION

I, ISAAC HUGHES OBRESI, declare that this research project, 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 that has not been submitted, either in part or whole, for another degree elsewhere.

Candidate's 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 research project as laid down by the University of Education, Winneba.

1. Principal Supervisor's Name: Dr. Joshua Alfred Amuah.

Supervisor's Signature:.....

Date.....

2. Co-Supervisor's Name: Prof. Mrs. Mary D. McPalm.

Supervisor's Signature:.....

Date.....

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DEDICATION

To my parents; Very. Rev and Mrs. Kobina. Kakraba. Obresi and my sisters; Josephine, Barbara, and Priscilla.



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ABSTRACT

This study explores the compositional stylistic traits of C.W.K. Mereku through formal analysis of his choral works. It highlights the extent to which Mereku uses traditional idioms and styles in his compositions. Through descriptive research design and analytical approach, it was found out that Mereku usually has simple melodies and his usage of tunes to text in his compositions usually follows the speech surrogate or the sound culture of the owners of the language used. Furthermore, his choral compositions cover the following themes of categorization: Sacred, Patriotic, Secular and Institutional Anthems. Out of these categories, six pieces were selected based on their stylistic approach and the arrangement used in writing. The study suggested that composers must be conversant with the language to achieve well-organized syncretic compositions that cut across all events. It is important that old composers mentor young ones to ensure stylistic continuity.

CHAPTER ONE

INTRODUCTION

1.1 Background

The study of Ghanaian Choral Art music compositions dates back to the introduction and transfiguration of Christianity and its related practices in Ghana (Konye, 1997). He observes that early composers began their compositions with much concentration on the Western idioms but later (composers came to realize it) integrated their traditional music elements with those of the West.

The early 20th century Ghanaian Art music took a turn when art music composers re-captured the lost African identity as assessed by Amuah that:

Although the influence of Western music on the compositional styles of African art music composers has been very potent, Ghanaian choral music composers reflect traditional music materials to establish music that will be appreciated by their community (Amuah 2012, p. 2)

Ghanaian art composers, however, did not totally reject the Western idioms but fused both Western and African elements to achieve what is truly African as described by Nketia (2004). This operation was initiated by Ephraim Amu and sustained by Nketia, Nayo and their contemporaries. This act of identity was not only experienced by Ghanaian composers but also the European countries. Finkelstein (1989) states that in the nineteenth century, Bach used chorale to establish a German identity in such a way that even when surrounded by complex counterpoint, Germans never failed to recognize the chorale tune. In England, Handel mobilized audiences not only through his choice of

oratorio topics (which addressed social injustice that was prevalent at the time) but also by writing great choruses, in response to the popularity of the choral tradition among the English (Euba, 2001). Ghanaian theorists and ardent composers have gained popularity within and outside Ghana. The fact is only little scholarly works have been documented on some of them (Amu, Nketiah, Dor, etc). It is worthwhile to document art composers who have contributed to the development of Ghanaian art music. It is in this vein that C.W.K. Mereku, a Ghanaian Art Music composer is also being studied.

1.2 Statement of the Problem

Euba (1993) is of the view that ~~a~~ distinguishing feature of modern African composers is a fluency in both the Western and African idioms which will enable the composers to combine elements of the two idioms in formulating new and highly original creative concepts". Again, Euba suggests that ~~the~~ realization of these traditional elements in their works have however been overshadowed by other factors such as the exposure of African composers to the European music system. A piece will sound African; *Eve*, Akan, and Yoruba, etc; when the basic characteristics of the materials featured in the body of the composition belong to the tradition. Similar opinion has been held by Nketia (2004, p.9) that in composition, the greatest challenge among African composers is how they can craft their compositions to achieve such syncretism or fusion from an African rather than an Euro-American perspective.

As a prominent composer, Nketia (2004) thinks ~~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”. According to him, the composer does not need to borrow tunes from the traditional repertoire, since he can create tunes that would be true to the traditional idiom.

The aforementioned concept therefore provides a means by which the Ghanaian art composer can artistically create music which is characteristically African. The question then is, do all Ghanaian contemporary art musicians, through the hybridization process endeavour to achieve what truly is of African origin? A study of literature about music education in Ghana shows that George W. K. Dor (1992) studied Amu, Nketia and Nayo and their works. Alexander A. Agordoh studied Amu and Nayo. Akrofi (2002) wrote on Nketia. Joshua Amuah (2012) studied and analysed the selected choral works embedded with traditional music elements of Newlove Annan, Dor and Kofi Badu and currently, Darkoh is studying Samuel Asare-Badiako and his works. C.W.K. Mereku, a contemporary composer and who is also an educationist has positively impacted the lives of many art composers. His work, *“Sasabonsam March”*, has been a model for most Music Departments in Ghana universities for teaching music composition students; he also uses African materials in his compositions. Unfortunately, none of his works has been studied and published. It is therefore, pertinent that his style of compositions is documented to serve as basis for art music compositions.

1.3 Objectives of the Study

The study intended to:

- document the biography of C.W.K. Mereku.

- analyse selected choral works of Mereku.
- investigate his sources and inspirations of text, melody, rhythm for his choral musical works.

1.4 Research Questions

The following research questions guided the study.

1. Who is the man, C.W.K. Mereku?
2. What are the unique styles of composition of C.W.K. Mereku?
3. To what extent has he used text and rhythmic resources to establish African identity in his choral compositions?

1.5 Significance of the Study

The project will serve as the springboard for researchers in the cognate discipline. This research will act as reference for other scholars and serve as a guide to students who want to research into similar area. Lecturers can use the approach in teaching music students in compositional analysis and composers can also look at the stylistic approach used in Mereku's compositions and emulate. In addition, it can be used for archival purposes in for the academia.

1.6 Limitation of the Study

The results of the study cannot be generalized to all Mereku's compositions because the researcher used selected works from his choral compositions. The time available for this research was not adequate especially given the number of respondents needed to be interviewed who might be busy and therefore unable to respond in time. Again, getting access to books, documented articles and journals for reviewing was also a difficult task.

1.7 Theoretical framework

The study is supported with the Jacobson's (2011) stylistic approach in studying art music composers and Sadoh's (2004) analytical approach to art music compositions. Jacobson states that in studying art music composer, these things must be looked at: the approach used by the composer, his importance, historical context, the biography and his works. Sadoh suggests that analysis must be based on cultural perspectives. He further states that cultural analysis must be based on three main characteristics of indigenous music from Africa, elements of musical communication, elements of dance and elements of musical conception.

Sadoh based the elements of communication on folktunes and texts in order to get the attention of his audience and give historical commentaries. Elements of dance, he structured on stylistic approach on flare and movement which can trigger the listener to tap their feet, tap their laps or even sway their heads and body. This study is based on the elements of communication of which textual interpretation is used (Sadoh, 2004).

Furthermore the study also embodies the choice of certain traditional genre used by art composers in Ghana. The use of elements derived from traditional genres in art music especially choral music can involve a conscious attempt to revitalize the past. In Ghana, this drift is best captured in a cultural concept dubbed "*Sankɔfa*"— a Twi word meaning "go back and retrieve it"-- that infers the revitalization of local cultural practices that were suppressed during colonial times. Amu's choral composition, "*Tete wɔbi ka, tete wɔbi kyer*" ("*The past has something to say and to teach*") enunciates this resurgence of

the African past. Yet it is important to point out that people rejuvenate their past primarily because they realize that these hoary practices still have relevance or meaning in their present day lives (Dor 2005, p.448).

1.8 Literature Review

In reviewing literature, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings which provide deeper comprehension and complement the synchronic study:

- Historical background of art music in Ghana
- Ghanaian Art Choral Music
- Choral compositional format in Ghana
- Use of indigenous resources by composers
- Related documents.

1.8.1 Art Music in Ghana

In Ghana, one experiences a co-existence of three main systems of musical practice - the traditional, popular and art music. Consequently, one finds it difficult to give a general definition of the term art music. Amu (1988, p.7) defines art music as ~~the~~ "the music composed by the trained musician which pertains to the artistically more sophisticated and enduring types of music as distinguished from popular and folk music and jazz". Nketia (2004, p.5) refers to the term art music as ~~music~~ "music designed for intent listening or presentation as concert music, music in which expression of feeling is combined with a

high level of craftsmanship as a sense of beauty”. Arguing on the definitions, some modern musicians can compose more sophisticated music but have never been trained before and also music can be created not necessary for concert performances nor for intensive listening but can still be art music. Therefore Ghanaian art music can be described as the type of musical synthesis which is a cross fertilization of Ghanaian and Western musical elements.

The advent of the European in the Gold Coast (Ghana) brought in its wake the introduction of art music. This came about as a result of the establishment of churches and schools which served as a platform for the introduction of the European music. Indeed, Ghanaians were first exposed to Western classical music such as hymns, church anthems and musical instruments like harmonium, organ and piano through the church (Flolu and Amuah, 2003). However, this exposure was at the expense of indigenous music. Through the church, Ghanaians were taught to emulate European music as an ideal art form. 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 tagged all indigenous forms of arts as the work of the devil, especially as almost invariably those associated with some religious or quasi-religious ceremonies. The missionaries feared that traditional music could lead the Christian converts back to ‘pagan’ (traditional) worship (Sadoh, 2004).

Unfortunately, Western music was not easily incorporated into the church services because the congregation had no knowledge of the English language. Consequently, they

had difficulty in singing the hymns in English, which was very foreign and distant to them. Recognizing such problems, the missionaries with the help of the educated members of their congregations translated European texts into indigenous languages (Sadoh, 2004). This effort represents the first attempt of adapting the Christian worship to Ghanaian cultural roots. Nketia on this subject states:

—due to colonial music education which introduced musicians to Western music and Western harmony rather than the multi-level music of Africa which was unknown to the educators, the early Ghanaian art composers tended to look more to the West for techniques of multi-voiced music which is much more sophisticated than the traditional forms of multi-part organization”.(Nketia, 1974, p.151)

The late 1920s, however, witnessed a turning point of Ghanaian art music. The quest for African identity at this point in time became the major pre-occupation of the Ghanaian contemporary art musicians. The early 20th century marked the birth of Ghanaian art music. The process of re-capturing the long lost African identity was spearheaded by Ephraim Amu- the Father of Ghanaian Art Music (Omojola, 1995). Omojola recounts the pioneering works of Amu as well as the contribution of some Ghanaian art composers to the development of art music in Ghana. Ghanaian Art composers did not totally throwaway the Western idioms but merged both Western and African idioms to attain what is justly African.

The art music was predominantly choral, for the reason that the art music composers¹

¹. Example of such composers include Charles Emmanuel Graves, Ephraim Amu, Robert George Kɔmla Ndɔ, Joseph Henry Kwabena Nketia, Kwesi Baiden, Otto Boateng, Philip Gbeho, Alfred Entsua-Mensah, James Martey T Dosoo, Augustus Adu-Safo, Charles Benjamin Wilson, Michael Kwesi Amissah, Walter Blege, Herbert Sam, James A Yankey, George Worlanyo Kɔsi Dor, Kenn Kafui, Sam Asare-Bediako, Yaw Sekyi-

only worked with groups that were in the church. Later, art music composers explored compositional techniques for composing for instruments which was pioneered by Nketia. Composers like Adulfus Anthony Turkson, Atta Annan Mensah, Nicholas Zinzendorf Nayo, Gyimah Labi, VictorNii Sowah Manieson, Towoemenye Kofi Ansah and Cosmas Worlanyo Kofi Mereku contributed not only to choral music but also to the development of instrumental music in Ghana.

1.8.2 Ghanaian Art Choral Music

Prior to the study of art music in Ghana, the Ghanaian art Choral music took its path in 1920's and 1930's. Ghanaian composers have sought not only to situate their songs in the broader social, cultural, and political landscapes of their nation, but also to use indigenous materials and creative procedures that redefine their identity as African composers (Dor, 2005). Amu and his contemporaries developed style in which melodies rigidly adhere to the contour of the spoken texts of Ghanaian tone languages² (Agawu, 1984).

In Ghana, art choral music is typically and commonly performed by church choirs, notable among these church choirs in Ghana are those within the Musama Disco Christo, Presbyterian, Methodist, Evangelical Presbyterian, Anglican, Catholic and some of the Pentecostal Churches. School and college choirs also perform on campuses or during cultural contests organized by the Center for National Culture. Companies and Factories

Baidoo, Kras Arthur, Jeremiah T. Tsemafo-Arthur and Newlove Annan (Mereku 2012, p. 41).

²Based on this act, composers ignore the rules of western functional harmony (in which case pitch contours might clash with speech pattern).

have also joined in the establishment of choirs to perform during special function of their companies as evaluated by Dor that:

Since the 1980s, urban factories and industries, especially in Accra and Tema, have also formed their own choral groups that advertise their goods and services on radio and television. Industrial choirs, as they are popularly called in Ghana, also perform during celebrations involving their institution, choir members, or other co-workers. Fire Service, VALCO, Internal Revenue, Ghana Textiles Products (GTP), and Ministries have all produced good industrial choirs. Certain choirs that do not belong to a church, school, or work place have also distinguished themselves nationally, including the Winneba Youth Choir, Western Melodic Singers of Effiakuma in Takoradi in the Western Region, Datus and Dwenesie of Accra, and Celestial Singers of Kpando in the Volta Region. (Dor 2005, p. 445)

In recent years, the formation of youth choirs to complement the adult choirs in the worship and other non-liturgical church programs like weddings, funerals, naming ceremonies and birthdays have come to be the norm. Apart from these practices, the youth choirs also engage in performances that promote Ghanaian composers and choral works which is held annually (Lartey 2012, p.3). Examples of such youth choirs that have showcased Ghanaian Art choral music include Winneba Youth Choir - the pioneer of independent youth choral groups and again a model for developing youth choirs in Ghana as assessed by Amuah and Acquah (2013, p.111) - Tema Youth Choir, Oguaa Youth Choir, Harmonious Chorale, Vocal Essence Choir and others.

The media today such as Ghana Broadcasting Corporation (GBC), Ghana Television (GTV), "TV Africa" have made numerous recordings of Ghanaian art choral music. Among their programs devoted fully or partly to choral music are "Campus Melodies," a radio program for student choirs, Philharmonic Bells and "Church Service," during which extended choral pieces can be heard (Mereku, 2014).

1.8.3 Choral Compositional format in Ghana

In a chat with Mereku, he indicated that Ghanaian choral art music compositions have experienced many changes after the regime of the missionaries. According to him, Ghanaian composers have moved from the hymnology style of composition to more sophisticated style - their choice of texture (homophonic to polyphonic). They did not only explore in the musical texture, forms and dynamics but also in rhythms to suit the Ghanaian listeners, all these were achieved due to musical training most composers had. (Mereku 2014)

Instead of the traditional forms of choral organisation, composers are attracted to the Western type in which voices are separated into parts on the basis of register or range- Soprano, Alto Tenor and Bass (SATB) type of choral music. Ghanaian composers such as Amu explored the format of writing for four-part (SATB) and moved to male voices 1st Tenor, 2nd Tenor, 1st Bass and 2nd Bass (TTBB) where he composed *Yaanom Abibirimma* "(fellow Africans), other composers followed the trend and composed for female voices 1st Soprano, 2nd Soprano, 1st Alto, 2nd Alto (SSAA), Solo (a musical composition for one voice or instrument (with or without accompaniment)), Duet; duette; duo, Trio , Quartet; quartette, Quintet; quintette, Sestet; sextet; sextette, Septet; septette, and Octet; octette. This study, explored the various styles of compositions Mereku employed in his choral works.

1.8.4 Use of Indigenous Resources by Composers

Many composers in Ghana have manipulated the indigenous music in compositions whether vocal or instrumental. On many occasions, researchers have sought to find out

how far these composers have gone. Dor (2005) in his research *Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege and Dor,*” observed that national art choral styles have emerged in diverse African languages drawing on musical forms, poetic models, and performance practices situated in specific ethnic or regional cultures.

On Amu’s compositions, Dor (2005) pointed out that 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 entitled *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 and Dor concluded that Amu adhered closely to text-tune affinity.

On Blege’s composition, Dor again commented that the love Blege had for his cultural heritage is alive in his use of drumming to accompany some of his art choral works, as well as specific verbal devices he introduced into his works. He concluded that, Blege did not only use storytelling as his sole generic model in "*Ese ye do Ame da*" but, he used two *Ewedome* dance music genres - *akp* and *gabada* or *zigi* - over which he superimposed his narrative structures. He further concluded in the second section of Blege's work, where the parable is narrated, he observes a close parallelism between speech and tune.

Writing about his own composition –*Agbemavo*”, Dor (2005, p.464) states that he considered himself as a Christian and a Northern Ewe native as observed below:

As both a Christian and a Northern Ewe, I chose to use cultural perspectives from hunting (*adedada*), and the celebration of a good hunt (*adewawa*) through hunters' music (*adewu*) as a parallel to Christians' spiritual journey that involves conversion, practical Christian life, and getting into heaven as the ultimate goal.

Dor (2005) again stated that his main linguistic device in *Agbemavo* was textual parallelism, which he realized on three levels. First, was what he called processual parallelism, which he simulated the stages and sequences of a traditional hunter or a Christian in passing the quest for their ultimate goal. Secondly, he matched words of wisdom from the Bible against local Ewe proverbial dicta constructed around hunting and thirdly, he combined ideas from the Bible with Ewe hunting-related concepts in a single sentence, a process that may also be described as intertextual.

Dor further concluded that the three composers who have used indigenous genres were influenced by the varying degrees and manners in which we have experienced our traditional music. Similar format has been identified in some of Mereku's compositions such as –*Ghanamanmma*”, “*Ampa woawo Christ*”, therefore, it will be used in approaching the analysis of some of the selected works.

1.8.5 Related Documents

Akrofi (2002) wrote on the profile of Nketia, where he concentrated on the sharing knowledge and experience. He posits that in traditional Africa, knowledge and

experience are shared in the communion of communal performance. In the contemporary global dispensation, sharing knowledge becomes increasingly a literary and technological process, and experiencing knowledge increasingly virtual, other-distancing (pp.1-10). Akrofi categorized the study into two parts. With the first part of his study (chapters 1-5), he presents the historical summation of Nketia's life as well as his professional and scholarly output, while the second part,(chapters 6 to 9), presents the author's attempt to evaluate Nketia's contributions as a scholar and composer. His study dwells much more on why he has gained international recognition as pioneer-scholar in the field of African music. Although, none of his works was analyzed, looking at the study some of his approaches used for Nketia's biography will be adopted for the Mereku's biography

Misonu (1988) wrote on Stylistic and textual sources of a contemporary Ghanaian Art music composer; a case study of Ephraim Amu. She concentrated on how Nketia (1984) categorized Amu's works into three main stylistic periods: the early period (1920-1937), middle period (1937-1951) and the third period (1952 to date). In analyzing the first period, it was revealed that Amu's early works were simple in character, making use of simple and diatonic chords and also highlight the use of duple and triple effect as well as call and response patterns. The middle period reveals more complex artistry, the use of simple polyrhythmic as well as the use of polyphonic textures in some traditional Ghanaian tonal language. In the third period, Amu's works were characterized by more complex polyrhythmic and contrapuntal textures. The general feature of these works is the tendency to imitate the melo-rhythmic idiom of Ghanaian traditional instrumental music. Substantiating this point, Amu (1961) himself remarked that:

Contrapuntal treatment is (at this stage) most desirable. It is, from my experience, the only way to achieve effective results in writing songs in any language which is markedly tonal. (Amu 1961, p. 53)

Nketia commented that Amu relied on a profound and intimate knowledge of his traditional music because he took time to collect and study traditional Ghanaian songs. Thus, whether in Ghana or Nigeria, African composers of vocal music must be aware of the need to preserve and reflect the linguo-musical dialect of their traditional music in their works. Misonu Amu at the later part of her stylistic classifications made some suggestions contrary to the categories laid down by Nketia;

—it would appear that Nketia was discussing Amu's compositions in a chronological order. Stylistically, however, there is a great deal of overlapping in the works. I hold the view that stylistically Amu's compositions could be classified broadly into two periods. Period I (1925-1938), Period II (1939 to date), during which there were differences in his style of writing.” (Amu 1988, p.67)

According to Misonu, the first period was characterized with homophonic, exhibiting such musical and artistic qualities as well as call and response, inter-relationship between music and words, and simple chords progressions, while the second period provides his exploitation of what he learnt in his counterpoint and fugue in Britain.

Although, Misonu Amu selected both choral and instrumental compositions of Ephraim Amu for analysis, the focus of this work is the analysis of some selected choral works of C.W.K. Mereku. The determining factor of a composer's work is the style which exhibits some characteristic features, posited by Amu (ibid), therefore features in his choral compositions will be brought to light.

Dor (1992) wrote on the trend and stylistic traits in the art compositions of E. Amu, N.Z. Nayo, and J. H. K. Nketia. The purpose for his study was to discover the stylistic traits peculiar to Amu, Nketia and Nayo. He used the Meyer's (1973) theory as his theoretical foundation, which points out that,

–it is not sufficient to analyse the structure of certain musical events without stating their structural function in the piece. In other words while the work generally received a structuralist approach, certain stages of the analysis are based on the structural functionalist model". (Dor 1992, p.12)

He further suggested that three aspects of analysis as distinguished by Meyer are adopted and these are formal, kinetic-syntactic and referential analysis. Dor explained that the formal refers to the different structural units of the pieces that have been examined, kinetic-syntactic is concerned with the description of the energy level in a particular piece,- for example points of tension and relaxation, stability and clarity- and lastly the referential involves the attempt to use music to depict extra-musical experience. This for instance has been employed in the descriptive work (Dor, *ibid*)

Dor's work was divided into two parts. The first part served as the introduction to the analytical chapters, while the second part was devoted to the analysis. Here categories of songs were chosen from choral works, solo works with accompaniment, and then instrumental works of each composer. The style was broken down into its composite elements such as tonal organization which involves melody, harmony, or vertical sonorities and others like rhythm and tempo, texture, text, form, dynamics and cadence.

After the analysis, Dor concluded by comparing the three composer's works to find the trend and traits in Ghanaian style in music compositions

Although, Dor achieved his purpose for the study, he did not give any biography of each composer. Classifications of each composers work were not found. Thus, in the case of Mereku, the historical perspective of art music and choral music are captured while a brief biography on the respondent is also documented. Since his analysis gave the stylistic trend of each composer, some of his analytical approach will be adopted for this study.

Amuah and Acquah (2014) analyzed Annan's *Mɔbɔ Dawur* (I will tell it to the world) - a choral composition. The study was to find out the compositional styles Annan used for *Mɔbɔ Dawur*. The paper presented three sections, the first section highlighted Annan's profile. The second section elaborated the systematic musical analysis of Annan's composition, *Mɔbɔ Dawur*, using analytical parameters - scale, melodic organization, vocal ranges harmony, rhythm, texture, form, compositional techniques, dynamics and text. The paper concludes by pointing out portions of the music which attract attention and suggests dimensions for a progress. In their conclusions, it was noted that the phrase level and the word level provide the clearest and most relevant indication of the relationship between speech tones and melody. Thus, in one-to-one correspondence between speech tone and melody, the melody was regarded simply as the translation into pitch of compositional contour of language. It was stated that, Annan used compositional techniques such as polarity, unison, modulations, counterpoints, sequences, repetitions of rhythmic motives and meter changes. The relevance of this article to my study is that similar approach will be adopted for the analysis.

1.9 METHODOLOGY

1.9.1 Research Design

The methodology used was descriptive research design. It employed the use of population, sample and sampling technique, instrument used, tools, data collection procedure and how data were analysed.

1.9.2 Population

The population for the study pulled out living music theorists and composers, users of art music including the choir directors.

1.9.3 Sample and sampling Technique

Both Purposive sampling and random sampling techniques were used to select the population for the study. The sampling size was ten (10), which included choir directors, lecturers and M.Phil students of Music Composition. Purposive sampling was used for the researched. Random sampling was used in selecting four (4) choir directors. Again random sampling was used in selecting five (5) lecturers of the Music Department of tertiary institutions – University of Cape Coast (UCC), University of Education, Winneba (UEW), Methodist University College, Ghana (MUCG). These lecturers comprise those he has been in the music education profession with for over a decade and those who have passed through his hands as students and who are now lecturers.

Among his creative compositions, thirty-two (32) were collected and categorized into sacred, patriotic, secular and institutional anthems depending on the structure and text. Out of this categorization six (6) works were selected for the analysis.

1.9.4 Research Instruments

Interview and observation were used. Mereku was interviewed to provide his profile and other necessary details that helped the researcher gather the needed information about him. Lecturers, students and music directors were also interviewed to find their opinion on the researched and his compositions.

Some choral performances done by the Harmony Youth Choir, Vocal Essence Choir and the UEW, Music Department Choir, were observed to give better interpretation of Mereku's works. Other recorded CD's (audio and DVD) and the musical scores of the selected works were collected, observed, studied and analysed.

1.9.5 Tools

The following tools were used for the study.

- Musical Scores
- Notebooks, pencils and pens
- Audio recorder
- Video recorder
- Camera
- Laptop computer with Musical Notation Software (Finale)

1.9.6 Data Collection Procedure

The collection of data was done in three phases. The first phase was to chat with the respondents, selected lecturers and choir directors to establish good rapport for the interview. This was done by visiting them in their offices at scheduled times. Undoubtedly this helped me to formulate interview questions before the second phase.

The second phase was used to interview C.W.K. Mereku and music lecturers. Both structured and unstructured interview items were used. The music directors in various choirs - Vocal Essence, Angel Choir, Olivet Methodist Church Choir, and Harmony Youth Choir - who have performed Mereku's works were also interviewed to find out their views on his works.

Lastly, data obtained from interviews, recordings and musical scores were cross-checked to confirm accurate results. Arhine (2004,p.14) quotes Nketia (1962,p.2) cited by Acquah (2008,p.50) that "the cross-checking of information with people and its attendant variation gives a broad spectrum of ideas which when put together forms a consensus, in comparison to the theory of observation to give a better and more authentic data". Cross-checking was important in establishing accuracy in the findings.

1.9.6 Data analysis

Due to the nature of this work the subsequent chapter will be used for the data analysis. The information gathered will be used to write the biography of the respondent, the classification of his compositions and the analysis of his selected compositions.

1.10 Chapter Distributions

The introduction to this study sets both the purpose and the parameters for the writing. The purpose is to analyse some selected choral works of Cosmas Worlanyo Kofi Mereku. This study encompasses five chapters where each chapter is treated differently but directly linked to the other. Chapter one deals with the introduction of the study, it comprises the background, statement of the problem, purpose, research questions, significance, limitation of the study, theoretical framework, literature review and the methodology. Chapter two highlights the biography of the composer – C.W.K. Mereku. This section captures his formal education, his musical compositions, scholarships, Grants and Award, publications, recordings and contributions to Music Education.

Chapter three is the musical classification and the analytical paradigm used. This explains the number of songs collected and the classifications of those collected songs into sacred, patriotic, and institutional anthems. The analytical paradigm also highlights the parameters used for the analysis i.e. melodic structures, rhythmic structures, form, structures, harmony, dynamics and cadences. Chapter four is the analysis of the selected choral compositions of the respondent, here each selected choral work is analysed differently with respect to the analytical paradigm and chapter five is the summary, conclusions and recommendations. References and appendices follow chapter five accordingly.

CHAPTER TWO

2.0 BIOGRAPHY OF C.W.K. MEREKU



The thrust of this chapter is the biography of Cosmas Worlanyo Kofi Mereku. It seeks to deliberate on his birth, education and musical life, scholarships, grants and awards as well as his creative works. Mereku is a composer bred up bi-culturally and bi-musically. Like Sadoh (2004) puts it:

Modern African composers bred up bi-cultural and bi-musical. ‘Bi-cultural’ connotes a cultural phenomenon related to bi-lingualism. Most Africans often find themselves breathing concurrently in two different cultural worlds, that’s modernized Western and traditional African, and bi-culturalism is most noticeable in those regions subjected to colonization. Language, religion, music, education, socio/political institutions, as well as food are more observable indexes of bi-culturalism. Bi-musicality refers to the intuitive understanding of and/or trained skills in two or more musical traditions (Sadoh 2004, p.27).

In Mereku’s case, it infers his knowledge of Western and Ghanaian/African music. In other words, he has become equally competent in the articulation and usages of musical idioms--scales, structural forms, rhythmic and tonal organizations in both Western and Africa music compositions.

2.1 His Birth

Cosmas Worlanyo Kofi Mereku was born in a village called Kpando Agudzi, in the Volta Region of Ghana on the 18th December, 1956 into the family of Raphael Yaw Bediaku and Ida Ama Asigbe. Cosmas was born twin and he is the younger. His father was the king of Agudzi traditional area and the father's stool name was Tobgui Bediaku VII. Again his father was an artisan. Their father took some trade test so just after their birth Mereku's father left their home town to Tamale in the Northern Region of Ghana to meet his senior brother and also in search for greener pastures. There he was employed at the social welfare department where he and his colleagues were sewing dresses for the veterinary officers. At that time, Ghana was under colonialism, so the veterinary officers were wearing prescribed uniforms to work. After a year and half, they joined their father at Tamale where his mother started baking bread. This made a lot of folks in the vicinity and beyond come to buy bread from his mother. One day, Mereku and his twin brother, two years of age, started following a teacher, who also came to buy bread from the mother, to a kindergarten school- since there was free education. In 1962, his father was transferred to Boys Industrious School (now National Vocational Training Institute (NVTI)) as a teacher in Agona Swedru in the Central Region. Tobgui Bediaku VII eventually passed away in 1995 but Kofi's mother is still alive.

2.2 Education and Musical life

Mereku started his education at Agona Swedru Salvation Army primary school at the age of six. Since the school was a missionary school, the pupils were taught how to sing the Western hymns such as Methodist hymns and Anglican hymns. There, he learned how to

sing very well and he excelled through the middle school in August 1971 with Middle School Leaving Certificate (M.S.L.C.). After completing the Middle school, he went to Ada Teacher Training College, Ada Foah, now Ada College of Education in the same year. He completed in 1975 with Teacher Certificate ‘A’ –4 year, teacher with distinction. Fortunately for him, J.M.T. Dosoo³ was then the Principal of the Ada Teacher Training College and due to Dosoo interest and background in music, coupled with availability of pianos, he encouraged students to learn to read musical notes (staff), play the piano and even sing from the staff notations, unlike others who were born into a family of musicians and took interest in music such as Dor which has been emphasized by Amuah

Dor’s father was the founder of the Alavanyo Unity Orchestra of Independence-era. His mother was a talented alto singer in the Evangelical Presbyterian Church choir at Alavanyo Wudidi. Dor therefore took advantage of his innate potentialities as well as the musical milieu into which he was born in order to develop musically (Amuah 2012, p.73)

Mereku was trained how to play the piano by one Mr P. Kwami⁴. While a student, Mereku developed interest in collecting repertoire to teach his choir at the Presbyterian Church and other singing groups at Agona Swedru. After the Teacher Training in 1975, he was posted to Abɔdɔm Presbyterian Primary School for a year. At Abɔdɔm, Mereku served as the Presbyterian Church organist/Choirmaster. Later he found a number of old brass instruments at the Presbyterian Church and requested for a trumpet where started learning by self-tuition. Again, he registered and wrote the General Certificate

³ A renowned music composer and a pianist

⁴ A Piano teacher at Ada Teacher Training College

Examination (G.C.E. O'level) now the West African Secondary School Certificate Examination (WASSCE) (Nov/Dec) in 1976 and passed creditably.

At the age of 22, he was encouraged by his success in the above mentioned examination to pursue further in mathematics but was denied admission even though he passed the entrance examination. He then realised his talent in music and was urged to be enrolled into the National Academy of Music, Winneba⁵ for a Teacher Diploma in Music Education. There he learned rudiments and theory in music, orchestration and many more under the tutelage of M.K. Amissah. Due to the kind of training he had, Mereku started transcribing musical staff to tonic solfa or tonic solfa to staff and started his compositions. He completed with Second Class Upper Division and was awarded distinction in Original Musical Composition Project. After the diploma he moved from the rank of teacher to Superintendent in the Ghana Education Service. In 1986, he was promoted to Senior Superintendent in the Ghana Education Service.

Examining the fact behind African composers' training and musical experiences in Europe and America, Baldacchino comments that:

–European may find it hard to appreciate and understand how an African composer needs to go beyond the shores of his continent in order to find a better and universal understanding of African music . . . He needed to go beyond Africa for a wider perception. He had to subscribe to some extent

⁵Institute of Education, -a diploma awarding under the auspices of University of Cape Coast specifically for training musicians.

to the source of stereotypification in the European and American traditions
in order to demystify the same stereotypes which distorted any proper
notion of African culture”.(Baldacchino 1996,pp. 2-3)

In support of Baldacchino’s statement, most of the well-established modern African Composers received their musical training at conservatories of music in Europe and the United States. Ghanaian composers such as Amu, Nayo, Dosoo are examples of forerunners of this idealistic pattern, thus, Mereku also decided to follow the same path of his predecessors.

In 1988, he completed a summer semester of intensive English language training and pre-academic orientation programme for international students at the State University of New York at Buffalo Intensive English Language Institute. After completing the summer programme he enrolled into the Master’s Programme in Music Education (where his principal instrument was trumpet) at the University of Michigan, Ann Arbor and completed in August 1990. For his love to train the younger generation, he came back to the then University College of Education, Winneba (UCEW) now UEW as a lecturer in the department of Music Education. In 1994, he went to the United Kingdom to pursue his Ph.D programme in music composition at the University of Leeds, and completed successfully in 1997. In spite of all the lucrative jobs and greener pastures in the United Kingdom, Mereku returned to the UCEW, worked as a lecturer and attained the status of Senior Lecturer after three years.

2.3 His Creative Works: Musical Scores and Recordings

Mereku became a prolific composer who composed a lot of simple but rich musical works, although he was understudying. Mereku was thrilled by his experience at the National Academy of Music (NAM) due to the collection and transcriptions of songs, thereby making him increasingly drawn in compositions. Among such compositions was the *“Atentenata”*-a Sonata for Atenteben and Pianoforte in 1983. This piece though written for atentenben, it is popularly performed in Ghana on the trumpet. Composing was a regular activity of Mereku during his youthful days as he was filled with thoughtful of musical ideas. This urged him to come out with another work entitled *“Ekow and Dela”* (A Musical Drama in Today’s Idiom), a composition submitted in partial fulfilment of the requirements for the award of Teacher’s Diploma in Music Education. He had distinction with this composition.

Whoever has heard Mereku’s compositions such as *“Get Yourself Involved”* which was recorded at the Ghana Broadcasting Co-operation(GBC) during the inception of the 31st December Revolution, as well as his *“Six short Atenteben Pieces”* composed for bamboo flute teaching which later became set pieces for African music major students at both NAM and UCC and *“Emlɔ Anyi Kpoo”* - funeral songs for mixed voices, premiered at the funeral of the Late D.V. Owiredu (Director-General of Ghana Education Service (GES) - will agree with me that he is truly a talented composer.

Honouring the request put forward by the Ghana Broadcasting Co-operation for its Golden Jubilee Celebration in 1985, Mereku came out with *“Long Live Ghana”* which became the toast of the co-operation in their anniversary celebration. Mereku was exhilarated with his exposure to patriotic songs such as Amu’s *Yaanom Abribrimma* (fellow Sons of Africa) so he came out with *“Ghanamanmma”* (Citizens of Ghana), a patriotic composition for Tenor Solo and Chorus with Orchestra (utilizing African Percussion) and *“Milo Ghana”* (Love Mother Ghana) a chorus with narrator.

Mereku was commissioned by many organisations to compose institutional anthems and anniversary songs for them. In 1986, Mereku was commissioned by the Good News Training Institute in Accra to compose a song for their National Choral Competition so he came out with *“Preach the Good News to all Nations”*. He also composed *“The 4th Republic”* in 1992- a choral composition commissioned by the National Commission on Culture, Departmental-Choir for a Choral Festival held at Cape Coast Castle on Republic Day (1st July 1992). He was also commissioned by the Sacred Heart Roman Catholic Church, Winneba to compose a song for their 75th Anniversary in 1999, Mereku then came out with the song titled *Winneba Akoma Kronkron Asor*. Through his achievement in composition, some institutions also commissioned him for their anthems. He composed the Koforidua Polytechnic Anthem in 2002, Ghana Institute of Journalism Anthem in 2007 and Jayee University College Anthem also in 2007. All the anthems were arranged for regimental band. All these attest to the fact that the man Mereku was indeed a prolific and versatile composer.

Due to the success of his first dramatic composition "*Ekow and Dela*", Mereku compiled quite a number of his works and came out with a Christmas Operatta titled "*Asomdwee Hen*" (Prince of Peace) which was premiered with success by NAM Students to an enthusiastic audience on 9th and 10th December 1991. This musical drama was also performed in 2010 by the Music Department of UEW. Some of the songs in the work *Wɔa Wo ɔba Ama Hen* (For unto us a Child is born), *Nhyira Nka Wo Wɔ Mbaa Mo* (Blessed are you among these women), *Ampa Wɔa Wo Christ* (Truly Christ is born). Mereku further explored in his compositional skill by composing "*Ye Ma Hom Afehyia Pa* (TTBB)" (we wish you all, a happy new year), a Christmas song for male voices.

During his studies in both Michigan and Leeds, Mereku developed an interest for instrumental music so in 1993, he arranged "Quartet No. 1" which was originally composed by J.H.K. Nketia for Bamboo Flute. This work was later used for SC/GCE 'O' Level and SSSCE Music. Mereku also composed the *Adowa Fantasy for Atumpɔn Drums*. He composed *Orkney Quartet* (String Quartet) which was premiered at Hoy on Orkney Islands (North of Scotland) by the Scottish Chamber Orchestra's String Quartet as the result of Sir Peter Maxwell Davis' course for Young Composers. Mereku composed *Afro-Drumietta* (Yaa Asantewaa) - that is composition for piano circus, *Ghana Raps-Ody-a* composition for violin and piano

During his lecturership at UCEW, Mereku composed *Victory Anthem* for the University College of Education, Winneba on their college's 1st Matriculation Ceremony, which has ever since been adopted as the University's anthem. (The music score was arranged for Symphonic Band).

2.4 Recordings

In 1986, Mereku made his first recording with the Philharmonic Singers for Campus Melody Programme for GBC Radio 2 (duration of 30 minutes) as well as ‘With Heart and Voice Programme’ GBC Radio 2 in 1987. He performed a Solo Trumpet for Music Makers programme at GBC TV (30 minutes) in 1991. A year after he led the NAM Brass Band for Music Makers Programme, GBC TV (90 minutes feature). In 2010, he recorded Winneba A.M.E. Zion Primary D pupils for ‘We Sing and Learn’ book project- 90 minutes of songs for teaching in Ghanaian Schools- Recorded by KOVID Productions, Winneba by courtesy of NCC, Cultural Initiatives Support Programme (CISP). He recorded the ‘*Asomdwee Hen*’⁶ on 8th-11th December, 2010 at the Amu Theatre and recorded by KOVID Productions, Winneba. He did all these to ensure proper documentation of his works.

2.5 Scholarships, Grants and Award

Mereku was given the best composer Award by the GBC. His composition, *Long Live Ghana* was adjudged the best choral work and was selected as the Category A song for

⁶ Christmas Operetta- a traditional musical drama unfolding the Christmas story

GBC National Choral competition organised in connection with the Ghana Broadcasting Corporation Golden Jubilee Celebration in 1985. A year after, *Preach the Good News to all Nations*, a composition by Mereku was adjudged the best Choral work and was selected as the Category A song for the National Choral Competition for the newly established Good News Training Institution.

In 1988, the Institute of International Education (IIE) New York, USA granted Mereku the Fulbright Hays Award. Grant was used for Master of Music study at University of Michigan, USA, from 1988 to 1990. During that time, he was the 1st Tutor from the Diploma Awarding Colleges category to win the award.

He was again granted the Overseas Research Student Award (ORS) and Tetley and Lupton Scholarship organised by the CPVC in England in 1993 whilst in UEW. This award is usually given to foreign nationals studying in Britain. This grant which covered his tuition was used for the Ph.D at the Leeds University, Leeds, England, from 1994 to 1997. At Leeds University, Mereku was awarded the *Sir Michael Tippett Musical Award* for outstanding work in contemporary composition. Mereku was offered a commission to write a piece for the 1996 Harrogate International Festival. Out of five composers selected from the entire country (England, UK) to write pieces to be performed during the Festival's Young Musicians Series, only two composers, of which Mereku was one, had the commission.

On the 4th May, 2005, the University Council, (UEW) Winneba awarded the UEW 9th Congregation Special Award to C.W.K. Mereku, for composing the UEW Anthem (The Victory Anthem-1993) as well as being an excellent and illustrious career as an Educationist, Musician and Administrator. In 2012, he had another award from Pan African Society for Musical Arts Education (PASMAE) for an excellent organizational and secretarial work as the Secretary of the Local Organizing Committee (LOC) on the occasion of the 1st PASMAE West African Sub-Regional Conference held at UEW, Winneba, Ghana from 7-9 December, 2010.

2.6 Publications - (Books)

As a lecturer, writing was his hobby and also finding ways to make his teaching easy was one of the things he admired, due to that he has many publications to his credit. Mereku first wrote *Band Fundamentals* in 1991 and a year after he wrote ten light tuneful pieces for the pianoforte for beginning students written for practical instruction in piano teaching which he titled *Classical Beginnings*. In 1993, Mereku again wrote *The Composer's Constant Companion*; A handbook on Harmony, Counterpoint, Form and Compositional Techniques- Written for the teaching of Music Theory courses. In 1999, he made his first publication, *The Presbyterian fellowship Song Book* which was published by Glade Publishers in Ghana.

Between the year 2001 and 2005, Mereku and his colleagues came out with three handbooks. The first handbook was Out Segment Handbook. This was a guide for

students, mentors and university supervisors. In 2004, the team came out with the *Student Internship Handbook*. In 2005, Mereku joined with another team to publish *Teaching Music and Dance in Junior Secondary Schools: A Handbook for JSS 1, 2 and 3 Teachers*. The team members included Quartey, S.M.; Mereku, D.K., Amissah, P.A.K., and Owusu-Mensah, F., Anamuah-Mensah, J., Ohene-Okantah, M, and Addo, G.W. These books were published by Sakoa Press Ltd in Accra.

In 2007, the Archdiocese of Cape Coast and Catholic Missionary Press published *Fantse Catholic Ndwom Buukuu (Fante Catholic Hymn Book for the Roman Catholic Church of Ghana)*. Here the music editing, notation processing and setting were done by Mereku. In the same year he and Michael Ohene-Okantah published *Music and Dance for the Basic School Teacher- Distance education material for Diploma by Distance students for UEW* and in 2011 he also published his Christmas Operatta: „*Ɔomdwee Hen*“ in 2011

2.7 Contributions as a Scholar

Mereku has contributed massively to the development of many organizations in the country, Ghana. Journal of the G.M.T.A. appointed him as the secretary to the Editorial Board, through that they Published the Book of Readings for the 15th Annual Conference held at Accra Academy from July 26–31, 1990. From June – September 1992, he was part of the four-member committee (others were Dr. Robert Manford, Dr. F.A.K. Saighoe and Mr. G.E. Kwami) for Music who were commissioned by the Ministry of Education, Higher Education Division for developing programme of study and writing of syllabuses for courses for the then University College of Education Winneba UCEW. Mereku was

commissioned by the Ghana Police Service to serve as an external examiner for the promotion of police musicians from the ranks of Sergeant to Inspector and from Inspector to Police College in June 1993 – January 1994.

In 1998, he programmed and recorded Aural Test (Paper I, Section A) for the May/June 1998 School Certificate/GCE _O_ Level Music Examination for the West African Examinations Council. From August 1998, he became a member of the Music Moderating Team for the West African Examination Council. From February – May 2002, the University of Cape Coast (UCC) appointed him as Instrument Tutor and he was to give private tuition on Saxophone to a Bachelor of Education (B.Ed) student called Johnson Tachie and within the month of the same year, Institute for Educational Development and Extension (IEDE) appointed him as a member of a team to develop materials in Music and Dance for Diploma students pursuing Distance Education at the University of Education, Winneba. In 2002, the Embassy of the United States of America, selected Mereku as a member of the panellist for Interviews for the 2003–2004 Fulbright Junior Development Programme and on the 6th August 2003, he was selected again as a member of the Panellist for Interviews for the 2004-2005 Fulbright Junior Development Programme. On 22nd June 2003 – 30th June 2003, the West African Examinations Council invited him as part of the Members of the International Panel to 18, Sobo Arobiodu Street, G.R.A. Ikeja -Nigeria, to update the structure and format of the WASSCE music papers and to moderate questions for West African Senior School Certificate Examination candidates.

Institute for Educational Development and Extension (IEDE) on 5th April, 2004, appointed Mereku as a member of a Team to revise the Student Internship Handbook and develop a new student record book. Again, the Institute for Educational Development and Extension (IEDE) appointed Mereku as facilitator by the Centre for Teacher Development and Action Research (CETDAR) for Mentors' Retraining Workshop held throughout Ghana which was held on 22nd August – 23rd September 2005 and the process was repeated on 31st July – 1st September 2006. The National Accreditation Board solicited Mereku's expertise as a member of the Panel of Assessors to undertake an accreditation exercise at the Ghana Baptist Theological Seminary, Abuakwa-Kumasi from Thursday, 23rd March, 2006 to 6th April, 2006 for the diploma in church music (Dip. Mus) programme. Other members of the panel were Dr. Nissio Fiagbedzi (Chairman, UG-Legon) and Rev. Michael Ohene-Okantah (UEW).

The Japan International Cooperation Agency, (JICA) Team Project: which Mereku was the leader of team of research among a team of experts who won \$42,673 to conduct the research on the Baseline Survey of Performance Standards for Implementers of the INSET⁷ Model for the GES/JICA, thus the Project was used to Support the operationalization of the National In-Service Training Policy in Ghana (June-Oct 2006). The other researchers on the team were Dr. Albert Kwame Akyeampong (Sussex, UK), Dr. K. Joseph Ampiah-Ghartey and Mr. Nicholas Koku Kutor and Mrs. Christine Adu-Yeboah all of UCC, and Dr. Kofi Damian Mereku and Mr. Samuel Asare-Amoah also of UEW. This was reported to the consultant, Tatsuya Nagumo of JICA/TED. Again, from

⁷ In-service training

January – April 2007, Mereku was among a team of experts who won the \$37, 653 for the Research Project to Support School Management in Ghana under the JICA team project. The other researchers on the team were Dr. Kofi Damian Mereku (UEW), Dr. Alhassan Seidu (Head, Centre for Continuing Education, UEW) Mr. Emmanuel Acquaye (Retired Divisional Director of Basic Education, GES, Headquarters, Accra) Mr. Chris Downah-Hamound (District Director of Education, Agona Swedru District Education Office).

The National Accreditation Board engaged Mereku as Chairman for the Panel of Assessors to undertake an accreditation exercise at the Methodist University College in Dansoman which took place from Tuesday, 23rd October, 2007 to Tuesday, 6th November, 2007 for the Bachelor of Arts music (B.A.Music) and the Diploma in Music (Dip. Mus) programmes. Other members of the panel were Dr. I.R. Amuah (UCC) and Rev. M. Ohene-Okantah (UEW).

The National Centre for Research into Basic Education (NCRIBE) appointed Mereku as the lead researcher in the Teacher Capacity for Local Language Instruction Research. He conducted a survey on teacher capacity for local language instruction at the basic level. The rationale for this survey was to help determine the overall teacher capacity for local language instruction as well as the level and type of support for this in the current teacher education policies and practices. The survey identified the weaknesses and the gaps in the teaching of L1 and L2 that would enable District Directors of Education (DDEs) to plan

appropriate pre-training and in-service training courses for teachers. Other lead researchers included Dr. Seidu Alhassan, Prof. D.K. Mereku (his brother).

In June 2008, Curriculum Research Development and Division (CRDD, MoESS) commissioned Mereku to review and comment on the New Educational Reform of Senior High School revised elective Music Teaching Syllabus introduced in September 2007. In November 2008, the West African Examination Council-VED/TDD engaged Mereku as Chairman for the national working party for SHS Music to revise the Examination Syllabus, prepare the Test Specification Table and samples of dummy questions. Other members of the panel were Mr. Kenn Kafui (UG, Legon), Mr. Kras Arthur (Wesley College), Mr. G.K. Ayikutu (UEW) and Mr. J. Quartey (Accra Academy).

In January 2009, the Sunyani Sacred Heart Roman Catholic Parish under Rev. Fr. Martino solicited Mereku's expertise to propose two new programmes in Music (Diploma and Certificate) for specialization in the fields of Church Music, Performance and Studio Engineering and also assist with the establishment of the Academy -Gilberto Music Academy (GMA)-consultancy was in collaboration with Mr. K. N. Acquah-Harrison (LRSM, LRSM).

Between 2010 and 2011, Mereku was part of the team of experts who were selected for the International Preliminary Co-ordination Meeting and International Moderating Committee Meeting to update the structure and format of the WASSCE Music Paper and

to moderate questions for WAEC held at Headquarters' Office, Onipanu, Lagos, Nigeria. Other members of the panel included Sir Sam Ojuku, Department of Music, Rivers State University, Port Harcourt; Dr. Michael Olatunji, Department of Music, Obafemi Awolowo University, Ile-Ife, Osun State and Rev. E. O. Akinpelu, International School, University of Lagos, Lagos State, Dr Joshua, A. Amuah of Department of Music, University of Ghana, Legon, Subject Officer: Mr. A. D. Oluwafemi.

From 15th – 23rd October, 2011 the UoB-UEW Partnership in Education Project chose C.W.K. Mereku to lead a team of experts selected by UEW to go and study how University of Brighton, UK was dealing with its Partnership in Education Programme and make recommendations for the improvement of UEW's School Internship Programme. Other members of this 7-day intensive evaluation exercise were Dr. Salome Essuman, Mr. Kwame Asante, Mr. Eric Ofoosu-Dwamena, Dr. George Kankam, Dr. Francis Owusu-Mensah and Prof. J. O. Ammah.

The National Accreditation Board (NIB) selected Mereku among the members of Panel of Assessors that undertook the re-accreditation exercise at the Methodist University College in Dansoman for the Bachelor of Arts Music (B.A. Music) and the Diploma in Music (Dip. Mus) programmes. This process was done from 8th -22nd November, 2011. Other members of the panel were Dr. I.R. Amuah (UCC-Chairman) and Rev. M. Ohene-Okantah (UEW).

C.W.K. Mereku was appointed from September 2012 to August 2015 as the External Examiner for Music at the Methodist University College Ghana. The Composer in Residence appointed Mereku to look at works of young Ghanaian contemporary composers at a workshop organized by the Music Department of University of Ghana, Legon on the February 18th-21st, 2013. Participants were from UCC, UEW, MUCG and UG.



CHAPTER THREE

CLASSIFICATIONS OF C.W.K. MEREKU'S WORKS

3.1 Introduction

Mereku can be credited with number of compositions which can be grouped into two main categories: namely Choral and instrumental music. The choral music is further grouped into four main classes namely Sacred, Patriotic, Secular and Institutional Anthems. Some of these works could be placed in more than one group due to their stylistic characteristics.

3.1.1 Sacred music

The following sacred songs were collected. The contemplative elements in these pieces include slow and fast tempo, long and short duration, and simplicity. The thematic materials of these works are mainly borrowed indigenous tunes from the traditional songs.

Local Songs

Yebetow Ebenezer

Nhyira nka wo wɔ mbaa mu

Me kra tonton Ewuradze

Yema wo akwaaba

Enyimyam wɔ sorsor

Hom mma yen sɔre nkɔ Bethlehem

English Translation

We will Sing Ebenezer

Blessed are you among these women

My soul magnifies the Lord

We welcome you

Glory in the Highest

Lets wake up and go to Bethlehem

Na woawo oba a ma hen

For unto us a child is born

Yeye Enyansafo baasa

We are the three wise men

Hena nye Jewfo hen no?

Who is the King of the Jew?

Ose na wɔayɛ

He said and he has done it

Jesus gyina wo abow ano

Jesus is standing at your door

Ampa wɔawo Christ

Truly, Christ is born

Egbe nye dzidzo gbe

Today is a happy day

Ye ma Hom Afehyia Pa (TTBB)

We wish you all a happy new year

Preach the Good News to all
nations

Preach the good news to all nations

English song

Preach the Good News to all Nation

3.1.2 Patriotic Songs

The following patriotic songs were collected. The thematic materials of these works were borrowed indigenous tunes and Western style song genre.

Local Songs

Milɔ Ghana

English translations

Love Ghana

Ghanamanmma

Citizens of Ghana

English Songs

The 4th Republic

Get Yourself Involved

Long live Ghana

3.1.3 Secular Songs

Two secular works were collected; works that promote love as a journey of life.

Dela and Ekow

Dela and Ekow (Names)

Ye ma hom awar so o

We wish you happy marriage

3.1.4 Institutional Anthems

Mereku has four institutional anthems of which he orchestrated two for winds ensemble.

These compositions are purely in the Western style considering the text and the rhythmic patterns.

1. Jayee University College
2. Koforidua Polytechnic Anthem
3. The Victory Anthem for UEW
4. Ghana Institute of Journalism Anthem

3.2 Analytical Parameters

This section elaborates on the process that was used for analysing the selected songs for the study. This briefly highlights the melodic structure, song text, voice separation, rhythm and tempo, texture and form.

3.2.1 Melodic structure

According to the Oxford Concise Dictionary of Music (2007) melody is “a succession of notes varying in pitch, which have an organized and recognizable shape”. This therefore attests to the fact that melody is an amalgamation of pitches and rhythms in an organized manner.

The melodic structures of most Ghanaian art choral works are simple but contain leaps above third or fourth. In most of the works, they rely on the heptatonic, pentatonic or the major scale as the source of their tonal matter. One major observation found in most choral works is the use of the lowered seventh from the tonic with the seventh respectively. Dor (1992) attests to the fact that in Amu’s works, tonal matters hang partially on the type of scale used in the traditional music of the Akan speaking people and the Northern Ewes both of Ghana. For example Amu’s *“ale gbege mewu lo xexeam”* (for God so love the world), *Newlove’s “Mɔbɔ dawur”* (I will tell it to the world) used the heptatonic scale

Example 1. Heptatonic scale



This attests to the fact that they employ both version of the leading notes i.e. major and minor seventh from the tonic. One distinctive feature is that the descending progression from seventh degree is always from the minor. The example below gives a clear explanation where the Alto part on the minor seventh progression downwards.

Example 2. –*Ampa woawo Christ*



3.2.2 Song Texts

In Africa music, text is very important because it conveys the message or the subject to its audience. Merriam (1964:187) states that, “one of the most obvious sources for the understanding of the behaviour in connection with music is song text”. Songs, therefore, are language forms and could be used as such. In choral works the song text expresses the inner feeling towards the audience, thus expression of oneself has always been influenced by the song text. Nketia (1974) has indicated that song texts are inspired by the importance of the song as an avenue for verbal communication, a medium for creative verbal expressions which can reflect both personal and social experiences. Most modern composers in Ghana composed mostly in language they are comfortable with, especially in Akan language more than in Ewe due to the place of performance.

3.2.3 Voice Separation

Upon a careful study of Mereku’s choral works, one can realize that the harmonic rhythm is quite moderate or fast. This is attributed to the use of contrapuntal passages in most songs. Upper and lower auxiliary chords, passing and other types of prolongation chords added to the structural account for this moderate or fast harmonic rhythm. In most choral works, he employed cadences and modulations. Modulations are done in short bases

preferably to the subdominant or dominant and then return to the tonic. Composers consider the use of certain notes such as minor seventh and chromatic notes just to portray and satisfy speech tone.

3.2.4 Rhythm and Tempo

The rhythm of African songs depends very much on speech. The rhythms of Ghanaian choral art music are determined by syllable distribution and the rate of syllable flow. This further explains the premium that the composer places on the close relationship between spoken text and other musical parameters. While each syllable attracts a beat, the length and also the ordering of the notes values are dictated and conditioned by relative lengths of the spoken version of the text.

One interesting aspect of the rhythm in Ghanaian choral music is the combination of duple and triplet divisions of the pulse. These effect embedded hemiola at certain points of the music, both vertically and horizontally.

Example 3 –*Hyiawu Kwagyansa*”

E. Amu

5
Hyia ³wue ee kwa gyan sa bi sa a wo ³ro yi.
wo ro yi bi sa a wo ro yi bi sa bi sa a wo ro
Hyia wue Kwa gyan sae bi sa a wo ro yi

The example 3 above shows the use of hemiola and the combination of duple and triplettime horizontally in certain point in the music.

Example 4

C.W.K.

Mereku

14
Soprano
su-b4-su-b4 nyuie, *cresc* A - me-do-kui-ts4-ts4-sa v4e, *f* A - me - do-kui-t4 - ma - di - ma - di, kple nya-te - fe - to-to, —
Alto
su-b4-su-b4 nyuie, *cresc* A - me-do-kui-ts4-ts4-sa v4e, *f* A - me - do-kui-t4 - ma - di - ma - di, kple nya-te - fe - to-to, —
Tenor
8
su-b4-su-b4 nyuie, *cresc* A - me-do-kui-ts4-ts4-sa v4e, *f* A - me - do-kui-t4 - ma - di - ma - di, kple nya-te - fe - to-to, —
Bass
na su-b4-su-b4 nyuie, *cresc* A - me-do-kui-ts4-ts4-sa v4e, *f* A - me - do-kui-t4 - ma - di - ma - di, kple nya-te - fe - to-to, —

The above shows the use of duple and triplet time vertically depicting the rhythm pattern.

Hickok (1993) deliberated that musical time is very much affected by the tempo of the music thus the tempo is determined by the rate of speed of the beat (Hickok 1993, p. 20). Composers make use of tempo marks such as allegro- fast, moderato- moderate, adagio- slow in most of their works. Some even combine two or more tempo marks depending on the type of text used and the style employed in the compositions. Example *Newlove*'s "*Mɔbɔ dawur*"(I will tell it to the world)

3.2.5 Form

It can be observed that most choral pieces in Ghana are in through composed form. In Africa, musical forms are resultant from the milieus in which they are used. Ghanaian art composers have engraved the form of these smithereens in the African contexts as assessed by Nketia

The form of an African song is derived partly from the contexts in which it is used and partly from the form of the verbal texts on which the melody is based or from which the melody springs. There is always room for extemporization and for rearrangement of the order of the verses, so that the actual shape of a song grows out of the situation in which it is sung. (Nketia 1963, p.27)

It is perceived that most composers started their compositions in the binary form then later explored ternary form and also rondo form as detected in some of the choral works example *Aseda*" (thanksgiving) by J.G. Koomson, "*Yen ara asase ni*" (this is our own land) by E. Amu, *Jesus Gyina Wo Abow Ano*" by Mereku .

3.2.6 Texture

Hickok (1993) defined musical texture as the vertical and horizontal strands (melody or harmony) are interwoven. Amuah (2007) and Acquah (2008) agree that texture in music expresses how many different layers of sound are heard at once, to what kind of layers they are (melody or harmony), and to how they are related to each other, either homophonically, polyphonically, monophonically or antiphonally.

Studies have revealed that most Ghanaian composers combine two/three texture or used only one of the textures in their works. Dor (1992) in analysing Amu's work, *—Alegbegbe mawu lo xexeame*” (for God so loved the world) asserted that though the song was polyphonic, Amu occasionally employed homophonic sections to create different harmonic passages.

3.3 Description of the classification: songs for analysis

Six songs were selected for comprehensive analysis. The songs were selected because of the diversity of elements they exhibit. This was to enable the author cover, as much as possible, the compositional techniques of Mereku's work. The implied criteria for selection or discrimination of songs correspond to the analytical parameter. The following is the list of pieces to be analysed

Title	English translation	
<i>Ghanaman mma</i>	Citizens of Ghana	Patriotic song
<i>Ampa Wɔawo Christ</i>	Truly Christ is born	Sacred song
<i>Milɔ Ghana</i>	Love Mother Ghana	Patriotic song
<i>Na Wɔawo ɔba Ama Hen</i>	For unto us a Child is born	Sacred song
<i>Jesus Gyina wo abow ano</i>	Jesus is standing at your door	Sacred song
<i>Nhyira Nka Wo Wɔ Mbaa</i>	Blessed are you among	Sacred song
<i>Mu (SSAA)</i>	women	



CHAPTER FOUR

4.0 ANALYSIS OF SELECTED WORKS

This chapter is in two sections. The first section deals with the formal analysis of the six selected choral works namely –*Ghanaman mma*”(Citizens of Ghana), “*Ampa wɔawo Christ*”(Truly Christ is Born), “*Milɔ Ghana*”(Love Mother Ghana), “*Na wɔawo ɔba ama hen*”(For unto us a child is born), “*Jesus gyina wo abow ano*”(Jesus is standing at your door) and “*Nhyira nka wo wɔ mbaa mu*”(Blessed are you among women) whereas the second section deals with the interpretive analysis of the texts used in the selected songs, thus, the relationship between speech tone and melody will be incorporated in this section.

These songs were selected based on the diversity of elements and the arrangement used in writing the songs. The analysis is based on the following analytical parameters - melodic organisation, scale, voice range, tonality, rhythm and tempo, texture and form, cadence and the chord used.

4.1 SONG I: *GHANAMAN MMA* (CITIZENS OF GHANA)

Mereku composed the –*Ghanaman mma*” on 20th April, 1985 and the song represents an articulation of a patriotic Ghanaian voice. His major concern for this work was to educate the Ghanaians to rise and help develop the nation, making it clear that our ancestors have played their role and it is now the turn of the current generation to continue to do our lot.

The effectiveness of “*Ghanaman mma*” as a patriotic song rests not only on the text but other things, such as the use of speech intonation, repetitive, rhythmic patterns as well as call and response exemplified in “*Asafo*”⁸ music”. Nketia (1963) and Dor (2005) write on the functions of “*asafo*” music in the Ghanaian communities.

Fig 1

The musical score for 'Ghanaman mma' is presented in two parts: Tenor Solo and Choir. The Tenor Solo part begins with a melodic line in 8/8 time, marked *mf*, with the lyrics 'Yaa nom ee' and 'Yaa nom Gha na mmaee'. The Choir part, marked 'In Asafo spirit', provides a harmonic accompaniment with the lyrics 'Yee a yee'. The score includes dynamic markings of *mf*, *f*, and *p* across the measures. A watermark of the University of Education, Winneba logo is visible in the background of the score.

Mereku uses call and response in “*Ghanaman mma*”, as shown in the figure above. The song opens with a loud passage by the tenor soloist or tenor cantor that serves as a call to Ghanaian represented here by the chorus (measures 1-2), which later responds in part with a grace note of chord V to I, followed by another grace note of Chord I to sustain chord I marked *mf* < *f* > *p* (measures 2b -5a) creating the needed dramatic tension and suspense often produced by Asafo music. To ensure the attention of the audience, the interactive dialogue between the tenor and chorus continues to measure 18, laying emphasis on the uses of song texts.

⁸ Warriors group of the Akan of Ghana

4.1.1 Tonal Organization

Mereku uses the major scale but employs the use of chromatics notes. Although he uses the major scale, he also employs the use of major and minor 7th.



4.1.2 Melodic Range and Register

The range of the voices in *Ghanaman mma* is as shown below.

Voice	Highest pitch	Lowest Pitch
Soprano	G5	E4 -flat''
Alto	D5	A3
Tenor	G4 -flat''	E3 -flat''
Bass	E4 -flat''	F2

As shown on staff below



The highest melodic tone in *–Ghanaman mma*”(i.e for soprano) is G5 occurring in measures 20,23,24,104,105,108,109,124,137,141,172,173 and 192. The –E4 flat” above

middle C is the lowest tone for sopranos occurring in bars 144 and 160. The highest note for the alto is D5 occurring at measure 174 and the lowest note for the alto in the music is A3. The G flat above the middle C is the highest tone for the tenor in music it occurred in measure 12 and the lowest tone for the Tenor is –E flat” below the Middle C occurring in measure 84. The E above the middle C is the highest tone of the Bass occurring in measures 23, 24, 68, and 69 and the lowest tone is F below an octave below the middle C which occurred in bars 106,107,162,182,183,187 and 199 as shown above in fig 3. It shows his consciousness of voice capabilities of matured singers.

4.1.3 Harmony in *Ghanaman maa*

According to Amuah (2009), harmonic vocabulary constitutes a determining factor in a composer's work and so a plot of the harmonic rhythm of –*Ghanaman mma*” is necessary in order to know Mereku's vocabulary. This includes the rate of chord change, type of chords, structural chords and prolongation chords, types of cadences, as well as the possible modulations and any other vital phenomena used in the organization of vertical sonorities in the piece.

4.1.4 Chords Used in *Ghanaman mma*

The music makes use of chord one (I) - I⁴, I⁶₄, I₇, chord two (II)- iia, iib, ii₇ chromatic, chord three (III), chord four (IV), chord five (V)- V₇, V₁₃, V₀₉ of II and also used secondary dominant chord without the fifth, chord six (VI)- VI₇ with the third raised. The

use of the chromatic chords is rather transient and does not constitute deliberate modulation as shown in the following excerpt:

The image shows a musical score excerpt on a single staff in treble clef with a key signature of one flat (B-flat major). The music consists of two measures. The first measure contains the lyrics "'ti na y'a hyiam'," and the second measure contains "'ti na y'a hyiam Gha". The notation features several chromatic chords, indicated by the presence of notes like B-flat and E-flat in the upper voice, and various rhythmic patterns including eighth and sixteenth notes.

4.1.5 Tonal Areas in *Ghanaman mma*

The first 76 measures are in the original key of B flat major, which marked the rehearsal letter A-D. The measure 76b marked a change of Key to the Dominant, F major. The key reverts to the home key (B flat) from measure 88b to the end of the music in measure 203.

4.1.6 Cadences

From the harmonic rhythmic plot, one will observe that there are several perfect cadences in *–Ghanaman mma*”.

Cadence	Measures
Perfect	2-3, 6-7, 30-34, 152-153, 199-111
Imperfect	11-12, 76-78, 108-110
Interrupted	17-18

4.1.7 Rhythm and Tempo

According to Dor (1992, p.56), rhythm is determined by syllabic distribution and the rate of syllabic flow. This further explains that the composer emphasized on the close relationship between spoken text and other musical parameters. While each syllable attracts a beat, the length and the ordering of the note values are dictated and conditioned by the relative length of the spoken version of the text. With the notation of rhythm, Mereku indicates $\frac{6}{8}$ and $\frac{2}{4}$ as the time signatures and gives the tempo marking *moderato*. There are melodic and rhythmic fluctuations in the piece. The excerpt below illustrates this:

The musical score is for a voice part (Chr.) and piano accompaniment. It consists of two staves. The first staff is in 6/8 time and contains the lyrics: "na o ma yi etu mpon oo." The second staff is in 2/4 time and contains the lyrics: "ysn a ra 'sa se, Gha na". A "G" chord symbol is written above the second staff. The score shows a melodic line with various note values and rests, and a piano accompaniment with chords and single notes.

4.1.8 Texture and Form of *Ghanaman mma*

Mereku used homophonic, polyphonic and antiphonic texture in *Ghanaman mma*. This piece starts with antiphony from measure 1-18, that is the call and response. Mereku continued with polyphonic texture. For him to achieve contrast and generate interest in "*Ghanaman mma*", he used three textural variations. For the first section, measures 1-110 of the piece, he relies on the traditional form of Asafo; namely call and response and

the male voice proceeded with dialogue⁹ from rehearsal letter C to D. This is exemplified as follows:

The image displays two systems of musical notation for a male voice part, labeled 'Chr.'. The first system, starting at measure 44, shows a vocal line with lyrics: 'fi ys a rao, yen a rao. o man yi mpon tuo nyi naa fri ysn a rao a'. The second system, starting at measure 49, shows lyrics: 'Gha na man mmae, A man foe yee, ss oman yi be ys yia, ss'. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes, with some words in English and others in a Ghanaian language.

The second section, measures 111 to 153, expresses the fugal exposition (fugatta) which marks a change of time signature. The third section, measures 154-170, the female voices start in parallel thirds and end with sixth then in harmony followed by the Coda.

The following explains the textural layout of the piece.

4.1.8.1 Call and Response

a. Typical —Asafo style. Tenor cantor against chordal response by the other voices (SATB) from measure 1-22

b. usage of modal harmony in the male voice at measures 35 to 64a.

⁹conversational passages between tenor and bass

4.1.8.2 Fugal Exposition (fugatta)

a. Measures 111-153 is a fugal exposition –the subject is stated in the tonic key in the soprano while alto joins in the dominant at measure 119, followed by the tenors in the home key of B flat in measure 127 and the bass then take it in measure 135 in the dominant key of F major.

GHANAMAN MMA 7

Chr. *ysn a ra 'sa se, Gha na s ys anuo nyam man oo, a du me ne*

Chr. *wo nso so, se ys be ys bi atoa so, mo, mo, mo, e di kan*

a. Soprano and Alto movement of parallel thirds, sixth ending with from measure 154-161 as shown below. The fugal section is rounded off with a coda.

Chr. *s be ys yia, s Gha na man yi be ys yia, ne nyi naa fri*

Chr. *ysn a ra, s fri ysn a ra, s fri ysn a ra, s fri ysn a ra, s fri ysn a ra,*

Chr. *s fri, s fri ysn a ra, s fri, s fri ysn a ra,*

b. harmony measure 162-170- Mereku made use of motivic transformation ascending in measures 162 -169 and descending in measures 173-176

c. Coda – measure 191-203 which marked the end of the music

Thus –*Ghanaman mma*” is in the form of through composed. Various sections were mapped as ABC. A constituting bars 1-110, B constituting bars 111-153 and C constituting bars 154-203.

4.2 SONG II: *AMPA! WOAWO CHRIST* (TRULY CHRIST IS BORN)

Ampa! woawo Christ is an evangelical song, which Mereku draws on *Ebibindwom* genre.

Amuah (2012), quoting Turkson (1975) explains *Ebibindwom* and states that

Ebibindwom is a local term given to traditional songs used in Christian worship especially in the Methodist Church- Ghana. These songs were used because of the large number of illiterates, semi-literates and older women in the church, whose ability to sing the English Hymnal or their translation were challenged when the church was transplanted in Ghana in 1835 by Reverend Joseph Rhodes Dunwell. When Reverend Dunwell died, Reverend Thomas Birch Freeman assumed leadership to see the growth and development of the church in Cape Coast, Ghana, then Gold Coast. When Reverend Freeman realized that the illiterate, semi-literate and older women were not singing the hymns which formed the primary singing culture of the church, he encouraged them to substitute sacred (biblical) text while singing the traditional tunes. (Amuah 2012, p. 32)

There are similarities between *Asafo* and *Ebibindwom* and that literature attests that *ebibindwom* evolved from *Asafo music* as assessed by Amuah:

—the most probable of the traditional song types from which *Ebibindwom* evolved is *Asafo music* which, incidentally, has also been the foundation of several traditional musical types. Customarily, *Asafo music* performances open with loud yell, and followed with by exchanges of brisk and relatively short phrase between the song leader and chorus in call-and-response form. The melodic passages themselves are text driven, with declamatory phrases by the song leader often answered by loud intermittent yells from the chorus. These are either in the form of spoken words that tend to have no harmonic basis or at other times appear as sporadic chords. The second section of *Asafo* songs are more lyrical, with longer sung phrases and more voice separation in the choruses”. (Amuah 2009, p. 45)

Mereku’s use of call and response technique in *Ampa woawo Christ* propels the verbal message to Christian in vocal practice as found in *Asafo*. An example is given below

Largo (Ad lib) In Free Rhythm
In the Style of *Ebibindwom*

S/ Alto

T/ Bass

Am-pa wca woA-gyen kwa no oo Hmm E-gyaO-nya-mea'

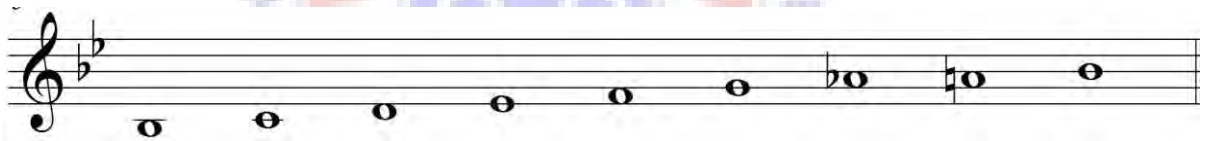
the response in parts in submediant chord

The excerpt above shows the opening phrase, the song with a passage by the soprano cantor that serves as a call to Christians, represented here by the chorus (measures 1-3), who later respond in parts with submediant chord marked (measure 3). To ensure

audience attention, the opening “call” phrase is extended in a sequence giving message to fellow Christian that Christ was born indeed and giving appellation to God with the chorus responding in parts on submediant, subdominant and dominant chords.

4.2.1 Tonal Organization

Mereku's source of tonality hangs partially on the type of scale used in traditional music of the Akan speaking people of Ghana. Similar to *Ghanaman mma*, the lowered leading notes in this piece are interchangeably used with the major 7th. The alternative use of the major and minor 7th in the melody bears similarities to the elements of the harmonic minor. The following illustrates the scale used in the music.



4.2.2 Melodic Range and Register

The figure below shows the ranges and registers for the various voices in the song.

Voice	Lowest pitch	Highest Pitch
Soprano	E4 flat	F5
Alto	B3 flat	B4 flat
Tenor	F3	F4
Bass	B2 flat	C4

As shown on staff below



The highest melodic tone in *Ampa woawo Christ* (i.e for soprano) is F5 which occurs in measures 27,40,41,45 and 46. The “E flat” above middle C is the lowest tone for sopranos occurring in measures 14 and 55. The highest note for the alto is “B flat” octave above the middle C occurring in measures 44, 47 and 66. The lowest note for the alto in the music is “B flat” below the middle C and it occurred at measure 14. The F above the middle C is the highest tone for the tenor and it occurs in measure 66 while the lowest tone for the Tenor is “F” below the middle C occurring in measures 53 and 64. The middle C is the highest tone for the Bass occurring in measures 19,21,24 and 56 and the lowest tone is “B flat” below an octave of the middle C which occurs in measures 13,16,17,30,33,38 and 65 as found in fig 2.

4.2.3 Chords Used in *Ampa woawo Christ*

The music made use of chord one (I) - Ia, Ib, I⁷, chord two (II)- IIa, IIb, II⁷ chromatic, chord three (III), chord four (IV) and their inversions, chord five (V)- V⁷, V and chord six (VI).Italso employs the use of French Six chord.

S
mon nyi - naa hom^n - dzie 'huru - sio

B

VI-I⁷_{dim} II^b-fr VI Ic-V7 I

4.2.4 Cadence used in *Ampa woawo Christ*

From the harmonic rhythm plot, one will observe the following cadences

Cadence	Measure(s)
Perfect	29-30
Imperfect	13-14, 58-60
Interrupted	2-3, 11-13, 43-45
Plagal	65-66

4.2.5 Tonal Areas in *Ampa woawo Christ*

This work doesn't have any definite change of key, thus the home key which is B flat runs through to the end of the music. Measures 15-20 witness a short change of key to the subdominant but immediately reverts to the home key in measure 21.

4.2.6 Rhythm and Tempo

The rhythm of *Ampa woawo Christ* is also determined by syllabic distribution and the rate of syllabic flow. Mereku indicates as the time signature and gave the tempo marks *ebibindwom style, Largo (ad lib)* and *allegro* which gives tempo fluctuations in the piece. The density referred in this piece is quaver and crotchet while the longest note value is dotted minim. Mereku employed change in rhythm from measures 42-45 where he used dotted quavers and semiquaver between bass and alto as shown below

42

S to h[n] oo
to h[n] to h[n] to h[n] a
to hen, e - nyin - gyea
bao pao

B Hom dzie^ hu ru si - a - fea
to hen, - e - nyi - gyea - bao - - -

4.2.7 Texture and Form

Similar to *Ghanaman mma*, Mereku employs three textural variations. The first section, measures 1-14 of the piece is antiphony, he relied on the traditional form of *Ebibindwom*; namely call and response as shown in figure 1.

The second section is more of polyphonic texture, where Mereku used the contrapuntal structure; from measure 15 – 46a as shown below

15 **B Allegro 120** wɔa woA^ gyenkwaoa^ maɛnoo Ma - ryɔ baabunnoa^

Tsie Am - pa Agyerkwan'a bao gyenkwaoa^ wɔa bao Tsie Am - pa Agyerkwan'a bao gyenkwaoa^

wɔavoAgyerkwana maɛn, wɔ Be - thle - hem Aɔ! wɔavoAgyerkwan'a maɛn wɔ Da - vid

The third section also starts with a short fugal exposition; from measure 46-55 and with some extension to the end the piece as shown in the excerpt below.

46 **D** O - nya - me na 'dom O - nya - me na 'dom

'tsi, n - de ye tsen' kwa muo 'tsi, n - de ye tsen' kwa muo

51 ntsi ye tsen' kwa muo kwa muo 'kwa muo

ye tse 'kwa muo n kwa muo n kwa muo O -

nya - me na dom no tsi na dom no tsi na dom no tsi

O - nya - me ne 'hye - hyeε, ɔ - noa^ ra nyim oo

The subject is stated by alto in the tonic key while the sopranos also answer in the dominant key. The tenors also take the subject in the tonic and the bass take up the

answer in the dominant key while the female voices present theirs in free movements as shown above.

It can be observed that Mereku's song *Ampa woawo Christ* is in Through Composed Form. The researcher has mapped out the piece and has sectionalized it as using rehearsal letters ABC. Thus, A constituting measures 1-14, represents *ebibindwom* style, B constituting measures 15- 46a represents contrapuntal and C constituting measures 46b - 66 represents Fugal exposition and the coda.

4.3 SONG III: *MILŌ GHANA* (LOVE MOTHER GHANA)

MilŌ Ghana (*Love Mother Ghana*) is one of the great patriotic works Mereku composed in his local language (that's Northern Ewe language) prior to *Ghanamanmma* which is in the Akan language. The beginning of this work features Ghanaian highlife chorus which is mostly performed with drum percussions although he didn't score for it.

Moderato (♩ = c. 108)

Soprano
mf Du k4 me vi - woe! Mi na mia dzra Gha - na 2o loo de - nyi - gba 14 - 14. Ao!_

Alto
mf Du k4 me vi - woe! Mi na mia dzra Gha - na loo de - nyi - gba 14 - 14. Ao!_

Tenor
mf Du k4 me vi - woe! Mi na mia dzra Gha - na loo N4-viwoe de - nyi - gba 14 - 14. Ao!_

Bass
mf Du k4 me vi - woe! Mi na mia dzra Gha - na 2o de - nyi - gba 14 - 14. Ao!_

4.3.1 Melodic Organisation

Mereku used heptatonic scale as his source of this tonal matter with the 7th degree of the scale where the minor 7th from the tonic is interchangeably used with the major 7th.

4.3.2 Scale of *Milɔ Ghana*



The composer employs few chromatic notes: rising 4th and 5th in the melodic structure of *Milɔ Ghana* in order to articulate the text of the melodic line. This should be considered as chromatic notes but not part of scale notes.

4.3.3 Voice ranges

In this music, Mereku explores the registers and timber of the various voice parts. The ranges used in the music were very favourable as they depict the right choice for both women's and male's voice as they are suitable for any choral groups.

Voice	Highest pitch	Lowest Pitch
Soprano	G5	D4
Alto	C5	B3 flat
Tenor	F4	F3
Bass	E4	G2

The following illustrates the voice ranges



The highest note for the soprano G5 occurs at measure 100 of the piece where the coda is but the climax of the melody occurs at F5 and the lowest note is found in the measure 7. The highest note for the alto is C5 which occurs at measure 40 and the lowest note is B flat below the middle C and this occurs from measures 7-10 and measures 24-26 of the piece. The tenor has the lowest notes F3 occurring at measures 7, 24, 37, 61, 65 and the highest note is F4 which occurs at measures 82, 83. The bass has its highest note at E4 occurring at bar 100 and the lowest note G2 at measures 21 and 22.

4.3.4 Harmony in *Milo Ghana*

Hickok (1993) states that harmony is a composite sound made up of two or more tones of different pitches that sound simultaneously. In the same vein, Amuah (2007) refers to harmony –as a way chords are constructed and how they follow each other”. This attests to the fact that harmony is the succession of chords used to support and enrich melodies.

4.3.5 Chords used in *Milo Ghana*

Mereku makes use of the following chord in his *Milo Ghana*

I-I^b-I^c-I^{7b}, II-II^b, III- III^b, IV IV^b, V-V^b V^c-V⁷ and VI

4.3.6 Cadence Used in *Milɔ Ghana*

Like the other songs analysed, Mereku uses perfect cadence throughout this piece taking the key changes into consideration. Some portions become imperfect cadence if key changes are not taken into consideration and the final cadence he uses is plagal cadence.

4.3.7 Tonal Area in *Milɔ Ghana*

Mereku chose E flat as his tonal centre for *Milɔ Ghana* but employed some chromatic notes to embellish the melodic line in the song. Measures 51 to 84 witness the change of key to the dominant which is B flat. The excerpt below shows measures 69 -75 in the dominant key.

The musical score shows four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are written below the staves. The music is in a key with two flats (B-flat major or D-minor) and a 4/4 time signature. The score includes triplets and various rhythmic patterns. The lyrics are as follows:

Soprano: ka-ba, ka - ba; ka-ba; Hoa-va ka ba-ka-ba; ka ba-ka-ba; Hoa-va ka ba-ka-ba loo.

Alto: ka-ba-ka - ba, ka-ba, Hoa-va ka - ba-ka-ba; ka-ba-ka-ba; Hoa-va ka - ba-ka-ba loo.

Tenor: mi-tso duɔka-me-vi - woe! Mi-tso, mi - tso, Gha - na du - kaa yi nga. loo!

Bass: Xaa - blo - de na mi, Mi na ne mia wa mia to si - nu, a - xa doɔkui - si na-na. Na - viwoe

At measure 84, the key changes back to E flat till it reaches measure 92 where the key reverts to the dominant key (B flat) and the last four bars witness the change of key to its home key, E flat.

93

Soprano
 nya - te-fe, nya-te-fe; A-blo-de kple do-kui-si-no-no xɔ-xɔa me nya wɔ'ao; Mi-la Gha-na daa! Hee!

Alto
 nya - te-fe, nya-te-fe; A-blo-de kple do-kui-si-no-no xɔ-xɔa me nya wɔ'ao; Mi-la Gha-na daa! Hee!

Tenor
 a - yoo! A-blo-de kple do-kui-si-no-no xɔ-xɔa me nya wɔ'ao; E-ya-ta Mi-la Gha-na daa! Hee!

Bass
 loo, a - yoo! A-blo-de kple do-kui-si-no-no xɔ-xɔa me nya wɔ'ao; Mi-la Gha-na daa! Hee!

4.3.8 Rhythm and Tempo

The syllabic distribution and the rate of syllabic flow clearly gives the rhythm to *Milɔ Ghana*. Merku in $\frac{2}{4}$ cates as the time signature. Although the piece $\frac{2}{4}$ s in , he employs the triplets in *Milɔ Ghana* as found in the excerpt below.

14

Soprano
 su - bɔ - su - bɔ nyuie, A - me-do-kui-tso-tso-sa vɔe, A - me - do-kui-to - ma - di - ma - di,

Alto
 su - bɔ - su - bɔ nyuie, A - me-do-kui-tso-tso-sa vɔe, A - me - do-kui-to - ma - di - ma - di,

Tenor
 su - bɔ - su - bɔ nyuie, A - me-do-kui-tso-tso-sa vɔe, A - me - do-kui-to - ma - di - ma - di,

Bass
 na su - bɔ - su - bɔ nyuie, A - me-do-kui-tso-tso-sa vɔe, A - me - do-kui-to - ma - di - ma - di,

Polyrhythmic effects are realized at sections with densed texture through the simultaneous combination of duple and triplets rhythmic effects. In other case, while the female voices are in duple division, the male voices accompany with hemiola at measures 28-34 as shown below.

26

S
tu-tu. *f* Mia T4gbuiwo w4 wo - t4 si-nu; E - 2o mia dzi loo! Be mia w4 mia t4 si nu *mf* ne

A
tu-tu. *f* Mia T4gbuiwo w4 wo - t4 si-nu; E - 2o mia dzi loo! Be mia w4 mia t4 si nu *mf* ne

T
8 tu-tu. *ff* Wo w4e *f* Wo w4e *mf* Wo w4e

B
tu-tu. *mf* Wo w41 be

This process changes from measures 36-40 where the female voices alternate the male voices with hemiola.

Moderato and *Adagio* are the only tempo marks for the entire piece. The *moderato* runs through from measures 1 -75 and the *adagio* also goes with tempo fluctuations such as “*tempo and decel*” to end the piece.

4.3.9 Form and Texture

It is observed that *Milo Ghana* is in “through composed” form, containing three sections: Section A that is measures 1-42, measures 43-75 represents Section B and the rest constitutes the final Section (section C). Although there are repetition in the first section

from measures 1-8 and from measures 9b- 26, it does not affect the structural sections of the whole work.

Milɔ Ghana is a piece that exemplifies stylistic features of Mereku's contrapuntal writing. Although the piece is quite polyphonic, he tries to blend the concepts of homophonic parallelism¹⁰. The first section starts with homophonic texture and continues with the contrapuntal style (polyphonic texture) where Mereku treats fugal exposition in his own way¹¹ and uses measures 76 to 103 as the final section of *Milɔ Ghana*.

4.4 SONG IV: “NA WɔAWO ɔBA AMA HɛN” (FOR UNTO US A CHILD IS BORN)

“*Na wɔawo ɔba ama hɛn*” (for unto us a child is born) is one of the first choral compositions by Mereku. He draws his inspiration from the Handel Messiah “For unto us a child is born”. By telling the story of the birth of Christ, Mereku concludes by dwelling on the biblical book and choosing the text from Isaiah, 9:6. He introduces the piece with fugal expositions where the soprano takes the subject in the tonic key while the alto also takes the answer in the tonic key (imitating the soprano) thus he treats the fugue in his own way without following the rules governing the fugue.

The first system of the musical score is for the vocal line. It is written in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The tempo is marked 'Andante' and the dynamics are 'mf'. The lyrics are: Na wɔa wo ɔ ba a ma hɛn wɔa wo ɔ ba ba nyin wɔa. There are four staves below the vocal line, all of which are empty, representing the piano accompaniment.

The second system of the musical score continues the vocal line. It is written in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The tempo is marked 'Andante' and the dynamics are 'mf'. The lyrics are: ɔ ba a ma hɛn Na wɔa wo ɔ ba a. There are four staves below the vocal line, all of which are empty, representing the piano accompaniment. A large watermark is overlaid on the page, reading: 'that is the use thirds and sixths with other contrapuntal devices Does not follow the conventional way of fugal writings.'

4.4.1 Tonal organisation

Mereku uses the major scale for this work thus only the seventh or the leading note has been employed. He also makes use of some chromatic notes as a source of modulation in this piece.

4.4.2 Voice Range

Voice	Highest pitch	Lowest Pitch
Soprano	G5	D4
Alto	A4	A3
Tenor	G4	D3
Bass	D4	G2



The lowest note for the soprano is D4 which occurs in measures 1, 2 and the highest note is G5 which is found in measures 73, 88, 95, 96, 98-100. The Alto has the highest note as C5 which occurring at measures 44, 60, 65, 69 and the lowest note as A3 found in measure 32. The highest note for the tenor is G4 which also occurs at measures 40, 44, 45, 86, 89 whereas the lowest note is D3 found in 32, 48. These measures 19, 20, 23, 31, 43, 46, 47, witness the highest note at D4 for the bass and lowest note is G2 occurring in measure 54, 94, 100. Mereku ensures that the voice ranges suite the various parts.

4.4.3 Chords used in *Na wɔawo ɔba ama hen*

Mereku employs many format of chord progression thus he makes use of chord I, II, III, IV, V, VI VII. Though, he uses simple chords, triads were used in its inversions with occasional use of augmented 6th chords.

4.4.4 Cadences used in *Na wɔawo ɔba ama hen*

Cadence	Measures
Perfect	54-55, 99-100
Imperfect	25-26, 38
Phrygian	92-93

4.4.5 Tonality of *Na wɔawo ɔba ama hen*

The music starts with the tonic key G from measures 1- 38a and modulates to the dominant D major, from measures 38b-54.

The musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is G major (one sharp). The score is divided into two sections starting at measure 38. The first section (measures 38a) is in G major and features a C chord marking above the first measure. The second section (measures 38b-54) modulates to D major and features a C chord marking above the first measure of this section. The lyrics are: 'som - dwoe Hen', 'som - dwoe hen', 'som - dwoe hen wɔa', 'wo', 'ɔ - ba a - ma hen a - ma hen na hen dzi no bɛ', 'ma hen ɔ - ba a ma hen ɔ - ba - ba -'. The piano part includes a dynamic marking of *mf* in the second section.

The music then changes from the dominant to the subdominant (C major) at measures 55-77a, then moves back to key D from measures 77b-80. The piece then returns to the home key; G major at measure 81 then runs through to the end of the piece.

4.4.6 Rhythm and Tempo

The rhythm notation of Mereku's choral works takes the much after Dor, Blege and their contemporaries. Mereku uses the time signature $\frac{4}{4}$ and marks points of triplets within this piece. Examples are found in measures 49, 52, 53. There is no tempo fluctuation in this piece and the tempo mark is "*Andante*".

4.4.7 Texture and Form

The intermittent use of two textures, i.e. homophony and polyphony best describes the textural layout of "*Na wɔawo ɔba ama hen*". Measures with polyphonic fabrics take about 70%, leaving 30% for homophonic measures of the totality of the music. The form of this piece can be best described as through composed and the piece is divided into four sections. The first section, expresses the fugue that is from measures 1-28a. The second section is call and response. From measures 28b to 30a, a new theme is introduced in the soprano and this new theme is imitated by the tenor and bass in parallel thirds. The third section is from measures 55 to 80a, this section represents the call and response with parallel 3rd and 6th between the female and the male voices. The last section is from measures 80b to 100 which also introduces another theme and presents the continuation

of the call and response. Measures 86-88 represent call and response between male voices (tenor and bass) resulting in movement of fifth (cycle of fifth) in the bass line as exemplified in the excerpt below.

9

The musical score consists of two systems, each with five staves. The first system (measures 85-88) includes a vocal line (top staff), two piano accompaniment staves (middle two), and a bass line (bottom). The second system (measures 88-91) includes a vocal line (top staff), two piano accompaniment staves (middle two), and a bass line (bottom). The lyrics are written in a non-Latin script, likely Akan, and are placed below the corresponding staves. Dynamics such as *mf* and *f* are indicated throughout the score.

85 wo ɔ - ban' wo Be - thle - hem

85 wo ɔ ban' wo Be - thle hem *mf*

85 wo ɔ - ban' wo Be - thle - hem wɔa wo *mf* h' wɔa wɔɔ^ ban' wɔa wɔɔ

wo ɔ - ban' wo Be - thle - hem wɔa wɔɔ ban', wɔa wɔɔ ban',

88 *f* Wɔa wɔɔ^ ban', wɔa wɔɔ^ ban' wɔ Be - thle hem wɔa

88 *f* Hwɛ wɔa wɔɔ ban', wɔa wɔɔ ban, wɔ Be - thle - hem wɔa

88 ban' n'a ma hen wɔa wo ɔ - ba a ma hen wɔa

wɔa wɔɔ ma hen wɔa wo ɔ ba a ma hen wɔa

4.5 SONG V: *JESUS GYINA WO ABOW ANO* (JESUS IS STANDING AT YOUR DOOR)

This is also another danceable compositional work by Mereku. He adopted the gospel highlife style and rondo form in this work. Although he did not score for drums percussion, it is usually improvised during performance. The composition is introduced with the chorus (SATB)- soprano, alto , tenor and bass

(A) *Tempo di Highlife*

TENOR SOLO

CHORUS

Mo ro bo woa bow mu Hwe! mo ro bo woa bow mu Je-sus

Mi-gyi-na woa bowa no ro bo

Prior to the earlier analysis, Mereku uses Akan spoken language and thus employs heptatonic for this work.

4.5.1 Melodic range and register

The diagram below shows the voice range of the piece

Voice	Highest pitch	Lowest Pitch
Soprano	E5	D4 sharp
Alto	B4	B3 sharp
Tenor	D4sharp	E3
Bass	A3	D2 sharp



The lowest note for soprano is D sharp above the middle C which occurs in measure 42 whereas the highest notes is E₅ occurring in measures 32 and 33. The lowest note for alto is B sharp below the middle C and occurs in measure 42 and measure 29 while the highest note is B₄ for alto. D sharp above the middle C is the highest note and the lowest note is E below the middle C occurring at measures 7, 8, 13, 15, 29-34 and 53. Measures 2, 9, 12, 13, 15, 32, 33, 39, 41, 43, 51, 57, 59 witness the lowest note for the bass and the highest note is B below the middle C which occurs in measures 20, 22 and 29. He employs a leap form in the melody construction in section A, B with tenor solo.

4.5.2 Cadence and Chord Used in *Jesus Gyina wo abo ano*.

The cadences used in this piece are perfect cadence (11-12, 40-41, 58-59), imperfect cadence (24-25). Mereku used chord I, II, III, IV, V, VI, VII and the chord inversions

I, Ib, Ic, I⁷b

II, IIb IIc, II⁷ II¹³

III, IIIb, IIIc III⁷

IV, IV⁷

V Vb V⁷ V⁹ V¹³

VI VI⁷

VII. VIIb



4.5.3 Tonal Areas sin *Jesus Gyina wo abo ano*

In composing this work, he arranges in two tonal areas thus the section A in tonic key of A major and section B from measure 20, moves to the dominant key, that is E major and moves back to the tonic key in section C.

The image shows a musical score for the piece 'Jesus Gyina wo abo ano'. It consists of two systems of staves. The first system starts at measure 18 and includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'Me be hyen mu ba ne^n kyen na me nye no^ be - dzi - dzi'. The piano accompaniment has lyrics: 'Christ gi - na wca bowa^ no O Je - sus'. The second system starts at measure 22 and shows a continuation of the piano accompaniment with a dynamic marking of *f* (forte) and a fermata over the final notes.

4.5.4 Rhythm and Tempo

Rhythmic structure used are of spoken syllabic thus the rhythm reflects on the spoken language in Akan when he employs the dotted note or slur for prolonging of tones or notes. He indicated the tempo which is *tempo di highlife* which means in the highlife form and he uses $\frac{3}{4}$ as the time signature.

4.5.5 Texture and Form

Mereku employs both homophonic and antiphonic textures. He uses antiphonic texture for measures 13-25. Mereku uses conversational style or dialogue for this work and this piece is in four sections thus the piece is in rondo form (the sectional arrangement ABACADA). He also employs the parallel 3rd and 6th movement of tones. He creates call and response for the first section between female and male voices in section A (measures 1-13). In section B (measures 13-25), he creates a dialogue between the tenor solo and the chorus. The section C (bar 26- 42) is the interaction between soprano and the other three parts: alto, tenor and bass. In the last section there is call and response between the female and male voices.

4.6 SONG V1: *NHYIRA NKA WO WO MBAA MU* (BLESSED ARE YOU AMONG WOMEN)

This piece was written for the female voices, that is, two soprano (1st and 2nd soprano) and two altos (1st and 2nd Alto). Choosing the moderato tempo to portray his message to its audience.

Moderato

N - hyi - ra 'ka wo wcm^ baa muo Na nhyi - ra 'ka wo

N - hyi - ra 'ka wo wcm^ baa muo Na nhyi - ra 'ka

4.6.1 Scale: Mereku employs the diatonic scale for this composition and uses the simple range for the female voice.

4.6.2 Voice Range

Voice	Highest pitch	Lowest Pitch
Soprano (1 st & 2 nd)	G5	C4
Alto (1 st & 2 nd)	A4 flat	F3

Soprano mm- 1,5 and 7

Alto mm-3, 13

mm-14

mm- 8, 15

The melodic interval of the soprano ranges from C4 (lower register) to G5 (upper register). G5 is found in measure 1, 5, and 7 while C4 occurs at bar 14. The interval for

the Alto is from C4 to F3. The lowest note which is F3 occurs at measures 8, 15 while the highest note is C4 occurring at measures 3 and 13.

4.6.3 Cadence and Chord Used

Mereku uses perfect, imperfect and interrupted cadences.

Cadence	Measure
Perfect	15-16
Imperfect	7-8
Interrupted	3-4, 11-12

Mereku uses simple chords such as chord I, I⁷, I^b I^c, II, II_{dim}, II^b, V⁷, V^b, V^c

4.6.4 Form and Texture: The form used is binary and Mereku dominantly employs the dramatic patterns such as hemiola, to create polyrhythmic structures as shown below

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff is: yam' a - ba N - hyi - ra 'ka wo wcm baa muo. The bass line in the bottom staff shows a hemiola pattern, with a 3-beat rhythmic group (yam' a - ba) followed by a 2-beat rhythmic group (N - hyi - ra 'ka wo wcm baa muo). The lyrics are: yam' a - ba N - hyi - ra 'ka wo wcm baa muo.

4.6.5 Tempo and Rhythm

The composer uses $\frac{6}{8}$ the time signature and employs a dotted crotchet note to lay more emphasis on the use of hemiola patterns.

4.7.1 ELEMENTS OF COMMUNICATION AND TEXT INTERPRETATION

Most composers take or consider their audience and performers when composing, that is, to whom the song will be appreciated. Text used in the music must be meaningful and well understood. Chernoff (1979) stated that, music is a means for tradition itself to be organised and communicated. This means that every composer needs to take into account the wide view of its listeners and performers while composing. In Ghana, composers use materials that are well-known to their audience to attract their interest and attention. Most of these composers use materials which have affiliation with their culture as assessed by Mensah:

–the new artists of Africa simultaneously depict a new quality of issue consciousness and strike many bonds with the arts and themes of the past. The picture emerges clearly through the use of idioms, imageries, and at times, structural elements derived from past heritage.” (Mensah 1992, p.14)

In the same vein Blacking (1987) attests that musical performance is only able to communicate to the audience because they have learned to make links between different kinds of knowledge and experience. It is clear to Ghanaians and Africans at large that music is best enjoyed when the audience sings along or dances or shouts. This idea had earlier on been stated by Nketia (1974, p.32) that –the audience may shout in appreciation

when something in the music strikes them, or indicate at a particular point their satisfaction". It is also believed that if there is no participatory audience during performance, then there is lack of communication between the performers and audiences. Euba (1977) in support of this aphorism concedes that, ~~an~~ audience in the strict sense seldom exists since all people congregating at a performance are potential performers and if they are completely prevented from joining the performance, it is usually because of a lack of knowledge of the repertoire. (Euba 1977, p.15)

Knowing the audiences-performers relationship during performances, composers reflect on things that express an emotional feeling, preserves cultural heritage, things from the past in their works. Mereku chooses common traditional style like *Asafo*, *ebibindwom*, *highlife* as the model in his works. He creates awareness that aural reception of these models would inevitably create emotional and psychological image in the audience minds. Looking at the song selected for the analysis such as *ampa wɔawo Christ, miɔ Ghana, Jesus gyina wɔa bo ano*, he fused danceable lines to attract listeners.

In Africa, majority of the composers are fond of composing choral works more than instrumental music thus the choice of text used also have effect on the melodic lines throughout the music. According to Wade (1993), Ashok Ranade defines text as ~~a~~ purposeful putting together of linguistic units with a view to narrate [sic] a story, state an idea or express an emotion" he has the opinion that texts are the words of genres of vocal music (Wade 1993, p.2). Sutherland-Addy (1998) also puts emphasis on the importance of song text that it actually shows perceptions, affect reality and delineates

the expressive culture of a community (Acquah, 2008). Three songs were chosen at random from the selected songs for text interpretation.

Na wɔawo ɔba ama hɛn (For unto us a child is born)

Words

English Translation

Na wɔawo ɔba ama hɛn

For unto us a child is born

Wɔawo ɔba banyan

Unto us a son is given

Na n'ahendzi no beda n'abatsir do

And the government shall be upon his shoulders

Na wɔ befrɛ nedzin de

And his name shall be called

Ɔpamfo, nwanwa nyi, Onyame katakyi

Wonderful, Counsellor, The mighty God

Ɔdoman koma Egya

The everlasting father

Asomdwee hɛn

The Prince of peace

As said during the analysis, Mereku chooses simple words from the Bible where the text conveys message to the audience about the reality of the Messianic birth.

Ampa wɔawo Christ (Truly our saviour is born)

Words

English Translation

Ampa wɔawo Agyekwan no

Truly our saviour is born

Egya Nyame ama afe ato hen

Father God has granted us another year

ɔno ara na yer" sɛn

Is he that we plead

Ndaase sɛn

He deserves thanks

Ampa wɔawo Christ wɔ kuro no mu

Truly Christ is born in the town

Woawo agyekwa ama hen

A saviour is born for us

Tsie Agyekwa no abao

Listen the saviour has come

Ampa ɔkunyim no abao

Truly the conqueror has come

Sor" abfo nyinara rotow dwom

All Angels of Heaven are singing

Aman nyinaa hom ndzi ehuru sio

All nations should rejoice

Enyigye aba

Happiness has come

Bronya afe ato hen

Christmas, another year has met us

Ye ma hom afe pa, afe nkɔ mɔbɔ to hen bio

We wish you a happy year, may we live to witness another year.

Hom dzi ehurusi afe ato hen

rejoice, the year has come to meet us

Mereku uses everyday language and employed simple melodic lines to the text. He employs multi- rhythmic patterns and tempo within some of his works which are intriguing to the audience that all nations should rejoice because the saviour is born for us.

Milɔ Ghana (love mother Ghana)

Words

English Translation

Dukɔ me viwoe

Fellow citizens

Mina mia dzra Ghana lɔlɔ

Let us help Ghana develop

De nyigba lɔlɔ

Love for one's motherland

Ao ye nye dukɔ tutu

Is a vital factor in nation building

Milɔ Ghana, deka wɔwɔ

Let us love Ghana with unity

Milɔ Ghana, nɔvi lɔlɔ

Let us love Ghana with brotherly love

Milɔ Ghana, subɔ subɔ nyuie

Let us love Ghana with loyalty

Ame dokui tsɔtsɔ sa vɛ

With sacrifice

Ame dokui tɔ madi madi

With selflessness

Kple nyatefe toto

Honesty

Dɔ nyuie wɔwɔ

And hard work

Woa woe nye dukɔ tutu

And that will help build our nation

<i>Mia tɔgbuiwo wɔ wotɔ sinu</i>	Our ancestors have played their role
<i>Edo mia dzi loo!</i>	It is now our turn
<i>Be wia wɔ mia tɔ sinu</i>	To play our part
<i>Ne dukɔa na yi ŋɔ</i>	So that the nation will progress
<i>Mia tɔgbuiwo wɔ wotɔ sinu xɔa blɔde mia ni</i>	Our ancestors have fought and gained for us political independence
<i>Mina ne wɔ mia tɔ sinu</i>	Let us fight
<i>Xɔa doɔkuisi nɔnɔ</i>	For economic independence
<i>Dukɔ me viwoe</i>	Fellow citizens
<i>Misto kabakaba</i>	Arise now
<i>Hoa va kabakaba</i>	Come now
<i>Dokita Nkrumah gblɔe da nyi</i>	Dr. Nkrumah said it
<i>O eglɔe da be</i>	Yes, he said that
<i>Mi kpɔ mia fe ga nya wo gbɔ</i>	We seek our economic independence
<i>Dokui si nɔnɔ xɔxɔ</i>	For political independence
<i>E nye ga nya wo gbɔ kpɔkpɔ</i>	Should be followed by
<i>Dukɔa fe ga mɔnu wo gbɔ kpɔkpɔ</i>	The nation's economic independence

Nyatefe ablɔde kple dokuisinɔnɔ

It is true political and economic Freedom

Xɔxɔ menya wɔ"ao

Gaining is not easy

Milɔ Ghana daa

Love Ghana

Most African music compositions are embodied with the choice of language use, thus, affecting their rhythms and melodies. The rhythm of Africa songs depends very much on speech. In Ghana, melodic contour took its effect during the regime of Ephraim Amu when he decided to compose to reflect African identity and this later, became the road map for most art composers. Mereku in his compositions followed Amu's doctrine that the syllabic division of text into melodic lines in composition should portray speech contour. Thus when the text of a tone language is sung, the speech tones are often reflected in the melody and melodic progressions are determined not only by musical considerations but also partly by intonation contours

4.7.2 Relationship between Speech tone and melody.

The relationship of speech-tone is very important in Ghanaian choral composition. According to Acquah and Amuah (2014), the meaning of a word depends on the composition of the word as well as the intonation involved in the speech. Mereku realized the doctrine of Amu and Nketia on speech-tone in compositions and made good use of melodic line with respect to the text thus achieving the melodic contour. The example below explains further.

Example I. **Excerpt from the *Na wɔawo ɔba ama hɛn***

↓ ↓ ↑ ↓ ↑ ↑ ↓ ↓

Na wɔa wo ɔ-ba a ma hen

Musical notation for the phrase "Na wɔa wo ɔ-ba a ma hen". The notation is in treble clef, key of D major (one sharp), and 4/4 time. It consists of a single melodic line with a dotted quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics "Na wɔa - wo _____ ɔ - ba a - ma hen" are written below the notes.

Na wɔ be frɛ no dzin de

Musical notation for the phrase "Na wɔ be frɛ no dzin de". The notation is in treble clef, key of D major, and 4/4 time. It features a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are upward arrows above the first three notes and downward arrows above the last three notes. A triplet of eighth notes is indicated under the last three notes. The lyrics "na wɔ be frɛ no dzin de" are written below the notes.

Example II. Excerpt from *Ampa wɔawo Christ*

↓ ↑ ↑ ↓ ↓ ↓
Am -pa wɔa woA -gyen kwa no oo

Musical notation for the phrase "Am pa wɔa woA gyen kwa no oo". The notation is in treble clef, key of B-flat major (two flats), and 6/8 time. It consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The lyrics "Am pa wɔa woA gyen kwa no oo" are written below the notes.

Example III. Excerpt from *Milɔ Ghana*

▼ ▲ ▼ ▲ ▼ ▲ ↓ ↑ ↓ ↑ ↓
Du kɔ me vi -woe! Mi na miaa dzra Gha - na do loo



Looking at the examples above the melodic contour of the words has not been altered musically, to satisfy the melodic aspect. Although Mereku achieved his melodic contour, there are some few words that did not follow the rule of speech contour. He used the text and speech rhythm that portray his message to its listeners.



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary and Conclusion

The study sought to take a critical look at the compositions of C.W.K. Mereku as a composer and a teacher, through an analysis. It gives a brief generative process of Ghanaian Art Choral music and pioneers of Ghanaian art choral music to the present generation and concludes with the objectives of the study. The study reveals that Ghanaian composers first sounded quite Western but later drew themselves towards the use of traditional music of the African continent. The styles of most composers are determined by the factors such as cultural, emotional and ethical among others and these have been attested in the case of C.W.K. Mereku.

In chapter two, Mereku's education, his musical career and his achievements as a music educator were documented. Mereku's choral compositions were categorized into four main groups as sacred, secular, patriotic and institutional anthem where an analytical paradigm for the study was used. Out of these classifications, six choral works of Mereku were selected according to the style of writings, arrangement of each piece and its popularity. Selected choral works of C.W.K. Mereku were analysed. It was revealed that Ghana has been blessed with rich art musical tradition which is alive with much dynamism. Literature has exposed that art music style exists alongside typical traditional and popular musical style thus the study of the work of some Ghanaian art music composers provide clear understanding of the idioms that underscores the respective style

of the composers. Prior to the analytical paradigm the following represents the styles and the trends in the selected choral music of Mereku.

In Mereku's selected works, he almost always favours the interchangeable use of the leading note and its lowered version. Although most choral music in Ghana are tonal, he makes use of major and minor sevenths with the exception of some modulatory zones thus the minor scale has not been favoured by Mereku. On the other hand, Mereku makes good use of heptatonic scale. The melodic range in the selected choral works of Mereku is quite comfortable and not too wide. Mereku on his part writes to cover the whole range and ensures that the highest and the lowest notes are short. Again, the minor and major thirds, major second, perfect fourth are common.

The words of his songs are carefully selected that his messages stimulate his audience. His song texts are drawn from biblical sources, incidental sources and sometimes from traditional source.

Mereku paid much attention to the text and melodic relationship, since speech determines the relative length of the melodic notes, some of the text syllables are more prolonged than their spoken version in a dramaturgical role. Although he employs chromatic notes, he makes sure that it does not affect the melodic lines. In the same vein Amu (1961) stated that:

European chromaticism may be used provided it does not interfere with the naturalness and effectiveness of the music, and provided it is used sparingly. In employing chromaticism however, it is necessary to conform

to the established rules of key relationships in order that the tonality of the song is not made obscure (Amu 1961, .p 52)

Mereku, like other composers wrote in, $\frac{6}{4}$ as time signature for his composition. He sometimes considers the combination of two time signatures in one work that $\frac{2}{4}$ and $\frac{6}{8}$ or $\frac{6}{4}$ and

Mereku uses hemiola patterns his works and this also attests to one major feature of Africa rhythm. In some instances, he employs the triplets in the duple time signature but it does not affect the rhythmic pattern. This was also revealed during the interview with selected music directors.

The texture of Mereku's works varies from one phrase to another. He makes sure that he employs some counterpoint in most of his works. This style allows for creativity and better treatment of text, rhythmically and tonally as posited by Amu (1961) that "contrapuntal treatment is most desirable. It is a form of my experience, the only way to achieve effective results in writing songs in any language which is markedly tonal" (Amu 1961, .p 53). This application shows a great deal of individual voice parts because he employs both homophonic and polyphonic textures as well as monophony in some sections of his compositions. This is evidenced in his fugal expositions in some parts of his pieces.

The simple duple time is actually capable of accommodating any type of African music just $\frac{6}{8}$; the may be but for the sake of clarity and precision, $\frac{6}{8}$ may be used for the notation of certain musical composition or event, the predominance of duple or triple division of the pulse may be a guiding factor underscoring choice.

It has been observed after the analysis that Mereku follows Amu's doctrine by paying a close relationship between speech and music, thus, the tonal contour of the melody, the length of the melodic notes and glides in melodic lines were determined.

The style of Mereku presents the Ghanaian art musical style. Although Mereku was born into a traditional culture, there was a strong hybridization of Western musical traditions and that of Ghanaian traditions due to his formal musical training and church music. Thus the use of homophonic and polyphonic texture, varied repetition of melody, harmony, formal elements, chromaticism and rhythms with respect to speech tone and melody in his compositions exemplify his maturity in Ghanaian choral style and hybridization of music characteristics.

5.2 Recommendations

After study, I have few observations and recommendations which will create a brighter future for art music composition in Ghana and also continue the job done by the other composers such as Amu, Nketia, Nayo, Dor, Mereku and others.

Mereku's compositions are heard only on Christmas, Independence Days and institutional days because he centres much more on Christmas festival and independence day pieces. It is very significant that as a prolific composer, his compositions cut across all seasons so that it can be heard all the time. This suggestion also goes to contemporary and amateur composers

It is also recommended that Mereku continues his choral compositions since the study reveals a break of serious choral compositions along the way. Although chronological list was not provided but critical look at his works show this assertion. As much as possible,

Mereku has influenced a lot of students and learners in composition but interview with some of the lecturers who were once his students indicated that they cannot identify anyone groomed by Mereku in a master-apprenticeship learning situation as composer to take up from him, he therefore needs, as a living legend, to groom someone in this respect.

The study unearths a serious unavailability of documented art music in Ghana. It is therefore recommended that researchers in the cognate discipline will investigate the trend of art music in Ghana and create a central holding information on both historical and current art music in Ghana. I have found my study quite rewarding and I assure future researchers of the gratification. Works of Mensah Essilfie, Kenn Kafui, Sam Asare-Bediako, Yaw Sekyi-Baidoo, Kras Arthur, Jeremiah T. Tsemafo-Arthur, Newlove Annan, and other young but prolific composers such as Eric Henaku Aidoo, James Varrick Amaah, just to mention a few can equally be studied and if such is done, musical discourse on composers will be expanded.

Seminars should be organized with the purpose of standardizing some elements of notating African music. The planning and the implementation of all music curriculum programmes by the Ministry of Education and the Ghana Education Service must be aimed at lifting art music from its present state of morass. Music programmes should intensify and continue to ensure accuracy in rhythmic transcriptions. There is a wealth of rhythms hidden in our traditional dances which are yet to be tapped and used in future works. There are also rich timbral resources as well as the structural aspects of the diversified musical genres that the future Ghanaian composers may consider and use. Techniques such as hocket, stratification, improvisation among others for crafting work

on African lines are portrayed in Mereku's pieces and that can also be tapped and judiciously used.,

The study of the works of Mereku has been enlightening, pointing at the dynamism which characterizes our art musical scene, thus, everybody should contribute his quota in preserving and developing the Ghanaian art musical style, into a stronger and an enviable tradition.



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APPENDICES

APPENDIX A

Musical scores collected for the study

GHANAMANMMA

For Pan-African Orchestra & Chorus

Opus 4 No.1

Revised for UEW's 16th Congregation in 2011

Music & Words by Dr. CWK MEREKU

National Academy of Music, 20th April 1985

Maestoso *Quasi Recitativo*

Tenor Solo

8 *mf* Yaa nom ee Yaa nom Gha na mmaee —

Choir

In Asafo spirit

Yee a yee

mf *f* *p*

T.S.

8 s ys den ti na ya hyiamha nns yi,

6 yee — a yee *mf* man no yie ys

Chr.

mf *f* *mp*

T.S.

13 *mf* O see yee, —

13 nti na ya hyia mu ha nns yi, *mp* yee a yee a yee

Chr.

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three systems. The first system features a Tenor Solo part starting at measure 8 with the lyrics 'Yaa nom ee' and 'Yaa nom Gha na mmaee'. The Choir part, marked 'In Asafo spirit', begins at measure 6 with 'Yee a yee'. The second system continues the Tenor Solo part at measure 8 with 's ys den ti na ya hyiamha nns yi,' and the Choir part at measure 6 with 'yee — a yee' and 'man no yie ys'. The third system shows the Tenor Solo part at measure 13 with 'O see yee, —' and the Choir part at measure 13 with 'nti na ya hyia mu ha nns yi,' and 'yee a yee a yee'. Dynamics include *mf*, *f*, *p*, and *mp*. A first ending bracket labeled 'A' is present at the beginning of the Tenor Solo part.

20 STRICT TIME GHANAMAN MMA

Chr. *cresc* o see yee, o se yee a yee, a yee, *f* man no yie ys—

24 nti na y'a hyiam', 'ti na y'a hyiam', 'ti na y'a hyiam', 'ti na y'a hyiam',

28 'ti na y'a hyiam Gha na man mmae, mon so re, mo nso re, mo

33 nso reoo. CHORUS FOR MEN

A man foe Gha

ss oman yi bs ys yia,

GHANAMAN MMA

39

Chr. na man mmae

ss oman yi be ye yia, o man yi pon tu nyi naa fri

44

Chr. fi ye a rao,

yen a rao. o man yi mpon tuo nyi naa fri yen a rao a

49

Chr. Gha na man mmae, A man foe

yee, ss oman yi be ye yia, ss

54

Chr.

oman yi be ye yia, o man yi pon tuo nyi naa fri yen a rao

GHANAMAN MMA

4

59

Chr. ysn a rao

o man yi ponotu nyi naa firi ysn a rao a yee, Gha na man

65

Chr. mo nso re, mo nso re, mo nso re, mo

mmae Gha na man mmae,

70

Chr. nso re, mo nso re, mo nso re, mo nso reo, nso re Gha na man mmae, mo mo

75

Chr. nso reo, nso re, mo nso re, mo so re, mo nso re.

se oman yi be ys yia, —

GHANAMAN MMA

5

80

Chr.

o be ye yia, ss Gha na man yi be ye yia ne nyi naa ara fri

85

Chr.

fri yen a ra, fri yen a ra, fri, yen a ra,
yen a ra

92

Chr.

ne nyi na ara fri yen a ra. mo mma ye mfa som pa, ne no kwa re

98

Chr.

die, ne ano la ma, ne adwu ma den,

GHANAMAN MMA

6

103

Chr.

mo mfa edwu ma den, na oman yi etu mpon oo, ma oman yi etu mpon oo,

108

Chr.

na oman yi etu mpon oo. yen a ra 'sa se, Gha na

113

Chr.

e ye anuo nyam man oo, a du me ne wo nso so, se ye be ye bi atoa so,

119

Chr.

mo, mo, mo, e di kan fo ee, mo, mo, mo ays bi, mo ays bi, mo
yen a ra 'sa se, Gha na e ye anuo nyam man o, a du me ne

GHANAMAN MMA

7

Chr. 124

ays bi, ays bi, mo ays bio, mo ays bia, mo, mo, mo.

wo nso so, se ys be ys bi atoa so, mo, mo

ysn a ra 'sa

Chr. 128

mo, mo, mo, mo, mo, mo, mo, mo ays bi, mo ays bi mo

mo, e di kan fo ee mo, mo, mo ays bi, mo ays bi mo

se Gha na s ys nuo nyam man oo, a du me ne

Chr. 132

ays bi, ys bi, mo ays bio, mo ays bia mo, mo, mo mo.

ays bi, ys bi, mo ays bio, mo ays bia mo, mo, mo

wo nso so, se ys be ys bi atoa so, mo, mo,

ysn a ra 'sa

Chr. 136

e di kan foe, mo mo mo,

mo, mo mo mo mo mo mo, e di kan fo ays bi

mo, e di kan fo ee, mo mo, mo ays bi, mo ays bi, mo

se, Gha na, s ys asom dwoe man oo, a du me ne

GHANAMAN MMA

8

e di kan foe mo ays bia mo mo

140

ama yen, e di kan foe mo ays bia mo mo

Chr.

ays bi, ys bi, mo ays bio, mo ays bia mo mo

wo nso so, ss ys be ys bi atoa so, e di kan foe,

145

foe, ys ma moa mo, mo, mo, e di kan foe ys ma moa mo, mo, mo e di kan

Chr.

151

foe ys ma mo amo, mo, mo

Chr.

ys aman be ys yia, s be ys yia,

157

ss Gha na man yi be ys yia, ne nyi naa tri yen a na,

Chr.

GHANAMAN MMA

162

Chr.

ε fri yen a ra, ε fri yen a ra, ε fri yen a ra,

ε fri, ε fri yen a ra, ε fri, ε fri yen a ra, ε fri, ε fri yen a ra,

168

Chr.

ε fri yen a ra, ε fri yen a ra, o man no yie ys be fri yen a ra,

ε fri yen a ra, ε fri yen a ra, o man ne mpon tuo be fri yen a ra,

174

Chr.

be fri yen a ra, be fri yen a ra, be fri yen a ra, be fri yen o Gha

be fri yen a ra, be fri yen a ra, be fri yen a ra, be fri yen o Gha

178

T.S.

na man mmae, a du me ne wo so, Gha na man mma, e

na man mmae,

GHANAMAN MMA

10

183

T.S.

Chr.

di kan fo ays bio, na mo nso a ys bio, Gha na man mmae,

189

T.S.

Chr.

1. 2. K CODA

se oman yi be ys yia..... se
se oman yi be ys yia, se oman yi nye
se oman be ye

195

T.S.

Chr.

oman yi nye yia.....
yi aoo ne nyi naa ara fri ysen a rao.
yiao,

Ampa! woawo Christ

(from *Asomdwee Hen* Christmas Operetta)

C.W.K. Mereku
UEW, 2011

Largo (Ad lib) In Free Rhythm
In the Style of *Ebibindwom*

Soprano

Bass

S

B

S

B

In Strict Time
B Allegro ♩ = 120

S

B

w]a wo A-gyen kwa na ma h[n, w] Be - thle h[m Ao!

2

Ma - ry} baa - bun noa^ wo noo

19

S
Tsie A-gyen-kwa n'a bao w]a bao, A -

B
w]a wo A-gyen-kwa n'a ma h[n w] Da - vid a - hen kurom,

dwom d[[d[w d[,

23

S
so - roa b] - fo nyi - na ra, ro - tow dwom A

B
w]a wo A-gyen kwa n'a ma h[n w]a Be - thle h[m Ao

© E - nyi-gyea^ bao

27

S
mon nyi - naa hom^n - dzie 'huru - sio [- nyi-gyea

B
Bro - nya 'fea'

a - fe - pa to h[n oo a - fe - pa 'to h[n, a to h[n, a - fe - pa^a

33

S
bao E - nyi - gyea bao e - nyi-gyea bao

B
to h[n a - to h[n a - to h[n a - to y[n oo A - fe pa

38 to h[n] oo fe - hyia A - fen' k]m 'b] 3

S
y[ma homa^ fe pa! fe-pa a - fen k]m 'b]

B
to h[n] a to h[n] oo a - to h[n] oo

42 to h[n] oo

S
to h[n] to h[n] to h[n] a to hen, e - nyin-gyea bao
pao O-

B
Hom dzie^ hu ru si - a - fea to hen, - e - nyk - gyea - bao - - -

47 (D) O - nya-me n'a dom ntsi y[tsen'

S
nya-me na 'dom 'tsi, n - d[y[tsen' kwa muo y[tse
O - nya-me na dom no

B
O -

52 kwa muo kwa muo 'kwa muo

S
'kwa muo n - kwa muo n - kwa muo O -
tsi na dom no tsi na dom no tsio

B
nya - me ne 'hye - hy[, } - noa^ ra nyim oo

4

36

S

B

Go back to Section B, Senza Replica;
then add CODA (Section E)

nya-me ne hye hy[[}-noa rao nyim, }-noa ra nyim oo

61

(E) CODA *Largo (Ad lib)*

S

B

f A-fen 'kjm b] to yln oo *ff* y[ma homa^ fre-hyia pa a-fre-hyia *fff* pao

(yen bio)

Milɔ Ghana

(Love Mother Ghana)

Revised (August 2011) for UEW's 16th Congregation
(Ewe Chorus for SATB with Narration in English)

Music, Lyrics & and Poem by
C.W.K. Mereku
National Academy of Music, Winneba
15 October 1986

Moderato (♩ = c. 108)

Soprano
mf Du ka me vi-woe! Mi na mia dzra Gha-na do loo de-nyi-gba la-la. Ao! —

Alto
mf Du ka me vi-woe! Mi na mia dzra Gha-na loo de-nyi-gba la-la. Ao! —

Tenor
mf Du ka me vi-woe! Mi na mia dzra Gha-na loo Nɔ-viwɔe de-nyi-gba la-la. Ao! —

Bass
mf Du ka me vi-woe! Mi na mia dzra Gha-na do de-nyi-gba la-la. Ao! —

Repeat Section B several times as the poem is recited. Basses should do PIZZICCAO in their voices using 'du' as the other parts HUM their parts. Then go and end at CODA.

7
S *mp* ye-nye du-ka tu-tu, tu-tu *mf* de-ka wɔ-wɔ nɔ-vi la-la,
1 2

A *mp* ye-nye du-ka tu-tu, tu-tu de-ka wɔ-wɔ nɔ-vi la-la,
1 2

T *mp* ye-nye du-ka tu-tu, nɔ vi. tu-tu. *mf* de-ka wɔ-wɔ nɔ-vi la-la,
1 2

B *mp* ye-nye du-ka tu-tu, nɔ vi. tu-tu. *mf* Mi lo Gha - na de-ka wɔ-wɔ Mi-lo Gha - na nɔ-vi la-la, Mi-lo Gha-

Copyright C.W.K. Mereku,
2011

14

S su - bə - su - bə nyuie, *cresc* A - me - do - kui - tso - tso - sa vœ, *f* A - me - do - kui - tə - ma - di - ma - di.

A su - bə - su - bə nyuie, *cresc* A - me - do - kui - tso - tso - sa vœ, *f* A - me - do - kui - tə - ma - di - ma - di.

T su - bə - su - bə nyuie, *cresc* A - me - do - kui - tso - tso - sa vœ, *f* A - me - do - kui - tə - ma - di - ma - di.

B na su - bə - su - bə nyuie, *cresc* A - me - do - kui - tso - tso - sa vœ, *f* A - me - do - kui - tə - ma - di - ma - di.

20

S kple nyate - fe - to - to, — Də - nyuie wə - wə woa woe nye du - kə tu - tu.

A kple nyate - fe - to - to, — Də - nyuie wə - wə woa woe nye du - kə tu - tu.

T kple nyate - fe - to - to, — Də - nyuie wə - wə woa woe nye du - kə tu - tu.

B kple nyate - fe - to - to, — Də - nyuie wə - wə woa woe nye du - kə tu - tu. *mf* Mi lo Gha -

26

S tu - tu. *f* Mia Təgbuiwo wə - wə - tə si - nu; E - də mia dzi loo! Be mia wə mia tə si nu *mf* ne

A tu - tu. *f* Mia Təgbuiwo wə - wə - tə si - nu; E - də mia dzi loo! Be mia wə mia tə si nu *mf* ne

T tu - tu. *ff* Wə wə *f* Wə wə *mf* Wə wə

B tu - tu. *mf* Wə wə be

Milo Ghana

33 **D**

S du - kaa na - yi ngo. *ff* Wo wae, *ff* Wo wae,

A du - kaa na - yi ngo. *ff* *ff*

T loo! *f* Mia To-gbuiwo wa wo - to si-nu; E - do mia dzi loo! *mf* Be mia wa mia to

B du - kaa na - yi ngo. *f* Mia To-gbuiwo wa wo - to si-nu; E - do mia dzi loo! *mf* Be mia wa mia to

40 **E**

S *mf* Wo wae loo! *f* Mia To-gbuiwo wa wo - to si - nu, nwie! Xaa - bla - de mia

A *mf* Wo wae loo! a yoo!

T si nu ne du - kaa na - yi ngo.

B si nu ne du - kaa na - yi ngo.

46

S mi, Mi na ne wa mia to si-nu, a-xa dookui - si no - no. *mp* Mi-tso, mi-

A *f* Mia To-gbuiwo wa wo - to

T

B

52

S *mf* tso. mi-tso loo! — mi-tso duɔkɔ-me-vi - woe! Mi-tso, mi - tso, Gha - na du - kɔa

A si - nu, nɔvie! Xɔa - blɔ - ɔe na mi, Mi na ne mia wɔ mia tɔ si - nu, a - xɔ ɔɔkui-si

T

B

58

S *f* yi ɔgɔ. Du - kɔ - me vi - woe! *mf* Du-kɔ-me viwo; Du-kɔ-me viwo; Mi -

A nɔ-nɔ. *mp* Mi-tso, mi - tso, mi-tso loo! — mi - tso *mf* duɔkɔ-me - vi - woe!

T *f* Mia Tɔgbuiwo wɔ wo - tɔ si - nu, nɔvie! Xɔa - blɔ - ɔe na mi, Mi na ne mia

B

63

S *f* tso, mi-tso, mi - tso, mi-tso mi - tso loo! — ka-ba-ka-ba, ka - ba, ka - ba,

A *mf* Mi-tso, mi - tso, Gha - na du - kɔa yi ɔgɔ. *f* ka - ba - ka - ba,

T wɔ mia tɔ si - nu, a - xɔ ɔɔkui - si nɔ - nɔ. *mf* Mi-tso, mi -

B *ff* Mia Tɔgbuiwo wɔ wo - tɔ

68

S *ff* ka - ba, ka-ba, ka - ba; ka-ba; Hoa-va ka ba - ka-ba; ka ba-ka-ba;

A *ff* mi-tso loo! ka-ba-ka - ba, ka-ba, Hoa-va ka - ba - ka-ba; ka-ba-ka-ba;

T tso. mi-tso loo! mi-tso duɔkɔ - me - vi - woe! Mi-tso, mi - tso, Gha -

B si - nu, nɔ-vie! Xɔa - blɔ - tɛ na mi, Mi na ne mia wɔ mia tɔ si - nu, a -

73

S Hoa-va ka ba-ka-ba loo. *mp* O! e - gblɛ da

A Hoa-va ka - ba - ka - ba loo. *mp* O! e - gblɛ da

T na du - kɔa yi nɔa. loo! *mp* O! e - gblɛ da

B xɔ duɔkui - si nɔ-nɔ. Nɔ - viwoe *p* **Adagio** Dɔ-ki - taN - kru-mah gblɛ da nyi; *mp* O! e - gblɛ da

80 *a tempo* **Allegro**

S *cresc* *a tempo* **Allegro** nyi be, "Mi kpɔ mia - fe ga-nya wo gbo, ga-nya wo gbo, ga nya wo gboloo! *f* *mf* Do kui - si - nɔ - nɔ -

A *cresc* *a tempo* **Allegro** nyi be, "Mi kpɔ mia - fe ga-nya wo gbo, ga-nya wo gbo, ga nya wo gboloo! *f* *mf* Do kui - si - nɔ - nɔ -

T *cresc* *a tempo* **Allegro** nyi be, "Mi kpɔ mia - fe ga-nya wo gbo, ga-nya wo gbo, ga nya wo gboloo!

B *cresc* nyi be, "Mi kpɔ mia - fe ga-nya wo gbo, ga-nya wo gbo, ga nya wo gboloo!

86

S
 xɔ - xɔ, e-nye ga-nya wo gbo kpɔ kpɔ; ga mɔ nu wo gbo kpɔ kpɔ.

A
 xɔ - xɔ, e-nye ga-nya wo gbo kpɔ kpɔ; ga mɔ nu wo gbo kpɔ kpɔ.

T
 8
mf Du-kaa-fe, ga mɔ nu wo gbo kpɔ kpɔ.

B
mf Du-kaa-fe, ga mɔ nu wo gbo kpɔ kpɔ. Aɔ! Dɔ-

91

S
 (G) *decel*
 ga mɔ nu wo gbo kpɔ kpɔ, Nya-te fe, nya-te-fe, nya-te-fe; A-bla-de kple ɖɔkui-si-nɔ-nɔ

A
decel
 ga mɔ nu wo gbo kpɔ kpɔ, loo, a - yoo! A-bla-de kple ɖɔkui-si-nɔ-nɔ

T
decel
 ga mɔ nu wo gbo kpɔ kpɔ, loo, a - yoo! A-bla-de kple ɖɔkui-si-nɔ-nɔ

B
decel
 ki - taN-kru - mah'ye gblɛ loo, a - yoo! A-bla-de kple ɖɔkui-si-nɔ-nɔ

CODA

97

S
D.S. al Fine *decel*
 xɔ - xɔ me nya wɔ'ao; *ff* *f* Mi - la Gha - na daa! *ff*

A
D.S. al Fine *ff* *f* *decel* *f* Mi - la Gha - na daa! *ff*

T
D.S. al Fine *ff* *f* *decel* *f* Mi - la Gha - na daa! *ff* Hee!

B
D.S. al Fine *ff* *f* *decel* *f* E-ya - ta Mi - la Gha - na daa! *ff* Hee!

xɔ - xɔ me nya wɔ'ao; *ff* *f* Mi - la Gha - na daa! *ff* Hee!

Nhyira Nka Wo Wɔ Mbaa Mo

C. W. K.
Mereku

Moderato

N - hyi - ra 'ka wo wɔm^ baa muo Na nhyi - ra 'ka wo

N - hyi - ra 'ka wo wɔm^ baa muo Na nhyi - ra 'ka

7
yam' a - ba N - hyi - ra 'ka wo wɔm baa muo

yam' a - ba N - hyi - ra 'ka wo wɔm baa muo

13
Nan hyi - ra ka wo yam' a ba

Nan hyi - ra ka yam' a ba

Na Wɔawo Christ

C.W.K. Mereku

Andante
mf
Na wɔa - wo ɔ - ba a - ma hen wɔa wo ɔ - ba ba nyin wɔa

6
wo ɔ - ba ba nyin wɔa wo ɔ - ba a ma hen ɔ - ba a ma hen
mf
Na wɔa wo ɔ - ba a

11
ɔ - ba a - ma hen ɔ - ba a - ma hen a ma hen oo...
ma hen wɔa wo ɔ - ba ba - nyin wɔa

14

o - ba a ma hen o - ba a - ma hen

wo o ba a ma hen o - ba a ma hen o ba a ma hen o ba a

Na Ma - ry wca wo o - ba a ma hen wca wo o - ba ba

18

o - ba a - ma hen o - ba a - ma hen o - ba a - ma hen

ma hen o - ba ba - nyin o - ba a ma hen o - ba a

nyin o ba ba nyin wca wo o ba a

Na wca wo Na o - ba a

21

o - ba a - ma hen a - ma hen wca wo a ma hen oo...

ma hen o - ba ba nyin a ma hen, a ma heno...

ma hen o - ba ba nyin a ma hen a - ba

ma hen wca wo o - ba ba nyin wca

24

woa wo o - baa ba - nyin

a - ma hen waa wo o -

Na waa wo o - ba a ma hen

wo o ba ba - nyin o ba a

28

Na n'a hen - dzi no be da n'a ba tsir do

ba a ma hen

ma hen

mp >

mp >

Na n'a hen dzi

Na n'a hen dzi

31

o pam fo

na wo be fre ne dzin de o pam - fo

no be da n'a ba tsir do

no be da n'a ba tsir do

o pam fo

o - pam - fo

35 Nwa - nwa - nyi O nya-me ka ta kyi, do man ko maE- gya A -

35 Nwa - nwa - nyi O nya-me ka-ta - kyi do man-ko maE- gya A -

35 Nwa - nwa - nyi O nya-me ka-ta - kyi do-man-ko-maE[^] gya A -

35 Nwa - nwa nyi O - nya me ka-ta kyi do ma ko maE[^] gya A -

38 som - dwoe Hen

38 som - dwoe hen c - ba a - ma hen a - ma hen na hen dzi no be

38 som - dwoe hen wca wo c - ba a ma hen c - ba - ba -

38 som - dwoe hen

41 da n'a be-tsir doo wca wo c - ba a -

41 nyin a ma hen, a ma hen a ma hen c - ba no

41 na wca wo c - ba no na

44

ma hen na hen dzi no be da ne ba-tsir do...

ma hen e-ba ba nyin a-ma hen a-ma hen a-ma hen

o-ba no o-ba no o-ba no Na

waa wo o-ba no na waa wo o-ba no n waa wo o-ba no Na

47

na wo be fre no dzin de o pam-fo

na wo be fre no dzin de o pam-fo

hen dzi no be da ne ba tsir do o pam fo

hen dzi no be da ne ba tsir do o pam-fo

51

Nwa-nwa-ni nya-me ka-ta-kyie do-man-ko-maE-gya A-

Nwa-nwa-nyi O nya-me ka-ta-kyi do man-ko-maE-gya A-

Nwa-nwa-nyi O nya-me ka ta kyi do-man-ko maE-gya A-

Nwa-nwa-nyi O nya me ka ta kyi do man ko maE-gya A-

54

ff som-dwoe Hen *mp* na woa wo ba-no na woa wo ba noa^

ff som-dwoe hen *mp* na woa wo ba no na woa wo ba noa^

ff som-dwoe hen *mf* Na woa wo woa woa ba^a

ff som-dwoe hen *mf* Na woa wo woa woa ba^a

57

ma hen, a-ma-hen a ma hen, a-ma hen a ma hen a ma hen a ma hen a ma hen a

ma hen a ma-hen a ma hen, a-ma hen a ma hen a ma hen a ma hen a ma hen a

ma hen a ma hen a ma hen a ma hen a ma hen a ma hen a ma hen

ma hen a ma hen a ma hen a ma hen a ma hen a ma hen a ma hen - - -

61

ma hen *mp* ba a ma hen ba a ma hen a-

mf ma hen Na hen dzi no be *mf* da ne ba-tsir do... woa wo ba a

65 *mp*

ma hen Na hen-dzi no be da ne ba tsir do Wca

65 ma hen ɔ - ba - ba nyin a ma hen a ma hen a ma hen

68

wo ɔ - ba a - ma hen ɔ - ba ba nyin a ma hen a

68 Na hen dzi no be da ne ba - tsir do tsir do tsir do tsir

ɔ - ba a ma hen a ma hen Na hen dzi no be da ne ba tsir do

71 *Cresc*

ma hen a ma hen ɔ - ba ba nyin a ma hen a ma hen a

71 do... a ma hen a

71 ɔ - ba a ma hen ɔ ba a ma hen a ma hen Na hen-dzi no be

wca wo ɔ - ba a ma hen ɔ - ba ba

74

ma hen Na wo be fre no dzin de o pam fo

ma hen Na wo be fre ne dzin de o pam fo

da ne ba tsir do o pam fo

nyin a ma hen a ma hen a ma hen o pam fo

77

Nwa-nwa - nyi O nya-me ka-ta-kyi o do-man ko maE^ gya A -

Nwa-nwa nyi O nya-me ka-ta-kyi o do-man ko maE-gya A -

Nwa-nwa nyi O nya-me ka-ta-kyi o do ma ko maE^-gya A -

Nwa-nwa nyi O - nya me ka ta kyi o do man ko maE^ gya A -

80

som-dowe hen waa wo o ban' wo Be-thle - hem waa

som-dwoe hen waa wo o-ban,' wo Be-thle-hem waa

som-dwoe hen waa wo o-ban' wo Be-thle-hem waa

som-dwoe hen waa wo o-ban' wo Be-thle-hem waa

85

wo o - ban' wo Be - thle - hem

85

wo o ban' wo Be - thle hem *mf*

85

wo o - ban' wo Be - thle - hem wca wo *mfh* wca wooc^ ban' wca wooc

wo o - ban' wo Be - thle - hem wca wooc ban', wca wooc ban',

88

Wca wooc^ ban', wca wooc^ ban' wo Be - thle hem wca

88

Hwe wca wooc ban', wca wooc ban, wo Be - thle - hem wca

88

ban' n'a ma hen wca wo o - ba a ma hen wca

wca wooc ma hen wca wo o - ba a ma hen wca

91

wo o - ba ba - nyina^ - ma *mf* heno o - pam - fo

91

wo o - ba ba nyina^ ma *mf* heno o - pam - fo

91

wo o - ba ba nyina^ ma *mf* heno Na wo be - fre no dzin o - pam - fo

wo o ba ba nyina^ ma heno Na wo be fre no dzin o - pam - fo

96

Nwa - nwa nyi nya-me ka-ta-kyi, do-man ko maE-gya A

Nwa - nwa - nyi O nya-me ka-ta-kyi do man ko maE-gya A -

Nwa - nwa - nyi O nya-me ka ta-kyi do man ko maE-gya A -

Nwa - nwa - nyi O - nya me ka ta kyi do man ko maE gya A -

99

som - - - dwoe hen

som - - - dwoe hen

som - - - dwoe hen

som - - - dwoe hen

som - - - dwoe hen

Jesus Gyina Wo Abo Ano

C.W.K. Mereku

(A) Tempo di Highlife

TENOR SOLO

CHORUS

Mo ro bɔ wɔa bow mu Hwe! mo ro bɔ wɔa bow mu Je-sus
Mi - gyi-na wɔa bowa 'no ro bɔ

5 1 2
e mi gi-na kyir, mo ro bɔ wɔa bow muo .. Mo ro bɔ
muo Je - sus Christ mi-gi-na wɔa 'bowa 'no

10 2
kyir mo ro bɔ wɔa bow mu
Hwe! mo ro bɔ wɔa bow no muo.

213 **B**

mf Se o bi tsie Men' dze nao^ bue a bow na na o bue n'a bow na

mp Je - sus Christ gi - na woa - bowa^ no Je - sus

O

18

Me be hyen mu ba ne^ n kyen na me nye no^ be - dzi - dzi

18

Christ gi - na woa bowa^ no O Je - sus

22

nao no - so nye mee^ dzi - dzio

f

Go Back to Section A then to C

22

Christ gi - na woa bowa^ no

mf

Go Back to Section A

26 **C** SOPRANOS

f Mma ndaa daa wo kra O - nyan-ko - pon wo ho yi Wɔn' si n'a twe - two

Alto, Tenor and Bass *sfz* wo kra

Nyan - ko-pon wɔn si na 'twe - two

tweo twe -

32

Dza nyi-na dua no noa-ra noo bu buo o-nue

tweo. Mi - gyi-na woa bowa no, ro bo muo me

37

me Je - sus g'na woa bowa^ no O - g'na woa bowa^ no

gi - na woa bowa^ no

Go Back to Section A then to D

APPENDIX B

INTERVIEW GUIDE FOR CWK MEREKU

1. Who is C.W.K. Mereku?
2. Explain how you acquired your musical training?
3. Which of the musical instruments can you play?
4. As a composer, theorist and educationist who did you looked up to as your mentor?
5. Why choral composition?
6. How do you classify your choral compositions?
7. What are your source of inspiration in composition?
8. Which language do you prefer to work with when composing and why?
9. Have you been commissioned to write any work?
10. Looking at the generative process of Ghanaian Art music, are the composers living up to your expectations?
11. Looking at the study, can you briefly describe the following
 - *Na Wɔa Wo ɔba Ama Hen* *For unto us a Child is born*
 - *Nhyira Nka Wo Wɔ Mbaa Mo* *Blessed are you among these women*
 - *Ampa Wɔa Wo Christ* *Truly Christ is born*
 - *Milɔ Ghana* *Love Mother Ghana*
 - *Ghanamanmma* *Citizens of Ghana*
 - *Jesus Gyina wɔawo ɔba ama hen* *Jesus is standing at your door*

12. Have you regretted pursuing music?
13. Has any of your children taken your foot-step becoming a musician?
14. Will you advice the youth to do music and what will be their expectation?

