



UNIVERSITY OF EDUCATION, WINNEBA

**FOUR CHORUSES INSPIRED BY GHANA-TOGO IMAGINARY
BORDER LINE**



2021

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LINE.**

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A Thesis in the Department of Music Education, School of Creative Arts, submitted to
the School of Graduate Studies in partial fulfilment
of the requirements for the award of the degree of

Master of Philosophy
(Musical Composition)
in the University of Education, Winneba

July, 2021



DECLARATION

STUDENT'S DECLARATION

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

SIGNATURE:.....

DATE:.....

SUPERVISORS' DECLARATION

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

NAME OF SUPERVISOR:.....

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SIGNATURE:.....

DATE:.....

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performed by *Choeur Mayer*, a choir from Lome, Togo, and was recorded in *Studio Sol Production in Lome*. To all the technicians at the various studios used, I am equally grateful.

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DEDICATION

To Christine Atsufui Kalepe.



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GLOSSARY

1. **Agbamevɔ:** a native cloth woven in the loom by the people of Agotime in the Volta Region of Ghana
2. **Agbamevɔzã:** a yearly cultural festival among the people of Agotime from the Volta Region of Ghana
3. **Agoha:** a traditional dance performed by the Añlo people from the Volta Region of Ghana.
4. **Art music:** also known as Serious Music and loosely called Classical Music, It is the type of music that is written down or notated in a planned form and is to be performed in the way as indicated by the composer. This music, because it is an academic composition, is usually longer and made of many musical elements.
5. **Avezã:** a yearly traditional festival among the people *Aveawo* from the Volta Region of Ghana.
6. **Aviha:** a traditional dance type performed by elderly women of Evedome (i.e. women from Ho-Kpando-Hohoe and communities around them). It is a dance of lamentation performed to mourn with members who lost their family members or loved ones. It is accompanied with gourd rattles. The theme of the songs focus on consoling people whose relatives are wound out in heart because of the heavy lost to death.
7. **Cantor:** a lead singer in an African traditional musical setting.
8. **Contrapuntal:** a term that is used to define a kind of music, which employs counterpoint as a compositional device in its makeup. This type of music poses a bit of challenge to learners. The canonisation and fragmentation of the distribution of texts among the parts make these kinds of songs polyphonic.

9. **Dezã:** a yearly traditional festival among the people of *Dzodze* and *Ŋoefe* from the Volta Region of Ghana and Togo respectively.
10. **Dipo:** Puberty Rites for Young Girls among the Agotime people.
11. **Form:** The form of something is the structural framework that shows the design of that thing. In music, we look at the form to be Binary (2 i.e. AB), Ternary (3 i.e. ABA), Rondo (i.e. ABACADA), Sonata (Theme-Development-Recapitulation-Coda), through composed.
12. **Fugue:** a polyphonic composition based on one main theme, called a subject. Throughout a fugue, different melodic lines or “voices,” imitate the subject. The top melodic line – whether sung or played – is the soprano voice, and the bottom is the bass. The texture of a fugue usually includes three, four or five voices. Though the subject remains fairly constant throughout, it takes on new meanings when shifted to different keys or combined with different melodic or rhythmic ideas.
13. **Gahu:** a musical type performed by the Aŋlo and Tɔŋu people in the Southern part of the Volta Region of Ghana and the Ewe and Fon speaking people of Togo and Benin and the Yoruba people of Nigeria. It is a hybridization of the words *Gà* (i.e. money) and *Uu* (dance). Instruments that feature in it are *Gakogui* (i.e. double bell),
14. **Gabada:** a traditional dance performed by the Evedome people from the Volta Region of Ghana.
15. **Gbolo:** a dance which is performed by Evedome women around Ho-Kpando-Hohoe with *axatsɛ* accompaniment. Among the Evedome people, women use this dance to guard against wrongdoing in societies. The themes of the songs are geared towards moral reformation.

16. **Harmony:** the vertical arrangement of chords and the corresponding horizontal resolution of these chords to maintain peace and balance in a piece of music.
17. **Homophony:** a term used to describe a piece of music in which the same melodic interest is shared among all the parts. In such a song, the same word and rhythmic patterns are maintained in all the parts involved
18. **Idiophones:** musical instruments whose sounds are produced by the vibration of the instrument itself when it is struck, shaken, scraped, stumped with hand, stick or a metallic substance. E.g. Bell, Rattle, Tambourine, Castanet, etc.
19. **Kpanlogo:** a traditional dance performed by the Gã from the Greater Region of Ghana.
20. **Melody:** a series of single notes that add up to a recognizable whole.
21. **Music:** an art of combining different kinds of sounds together in a well planned or thoughtful form to please the listeners' ear.
22. **Objet d'Art:** an article of some artistic value.
23. **Polyphony:** It describes the texture of a piece of music in which several sounds are heard together. In it, there is multiplicity of melodic interest. Text and rhythm may be different for parts involved.
24. **Texture:** In art, texture is used to mean how rough or smooth a surface of a substance appears to be, when seen or touched. This definition holds more water on the field of fine art. Narrowing it down to field of performing arts and for this matter music, texture applies to how more or less densely the various sounds (i.e. either vocal or instrumental or both) that make up a piece of music are populated. The texture of music is therefore described as *contrapuntal, polyphony, homophony, antiphony, and*

monophony. The presence of these features (in italics) in a piece of music determines the density herein referred to as the texture of that piece of music.

- 25. Traditional Music:** refers to a Folk Music or Indigenous Music. It appears in the form of songs and dances that have been passed on orally from generation to generation, and is accepted as part of the tradition of a given society.



LIST OF MUSICAL PERFORMERS

CHORAL KEKELI DE NYEKONAKPOE

MUSIC DIRECTORS: 1. Elitcha K. Yublate

2. Tossa Cyrille

ORGANIST: Elitcha K. Yublate

CONDUCTOR: Tossa Cyrille

CHORISTERS

SOPRANO

Souklito Amivi

Baka Adele

Etu Mimi

Amiou Jeanne

Adabiaku la Paix

ALTO

Amigoe Ella

Attipoe Love

Gbadoe Brigitte

TENOR

Azameti Enam

Atsu Kossi

Djamesi Mario

Adiavou Essena

BASS

Aholou Noel

Hiamabe Isak

Kudakpo Ignace

Anani Combe

Afifa Emmanuel

CHOEUR MAYER

MUSIC DIRECTOR: 1. Marcellin Mawugbe

ORGANIST: Elitcha K. Yublate

CONDUCTOR: Marcellin Mawugbe

CHORISTERS

SOPRANO	ALTO	TENOR	BASS
De Souza Mathlde	Djabonne Agathe	Mawugbe Angelo	Aguda Komi E.
Adela Aƒefa	Hoyou Augustine	Agondey Eula	Hiamabe Isak
Logah Akoele	Kpatonga Benedicte	Agboutame K.	Kudakpo Ignace
Tokou Essivi	Wuito Ayawavi M.	Creppy Ayite	Anani Combe
Afifa Emmanuel		Piyinda Kossi	Kpadogbe Kodjo
Kpeglo Abla		Edze Ametepe K.	Agboyibor Kodjovi
Ametodji A. Ahuefa		Tagharba Valentin	Felengnan Mathieu
Fare Nigberi Lea		Tchangai Adi	Amagli Kofi
Semenya Akouele		Lamadokou Kevine	Bona K. Joseph
Parkoo Charlotte			Tchangai Adi E.
Gbagoh. Y. Aboeno			Amegnrn K. N
Danhin Akouvi S			Toglo Arnaud
Akpabla Yawa Dope			Ahondo Kofi



PERCUSSIONISTS

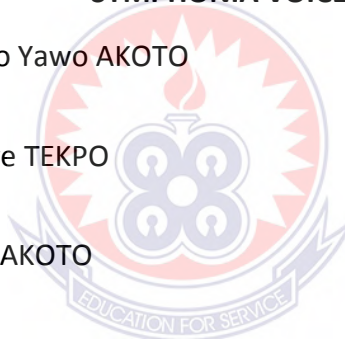
NAME	INSTRUMENT
Agbavon Akouvi	Gakogoe
Ahiayike Kofi	Kadam
Eklou Agbeko	Axatse
Eklou Agbeko	kidi
Koudakpo Kwami	Sogo
Koudakpo Kwami	Atimeuu

SYMPHONIA VOICES

MUSIC DIRECTOR: Nono Yawo AKOTO

ORGANIST: Aseye TEKPO

CONDUCTOR: Nono Yawo AKOTO



CHORISTERS

1ST TENOR	2ND TENOR	1ST BASS	2ND BASS
Aseye TEKPO	Desire AKOLI	Dzifa FIANU	Edem KPEGLO
David WOGLO	Michel TETTEH	Komi ADZABLI	Kosi DOM
Sidzedze TEKPO	Kofi MOKLI	Kofi AMATEPE	M. GAVO
Yayra TEKPO	Kosi AGBESI	K. AGBENYEGA	Komi GADRA

ABSTRACT

The study contains four choral musical works written to celebrate unity in diversity and to serve as a personal motivation for its relevance for a master's degree research. In spite of the imaginary line resulting from imperialistic territorial aggrandizement that divide households and townsmen who live in communities along the Ghana-Togo border, these communities have continued to preserve the cultural exchanges of their old traditions from generation to generation. Consequently, the border line does not significantly separate them as a people. This phenomenological case study collected data from three towns in the Volta Region of Ghana - Kpetoe, Dakpa and Dzodze – whose indigenes are divide by the imaginary Ghana-Togo border line. Data was collected on provenance, language, dressing, food, religious practices and musical forms. Firstly, the study analysed the data collected and compared the similarities and differences in their ways of life, and secondly, used their musical element commonalities as resources for composing four grandiose musical choruses (i.e., for SATB). The resulting musical products, four choruses, were ultimately performed by three choirs — one from Ghana and two from Togo. The productions of the works into live music were in separate performances showcasing the researcher's artistic vision for both local and international audiences. Finally, the researcher analysed the works to give a panoramic view of the musical constructional procedures that reflect his thinking processes to guide listeners and performers alike. The study established that the communities continue to flourish by preserving their old traditions in spite of modernity and political challenges. It expanded my composition field of study and my general musicianship. Lastly, a significant contribution the study brings to academia is how the works blend the *Amu-Nayo bi-cultural choral tradition* with the synergies of *indigenous vocal tonal forms* of the communities along the Ghana-Togo border

CHAPTER ONE

INTRODUCTION

1.1. Background to the Study

The Europeans' scramble and partition of Africa have brought about economic, political and social consequences on the continent. Africans lost their autonomy in their own land.

The poor demarcation of the territories in Africa by the Europeans is a contributing factor to the various border disputes between African states which sometimes degenerate into wars. The conflict between Mali and Burkina Faso over the Agacher strip, Nigeria and Cameroon over the Bakassi peninsula are proofs of conflicts as a result of the poor demarcation of borders among the African countries by the Europeans.

Africa was divided without consideration of local populations or pre-existing cultural groups. The partition of Africa brought together different ethnic groups to form countries with no sense of national unity. This has led to inter-ethnic wars in many African countries over the years. There has been evidence of inter-ethnic wars among Africans of the same nation such as the war between the Hutus and the Tutsis in Rwanda where thousands of people died and the conflict between the Kokombas and the Nanumbas of the northern part of Ghana and the conflict between the Alavanyo and the Nkonya of the Volta region of Ghana over lands (Achebe, Adu-Gyamfi, Alie, Ceesay, Green, Hiribarren & Kye-Ampadu, 2018).

In spite of the imaginary line resulting from imperialistic territorial aggrandizement that divides households and townsmen who live in communities along the Ghana-Togo border

such as Kpetoe, Dakpa and Dzodze, these communities have continued to preserve the cultural exchanges of their old traditional heritage (Amenumey, 1986). Consequently, the border line does not significantly separate them as a people. The language, dressing, food, religious practices and musical forms of these communities have remained intact across borders and communities like Kpetoe, Dakpa and Dzodze are not different.

Kpetoe is a Ghana-Togo border town which is the capital of the Agotime-Ziope District located on Ho-Aflao road not too far from Ho, which is the regional capital of the Volta Region located in the eastern part of Ghana and share a boundary with Agotime towns on the Togo side.

Amenumey, (1986) continues that Dakpa is one of the towns of the Akatsi-North District located on the Ho-Aflao road in the Volta Region located in the eastern part of Ghana and shares a boundary with Alaogbe on the Togo side. Dzodze is a Ghana-Togo boarder town which is the capital of the Ketu-South District located on the Ho-Aflao road in the Volta Region and shares a boundary with Njoepe on the Togo side.

1.2.Statement of the Problem

Prior to the scramble for Africa and the plebiscite by the Europeans, communities along the various Ghana-Togo borderlines were living as one people with commonalities in ancestral trace (Amenumey, 2002). They used the same language (Ewe) as their lingua franca. They also had strong cultural and historical affinity as well as common festivals. In fact, they had lived together harmoniously as brothers and sisters for all these years.

Kpedze is a border town situated on the Ghana side of the Ghana-Togo border. On the other side of the border is a town called Wome. Before the scramble for Africa and the plebiscite, my great-grandparents shuttled between the two communities for their farming and trading activities. My parents were from Akwamufiebut settled at Kpedze. My early education was both between Kpedze and Wome. Since my childhood days, I have been thinking about why we are the same people and yet the areas are kind of divided. They call one area Togo and the other Ghana yet we are the same people. Our language, dressing, food, religious practices and musical forms are the same. This quest for understanding what has caused this, as a matter of fact, has motivated me to conduct this research and to see how a composer torn between the two communities divided by an imaginary line, can create works that can be of relevance to these communities.

There have been Ghanaian veteran composers who hail from towns on the Ghana-Togo border such as Ephraim Amu, N. Z. Nayo, Charles Ogbe, Walter Blege, R. K. Ndo, Kojo Tibu, Grace Agyei, Kenn Kafui, Charles Kudzodzi on the Ghana side as well as many Togolese counterpart composers on the other side such as Rev. Charles Dom, Seth Kwadzo and Isaac Dogbo who have composed many musical pieces; however, none of these composers has thought of consciously integrating and projecting the provenance, language, dressing, food, religious practices and musical forms in their compositions.

Serious works of the Ghanaian side include Amu's *Alegbegbe*, *Nye nyo*, *Ne De wo de de*; *Esrɔm Mie Le*, *Miva Miva*; Nayo's *Njutiffa Mawu*, *MiUu Agboa Wo*; *Dzɔdzɔe Tɔ Ne Nye*, *Hadzidzi Nugae*, *Afetɔ DeMi*; Blege's *Kristo*, *Ameyibo viwoe*, *Mawu Nye Lɔlɔ*, *Ndo'sKu ya me veɛmuo*, *Dumedefɔ*, *XɔlɔviTɔgbeTɔwogbe*; Tubu's *Ghana Nyigba*; Dor's *Mawu Ve Mia*

Nu, Hadzihawo, Gbɔgbɔme NuWo, and Kafui's Dom Ko Mayi, Kokoetsɔ, Dzɔdzɔetsɔ; DzidzɔXli, Akpedid not consciously integrate with view of projecting the provenance, language, dressing, food, religious practices and musical forms of the two communities divided by an imaginary line, into their compositions.

1.3. Purpose of the Study

The purpose of this phenomenological case study is to establish the similarities and differences between the provenance, language, dressing, food, and religious practices of the three selected towns (Kpetoe, Dakpa and Dzodze) lying along the Ghana-Togo border and investigate the elements of their dominant musical genres and select those of interest to the researcher-composer to be used to compose four grandiose original art choral works for voices that can be of relevance to these two types of communities.

1.4 Research Objectives

The following objectives were formulated to guide the study: To

1. explore the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of three selected towns – Kpetoe, Dakpa and Dzodze- lying along the Ghana – Togo border.
2. identify and describe the musical elements of the dominant genres in the selected towns. That is, Kpetoe, Dakpa and Dzodze.
3. utilise selected elements of the dominant genres to compose art music for voices to be performed by the indigenes of these communities.
4. provide a definitive analysis of the innovation to lead choirs and listeners to perform and appreciate the novelty respectively.

1.5. Research Questions

The following questions were formulated to guide the study:

1. What are the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of three selected towns – Kpetoe, Dakpa and Dzodze - laying along the Ghana – Togo border?
2. What musical elements of the dominant genres in the selected towns – Kpetoe, Dakpa and Dzodze - can be identified and described?
3. How would the selected elements of the dominant genres be utilised to compose art music for voices to be performed by the indigenes of these communities.
4. What definitive analysis of the innovation can be provided to lead choirs and listeners to perform and appreciate the novelty respectively?

1.6. Significance of the Study

It is hoped that the findings of the study, especially the composition of art music for voices will entice music lovers and composers to appreciate the subsistence of cultural unification among Ghana-Togo borderline communities despite the differences resulting from imaginary borderlines.

The research would benefit music educators and students in schools, colleges and universities in terms of the analysis made in the study.

The findings and results of the study would inspire other art composers and researchers to research into other Ghana border neighbours - Ghana-Burkina Faso and Ghana-Cote

d'Ivoire - and compose similar musical works fusing the bi-cultural western choral template with the synergies of their indigenous tonal forms.

Finally, the surrounding choral groups in particular and other choral groups would appreciate the choral works in the study and add them to their repertoire.

1.7 Delimitations

The study focussed on three towns - Kpetoe, Ðakpa and Dzodze - prominent on the Ghana-Togo border and selected traditional elements of music in the area as the resources for the four original choral works.

The work was limited to the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms of the selected communities.

1.8. Limitations

There were some encounters that brought in setbacks in the course of working on this study thereby making the study a difficult to deliver. Travelling across the border to get information from some of the communities in Togo was very frustrating due to the closing of the border following the Covid-19 pandemic. Strict observance of the covid-19 protocols made it very difficult to gather the various singing groups who performed the musical work for photograph and video coverage to be inserted into the work for better description at some points. There were times when interviews were interrupted by phone calls, and some informants' attention being drawn to something else. There were also people who avoided the researcher completely because they wanted to hide their identity and would not like to appear in any picture or video for personal reasons.

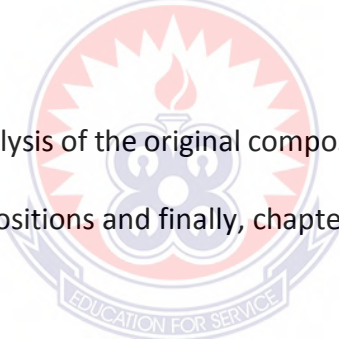
1.9. Organisation of the study

The whole study is divided into six (6) chapters. The first chapter of the study covers the introductory section which is made of the background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance, delimitations and limitations of the study.

Chapter two is a critical review of literature as well as the theoretical and empirical work by consulting various scholarly works, prominent articles, and books, reports from library and web sources.

Chapter three contains the research methodology and descriptive procedures that were used in the study.

Chapter four deals with analysis of the original compositions whilst chapter five holds the scores of the original compositions and finally, chapter six contains summary, conclusion and recommendations.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0. Overview

The music of a group of people is determined by their culture. Longman Dictionary (2007, p. 382), stipulated that “culture is the belief, way of life, arts and customs that are shared and accepted by people in a particular society”. Culture stands for the arts, customs, lifestyles, background and habits that characterize a particular society or nation. The study sought to establish the differences and similarities of the two dynamic cultures separated by the imaginary line.

2.1. The Historical Background of the Eve.

The *Eve* originally migrated from Oyo in Nigeria in West Africa and later settled across three countries; Benin, Togo and Ghana. Before the colonisation, they were living in their own territory without any artificial borders (Amenumey, 2002). However, Gunn (2017, p.65) in his abstract mentioned that, most African countries have had contact with and were influenced by some European countries through inter-marriage and commercial activities before colonisation. These contacts and influences may either have serious repercussions or positive impact on cultural practices of the indigenes. In the same line of argument, Dotse (2011) stated that the borders of the new African countries are those of the old British, Belgium, French, German, and the Portuguese colonies. They are fundamentally artificial in the sense that some of them do not match up with any well-marked ethnic divisions.

One community out of the three found themselves under the British, another under the Germans and a small section in Dahomey (Benin) associated with France. The above statement indicates how the *Eve* were partitioned among the various colonial masters who were interested in Africa.

Dotse (2011) disclosed that after the First World War, when the Germans were defeated by the Britain teaming up with the French in West Africa, they lost their occupied areas to the two nations. Hence the *Eve* under the British became Ghanaians and those under France became Togolese and Beninese. The *Eve* speaking people of West Africa inhabit the areas between the River Volta in modern Ghana and the River Mono on the western borders of the Ancient Kingdom of *Dahome* (Benin) and extend from the Atlantic coast inland up to about latitude 7.6°N in the east and 7.2°N in the west.

According to Gunn (2017), the *Eve*, after migration from *Oyo* in Nigeria, were living together and sharing the same cultural activities without any definite barriers or demarcations. However, the coming of the European colonies through marriage, commerce and religious means, greatly influenced the communal life of the *Eve*, hence, the different locations (countries) the *Eve* find themselves today.

One may not be doing justice to the above assertion if related issues such as the effect of European languages on the *Eve* are not discussed. Below is the picture reflecting the map of the territories occupied by the *Eve* people after the Second World War.

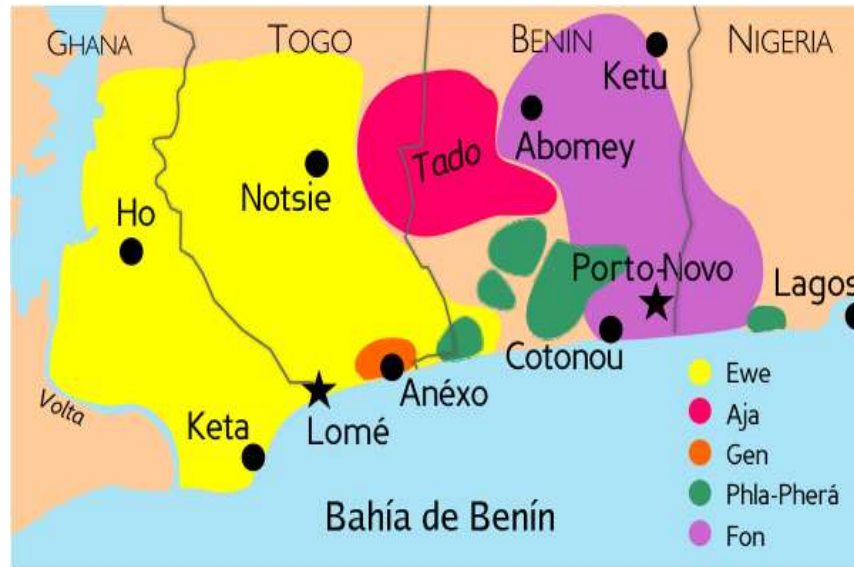


Figure 4: The map of the *Ewe* Speaking Traditional Area Shown in Yellow after World War II.

2.2. The Effect of European Languages on *Ewe* Social Life

The *Ewe* people in West Africa under the influence of the colonization, became actually citizens of two countries (Togo and Ghana) with different European official languages (French and English) respectively. These unfamiliar languages having been introduced in the *Ewe* communities have had an impact on the local dialect of the two countries. Linguistically, this has really affected the people who were previously one people but unfortunately found themselves in two different countries – Togo-Ghana. Due to the influence of the British culture and language (English), the *Ewe* people in Ghana have slightly been affected in terms of tonality and also the use of some English words together with those in the *Ewe* language known as ‘pidgin’. Likewise on the other side in Togo, the French language and culture has an effect on the *Ewes*. This is not peculiar to *Ewe*. Trudgill (2010) mentioned that the English language is a product of a mixture of different

European dialects. Generally, language is a complex system of communication used by human to live in a society and to develop their skills. Trudgill (2010) has stated that the usage of English and local languages has brought about high level of linguistic disparities during the colonial period and has created a mixture in which new dialects and languages have appeared. He continued saying that the English language usage has permitted the insertion of a pidgin language which is the result of indigenes' inability to speak the second language for lack of formal education. I see it relevant to review the influence of the European language, culture and tradition on the *Ewe* because the music of a particular society is characterised by these three key elements. To confirm this declaration, Okolo (2005) confirms that the introduction of the European languages has caused linguistic imbalances that demean the African.

2.3. Similarities and Differences of the Three Selected Towns

This information was gotten from personal interaction with some natives of Kpetoe, Dakpa and Dzodze on 8th March, 2021, 10th March, 2021, and 20th March respectively when the researcher was granted permission to interview them.

2.3.1. Kpetoe

Firstly, I was reliably informed by Mr. Thierry Ahogan (2021), an indigene, on the history of Kpetoe. Kpetoe is one of the towns which form part of the clan of "*Agotimeawo*" (i.e., Agotime people) both in Ghana and Togo. They are those living in the border towns found on Ho-Aflao road not too far from Ho on the way to Aflao. They share boundaries with their sister towns on the Togo side. Agotime Kpetoe, Agotime Be, and Batume junction

are those on the Ghana side and on the Togo side we have Agotime Aʒegãme, Agotime Zukpe, Agotime Kpɔdzahɔ and Batoume. Practically, these people are the same people because they speak dialects of the same *Eve* language in the same language contour. The difference however, is that most of those on the Togo side speak “*dangme*” which is a dialect spoken by the Ada people, a tribe of the tribe “*Ga-Dangme*” in Ghana. The main activity of the “*Agotimeawo*” is “*Kente*” (*Agbamevɔ*) weaving. For this reason, their main festival is called “*Agbamevɔ-Zã*” which is a yearly festival and rotates among all the Agotime towns both in Ghana and Togo. Their main dances are Agbadza or Atimeuu, Breketɛ, Bɔbɔɔbɔ and Kpalongo. Their cultural practices and traditional rites include *Dipo* or Puberty Rites for Young Girls, Marriage Rites, Rites for Women during maiden Pregnancy, Rites After First Child, Out-dooring and Naming Ceremonies, Twins Rites, Death and Burial Rites, Widowhood Rites, Kingship, Chieftaincy Rites and Firing of Musketry. *Agbamevor* symbolizes their culture and tradition. Their main religious practices are traditional worshiping and Christianity and their main foods are maize, yam and cassava. Below is the picture showing *Eve Kente* or *Agbamevɔ*.



Figure 5: *Eve Kente or Agbamevo*

2.3.2. Dakpa

Information on Dakpa was provided by Rev. Adanlete Kossi (2021) an indigene of Dakpa. According to him, Dakpa, one of the selected towns along the Ghana-Togo border, forms part of the clan of “**Aveawo**” (**Ave** people) both in Ghana and Togo. They are the *Eve* found between Batume junction on Ho-Aflao road and Dzodze. Ave Afiadenyigba, Ave Xevi, Ave Have, Ave Dakpa, Dzalele, etc. are the border towns found on the Ghana side while on the Togo side are Ave Dzolo, Edzi, Alawogbe, Yɔʒe-Tsiviepe and Ave Keve, Assahoun, etc. All the above-mentioned towns were known as “*Aveawo*”. These people were one people, understood each other and spoke *Eve* as their native language. However, English is spoken on the Ghana side and French on the Togo side as their official

languages. Their occupational activities are crop farming and trading in farm products. The two main religions they practise are Christianity and Traditional worship. Their traditional dances are Gadzo, Atrikpui, Bɔ̀bɔ̀bɔ̀, Agbadza, and Kpalongo. Their main festival is known as “Ave-Zã” which they celebrate together every year. Their cultural practices and traditional rites include marriage rites, Rites for women during maiden pregnancy, rites after first child, out-doorings and naming ceremonies, twins rites, death and burial rites, widowhood rites, kingship, chieftaincy rites and Firing of musketry. Their main religious practices are traditional worshipping and Christianity. Their main foods are maize, yam and cassava.

2.3.3. Dzodze

Dzodze is the third selected border town for discussion. According to Mr. Victor Amuzu (2021), Dzodze is located on the Ho-Aflao road between Ave and Aflao. On the Togo side, there is a town called *Noepe* which is the sister town of Dzodze because it is only the border that divides them. *Noepe* can be seen while standing on the main Aflao road which passes through Dzodze town. The people occupying these two towns are brothers and sisters separated by the plebiscite. These people are one people with the same language, culture and tradition. Their main activities are crop farming and trading. Their annual festival is known as “*Dezã*” which they celebrate together. Their main dances are Atimevu (Agbadza), Yeue, Bɔ̀bɔ̀bɔ̀, and Kpalongo. Their cultural practices and traditional rites include marriage rites, rites for women during maiden pregnancy, rites after first child, out-doorings and naming ceremonies, twins rites, death and burial rites, widowhood rites, kingship, chieftaincy rites and firing of musketry among others. *Agbamevor*

symbolizes their culture and tradition. Their main religious practices are traditional worshipping and christianity. Their main foods are maize, yam and cassava. Peruse the picture of Eve people dancing to Agbadza in traditional clothing (*Agbamevo*)



Figure 6: Eve People dancing to Agbadza in Traditional Clothing in Ghana

2.4. Selected Art Music Composers from the Border Towns

2.4.1 Musical Biographic Sketch of E. Amu (1899 – 1995)

Agawu (1996) asserted that, Ephraim Kweku Amu (Dr.) was born on 13th September, 1899 at Peki Avetile in the Volta Region of Ghana. Amu's great musical impulse has an innate explanation. Although his mother, Sarah Akoramm Amma, was not musical by traditional standards, his father, Stefano Amuyaw, was a renowned drummer and cantor of his society.

Agawu (1996) continued by saying that Amu attended Peki Avetile Primary School and completed his elementary education at Peki Blengo Middle School. At Peki Blengo, his teacher, Theodore Ntem taught him the rudiments of music and harmonium playing. Between January 1916 and 1919, Amu had his Teacher Training Education at the Basel Mission Seminary at Kwahu Abetifi in the Eastern Region of Ghana. On completing his Teacher Training Education, Amu taught at his hometown, Peki Avetile. In addition to teaching songs to his middle school pupils, he also acquired a harmonium which he used to teach his musically inclined pupils.

Furthermore, Dor (1994) explained that Amu came into contact with Rev. Emmanuel Allotey-Pappoe, a Methodist Minister at Peki from whom he received lessons in music harmony and composition. Even after the transfer of Rev. Emmanuel Allotey-Pappoe from Peki to Accra, Amu paid him visits that afforded continuity in his music learning process.

According to Sandler (2019), in 1916 and 1919, Amu wrote his earliest compositions influenced by those of his teacher and the general musical atmosphere which prevailed

in Akropong Teacher Training College. Rev. Beveridge, a Scottish missionary, encouraged Amu to study Ghanaian traditional songs and consider their suitability for subsequent use as teaching aids. This challenge gave birth to innovations and the transformation of Amu's personality from a Western orientation into a newly found "African identity". He was later dismissed from the College due to his reintroduction of drumming and other practices which the missionaries had earlier discouraged and considered as heathenish.

Agawu (1996) stated that Amu, in 1934, was employed in Achimota College as a music teacher. Unlike Akropong Training College, he was encouraged to compose more songs and to conduct more research into African music. He taught most of his songs characterized by African rhythm and homophonic texture. As a result of his newly found "African identity" he encouraged traditional drumming and dancing and also encouraged students to put on cloth for Sunday worship.

Dor (1994) affirmed that Amu's efforts later gave birth to other music schools and the National Academy of Music (NAM) at Winneba in 1973. He retired in 1960 but was re-engaged as the head of the newly founded school of music and drama in 1962 at the School of Performing Arts, University of Ghana. Consequently, Amu was awarded an Honorary Degree from the university in 1971.

Sandler (2019) affirmed that Ephraim Amu is believed to have composed more than one hundred choral pieces, some solo and piano accompaniment pieces and a few ensemble-works for his favourite "*Atenteben*" ensemble. His music is about the most popularly performed in churches, schools, at political functions and the sonic mass media especially

by the Ghana Broadcasting Corporation. In fact, he deserved to be called the ‘Father of Music Education’ in Ghana in addition to the ‘Father of Ghanaian Choral Music.’

Amu’s choral works can be conveniently classified under three phases as indicated by Nayo (1986) as the “period of Western compositions”, the “period of homophonic compositions” and the “period of contrapuntal compositions.”

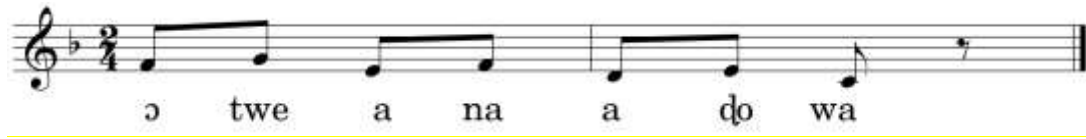
During Amu’s musical period of Western compositions his songs were composed for singing bands which were prevailing in the country during his time at Akropong. These include “*Biakoye*”, “*Hadzidzi Ame Fe Gbɔgbɔ*”, etc., which reflected the western style. They sounded quite like a grand march with some contrapuntal elements. Example 1 shows the beginning of Amu’s *Hadzidzi Ame Fe Gbɔgbɔ*.



Example 1: Beginning of Amu's *Hadzidzi Ame Fe Gbɔ*

Dor (1994) identified some Western influence of slurs which were clearly seen on the syllables of “a-me” which were absent in Amu’s subsequent compositions of the “homophonic” and “contrapuntal” periods.

Nayo (1986) continued to explain that Amu’s “homophonic period” was characterized by compositions that represent his earliest quest for the African identity. During this period, Amu focused more on African rhythms than his concept of phonemic tone and melodic phonemic relationship. For instance, the melodic excerpt in Example 2, from Amu’s *ɔnnɛ ye anigye da*, does not suggest the normal inflection of the tonal language.



Example 2 Excerpt from Amu's *Enne ye anigye da*



The “adowa”, should have sounded



Example 3 Showing natural inflection of the word *Adowa* set to music

Nayo (1986) concluded that the contrapuntal period of Amu designates his maturity in choral style. This period can also be referred to as the post London period. Unlike his first two periods (Western and homophonic compositions), he conceived his concurrent pitch organization more linearly. The general aspect of his compositions of this period is the close observation between melodic contour and text. The relative of lengths of syllables in spoken text also dictate and determines the lengths of note values.

To buttress Nayo’s assertion, Annan (2000) affirmed in a programme tagged *Keeping Scores* revealed that Amu combined African traditional musical elements with functional harmony so well to create an effect that works very well that we can call African Art music.

2.4.2 .Musical Biographic Sketch of Walter Kɔmla Blege (1936 – 2021)

Walter Blege learnt music reading under his uncle Jerome Dzathor. He took inspiration from his father who was the leader of the E.P. Church Great Choir (*Hadzihaga*) of Kpedze (Agbenyega, 2016). Agbenyega continued to explain that Walter Blege’s musical training could be put into three segments as non-formal, informal and formal. His non-formal training began at age five when his father sent him to his maternal grandfather. By virtue of being with his grandfather, he assumed an automatic membership of the family choir. The family was the manufacturer of *atenteben*, which eventually was the main musical

instrument they used in the choir. He learnt musicianship from his uncle Jerome Dzathor and by the time he got to class six, he enviably could read any musical score and was able to teach the choir. He could play all the instruments in a brass band. His uncle who was the leader of their School Band left the school and Blege definitely became the new leader of the band. It was during this time that he learnt in addition to play the Piccolo.

In Agbenyega's (2016) account, he asserted that the Christian singing also played a pivotal role in Blege's musicality. He acknowledged the fact that the Apostolic Church at Kpedze led by one Blewusi used to accompany their singing with hand clapping and this had been of great influence over his musical carrier.

Kpedze is a marketing town full of foreign dwellers. These immigrants came along with their native dances. For example, the people of *Anlo* came with *Agbadza* and *Takara*, Hausa people came with *Gumbe* and the Kabre of Togo came along with *Kamu*. *Avihe/Aviha*, *Gbolo*, *Zigi*, *Tuidzi*, *Dzolevu* (a forerunner dance tune of highlife), *Kaleuuwo* (like *Atikpladza*) were all existing dances of the *Evedomeawo* including Kpedze. These dances coupled with other institutional rites like Chieftaincy rites and Christian singing served as classrooms for young Blege.

Unfortunately, because of the strong Christian background of his parents, Blege was not allowed to join the performances of any of these dances let alone allowed him to witness the performances of any of these rites. This restriction of his parents nearly blighted his musicality. Even though Blege was not allowed to join or witness the performances of any of these dances, he used to sneak to the rehearsals of a brass band group that performed

the *Dzolevu*. Through this, he learnt to play the trumpet. So later when Todze clan of Kpedze and Kpedze-Sreme clan bought brass instruments, they engaged him to teach them how to play the instruments.

In the formal educational sector, Walter Blege went to Mawuli School where he studied Theory of Music including Harmony under the tutelage of N.Z. Nayo. He was a member of the Drama Groups in Mawuli and Achimota Schools. He was a member of the University of Ghana, Legon Choir from 1958–1961, and also a member of the Volta Regional Council of Arts and Culture from 1973–78. He became PNDC Deputy Secretary for Education with special responsibility for Culture in 1985–1992. He was later appointed as a lecturer between 1994 and 1998 at University College of Education, Winneba (UCEW) and also a founding member who was appointed the first President of the E.P. University College, Ho from 2006–2011.

Blege wrote many plays, and his first play entitled *Fia AGROBASA* was performed at many places. He also wrote many choral works and directed many choral groups in the E.P. Church. What made him popular in his musical career pathway is the time he co-founded *DUMEDEFƆ*, an Ambassador Choir of E.P. Church with R. K. Ndo and instituted the use of African Song type, African drums, African dances and drama in Christian worship. He travelled with *DUMEDEFƆ* group on a chain of tours to many parts of Ghana and Togo with his brand of music (Agbenyega 2016, pg.22).

Additionally, Walter Blege composed a two-hour long Opera entitled “*KRISTO*” in 1985 and toured Germany together with *DUMEDEFƆ* at the invitation of the Bremen Mission. Walter Blege composed more than 200 choral works and he was consistent with the use of

Ghanaian traditional dances as the basis of art music composition as his peculiar style. The following are some of the titles of his compositions:

Title of Work	Literal Translation
<i>Nunya Adidoe</i>	Nobody is a reservoir of knowledge
<i>Avuto Masemase</i>	The Lazy Hunter
<i>Mina Mido Gbe</i>	Let us pray
<i>Ameyiboviwoe</i>	Black People
<i>Mawu Gbedegbleme</i>	God Almighty

Agbenyega's description of Blege, places his styles in three compositional structures. The first one could be referred to as Western as he bases his harmony on the European way of composition and used simple rhythms based on simple time signatures including simple quadruple time and simple triple time.

The second category could be classified as mixed genre. His compositions were combined with both African traditional music and the Western musical harmony to create his own new compositional style.

"All around the world, musical expressions are intercultural, be it African traditional music, Asian, Middle East or European classical music. Traditional music in Africa is influenced with intra-cultural interaction among various ethnic groups within the continent as well as foreign cultures such as those of Malaya, Arabia, and Indonesia" (Euba 1989: 115).

The third category of Blege's work is purely African style. He based his compositions on the lyrics and rhythms derived from rhythmic structures of Ewe language which reflects the African idioms. Some of Blege's African pieces that are categorized as purely African took their rhythms from African dances like Adowa, Zigi, Adeuu, Atrikpui, Agbadza, Asafo, Gbolo, Kableuu, Gabaḍa, etc. Some of Blege's favourites were Tuidzi, Gabaḍa among others. The following are some of the examples of his pieces: *Miawoe He Nyanyue Ve Na Mi* (Adeuu), *Mel' Agbe* (Tuidzi), *Davidi Zu Ze ViTukui* (Gbolo), *Ameyibɔviwoe!* (Asafo), *Mel' Agoo Dom Na Mi* (Gabaḍa) and many more.

Blege was known as an intercultural composer for the fact that he thematically picked materials from other cultures such as dialect, scales, dances, etc., to create his new music. The researcher after reviewing literature on such popular composers - Amu and Blege realised that they composed so many songs to address several issues in the society. Amus's concentration was on issues which were based on national development, patriotism and Christian life. Some Examples of these compositions were *Yen ara asase ni*, *Abibrima*, *Esrɔm miele* and *Asem yi di ka* while most of the themes of the songs of Blege concentrated on moral values.

2.4.3 Musical Biographic Sketch of Isaac Dogbo (1945 – 2017)

Dogbe (2016) explained that there was a man nicknamed 'the Togolese Mozart' but his real name was Isaac Dogbo, who was born on 24th may 1945 and died in 2017, was a teacher, choirmaster, composer and organist. He composed about three hundred choral songs and was seen as the father of Togolese choral music. His songs are sung by many

choral groups in Togo, Ghana, Benin, Ivory Coast and many other countries. But unfortunately, this prominent composer did not go through any formal music training but rather was an autodidact who taught himself with the aid of some music books and piano lessons those days.

His first composition was "*Lɔɔ ʒo nuwo katã ta*" which means 'Love supersedes everything' in (1966). And he continued to compose until his death which occurred in 2017. Dogbo was a source of inspiration to many young composers in Togo and was greatly emulated by them.

Reviewing his interview on YouTube, Dogbo (2016) indicated that "once there is no formal music academy in our country, we will continue to be 'auto-deductive composers who must work things out for ourselves.'" This declaration of Dogbo clearly revealed that most of his compositions and others were based on his personal observations, listening, and reading of rudiments and theory books on his own. But unfortunately, these alone did not make him a professional music composer. In line with this, there were many young Togolese composers who depended on Western style of harmony read from books without a systematic understanding of the rule and compositional idioms whether Western or African. Moreover, most of these composers take the art music composition as a passion and not a profession because they did not go through the music academy and therefore did not develop their traditional musical idioms that could help them create their choral musical style. Therefore, they composed but probably lacked the understanding of the compositional techniques that are taught in music academies.

Omojola and Bankole (2014) indicated that “the advent of European civilisation has, led to the emergence of new musical idioms in Nigeria. One such idiom is what is referred to in this article as contemporary Nigerian art music. Practitioners of this idiom are mainly Nigerians who, having been trained in music schools and universities, in Nigeria or abroad, are devoted to writing works which are conceptually similar to European classical music.” To link this section to the similarities and differences of the *Eve* in Ghana and Togo, one of the objectives of this work, I might say that most of the art music composers in Ghana are more professional than those in Togo who are autodidacts, so that their compositions too are not the same or of the same style.

2.4.4. Biographic sketch of Akpalu

One significant contribution Henogã Vinokɔ Akpalu made in his career was initiating the style of Agbadza known as ‘*Agoha*’ which originated from Anjlo in the Volta Region. Two of the works in this study, *Agbemɔ* and *Xɔese Ko* exhibit the Akpalu style.

Bedzra (2008) identified Henogã Vinokɔ Akpalu of Anyako as a composer, poet, performer and an educator. In the same line, Nayo (1973), stated that “By the age of twenty five, Akpalu was a composer and often collected children at the beach and taught them songs, a practice which soon attracted the attention of older people” (pp. 120-128). There are many schools of thought about the origin and birth of Akpalu. To confirm this, Wovenu (1977) explained that Akpalu was born in 1885 at Tsiamé while Amuah et al (2003:37) indicated that he was born in a village called Tsiamé near Anyako in 1888. Additionally, Nayo (1973), asserted that “Vinokɔ Akpalu was born about the year 1888 at Tiami Anyako in the

Keta district at the Volta Region” (pp. 120-128). There are diverse views about Akpalu’s date and place of birth but this study is rather focused on the features of his musical style.

According to Nayo, Hesino Vinoko Akpalu’s life including his upbringing and development, was a misery and pathetic. He further explained how the musical talent of Vinoko had won the hearts of a variety of writers. To explain further, Dor (2015) explained that Akpalu dedicated himself to music as a result of distress in life and had gained his reputation in composition and singing.

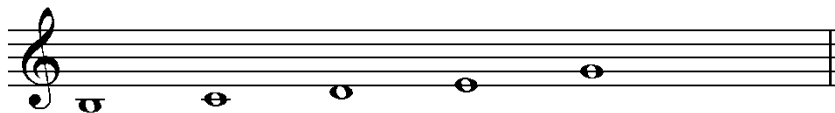
Wovenu (1977) dated the death of the veteran composer by saying, “On the 7th day of October, 1974, Jeremiah Akakpo Vinoko Akpalu departed to eternity.” He was buried at Anyako Tagba and his grave was decorated with his monument. (Bedzra 2008:55)

2.4.5. The Musical Elements in Agoha

2.4.5.1. Scale

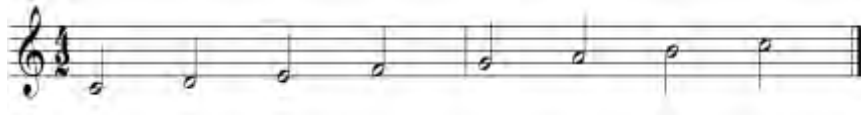
The study noticed the use of five (5) and seven (7) notes scales in *Agoha*. There is a use of speech patterns and intonations. There is also the use of occasional alternation between the two scales (Heptatonic and pentatonic scales). Therefore the use of a particular scale in Akpalu’s compositions is very unusual. The examples below explain the scale properly.

PENTATONIC (FIVE-NOTE SCALE)



Example 4 Pentatonic Scale in *Agoha*

Heptatonic scale (Seven-Note Scale)



Example 5 Heptatonic Scale in Agoha

2.4.5.2. Form / Structure and Rhythm

Similar sets of percussion instruments are used in Agoha likewise in Agbadza. For Locke (2002), Agbadza music consists of singing and drumming. There are a set of percussion instruments such as drums, bells and hand clapping used during Agbadza performance to accompany the singing. Agbadza instrumental music features calls from *sogo*, the low-pitched master drum, and responses by the *kidi*, the medium pitched drums that are set within a timeline set by *gakogui* (bell) and *axatse* (rattle). This was supported by Agordoh (1994:28) who indicated that “Traditional African music uses complex rhythms, polyrhythms with two, three or four different rhythms at a time”. The slow royal musical type of Agbadza goes with the combined rhythmic works of the local instruments of the ensemble as illustrated in Example 6: *Gakogui, Atoke, Axatse, Kagan, kidi, sogo, uugã* and *kloboto*. In Akpalu’s music, the drum patterns usually reflect the lyrics in the song. Agreeing with this assertion, Mereku, Addo & Ohene-Okantah (2005:9) affirmed that “a good lyric reflects the musical structure of a song.”

Denoo (1999:8) described African songs as antiphonal in form. He briefly stated that African singing depends on the alternation between the cantor and chorus. Bedzra (2008 p. 65) explained that a three – form structure made up of an introduction, middle and the conclusion, with the conclusion being a replica of the introduction is identified in Akpalu music according to studies. This structure is typical of the Western ternary form – (ABA). Example 5 shows the rhythmic pattern of *Agoha*.

Locke (2010) described Agbadza dance as “*dzimeye*” a name that reveals the dancers’ torso focus. He went on saying that Agbadza dance movement is structured in two parts, thus contraction and expansion movement in the torso. Bedzra (2008) opined that “The dance involves systematic use of the upper body and the use of the upper body and the two arms dancing on the calculated foot steps and in recognition of the rhythmic patterns.” In fact all these assertions fall in line with the exact scene observed during Akpalu or Agoha dance. The only difference is that Agbadza dance is a bit faster and full of energy and mostly done by the youth. In line with this, Ebeli (2018; p2) stipulates that, “Agbadza is danced with a vigorous body movement which involves strong chest contractions and releases amidst flapping of arms”. However, Agoha dance is more majestic and a bit slower and mostly liked by the elderly. According to Bedzra (2008), movements in Agoha are “stylistic but calculated spectacularly. It is a slow royal-like dance full of gestures and expressions,” as shown in figure 4.

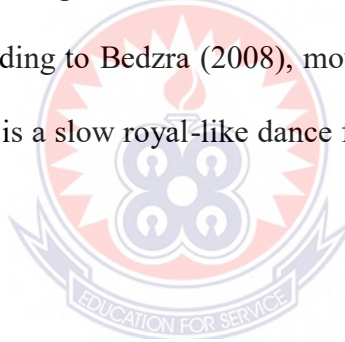




Figure 4: Agoha Dance Performance (Bedzra 2008)

Costume

During the performance of Agoha, it is observed that all the members of the group wear the same cloth. Ebeli (2008;p3) contends that, “ Agbadza (Agoha) has no specific costume, however the women wear their normal African *kaba* suit while their male counterparts will secure a piece of cover cloth from the females ”. It is also observed that, sometimes women wear *kaba* and *Kente* cloth and wear beads around their neck and hands while the men wear *jumpa* and put on *Kente* cloth exposing their right shoulder matching it with native sandals on their feet.

2.5. Kpanlogo Dance

Burn (2001) described Kpanlogo as traditional dance performed by Ga people of the Greater Accra Region of Ghana. It is usually a recreational ensemble performed by the

youth due to its vigorous nature of drumming and dancing. Dancing is done in a pair that is male and female. Both the male and the female move to the dancing arena and exhibit collaborative movements which sometimes portray themes such as love and sensitive social issues. Unlike most traditional Ghanaian dances that promote morality and traditional values, Kpanlogo lyrics mostly talk about relationship between boys and girls and lovemaking. The dance performed by young men in a muscular style and the young women in a very sexy way.

Kpanlogo is mostly performed during sporting events, traditional weddings, naming ceremonies, wake keepings and other social gatherings.

Burn (2001) stated that in Kpanlogo ensemble, various locally constructed instruments are used. These include instruments such as the ngongo (bell), castanet, rattle Maraka, Kpanlogo drum, Tamare, clapping and other smaller instruments which are held in the hand. In Kpanlogo performance, the drummers sit in a horse-shoe formation while the singers stand behind them and support with singing.

Kpanlogo songs take the tunes from most Ghanaian popular highlife songs; hence these songs follow the normal diatonic scale. Example 7 shows the notation of drum rhythmic pattern.

Kpalongo

Annawuto-Lowbell

Annawuto-Highbell

Maraka

Kpalongo drum

Tamare variations(Djembe)

Clapping

Example 7 *Kpanlogo* Instrumental Patterns

In conclusion, this chapter tried to explain the similarities and differences that exist between the Ewe in Togo and in Ghana in terms of their language, dressing, food, religious practices and musical forms in their compositions. However, no compositions were sited to address similarities and differences between habitats of the Ghana-Togo borderline. For instance, these people who lived in communities both in Ghana and Togo are of the same tribe and share common culture. Some of these are common language, food, costume, religion among others. More so, some differences noticed were the influence of the two major colonial masters - British and French - on the demarcation and the lives of the people in Ghana and Togo respectively. These and many others have created several misunderstanding and disputes among one people who shared almost everything

in common. This study sought to fill the gap of what previous composers did not address through the use of music to make the indigenes understand that they are one people, hence, needed to be united. In view of the above, the researcher has composed four songs to address these issues.

2.6. Theoretical Frameworks

The concepts and theories used to support this study included Webster's model of Creative Thinking in Music (1996) and Yuba's Theory of Interculturalism (1995).

2.6.1. Webster's Model of Creative Thinking

Webster's Creative thinking in music as shown in Fig.5 is the first model that supports the study. Chen (2006) reported that, Webster's Model of Creative Thinking is the course of action that a person is engaged with when creating a new product. This course of action may incorporate problem-solving, collecting ideas, generating, selecting and rejecting, and verifying the creative product. Besides, this theory implies the planning of the creative process since the mind is engaged in producing an *objet d'art*. This theory sequentially displays how the composer's aspiration yielded in a creative product.

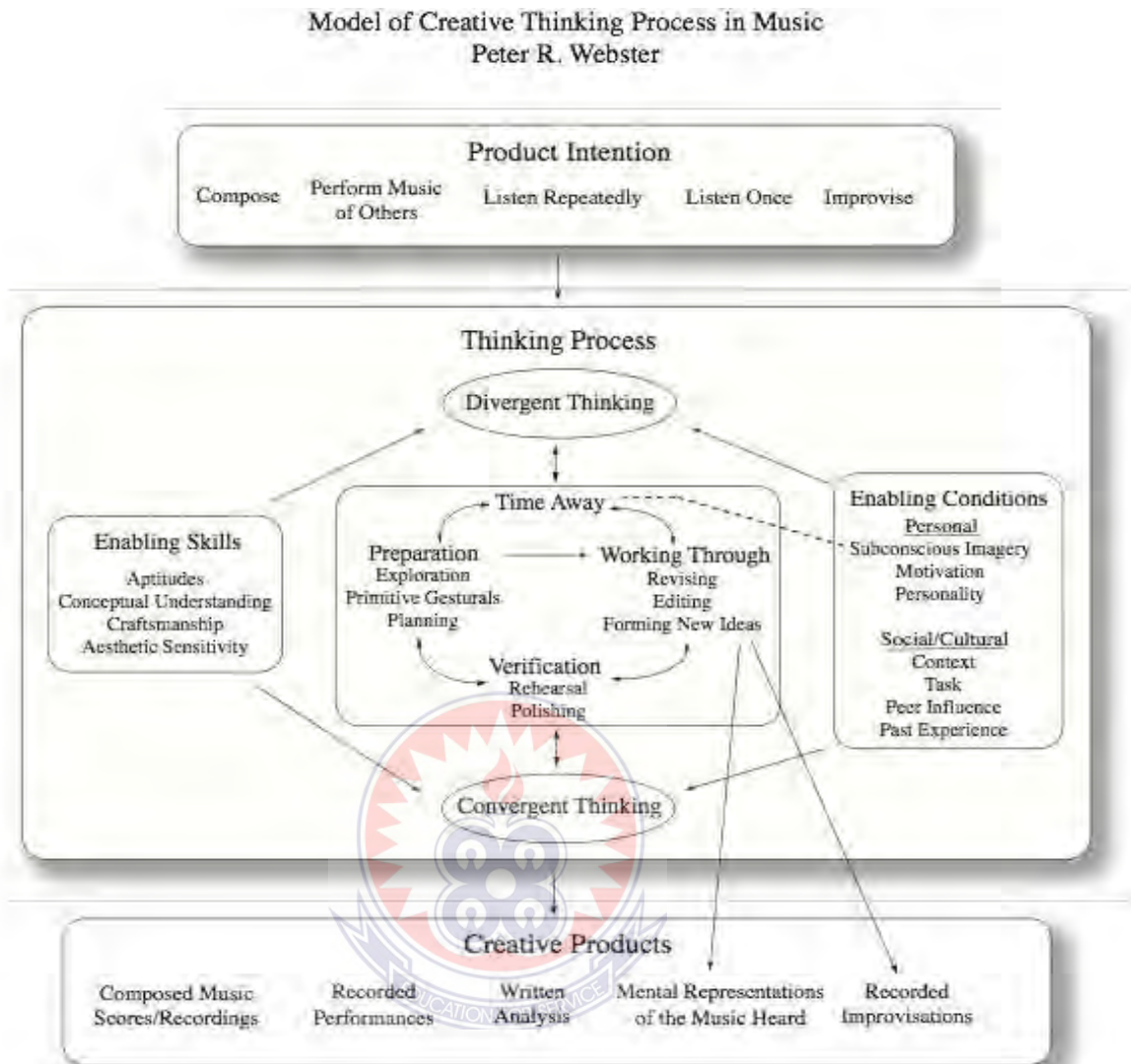


Figure 5: Model of Creative Thinking in Music (Webster, 1996)

This model intends to represent the three stages of creative thinking in music: Product Intention, Thinking Process and Creative Product. Composition, performance, improvisation, and analysis can be considered at the beginning of creative thinking as the aims or intentions of the author. After the product of the intention is well thought of, the author must rely on a set of skills paving ways for the thinking process to occur. Under the thinking process are divergent thinking skills and convergent thinking skills. Divergent

thinking skills involve imaginative skills; for example, musical extensiveness, flexibility, and originality. These abilities are inbuilt, subject to development with training. Convergent thinking skills provide the ability to recognize rhythmic and tonal patterns as well as musical arrangement which is vital in the creative process. Conceptual understanding comprises knowledge of facts, craftsmanship and aesthetic sensitivity that builds the enabling skills. These skills grow with age and experience but do not happen automatically. Enabling conditions are factors involved in the creative thinking process that are not musical. They include motivation, personality and environment. These factors differ from person to person however combined with musical skills that influence the creative process. The second stage (thinking process) indicates movements between divergent and convergent thinking skills which are linked to the enabling skills and enabling conditions. This phase consists of preparation, incubation, verification and illumination which resolve to the final creative product of composition, performance and analysis.

The product intention is basically the planning stage of the creative process which fits the setting objectives, the selection of the site where data are collected, and decision as to which types of music to compose and the process of the performances. Following the model, my compositions were taken through the thinking process of divergent thinking and convergent thinking involving enabling skills and enabling conditions. Enabling skills the researcher has acquired through his musical training includes the study of music theory, which consists of counterpoints, harmony, fugal exposition, skills in computer software and others which have been employed in the compositions. Through informal

training skills such as drumming and singing of indigenous music which have been of great importance in the creation of the pieces. The non-musical environment has contributed greatly to the success of this work includes the researcher experience among the native and the area of acquisition of language and participation in the cultural activities of the people. These formal and informal training enabled me to collect melodic patterns of indigenous songs and instrumental patterns for the construction of the final compositions. The two processes, the product intension and the thinking process, have culminated in the production of the final work which is a final stage of the theory. The final work includes musical compositions, the performances and the analysis.

2.6.2. Theory of interculturalism

Interculturalism refers to the combination of elements from two or more cultures. Nketia (1963) defined interculturalism as “the process of identifying with or sharing in heritage of other cultures with the view to widen one cultural boundary to understand and appreciate the differences in the mode of expression.” Furthermore, Euba (1989) stipulated that “all known musical expressions in the world today are intercultural, be it African traditional music, Asian, Middle Eastern or European classical music.” Euba (1989) identifies three levels of intercultural activities as: Thematic intercultural, domicile interculturalism and the third category is about the performance aspect.

2.6.2.1. Thematic interculturalism activity

In this category, the composer of the music belongs to one of the cultures from which the elements are obtained and is exposed to the medium and creative elements of other

cultures. The composer therefore employs elements from the native community and the medium and idioms of the foreign musical cultures in the compositions of music that is a fusion of these elements combined. In this case, the researcher belongs to African culture that is Ghana-Togo. By virtue of the researcher staying among the *Ewe* communities; he acquired cultural elements and musical idioms of the *Ewe* people. The research process has enabled the researcher to gather elements of music from the various communities selected. These elements have were fused into the composition of the pieces. In addition to these, musical training in Western medium and idioms and the skills in handling Western musical instrument have been brought to bear on the pieces that have been composed. These elements make the research fits the theory of interculturalism.

2.6.2.2. Domicile interculturalism activity

In this activity, the composer writes in a medium and idiom acquired from different cultures other than his own. For instance, an African composer may decide to compose an Oratorio without necessarily blending the two compositional styles (African traditional musical elements \Western compositional style) to come out with a music that does not belong to his culture (Euba 1989:116). However, in this study, the researcher despite being an African, employed European formal structure such as ternary, rondo and binary forms in the musical compositions of the study.

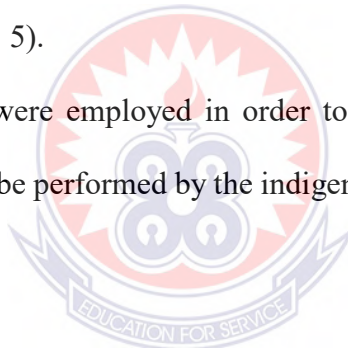
2.6.2.3. Performance

The third category, performance interculturalism, postulated by Euba (1989) is at the performance level. At this stage the performer and the music are from two different

cultures. For example, in Ghana, likewise in other countries of Africa or even Asia, most chorale groups, mostly during the festivities of Christmas, interpret “Messiah” of G.F. Handel, who actually was an European composer. Or an Asian chorale group interpreting Ghanaian art music, which some time ago it has happened that a choir who came from Korea has performed many Ghanaian local songs in a concert at Accra (Ghana).

In sum, this study was conducted with the aid of the above theories. In reality these two theories really are suitable for the four objectives of this study. “We must stress at this point that intercultural music includes all types of music: the traditional and contemporary, popular and art, and range from that music with mass appeal to the very esoteric” (Kimberlin and Euba 1995: 5).

Therefore, these theories were employed in order to come out with original art music compositions for voices to be performed by the indigenes of the selected communities and others.



CHAPTER THREE

METHODOLOGY

3.0. Introduction

In this chapter, the researcher discusses the research methods adopted in conducting the study. It describes the appropriate research paradigm, research design, targeted population, sampling technique, sample size, data collation tools/instruments and data analysis plan.



3.1 Research paradigm/Approach

The researcher adapted two research designs in order to deal with the first and second research objectives of this study. The study was pitched in the frame of ethnography and description.

The research approach that was used was the qualitative paradigm. This was because the researcher wanted to understand the viewpoint of the participants. It is important to realise that since “all understanding is constructed, different research participants are going to have different interpretations of their own experience and the social systems

within which they interact” (Vanderstoep, S. & Scott, 2009: 167). Ethnography deals with the discovery and description of culture of a group. “Culture means the system of norms and standards that a society develops over the courses of many generations. Culture is as people do, a combination of various types of knowledge, beliefs, custom, art, moral, laws, habit, attitude of mind, the pattern of human activity, literature, language, religion, religious activity, transmitted from person to person, transmitted from generation to generation.”(Lata and Sarkar 2019). An ethnographic design was adapted because the researcher had been in the research site for more than ten years and shared pattern of the behaviours, languages, food, and actions of indigene at the research site in their natural setting, and hence the use of ethnography. Lata and Sarkar (2019) asserted that “the toughest activity of ethnography research is that the researcher should play as a member of the target population and spend several months, even if several years, with target population or group. Therefore, ethnographic research is not only a qualitative research but also it is a longitudinal research.”Also the researcher used a descriptive research design to describe the dominant genres of the communities under the study. The descriptive design implemented and provided an accurate and valid representation of the dominant musical genres in the selected towns Dzodze, Kpetoe and Ðakpa. The research approach adopted for the study involved collection of data concerning indigenous songs. The descriptive research approach was adopted for the study because the data collected was qualitative through interviews, and observational processes, to understand and explain circumstances surrounding the similarities and differences between the provenance, language, dressing, food, religious practices and musical forms

of the three selected towns lying along the Ghana-Togo border- Dzodze, Kpetoe and Dakpa. This type of research approach has also help in delving into the social and cultural contexts within the three selected communities.

3.2 Population

“A population refers to any collection of specified group of human beings or of non-human entities such as objects, educational institutions, time units, and geographical areas, prices of wheat or salaries drawn by individuals.” (Wani, 1982). In the same view (Castillo, 2009) also explained that, a research population is a large well-defined collection of individuals or objects having common characteristics. The population for this study comprised of the native of the communities along the Ghana-Togo border. These towns were Dzodze, Kpetoe and Dakpa.

3.3. Sample size

“A selected group of some elements from the totality of the population is known as the sample. It is from the study of this sample that something is known and said about the whole population. The assumption is that what is revealed about the sample will be true about the population as a whole.” (Wani, 1982) .This research work depended on a wide range of participants for data to find answers to the research questions. In order to have a fair representation of all the categories of respondents being the chiefs, elders, members of the ensembles and natives of the three study areas, being Dzodze, Kpetoe and Dakpa.

3.4 Sampling technique

Sampling is defined as selecting the subjects for a study from a specific population (Tomal, 1992). There are different kinds of sampling techniques in research but in this study,

purposive sampling technique was employed to select one chief from each of the three communities. Two elders and three ensemble members from each of the three selected communities -

The researcher implemented a convenient sampling technique to select one available indigene in each of the three communities. In entirety, twenty-one individuals including three chiefs, six elders, nine ensemble members were sampled for interview.

For the purpose of this study, purposive sampling technique was employed in which one (1) chief and two (2) elders in the community were selected due to their unique position in the sampled elements. Ball, (1990 cited in Bryman, 2012) argues that purposive sampling is targeted at accessing knowledgeable people who have in-depth information about a particular issue maybe by virtue of their experience or expertise. Therefore, two (2) elders from the chief's palace. Two (2) ensemble leaders were also selected to answer interview questions. Three (3) ensemble members were selected purposively for an interview.

3.4. Research Instruments

3.4.1. Interview

This study gathered data through in-depth interviews which were semi structured. The semi-structured interview had specific topic areas that needed to be covered during the course of the interview, however the order of the questions and the exact wording of the questions were left to the discretion of the interviewer (Bryman, 2001). Its purpose is to maintain a sense of structure and to allow the retrieval of relevant information, whilst also allowing discussion and elaboration by the informant.

3.4.2. Observation

Observation was carried out to gather more information on the differences and similarities pertaining the food, language, provenances and music of the Kpetoe, Ðakpa and Dzodze inhabitants along the Ghana-Togo border. According to Leedy and Ormrod (2005), observation in qualitative research is unstructured and flexible. The researcher can shift focus from one thing to another as the need arises. The researcher can also choose either to observe in the activities taking place (Fraenkael&Wallen, 1994).

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3.5. Research tools

A digital camera, audiotape, field notes were the data recording devices. The digital camera was used to take pictures and videos during observation and also the field notes tool and the pen was used to record responses from the interview.

3.5.1. Data collection and analysis

Initial organization of the data was done on the field with the aid of the research instruments, as field notes were written and audio tapes of interviews made. Since interviews have provided more data in this study, the analysis will involve a process of

searching through data from the scribed interviews and by listening and re-listening to the recorded interviews. This will enable the researcher to transcribe the data and then check for recurring patterns that will be coded to finally have the themes. The researcher has also followed the same process with the data from field observation. In this vein, he has checked for the recurring data that matches with the already established themes from interviews and got it put under each theme so that major ideas will be identified in the database. Creswell (2012) argued that a small number of themes are best because it is easy to write a qualitative report providing detailed information than one about many themes. For this reason, a small number of themes have been used and the findings based on these themes have been presented in and discussed. Furthermore, the research has employed all the distinctive elements gathered to create a novelty out of four compositions.



CHAPTER FOUR

ORIGINAL COMPOSITIONS

The table below lists the original compositions created as part of the study.

S/N	TITLE OF WORK	LITERAL TRANSLATION OF TITLE	DURATION
1	MINE MIA WƆƉE KA	LET US BE UNITED	4min 43sec

(4:43')

2 MINA MIATSO WOFE LET US GET RID OF THEIR 4min 58sec
KAWO YOKES (4:58')

3 AGBEMD LIFE JOURNEY 5min 48sec
(5:48')

4 XJESE KO JUST BELIEVE 5min 46sec
(5:46')



4.1 MINE MIA WO ĐEKA

MINE MIA WO ĐEKA

Nota Yawo AKOTO

LIVELY

Đe kawa wo me ye- ru se ru se le

mf mi le na vi si kpa da ne mia tu mia de nyi gba

oo.....
ne mia tu mia de nyi gba ne mia tu mia de nyi gba

1 2
oo..... de ta ga de ka me da da ru me

LYRIC: *mf* oo...

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2

17

d'a da nu me *p* d'a da nuo a si de ka me tua duo.....

tua duo lo

21

me *mf* lua du oo..... *cresc.* mi de

o me lua du oo..... mi de do

25

dzre wa wa wa da mi de ka nia na wo da mi de do

oo... mi de do

29

da mi la wo da

kui to dzi dzio da ne mia tu mia de nyi gba oo nemia tu

Vivace

oo... ne mia tu

34

oo.....

mia de nyi gba ne mia tu mia de nyi gba loo.....

37

ru bia bia me tua duo a wa wa me tua duo loo

39

..... me tua (duo..... oo.....

mf mi na mia tu nia de nyi gba ne mia tu

ne mia tu

..... me tua (duo..... oo.....
mf mi na mia tu nia de nyi gba ne mia tu
ne mia tu

43

oo....

mia de nyi gba ne mia tu mia de nyi gba..... loo..

4

49 *cantabile* mi nane mia tu
tsœ yi tsœ gba me tua duo a me yu li li me tua duo..... oo.....

53 oo
mia de nyi gba oo nemia tu mia de nyi gba ne mia tu

57 mia de nyi gba loo..... mia de nyi gba..... *f* de

61 ka wa wa me.... de ka wa wa de ka wa wa me ye.... nu sa..

65 minanemiatu oo.....

le..... oo...

gu sê le..... o miadenyigbã... nemiã tumiadenyigbã nemiãtu

76 mi le na vi si..... ne

mia de nyi gba mi tso ka ba ne..... mia de zô

ni de fu le leo ka ta da ne

mi..... na mia wa de

77 mia wa de ka.....

de zô ka ba ka ba nu

mia de zô da..... mi de fu le leo ka ta da.....

ka de zô mi

78 gbe na du..... gbe na du

gbe na du..... o...

6

83

gbe na du..... mia tso a..... de zo

mi

87

yi'ŋ ga..... loo uu..... yi'ŋ ga..... daa.....

mi.....

89

90

4.2 MINA MIA TSO WO DA



MINA MIA TSO WO DA

LIVELY

Nono Yaw AKOTO

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (Bb) and the time signature is 2/4. The lyrics are written below the vocal line. The score includes dynamic markings such as *mf* and *f*. A large, semi-transparent watermark is visible in the center of the page, overlapping the middle systems of the score.

mf Mi na min tso wo fe ka wo mi tso wo da

mi na mia tso wo fe ka wo *f* mi tso wo da

mi na mia tso wo fe ka wo mi la wo da

mi la wo da

mi la wo mi la wo da mi tso wo da mi

mi la wo da

tso wo da *mf* mia de wo fe

47

48

49

50

51

52

53

54

55

ga wo mi tao wo da mi tso wo da

kpo da mi tso wo da mi tso wo da dzre wo wa fe

ka wo dzre wo wa fe ka wo mi tso wo da

mi tso wo da kpo da mi tso wo da mi

taowo da *mp* nu ba hia fe ga wo a me wa wa fe

40
ka wo mi tso wo da mi tso wo da

44
kpa da mi tso wo da mi tso wo da dy kui ta

48
dzi dzi wo a la kpa tsu da da wo mi

52
tso wo da mi tso wo da mi tso wo da mi

56
tso wo kpa da mi tso wo da

4

58

oghuta mi de wo da da mi tso wo daa da

mi na mia de ga wo mi na mia de ga wo

67

mi de wo da mi tso wo da

mia de wo da ka ba oo mi tso wo da

66

le mia nu nu



4.3 AGBEMO



AGBEMO

Nono Yawo AKOTÓ

mf *f* *ff* *cresc.*

A gbemə a gbe mə a gbe mə a gbe mə dzie mie le..... a

cresc. *cresc.*

gbe mə dzie mie le..... a gbe mə dzie mie le oo

mp

mí ma va xe xea sia me xe xe sia me tsi ge a kpə oo

mf

mə zə la zə ble wu

mə zə zə la sɛ sɛ mə zə zə la

mə

AGBEMO

2

ma zo la se se nu to

se se ma zo zo sia se se nu to nu to me la ho boe

se se nu to me

mi zo o o o..... mi wo ble wu

kura o *mp* o ma zo la o

fa kura o

ble wu mi zo o o o.....

ma zo la a gbe ma sia se se nu to

mi gbo dzi blewu *ff*

mi o *p* nu o a gbe ma zo zo se se na vi a

mi gbo dzi hia lo

mi gbo dzi dzi gbo o

f gbe ma zo zo se se a gbe me fu wo so gbo nu to a *p*

AGBEMO

3

37

gbe ma zo zo se se..... o a se se *mp* a gbe ma me nye

41

mf mia ta me nye mia tao me nye mia tao..... *f* ni tsa mia fe ma kpa

45

kpa mia fe ma kpa kpa mia fe ma kpa kpa da de Ma wu dzi ko

49

mf a gbe ma me nye mia tao me nye mia tao ni nye mia tao *f* ni a gbe ma a gbe ma a gbema wo a gbe ma wo

53

tao mia fe ma kpa kpa mia fe ma kpa kpa mia fe ma kpa kpa da de *mf* o..... wo li vo vo vo a nie sia me kple e

AGBEMO

Ma wu dzi ko a gbe ma a gbe ma a gbe ma
 ta kple e ta a gbe ma menyemia ta o
 a gbe ma me nye mia tao me nye mia tao me nye

a gbe ma O..... wo li vo vo vo a me
 wo li tso ble ma ble ma ha fi mie va dza
 mia ta mi tso mia fe ma kpa kpa mia fe ma kpa kpa mia fe ma kpa

sia me kple e ta kple e ta a gbe ma
 a me sia me kplee ta a gbe ma me nyemia ta vi me nye
 kpa da de Mawu dzi ku a gbe ma a gbe ma
 me nye mia tao wo li tso ble ma ble ma ha fi

gbo dzi ble wu..... Ma wuma nu na a
 mia tao me nye mia ta mi tso mia fe ma kpa kpa mia fe ma kpa
 a gbe ma wo a gbe ma wo O..... wo ie vo vo

AGBEMO

5

me va dza a me sia me kplee to

me sia me loo a me' sia me to li

f kpɔ mia fɛmɔkpɔ kpɔ da dɛ Ma wu dzi ko *mp* Mawu fe mo wo

vo a me sia me kple e to kple e to

me nye mia to me nye mia to me ga bia nu

a gbemowo le vo vo vo wu le vo vo

Mau fe

de a ma de ke to nu o na vi *mf* to wo ne dze nu wo

f to wo ne dze nu wo nu si dzo gbe se na wo

6

AGBEMO

mf yae ko na kpo kpo da too ne dze nu woo

p a gbe ma a gbe ma *mf* a gbe ma a gbe ma dzi mie le a

a gbe ma

gbe ma dzi mie le a gbe ma dzi mie le on

a gbe a gbe ma

mi me va xe xe sia me xe xe aia me tai ge a kpo oo

mf ma zo la a gbe ma a gbe ma a gbe

mf ma zo za la se se za ble wu ma zo zo la

ma

8

AGBEMO

179

ghe ma zo zo se se o a se se

CODA

Adagio

183

me ga tsi dzi ma de (la) kpo da me ga tsi dzi ma de do o

rit

187

Ma wu fe ma wo Ma wu fe ma wo kpo da me nye mia to o no vi

191

Ma wu fe ma wo me nye mia to o lao.....

190.....

4.4 XOESE KO



XŒESE KO

Rom 5:3-5

Nuno Yawo Akoto

mf Xœ se ku xœ se ko Ma wu a wœ na wo a yu me na wo xœ se ko

The first system of musical notation for 'XŒESE KO' is written in 6/8 time. It features a piano accompaniment in the left hand and a vocal line in the right hand. The lyrics are: *mf* Xœ se ku xœ se ko Ma wu a wœ na wo a yu me na wo xœ se ko. A dynamic marking of *mf* is placed under the second measure of the vocal line.

do dzi de Ma wu gu ko Ma wu a wœ na wo ko ko ko....

The second system of musical notation continues the piece. The lyrics are: do dzi de Ma wu gu ko Ma wu a wœ na wo ko ko ko.... The piano accompaniment consists of chords and moving lines in both hands.

Ma wu a wœ na wo Ma wu a to na wo
xœ se *mf* xœ se xœ se kpa e'fa si nu xœ se

The third system of musical notation features a key signature change to one flat (Bb) and a time signature change to 3/4. The lyrics are: Ma wu a wœ na wo Ma wu a to na wo xœ se *mf* xœ se xœ se kpa e'fa si nu xœ se. A dynamic marking of *mf* is placed under the second measure of the vocal line.

do dzime ga bu ma kpa kpa o
f o Ma wu a wœ na wo go da megabu ma kpa kpa o

The fourth system of musical notation continues in 3/4 time. The lyrics are: do dzime ga bu ma kpa kpa o *f* o Ma wu a wœ na wo go da megabu ma kpa kpa o. A dynamic marking of *f* is placed under the first measure of the vocal line.

15

XOESE KO

ve ye se se wu nu a va yi... a yi fa fa wo nu a va yi

17

do dzi me ga bu ma kpakpa o
Ma wu a wae na... wo go do me ga bu ma kpakpa o

21

p a gbe ma za la wo pe te. ma vi ka se ta wo pe te

23

mp a gbe za li ye a gbe za li dzie a gbe a gbe ma za za se se

25

do dzi me ga bu ma kpakpa o
Ma wu a wae na wo go do me ga bu ma kpakpa o

XOESE KO

3

do dzi me ga bu mə kpəkpa o

o Ma wu a wəe na wo go do me ga bu mə kpəkpa o

mf da nyevio xə se tawo mi se lo..... mi se lo..... mi se

lo mi se mi se mi se lo mi se lo xa xa woe dzia

lo mi se mi se mi se lo mi se lo xa xa woe dzia

dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

♩

XOESE KO

58

ma kro kro ke ma kro kro me na tu krea me o..... ma kro kro

59

ma kro kro ma kro kro ma kro kro ma kro kro me na na tu krea meo

60

o la..... ma kro kro me na na tu krea meo

61

la..... ma kro kro ma kro kro ma kro kro ma kro kro

ma kro kro

KOJESSE KO

5

66

dolce ma kpa kpa me na na ru kpea meo lo..... *cantabile* xa xa woe dzia
xa xa dzia

71

dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

75

ma kpa kpa ke ma kpa kpa mena ru kpea me o..... da nye vio xa

81

se to wo.. ni se lo..... da nye vio xa

6 XŌESE KO

xe tɔ wo., mi se lo..... xa xawɔe dzia dzido do ke dzi do do dzia

ke li li ke ke li lie dzia ma kra kra ke ma kra kra me na ŋu

kra me o..... ma kra kra me na ŋu kra me o fe he

ma kra kra me na ŋu kra me o..... me bee

XJESE KO

112

makpa kpa me na ru kpea meo de he ma kpa kpa me na ru kpes me o.....

113

xa xa woe dzia dzi do do ke dzi do do dzia ke li li ke

xa xa'o dzia dzi do do dzi do do dzia ke li li ke li li

114

ke li lie dzia ma kpa kpa ke ma kpa kpa me na ru kpea me o.....

115

xae se ko... xae se to xae se ko... xae se Ma wu a

xae se ko.....

8

XOESE KO

114
wæ na wo Ma wu a ta na wo o Ma wu a
xœ se xœ se kpœ e f'ã si nu xœ se

122
do dzi
wæ na wo go do me ga bü mã kpœ kpœ o xœ se ta xœ se

130
ko..... xœ se to xœ se to..... xœ se to xœ se ko.....
xœ se ta xœ se ko xœ se xœ se xœ se xœ se do dzi xœ se ta

138
xœ se ta xœ se ko..... xœ se ko Ma wu a wæ na wo

134

do dzi xɔ se la... xɔ se to xɔ se se

136

Ma wu a wɔe... o...
nā le dzi de fɔ Ma wu a wɔe go do go do o...
ko... me ga bu ma kpa kpa kura o do dzi

137

kpa da... xɔ se ko... Ma wu a wɔe
xɔ se xɔ se u wɔe go do go do do dzi a wɔe
go do go do

138

gu da...
lo... na vi xɔ se ko xɔ se ko Ma wu a wɔe na wo a me na wo

10

130

wo
 wa xa se ta do dzi de Ma wu tu ko Ma wu a wce na wo

134

ko ko ko.....
 xa se to xoe se ko.....
 xa se to xoe se ko

138

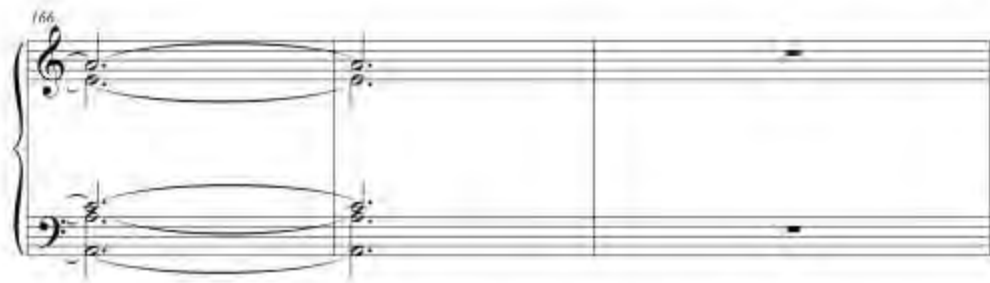
ko.....
 xa se to xoe se ko.....
 xa se to xoe se do dzi xa se to.....

142

Vivace

ko.....
 xa se ko
 Ma wu a wce na wa do dzi xa se ta xoe se ko.....

166



169 *crac.*



xo se ta xo se ta xo se ta xo se ta xo se ta xoe se ko.....

xo se ta xoe se kpɔ da xa xa woe dzia

agitato

173



xoe se xoe se xoe se kpɔ e f'a si nu a wæ..... o

mf

dzi do do kpɔ da.... dzi do do dzia ke li kpɔ da.... ke li lie dzia

12

Vivace
177 xœ se ku
xœ xe
mɔ kpɔ kpɔ ke
mɔ kpɔ kpɔ me na na ŋu kpea meɔ... Ma'u

180
u wæ na wo do dzi xɔ se tɔ



CHAPTER FIVE

ANALYSIS OF THE AUDIO RECORDINGS

5.1.0. Overview

The research contains four compositions. Two compositions out of the four are analysed in this chapter.

All the four original works were composed in *Ewe* dialect and were performed by choirs from both Ghana and Togo. The four compositions were recorded in four different recording studios in both countries (two studios in Togo and two in Ghana).

5.1.1. Agbemɔ

“Agbemɔ” literally means “life journey” was performed by *Choral Kekeli de Nyekɔnakpɔe* from Togo and recorded in Rasky-J Production Studio located at Nyamekye in Accra, Ghana on the 15th of June 2021 at 9:15 am.

Twenty choristers were engaged in the recording. Voice part distribution of the choir were six (5) soprano singers, four (3) alto singers, four (4) tenor singers and six (5) bass singers.

During the recording performance, there was a short keyboard introduction of six (6) bars in string tone whereby some improvisations were made in the sixth bar to prompt the choir to come in. the performance was done with keyboard accompaniment.

5.1.2. Mina miatsowofekawo

“Mina miatsowofekawo” literally meaning; “Let us get rid of their yokes” was also performed by *Choral Kekeli de Nyekɔnakpɔe* from Togo and recorded in Rasky-J

Production Studio located at Nyamekye in Accra Ghana on the 15th of June 2021 at 9:15 am.

Although the music score was not orchestrated for instruments the performance was accompaniment with *kpalongo* drums, piano, lead guitar and the bass guitar and performed in *kpalongo* style. At the beginning of the performance, the instruments played a short introduction after which the choir came in. The song was fully performed for the first time followed by an instrumental interlude with the jembe drum dominating with improvisations. The music was repeated after the instrumental interlude to bring it to an end.

5.1.3. Mine Mia Wo Deka

The third piece entitled *Mine Mia Wo Deka* which means “Let us be united”, was performed by *Symfonia* Male Choir from Accra, Ghana and was recorded in *Femo Production* Studio in Tema Ghana.

The recording was done on the 26th of April, 2021 at 10:00 am. Ten male choristers were involved in the performance. Three (3) men sang the 1st Tenor, two (2) men sang the 2nd Tenor, two (2) men sang the 1st bass and two (2) men sang the 2nd bass while one (1) man sang the baritone as the lead singer. The music was performed in kpanlogo style with the kpanlogo drums accompaniment with the leading voice doing *Add libidum* even though they are not accordingly scored in the music. The percussion accompaniment was employed in the performance to project the characteristics of African music and for listeners' enjoyment.

5.1.4. Xɔese Ko

The fourth piece with the title **Xɔese Ko** means “Just believe” was performed by **Chœur Mayer**, a choir from Lome, Togo and was recorded in **Studio Sol Production** in Lome, Togo.

The recording was done on the 2nd August, 2021 with a total number of thirty (38) choristers. The music was performed and recorded in **Agbadza** style with Agbadza dance instruments accompaniment.

All songs were burnt on a Compact Disc (CD) in an audio format and were added to the hard copy of this work.

ANALYSIS OF THE SCORE

Two compositions among the four contained in the work is being analysed. The two analysed compositions include *Agbemɔ* and “*Mine MiawɔDeka*”.

5.2.1. *AGBEMɔ* (Life Journey)

This song was composed out of the numerous difficulties that the composer encountered in life. At a point in time the life situation of the composer was full of difficulty and meaningless yet it seemed no one appreciated it and no one was ready to be of help to him. It looked as if the entire world was against him.

After a deep personal reflection, he finally concluded with the consolation that the journey of life for every individual has been designed by God before he or she was even born into this world. He consoled himself with the story of Joseph and his brothers in the Bible (*Genesis Chapter: 37-49*). Joseph was sold by his brothers and had to go through a

lot of challenges in Egypt before finally becoming a prime minister for a country he was sold into as a slave. This story has really inspired the researcher greatly and has aided him to come out with this novelty. In this new composition, the researcher has clearly explained how the life's journey of everyone differs and no one could run away from his own destiny. Referring to the literature review, according to Bedzra (2008), Hesinɔ Akpalu Vinɔkɔ's life including his upbringing and development was a misery and pathetic. He further explained how the musical talent of Vinɔkɔ had won the hearts of a variety of writers. To explain further, Kumasah (2006) in Bedzra (2008) observed that Akpalu turned to music as a result of frustration in life and gained his fame in composition and singing. Akpalu used the medium of singing to express his misery in life without knowing that he was fulfilling his destiny. In the same vein, **Agbemɔ** was composed by the composer to encourage everybody who is going through challenges in life never to give up, but be calm and look unto the maker of the universe, because our ways are not His ways.

The piece was composed for voice (SATB). The text of the song is in *Ewe*. The melodic intervals are mainly in stepwise movement (i.e. seconds). The harmonic intervals are mainly in octaves, sixths, thirds, and in unison. The texture is both polyphonic and homophonic. The music was composed in Sonata form (ABA) with a coda at the end. The key signature for the music is F major and the time signature is $\frac{6}{8}$

SECTION A – EXPOSITION

The exposition starts from bar 1-39. The section starts in unison for all parts from bar 1-2 in a moderate movement. The music starts moderately loud (*mf*) and loud (*f*) in bar 1 and 2 respectively. The composer laid emphasis on the word "**Agbemɔ**" by repeating it

three (3) times in the first two bars to call the attention of listeners as illustrated in Example 8.

The image shows a musical score for Example 8. It consists of two staves, a treble clef staff and a bass clef staff, both in 6/8 time. The key signature has one flat. The melody and bass line are identical, illustrating sequential unison. The first bar is marked with a dynamic of *mf* and the second bar with a dynamic of *f*. The lyrics are "A gbemɔ a gbe mɔ a gbe mɔ a".

Example 8 Sequential Unison

The full harmony starts on the last note of bar 2-3 with the dominant seventh chord with the seventh in the bass resolving to chord 1b where “*Agbemɔ*” was repeated for the fourth time very loudly (*ff*). See excerpt 10.

The image shows a musical score for Example 9. It consists of two staves, a treble clef staff and a bass clef staff, both in 6/8 time. The key signature has one flat. The melody and bass line are identical. Dynamics are marked as *mf* in the first bar, *f* in the second bar, and *ff* in the third bar. The lyrics are "A gbemɔ a gbe mɔ a gbe mɔ a gbe mɔ dzie mie".

Example 9 Dynamics Movement

From bar 4-12, the bass part kept on repeating “*Agbemɔ*” **Ostinato** rhythmic pattern. This has been illustrated in Example 10.

AGBEMO

Nono Yawo AKOTO

Example 10 Rhythmic *ostinato*

The melodic sequence from bar 1- 2 progressed to a harmonic pattern with ‘*Agbemọdzie miele*’ from bar 3- 5. The composer created tension from bar 31-38 reflecting on the numerous challenges in life hence the lyrics “*agbeme fuwo sɔgbɔ ɲuɔ*”(life is full of challenges) being the climax and was gradually released in bar 38.

See the excerpt 11 that shows the climax of the music in bar 31.

29 mi gba dzi blewu *ff*
mi ɔ̃ *p* nu ɔ̃ a gbe ma zo zo se se no vi a
mi gba dzi dzi gba ɔ̃ hia lo

33 *f* gbe ma zo zo se se a gbe me fu wu so gba nu to a *p*

37 gbe ma zo zo se se... o a se se

Climax

Example 11 Harmonic Tension and Release

From bar 17-27, the composer employed call and response structure which is typical of African music. Excerpt 12 shows the call and respond.

The image displays a musical score for a piece titled 'Example 12 Musical Call and Response'. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in a non-Latin script, likely Akan. Three specific melodic phrases are circled in orange: 'má zà lá' in the first system, 'mí zà ḍ ḍ' in the second system, and 'mí zà ḍ ḍ' in the third system. The score includes dynamic markings such as *f* and *mp*.

Example 12 Musical Call and Response

HARMONY

In terms of harmony in the work, the composer employed both simple and advance chords. Section A starts from bar 1-39. The harmony of the song starts on the third quaver of the second beat of bar 2 in dominant seventh chord (V^7) where it resolved to chord one second inversion (1b) in bar 3 on the second note of the first beat (i.e. V^7c-1b). From the third note of the second beat of bar 2 through bar 6 appears a sequential harmony with the same lyrics as the composer displayed his harmonic proficiency by applying a chain of secondary dominant chords that depict the phenomenon of life. In the composer's aim of creating an indigenous African rhythmic effects, he used the secondary dominant seventh chords (V^7 of VI) on the first note of the first beat in bar 4 resolving to chord one first inversion (1b) on the first note of the first beat in bar 5 instead of resolving to the normal

chord six (vi) as the case should be and continued with the subdominant (IV) on the second note of the first beat of bar 5 which resolved to the subdominant chord instead of the submediant chord ($v^7/vi-vi$). In bar 11-12, a supertonic ninth chord (V^9) with an omitted fifth (5^{th}) was applied but this time with a smooth resolution to the dominant of the tonic key (i.e. $V^9/v-v$).

See the illustration in Excerpt 13.

Example 13 Modulation to the Dominant

From bar 14-15 another secondary dominant seventh was formed on the median (V^7/vi) which was resolved on the submediant of the tonic chord ($v^7c/vi-vi$) as the composer used this chord progression to create an emotional effect. Excerpt 14 shows a modulation to the submediant.

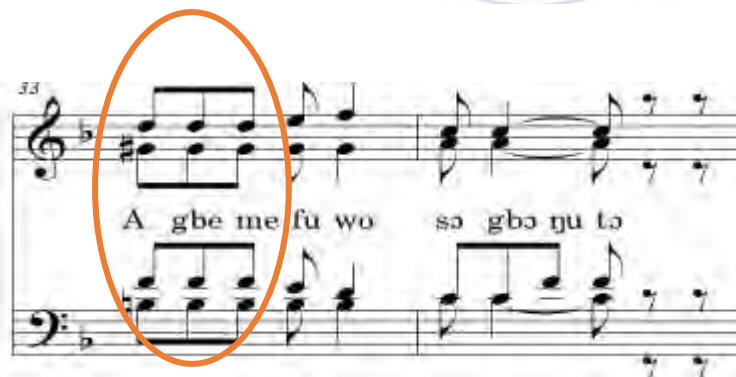
Example 14 Modulation to the Submedia

Moving down to bar 21, the researcher intentionally created a parallel fifth (5th) for tenor and alto parts resulting in consecutive four with the intension of defiling the conventional harmonic rule. This was to create a special effect in that section of the music. Example 15 shows the parallel fifth movement.



Example 15 Parallel Fifth between Tenor and Alto parts

From bar 35-36, the composer created a complex chord progression modulating to the dominant with a raised supertonic dominant seventh chord (vo⁹). Example 16 shows a modulation to the dominant.



Example 16 Raised Supertonic Dominant Seven Ch

The composer employed the secondary dominant chord of the supertonic and, progressing through the supertonic, moved to the dominant chord and finally resolved to

the tonic chord (V/ii-ii-V-I) to conclude section A. Excerpt 17 gives a clear illustration of a resolution to the tonic chord.

Example 17 Resolution to Tonic Chord

SECTION B –DEVELOPEMENT (FUGUE)

Section B is made up of a fugal exposition written in the key of D minor. The fugal exposition is characterised by ornamental polyphonically contrapuntal manoeuvring that depicts a scenario of unpredictability of human life. He tried to compare life events to a panoramic view of a city where all habitations are not of the same size or height, or to a natural geographical vegetation of undulating landscape where one can see mountains and valleys of varying heights and depths and trees of competing sizes and heights.

In *Agbemɔ*, the alto part opens the fugal exposition with the subject “*agbemɔ menyɛ miatɔ’o, menyɛ miatɔ’o, menyɛ miatɔ’o, mitsɔ miaɛ mɔkpɔkpɔ, miaɛ mɔkpɔkpɔ, miaɛ mɔkpɔkpɔ da ɔɛ Mawudzi ko*” which is summarised as “man does not have control over life, only put your hope on God”. The alto part starts the subject from bar 40 and ends at bar 48. See Excerpt 18 that shows altos stating the subject.

Alto Part sings the subject

The image shows a musical score for three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in a non-Latin script, likely Akan. A blue arrow points to a specific note in the first system, which is the subject of the fugal exposition.

System 1 (Measures 37-40):
 gbe mə zo zo se se..... o a se se a gbe mə me nye
 Dynamics: *mf*

System 2 (Measures 41-44):
 mia tə me nye mia tə me nye mia tə..... *f* mi tə mia fe mə kpə

System 3 (Measures 45-48):
 kpə mia fe mə kpə kpə mia fe mə kpə kpə da de Ma wu dzi ko

Example 18 Alto States the Subject in the Fugal Exposition

Bar 49 -57 contains the soprano part, providing real answer to the subject introduced by the alto part. The alto part comes back with the counter subject in a distinctive contrapuntal line alternating with the subject being provided by the soprano part. Example 19 illustrates the soprano part providing real answer to the subject.

Soprano Part sings the subject

Example 19 Soprano States the subject in the fugal Exposition

The bass part initiates the subject from bar 58- 67 in D minor as the soprano part sings the counter subject and the alto with the free parts. Example 20 illustrates the bass part taking the subject.

Bass Part sings the subject

57 Ma wu dzi ko a gbe mə a gbe mə a gbe mə
 to kple e to a gbe mə menyemia to o
 a gbe mə me nye mia to me nye mia to me nye

61 a gbe mə O..... wo li vo vo vo a me
 wo li tso ble ma ble ma ha fi mie va dzo
 mia to mi to mia fe mə kpə kpə mia fe mə kpə kpə mia fe mə kpə

63 sia me kple e to kple e to a gbe mə
 a me sia me kplee to a gbe mə me nyemia to me nye
 kpə da ɔ Mawu dzi ko a gbe mə a gbe mə

Example 20 Bass States the Subject in the Fugal Exposition

To conclude the fugue, the tenor part enters with the subject in A minor from bar 67 - 75 as the bass part takes the countersubject and the rest of the parts (soprano and alto) do the free part. Example.21 shows the tenor part

The image shows a musical score for a fugue. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat major/A minor). The time signature is 4/4. The score is numbered 65, 69, and 73. The lyrics are in a non-English language. A blue arrow points to the tenor's entry in the second system, which is circled in orange. A box labeled "Tenor begins" is placed above the arrow. The score includes dynamic markings such as *mp*, *f*, and *mf*.

Example 21 Tenor states the Subject in the Fugal Exposition

From bar 76- 92 is an episode used as a bridge that connects the section B to the A prime (A1) completing the ternary form (ABA).

SECTION A1 – RECAPITULATION

In this section, the exposition (section A) which starts from bar 1-37 is repeated. However, the music is not ended there. After bar 37, which ends the recapitulation, the music continues in bars 133-144 to bring it to an end.

CODA

The coda section starts on bar 133 and ends on bar 144. The composer ended the music with the coda to give it a clear conclusion with emotional expression reflecting on indigenous African music. The sequential progression of the ascending movement ends with the statement “*mega tsidzi maqefi o*” (do not worry) from bar 133-136. The coda section gives an inspirational message to mankind to trust in the Creator of man and the Giver of life rather than worrying about the vicissitude of life.

5.2. Analysis of *Mine miawo qeka* (Let us unite).

This piece was composed in Ewe. The composer's aim for writing this music is to call for African unity. The researcher based his call on the benefits of unity among families, communities and nations as a whole. Obviously, music plays a significant role in the life of Africans, and for that matter, Ghanaians. Ghanaian music composers such as Ephraim Amu, Walter Bleke, J.H.K. Nketia and many others have composed many patriotic songs that have helped in many ways to foster peace and unity among the people.

The researcher purposely composed this song to admonish the Ewe in particular and to urge them to be united despite the fact that they are being divided by the imaginary line among two countries - Ghana/Togo as a result of Western world colonisation. The harm

that has been caused by the Europeans' partition of Africa can only be coped with by living together in peace and unity rather than societal and regional conflict.

The piece is a choral composition written for voice (SATB). The melodic intervals of the music are mainly in stepwise; (i.e. 2nds). The harmonic intervals are mainly in octaves, sixths, thirds, and in unison. The texture is both homophonic and polyphonic written in binary form (AB). The music is written in B flat major and the time signature is simple duple using the quarter note as a beat (2/4).

The song begins on anacrusis beat in unison from bar 1-2 establishing the message of togetherness before splitting into the various parts in bar 3. The researcher employs chord IV-Ib progression usually seen in Walter Blege's compositions where the bass takes the third of the chord as alto rather takes the root and the soprano takes the fifth. This chord progression reflects the traditional style of harmony among the people of *Evedome* located in *Ho* traditional area. Example 22 shows the resolution of chord IV-Ib.

The image shows a musical score for a choral piece. It consists of two staves: a vocal line (treble clef) and a bass line (bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "De kawə wə me ye ɲu sɛ ɲu sɛ le". A red circle highlights the final chord in the bass line, which is a resolution of a chord IV-Ib progression.

Example 22 Resolution of chord IV-Ib.

Soprano and alto parts make a call “*mile nɔvisi*” (let us join hands together) from bar 5- 6 and is responded by tenor and bass parts from bar 7-14 “*ne miatu miade nyigba*” (to build our nation).

From the last note of bar 14-16 all the parts sing in unison with a statement “*tagã deka mede aḡaṇu o*” (one big head does not form a council). The purpose for all the voice parts singing in unison at this point is to make a universally accepted acclamation with one mind and one voice for urgent reaction. Excerpt 23 shows all parts singing in unison.

5 *mf* mi le nɔ vi si kpɔ ɗa ne mia tu mia de nyi gba

9 ne mia tu mia de nyi gba ne mia tu mia de nyi gba

13 *cresc.* loo..... ɗe gba lo.... *mf* ta ga ɗe ka me ɗ'a ɗa ru me

Example 23 Unison for all Parts

The composer created a three level harmonic sequence with the statement “*tagã deka mede aqan̄u o*” (one big head does not make a council) from the last note of bar 16-18 being a response to the unison call from bar 14-16. The same philosophy is expressed from the last note of bar 18-23 to end the phrase in plagal cadence. (IV-I) with the statement “*asiqeka me tua du o*” (one hand does not build a nation). Example 24 illustrates a plagal cadence.

The image shows a musical score for Example 24, illustrating a plagal cadence. The score is in two systems. The first system (bars 17-20) features a vocal line with lyrics "da da ru me da da ruo asi de ka me tua duo....." and a piano accompaniment. The second system (bars 21-23) features a vocal line with lyrics "me tua du oo..... mi de" and a piano accompaniment. A red circle highlights the final chord of the first system, which is a plagal cadence (IV-I).

Example 24 Plagal cadence

From bar 24 -71 the composer applied series of calls and responses and other ornamental devices as a means of developing the music to bring section A to an end.

Bar 72 eventually marks the beginning of section B which is the final section of the piece. In this latter part of the song, the composer summarised his message, stating some steps citizens can take to maintain peace in our communities through which the nation can move forward for betterment and growth. To better clarify this idea, he applied some particular chord progressions as each part moved with different lyrics after which they came together in bar 77. The chord structures employed in this section are $I - I^7c - V^7/ii - vii - ii^7c - vii - V^7c - V/vi - V/ii - ii$. Example 25 illustrates a succession of secondary dominant chords.

Example 25 Succession of Secondary Harmony

Finally, bar 84 – 92 marks the end of the piece. In this final stage, the composer reiterated his message of patriotism and nation building with the statement “*gbenɔdu miatsɔ aɔfezo yingɔ ɔaa*” (with one let us move forward). At this point, he once again applied *unison*

for all parts strategically ending the song with chord progressing from vo7/vi-1c-V7- I.

Example 26 shows a perfect cadence.

87

gbe nɔ du mia tsɔ a..... ɔɛ zɔ yi'ŋ gɔ ɔa

mi mi

88

uu.. yi'ŋ gɔ..... ɔaa

mi.....

Example 26 Perfect Cadence

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0. Overview

This chapter presents a summary of the findings in the study as well as the conclusions drawn from the findings. In addition, the chapter presents recommendations made from the conclusions. The chapter also gives suggestions of relevant areas for further studies.

6.1. Summary

The study structured a philosophical establishment of similarities and differences between the provenance, language, dressing, food, and religious practices of three selected communities lying along the Ghana-Togo border. These three communities are Kpetoe, Dakpa and Dzodze. Elements of their dominant musical genres that were of interest to the researcher-composer were purposely selected and used to compose four grandiose original art choral works for mixed voices that can be of relevance to Ghana and Togo; the two countries between which common relations are shared

The study led to the discovery and collection of some traditional music melodic motifs and rhythmic patterns from *Kpanlogo* and *Agoha* dances from the three aforementioned communities lying along the Ghana-Togo border. The traditional musical elements with its *indigenous vocal tonal forms* from these three traditional communities along the Ghana-Togo border were carefully studied and blended with the *Amu-Nayo bi-cultural stylistic choral-tradition*. This synergy consequently birthed the resultant compositions in focus.

The study adopted ethnographic and descriptive research designs to help enhance the understanding of the impact of cultural practices of the performers and audience irrespective of their geographical locations. The research came out with four original compositions in *Ewe* dialect and subsequently performed by choirs from both Ghana and Togo. The four compositions were recorded in three different recording studios in both countries (one studio in Togo and two in Ghana).

6.2. Findings

6.2.1. Differences and similarities

- Although the Ewe found themselves in two different countries, they have the same root.
- They have same language, different dialects coupled with differences in inflections.
- They eat the same food but slight differences in the ingredients.
- They have the same traditional religious practices.
- They share same musical elements however some elements and traditional styles are peculiar to each community in the two geographical locations; Ewe in Togo and those in Ghana.

6.2.2. Thematic materials

- The following musicals examples are some thematic materials discovered in *Agbadza* ensembles from both Ghana and Togo. These materials are taken from the *Agbadza* drum patterns that sound similar but with rhythmic differences.

Example 27 illustrates the *Agbadza* drum patterns from Togo.

Musical notation for Example 27, showing a melody in 8/8 time. The lyrics are: Ga nya glo ma va do ga ma va do ga ma va do ga.

Example 27 *Agbadza* drum patterns from Togo

Example 28 illustrates how the same *Agbadza* drum patterns sound in Ghana.

Musical notation for Example 28, showing a melody in 8/8 time. The lyrics are: Ga nya glo Ga nya glo Ga nya glo o Ga nya glo.

Example 28 *Agbadza* drum patterns from Ghana

- **Intonation and melodic contour created by using Akpalu's style of composition**

Example 29 illustrates the intonation and melodic contour in Akpalu.

Musical notation for Example 29, showing two lines of melody in 8/8 time. The lyrics are: xa xa woe dzia dzi do do ke dzi do do dzia ke li li ke
li li lie dzia mə kpə kpə ke mə kpə kpə me na ŋu kpea me o....

Example 29 Intonation and melodic contour in *Akpalu*

6.2.3. Original compositions

The following are the four arts compositions that were composed based on selected musicals elements discovered in three selected towns – Kpetoe, Dakpa and Dzodze lying along the Ghana – Togo border.

- i. Agbemɔ
- ii. Xɔse ko
- iii. Mine miawɔ ɖeka
- iv. Mina mia tso woƷe kawo

6.2.4. Formal analysis of the original compositions

Two out the four original compositions were formally analyzed and they are as follows:

- i. Agbemɔ
- ii. Mine miawɔ ɖeka



6.3. Conclusions

1. The Ewe in Ghana and the Ewe in Togo share some traditions however they possess unique elements which distinguish them.
2. The Ewe in Ghana and the Ewe in Togo have similar musical traditions with unique elements and structures.
3. Compositions can be created using elements from both Ewe in Ghana and Ewe in Togo to represent both cultures.
4. Compositions with elements from the musical traditions of the Ewe in Ghana and in Togo can be analyzed and appreciated.

6.4. Recommendations

1. The similarities between the two traditions should be strengthened and the differences should be addressed well through music to promote unity in diversity.
2. Further studies can be undertaken to explore other musical and artistic traditions of the Eve of Ghana and Togo.
3. More compositions should be created by art musicians to represent both Ghanaian and Togolese Eve cultures.
4. Compositions with traditional elements should be analysed by composers even in the form of footnotes as part of the score for the appreciation of the choir director towards a perfect interpretation and performance.

6.5. Suggestions for Further Research Areas

This research was carried out in the Volta Region of Ghana and was restricted to only three selected towns - Kpetoe, Ðakpa and Dzodze on the Ghana-Togo border. There are many other communities on the Ghana-Togo border which were not covered in this study. The findings of the study may not be generalised to all the communities located on the Ghana-Togo border. It is recommended that further studies of the other border communities should be conducted.



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Adanlete Kossi (10th March, 2021) Personal communication from Ðakpa

Ahogan Thiery (8th March, 2021) Personal communication from Kpetoe)

Amuzu Victor (20, March, 2021) Personal Communication from Dzodze



APPENDICES

Appendix A

Pictures of the Agbadza percussions been played during the recording section in ***Sol Production Studio*** in Lome, Togo on the 2nd August, 2021

Picture of *Sogo* being Played



Picture of a set of *Gakogoe* and *Axatse* being Played



Picture of Single *Gakogoe* being Played



Picture of Atimevu being Played



Picture of Percussions in Agbadza Ensemble



Picture of Axatse being Played



Picture of Sogo and Kagan being Played



APPENDIX B

Some melodies reflecting the intervallic structures in *Agoha*

Akpalu Va Zu Xo Se to. (Bedzra2008)

5 Uua via wo lee Kpa lue va zu xo se toe Ha gba to ye nye gbe do

9 da Ma wue ma dze klo na Ye sue ma dze klo na kea me fo fo bu na

13 E nye me ga klo dze ge na na ne keo Ye su Kris to ko ma dze klo

17 na Me gblæ be ye no viwo mi tro ye wo to wo ye no viwo mi tro

22 mi tro dzi me mia zu Ma wu to mia wo la le dzi fo mia yi gbo.

Me gblæ be

26 klo dze ge na na ne keo Ye su Kris to ko ma dze klo na

ye no viwo mi tro Vi no ko be no vi mi tro mi tro dzi

30 me mia zu Ma wu to mia wo la le dzi fo mia yi gbo.

Dɔya Wode Asi Nam.(Bedzra 2008)

Dɔ yawo d'a si na ma me wɔe vɔ pen si nia va me yi dxu dzɔ ge uua viawo

6
nu nyui wɔ la ha ku na He si nɔ Kpa lu hã gbɔ na ku ku ge ga ke nye me kuo a fee

11
me yi dɔ ya wo da 'si na ma me wɔe vɔ pen si nia va me yi dzu dzɔ ge O ha me tɔwo

16
mi gaka fu he si nɔ'ɔ ye wo tɔ wo mi ga ka fu he si nɔ'ɔ mi ka fu Ma wue dɔA 'kpa lu

21
da ne woa dzi ha le dua wo do me dza ta wo kpɔe dɛ kɔ da dzɔ ge tɔ nye tɔwo

26
nu nyui wɔ la hã ku na He si nɔ Kpa lu hã gbɔ na ku ku ge me nye dɛ me kuo a fee

31
me yi dɔ ya wo d'a si na ma me wɔe vɔ pen si nia va me yi dzu dzɔ ge.

Xexea Me Nu Wo So gbo (Bedzra 2008)

E uua viawo xe xea me nu wo so gbo ka yae zua fa me xo he tso da de
xo me tsie le gbo ha le gbœ nya xo xowo nu na yi to ha ye ye ne
va mia dzi hee E be me vo na kpe koewo do me'o ha dzi de na bu n'A kpa lu'e
Vo na le kpe koe wo do me'o ha dzi de na bu n'A kpa lu'o E uua viawo xe xea me
nuwo so gbo Ka yae zua fa me xo he tso da de xo me tsie le gbo ha le gbœ
nya xo xowo nu ne yi to ha ye ye ne va mia dzi hee Kpa lue be Nya ko viawo
mie le toa Kpa lu be Nya ko viawo mie le toa nu ya mie dzi na nu ya do wo
Kpo li gbe ka be ga me sea to nuo kpo dze ga dzi ga kpe du do Kpa lue be Nya ko viawo
mie le toa Kpa lue be Nya ko viawo mie le toa nu ya mie dzi na nu ya do wo
kpo li gbe ka be ga me sea na to nuo Kpo dze ga dzi ga kpe du do. E uua viawo xe xea me

Opened Scores of Original Compositions

AGBEMO

Nono Yawo AKOIO

The musical score is for the piece 'AGBEMO' by Nono Yawo AKOIO. It is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is in 8/8 time and features a variety of dynamics including *mf*, *f*, *ff*, and *cresc.*. The lyrics are in a Ghanaian language, with the first system reading: 'A gbe ma a gbe ma a gbe ma a gbe ma dzie mie le a'. The score is divided into two systems, with the second system starting at measure 5. The lyrics for the second system are: 'gbe ma dzie mie le a gbe ma dzie mie le o'. The final system includes the lyrics: 'mi me va xe xe sia me xe xe sia me tai ge a kpo o' and 'a gbe ma a gbe ma a gbe ma'. A large red watermark is visible in the center of the page.

11

S
 ma zo zo la se se ma zo la ma zo zo la se se ma zo la ma zo zo sia

A
 ma zo zo la se se ma zo zo la se se ma zo zo sia

T
 ma zo zo la se se ma zo zo la se se ma zo zo sia

B
 ma zo zo la se se ma zo zo la se se ma zo zo sia

19

S
 se se ru ta me le to hae kura o mi zo phi phi mi wa hle wa

A
 se se ru ta ru ta me le to hae ku ra o ma zo lu a

T
 se se ru ta me le to hae kura o u ma zo la o

B
 se se ru ta me le to hae kura o o ma zo lu o

25

S
 hle wa mi zo phi phi mi gba dzi hle wa a

A
 ma zo la a gbe ma sia se se ru ta mi phi ru phi

T
 ma zo la a gbe ma sia se se ru ta mi phi ru phi

B
 ma zo la a gbe ma sia se se ru ta mi gba dzi dzi gba phi hla lo

31

S
gbe ma zo zo se se a gbe ma zo zo se se a gbe me fu wo

A
gbe ma zo zo se se gbe ma zo zo se se a gbe me fu wo

T
gbe ma zo zo se se no vi a gbe ma zo zo se se a gbe me fu wo

B
gbe ma zo zo se se gbe ma zo zo se se a gbe me fu wo

32

S
a gla a gbe ma zo zo se se a se se

A
a gla a gbe ma zo zo se se a a se se a gbe ma me nye

T
a gla ma ta a gbe ma zo zo se se a a se se

B
a gla a gbe ma zo zo se se a a se se

33

S
-

A
mia to me nye mia to me nye mia to mi ko mia fe mo kpo kpo mia fe mi kpo

T
-

B
-

4

S a gbe na me nye mia t'o me nye *f*

A kpa mia fe na kpa kpa da de Ma wu dzi ko a gbe na a gbe na *mf*

T

B

7

S mia t'o me nye mia t'o mi ta mia fe na kpa kpa mia fe na kpa *f*

A a gbe na wo a gbe na wo a wo li vu vu *f*

T

B

10

S kpa mia fe na kpa kpa da de Ma wu dzi ko a gbe na *mf*

A vo a me sia me kple e to kple e to a gbe *mf*

T

B a gbe na me nye *f*

79

S a gbe ma a gbe ma a gbe ma on wo

A ma'o me nye mia to a wo li tsu ble ma ble ma

T

B mia to me nye mia to me nye mia to'o mi ita mia fe ma kpo

81

S li vo vo vo a ma sia me kple e to kple o to

A lia fi mia va dzi a ma sia ma kple

T

B kpo mia fe ma kpo kpo mia fe ma kpo kpo da de Ma wu dzi ko

87

mf

S a gbe ma me nye mia ta wo li tsu

A *mf* no vi gbo dzi ble wu

f

T a gbe ma me nye mia to'o me nye mia to'o me nye mia to'o mi

B *mf* a gbe ma a gbe ma a gbe ma wo a gbe ma wo

79

S a gbe ma a gbe ma a gbe ma on wo

A ma'o me nye mia to a wo li tsu ble ma ble ma

T

B mia to me nye mia to me nye mia to'o mi ita mia fe ma kpo

80

S li vo vo vo a ma sia me kple e to kple e to

A lia fi mia va dzi a ma sia ma kple

T

B kpo mia fe ma kpo kpo mia fe ma kpo kpo da de Ma wu dzi ko

81

mf

S a gbe ma me nye mia ta wo li tsu

A *mf* no vi gbo dzi ble wu

f

T a gbe ma me nye mia to'o me nye mia to'o me nye mia to'o mi

B *mf* a gbe ma a gbe ma a gbe ma wo a gbe ma wo

8 *mp*

S le — mi ne va xe xe sia me xe xe sia me tsi ge a kpo o —

A le — o — mi ne va xe xe sia me xe xe sia me tsi nge a kpo o —

T le — mi ne va xe xe sia me xe xe sia me tsi ge a kpo o —

B le a gbe mo a gbe mo a gbe mo — a gbe

mp

S mo zo la mo zo zo la se se mo zo la mo zo zo la se se mo zo la mo zo zo sia

A mo zo zo la se se mo zo zo la se se — mo zo zo sia

T mo zo zo la se se mo zo zo la se se — mo zo zo sia

B mo mo zo zo la se se mo zo zo la se se — mo zo zo sia

mp

S se se tu to me la loe kura o ni zo di di di — mi zo ble wa

A se se tu to me la loe kura o o mo zo la o

T se se tu to me la loe kura o o mo zo la o

B se se tu to me fa kura o o mo zo la o

117

S ble wa — mi wa ɔ ɔ ɔ — mi gbo dzi ble wa — a

A ma zo la a gbe ma sia se se ru ta mi ɔ ru ɔ

T ma zo la a gbe ma sia se se ru ta mi ɔ ru ɔ

B ma zo la a gbe ma sia se se ru ta mi gbo dzi dzi gbo ɔ hia lo

121

S gbe ma zo zo se se — a gbe ma zo zo se se — a gbe ma fu wo

A gbe ma zo zo — se se — a gbe ma fu wo

T gbe ma zo zo se se na vi ɔ gbe ma zo zo se se — a gbe ma fu wo

B gbe ma zo zo se se — gbe ma zo zo se se — a gbe ma fu wo

124

S so gbo — a gbe ma zo zo se se a se se — me ga tai dzi ma ɔ

A so gbo — a gbe ma zo zo se se o a se se — me ga tai dzi ma ɔ

T so gbo ru ta a gbe ma zo zo se se o a se se — me ga tai dzi ma ɔ

B so gbo — a gbe ma zo zo se se o a se se — me ga tai dzi ma ɔ

10

S
djo — me ga tai dzi na de djo o Ma wu fe ma wo Ma wu fe kpa da

A
djo — kpa da me ga tai dzi ma de djo — Ma wu fe ma wo Ma wu fe ma wo

T
djo — me ga tai dzi ma de djo o Ma wu fe ma wo Ma wu fe ma wo

B
djo — me ga tai dzi ma de djo o Ma wu fe ma wo Ma wu fe ma wo

11

S
me nye mia ta oo.

A
kpa da me nye mia ta na vi Ma wu fe ma wo me nye mia ta o loo

T
kpa da kpa da me nye — na vi Ma wu fe ma wo me nye mia ta o loo

B
me nye mia ta o loo



XOESE KO

Nono Yawo AKOTO

Soprano *mf* Xoese se ko xose se ko Ma wu a wae na wo a va me na wo

Alto *mf* Xoese se ko xose se ko Ma wu a wae na wo a va me na wo xose se ko *mf*

Tenor

Bass *mf*

1. S do dzi de Ma wu nu ko Ma wu a wae na wo ko ko ko

A do dzi de Ma wu nu ko Ma wu a wae na wo ko ko ko

T do dzi de Ma wu nu ko Ma wu a wae na wo ko ko ko

B do dzi de Ma wu nu ko Ma wu a wae na wo ko ko ko

2. S Ma wu a wae na wo Ma wu a ta na wo

A xose se Ma wu a wae na wo Ma wu a ta na wo

T xose se xose se xose se kpo e fa ai nu xose se

B xose se xose se xose se kpo e fa ai nu xose se

11

S
Ma wu a — wae na — wo do dzi me ga lu ma kpa kpa kura

A
Ma wu a — wae na — wo gu do me ga lu ma kpa kpa o

T
o Ma wu a — wae na — wo gu do me ga lu ma kpa kpa o

B
o Ma wu a — wae na — wo gu do me ga lu ma kpa kpa o

12

S
va ve se se wo nu a va yi — a vi fa fa wo nu a va yi

A
va ve se se wo nu a va yi — a yi fa fa wo nu a va yi

T
(rest)

B
(rest)

13

S
Ma wu a — wae na — wo do dzi me ga lu ma kpa kpa kura

A
Ma wu a — wae na — wo gu do me ga lu ma kpa kpa o

T
a Ma wu a — wae na — wo gu do me ga lu ma kpa kpa a

B
o Ma wu a — wae na — wo gu do me ga lu ma kpa kpa o

13

S
p a gbe ma zo la wo pe te na vi xa se ta wo pe te

A
p a gbe ma zo la wo pe te na vi xa se ta wo pe te

T

B

14

S
mp a gbe za li ye a gbe za li dzie a gbe a gbe ma zo zo se se

A
mp a gbe za li ya a gbe za li dzie a gbe a gbe ma zo zo se se

T

B

15

S
 tu to Ma wu a — wae na — wo do dzi me ga lu ma kpa kpa o

A
 tu to Ma wu a — wae na — wo go do — me ga lu ma kpa kpa o

T
 Ma wu a — wae na — wo go do me ga lu ma kpa kpa o

B

4

S Ma wu a — wae na — wo do dzi me ga bu ma kpo kpo o

A Ma wu a — wae na — wo go do me ga bu ma kpo kpo o

T o Ma wu a — wae na — wo go do me ga bu ma kpo kpo o

B o Ma wu a — wae na — wo go do me ga bu ma kpo kpo o

5

S *mf* da nye vio xi ze t'o mi se lo mi se lo mi se *f*

A *mf* da nye vio xi ze t'o mi se lo mi se lo mi se *f*

T *mf* da nye vio xi ze t'o mi se lo mi se lo mi se *f*

B *mf* da nye vio xi ze t'o mi se lo mi se lo mi se *f*

6

S lo mi se mi se mi se lo mi se lo xa xa woe dzia

A lo mi se mi se mi se lo mi se lo xa xa woe dzia

T lo mi se mi se mi se lo mi se lo xa xa woe

B lo mi se mi se mi se lo mi se lo xa xa woe

29 *cantabile*

S *cantabile*
 dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

A *cantabile*
 dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

T *cantabile*
 dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

B *cantabile*
 dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

31

S
 ma kpa kpa ke ma kpa kpa me na nu kpa me o — ma kpa kpa

A
 ma kpa kpa ke ma kpa kpa me na nu kpa me o — ma kpa kpa

T
 ma kpa kpa ke ma kpa kpa me na nu kpa me o — ma kpa kpa

B
 ma kpa kpa ke ma kpa kpa me na nu kpa me o — ma kpa kpa

33

S
 ma kpa kpa ma kpa kpa ma kpa kpa me na nu kpa meo

A
 ma kpa kpa ma kpa kpa ma kpa kpa me na nu kpa meo

T
 ma kpa kpa ma kpa kpa ma kpa kpa me na nu kpa meo

B
 ma kpa kpa ma kpa kpa ma kpa kpa me na nu kpa meo

57

S
o lo ma kpa kpa me na na tu kpa meo

A
o lo ma kpa kpa me na na tu kpa meo

T
o lo ma kpa kpa me na na tu kpa meo

B
o lo ma kpa kpa me na na tu kpa meo

58

S
lo ma kpa kpa ma kpa kpa ma kpa kpa o ma kpa kpa

A
lo ma kpa kpa ma kpa kpa ma kpa kpa ma kpa kpa

T
lo ma kpa kpa ma kpa kpa ma kpa kpa ma kpa kpa

B
lo ma kpa kpa ma kpa kpa ma kpa kpa o

59

S
ma kpa kpa me na na tu kpa meo lo xa xa woe dzia

A
ma kpa kpa me na na tu kpa meo lo xa xa woe dzia

T
ma kpa kpa me na na tu kpa meo lo xa xa'w dzia

B
ma kpa kpa me na na tu kpa meo lo xa xa'w dzia

7

S
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

A
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

T
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

B
dzi do do ke dzi do do dzia ke li li ke ke li lie dzia

S
ma kpa kpa ke ma kpa kpa me na nu kpa me o

A
ma kpa kpa ke ma kpa kpa me na nu kpa me o

T
ma kpa kpa ke ma kpa kpa me na nu kpa me o da nye vi'o xi

B
ma kpa kpa ke ma kpa kpa me na nu kpa me o

8

S
mi se lo da nye vi'o xi

A
mi se lo

T
se ty wu mi se lu da nye vi'o xi

B
se mi se lo

8

S
se te wo mi se lo xa xa woe dzia dzi do do ke

A
mi se lo xa xa woe dzia dzi do do ke

T
se te wo mi se lo mi se lo xa xa' dzia dzi do do ke

B
mi se lo xa xa' dzia dzi do do ke

9

S
dzi do do dzia ke li li ke ke li lie dzia ma kpa kpa ke

A
dzi do do dzia ke li li ke ke li lie dzia ma kpa kpa ke

T
dzi do do dzia ke li li ke ke li lie dzia ma kpa kpa ke

B
dzi do do dzia ke li li ke ke li lie dzia ma kpa kpa ke

10

S
ma kpa kpa me na ru kpa me o

A
ma kpa kpa me na ru kpa me o

T
ma kpa kpa me na ru kpa me o ma kpa kpa me na ru

B
ma kpa kpa me na ru kpa me o

9

S
ma kpa kpa me na ru kpea me n

A
ma kpa kpa me na ru kpea me o

T
kpea me o de le ma kpa kpa me na ru kpea me o

B
ma kpa kpa me na ru kpea me o

S
mf ma kpa kpa me na ru

A
mf ma kpa kpa me na ru

T
me be ma kpa kpa me na ru kpea me o de le ma kpa kpa me na ru

B
ma kpa kpa me na ru

S
kpea me o xa xa woe dzia dzi do do ke dzi do do dzia

A
kpea me o xa xa woe dzia dzi do do ke dzi do do dzia

T
kpea me o xa xa'o dzia dzi do do dzi do do dzia

B
kpea me o xa xa'o dzia dzi do do dzi do do dzia

10
mf

S ke li li ke ke li lie dzia ma kpa kpa ke ma kpa kpa me na nu
A ke li li ke ke li lie dzia ma kpa kpa ke ma kpa kpa me na nu
T ke li li ke ke li lie dzia ma kpa kpa ke ma kpa kpa me na nu
B ke li li ke li li ke li lie dzia ma kpa kpa ke ma kpa kpa me na nu

mf

S kpa me o xoe so ko
A kpa me u xoe se lu u xoe se lu xoe se ko
T kpa me o xoe se ko u xoe se lu xoe se ko
B kpa me o xoe se ko

mf cantabile

S Ma wu a woe na wu Ma wu a ta na wo
A xoe so Ma wu a woe na wu Ma wu a ta na wo
T xoe so xoe so xoe so kpa o fu ai nu xoe o
B xoe so xoe so xoe so kpa o fu ai nu xoe so

127

S Ma wu a — wae na — wo do dzi nie ga bu ma kpa kpa a

A Ma wu a — wae na — wo go do nie ga bu ma kpa kpa o

T o Ma wu a — wae na — wo go do nie ga bu ma kpa kpa o.

B o Ma wu a — wae na — wo go do nie ga bu ma kpa kpa o.

128

S xa se ta xa se ko xa se ta xa se ko

A xa se ta xa se ko xa se ta xa se ko

T xa se ta xa se ko xa se xa se

B xa se ta xa se ko xa se xa se

129

S xa se ta xa se ko xa se ta xa se ko

A xa se ta xa se ko xa se ta xa se ko

T xa se xa se do dzi xa se ta xa se ko

B xa se xa se do dzi xa se ta xa se ko



12
13

S Ma wu a wae na wo do dzi xa se to

A Ma wu a wae na wo do dzi xa se to

T Ma wu a wae na wo do dzi xa se to

B Ma wu a wae na wo do dzi xa se to

137

S *marcato* na lu dzi de fo Ma wu a wae

A *marcato* na le dzi de fo Ma wu a wae go do go do

T xa se to xae se ko me ga lu ma kpa kpa lura o

B xa se to xae se ko me ga lu ma kpa kpa lura o

141

S o xae se kpa da xae se ko

A n xae se xae se a wae go do go do

T do dzi do dzi a wae go do go do

B do dzi do dzi a wae go do go do

143

S Ma wu a wae go do — *mf* xae se ko xae se ko Ma wu a wae

A a wae lu ma vi *mf* xae se ko xae se ko Ma wu a wae

T a wae lo ma vi

B a wae lo

149

S na wo a va me na wo — do dzi de Ma wu tu ko Ma wu

A na wu a va me na wu *mf* xae se ko do dzi de Ma wu tu ko Ma wu

T *mf* o xi se ti de dzi de Ma wu tu ko Ma wu

B *mf* o xae se ko do dzi de Ma wu tu ko Ma wu

151

S a wae na wo ko ko ko — *cantabile* xae se to xae se ko

A a wae na wo ko ko ko — *cantabile* xae se to xae se ko

T a wae na wo ko ko ko — xae se to xae se

B a wae na wo ko ko ko — xae se to xae se

14

S xa se ta xae se ko xa se ta xae se ko

A xa se ta xae se ko xa se ta xae se ko

T ko xae se xae se xae se xae se do dzi xa se ta

B ko xae se xae se xae se xae se do dzi xa se ta

151

S xa se ta xae se ko Ma wu a wae na wa do dzi xa se ta

A xa se ta xae se ko Ma wu a wae na wa do dzi xa se ta

T xae se ko Ma wu a wae na wa do dzi xa se ta

B xae se ko Ma wu a wae na wa do dzi xa se ta

161

S xae se ko

A xae se ko

T xae se ko

B xae se ko

169 *rit.*

S *rit.*
 xa se ta xa se ta xa se ta xa se ta xa se ta xae se ko

A
 xa se ta xa se ta xa se ta xa se ta xa se ta xae se ku

T
allegro
 xa se ta xae se kpo da xa xa woe dzia

B
allegro
 xa se ta xae se kpo da xa xa woe dzia

173

S
 xae se xae se xae se kpa e fa ai nu a wae o

A
f
 xae se xae se xae se kpa e fa ai nu a wae o

T
f
 dzi do do kpo da dzi do do dzia ke li kpo da ke li lie dzia

B
f
 dzi do do kpo da dzi do do dzia ke li kpo da ke li lie dzia

177

S
 xae se ko mo kpo kpo mo na na nu kpa mo

A
 xae se mo kpo kpo mo na na nu kpa mo Ma'u a wae na wo

T
 mo kpo kpo ke mo kpo kpo mo na na nu kpa mo Ma'u a wae na wo

B
 mo kpo kpo ke mo kpo kpo mo na na nu kpa mo

MINE MIA WO DEKA

Nono Yawo AKOTU

f De ka wa wa me ye tra se tra se le

f De ka wa wa me ye tra se tra se le

f De ka wa wa me ye tra se tra se le

f De ka wa wa me ye tra se tra se le

mf mi le na vi si ne mia tu mia de nyi gba

mf mi le na vi si a mia de nyi gba

kpɔ da ne mia tu mia de nyi gba

kpɔ da ne mia tu mia de nyi gba

ne mia tu mia de nyi gba o mia de nyi gba

o mia de nyi gba ne mia tu mia de nyi gba

ne mia tu mia de nyi gba ne mia tu mia de nyi gba

mia de nyi gba ne mia tu mia de nyi gba

13

S lo de lo ta ga de ka me d'a 'da ru'o me
A de lo lu ga de ka me d'a 'da ru'o me
T lo de lo ta ga de ka me d'a 'da ru'o a
B lo de lo ta ga de ka me d'a 'da ru'o a

17

S da da ru'o me d'a 'da ru'o a si de ka me tua du'o
A d'a da ru'o me d'a 'da ru'o a si de ka me tua du'o
T me d'a 'da ru'o a si de ka me tua du'o
B me d'a 'da ru'o a si de ka me tua du'o

21

S me tua du o ni de
A me tua du o ni de
T me tua du o
B o me tua du o

31

S
dzre wa wa wa da mi de ko ma ma wa da mi de do

A
dzre wa wa wa da mi de ko ma ma wa da mi de do

T
da mi de do

B

32

S
kui to dzi dzi a da ne mia tu mia de nyi gba ne mia tu

A
kui to dzi dzi o da ne mia tu mia de nyi gba o

T
kui to dzi dzi o da ne mia tu mia de nyi gba ne mia tu

B
da ne mia tu mia de nyi gba

33

S
mia de nyi gba o mia de nyi gba lo

A
mia de nyi gba ne mia tu mia de nyi gba lo

T
mia de nyi gba ne mia tu mia de nyi gba lo

B
mia de nyi gba ne mia tu mia de nyi gba lo

4

S
A
T
B

ni bia bia me tua du'o a ni wa wa me tua du'o lo

ni bia bia me tua du'o a ni wa wa me tua du'o lo

7

S
A
T
B

me tua du'o mia de nyi gba ne mia tu

me tua du'o mia de nyi gba o

ni na mia tu mia de nyi gba ne mia tu

ne mia tu mia de nyi gba

10

S
A
T
B

mia de nyi gba o mia de nyi gba lo

mia de nyi gba ne mia tu mia de nyi gba lo

mia de nyi gba ne mia tu mia de nyi gba lu

mia de nyi gba ne mia tu mia de nyi gba lo

ni na ne mia tu

cantabile o

tase yi tase gbo me tua du'o a me ru li li me tua duo

cantabile tase yi tase gbo me tua du'o a me ru li li me tua duo

55

S
mia de nyi gba ne mia tu mia de nyi gba o

A
mia de nyi gba o mia de nyi gba ne mia tu

T
mia de nyi gba ne mia tu mia de nyi gba ne mia tu

B
mia de nyi gba mia de nyi gba ne mia tu

65

S
mia de nyi gba o mia de nyi gba *f* de

A
mia de nyi gba o mia de nyi gba *f* de

T
mia de nyi gba o mia de nyi gba *f* de

B
mia de nyi gba o mia de nyi *f* de

7

S
le na vi si ne mia wa de ka mi

A
so ka ba no mia de zo de zo ka ba ka ba mi

T
de fu le le'o ka ta da no mia de zo da mi

B
na mia wa de ka de zo mi

S
de fu le le'o ka ta da gbe na du

A
de fu le le'o ka ta da gbe na du

T
de fu le le'o ka ta da gbe na du

B
de fu le le'o ka ta da gbe na du

S
gbe na du gbe na du

A
gbe na du gbe na du

T
gbe na du gbe na du

B
gbe na du o gbe na du gbe na du

8
S mia tsò a — de zò yí'ng gò — dà mí
A mia tsò a — de zò yí'ng gò — dà mí
T mia tsò a — de zò yí'ng gò — dà mí
B mia tsò a — de zò yí'ng gò — dà mí

99
S yí'ng gò — *ff* dà
A yí'ng gò — *ff* dà
T yí'ng gò — *ff* dà
B yí'ng gò — *ff* dà

The image shows a musical score for a SATB choir. It consists of two systems of four staves each. The first system is numbered '8' and the second '99'. Each staff is labeled with a voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are in Chinese characters. The first system of lyrics is: 'mia tsò a — de zò yí'ng gò — dà mí'. The second system of lyrics is: 'yí'ng gò — ff dà'. The 'ff' indicates a fortissimo dynamic. There is a large, faint watermark in the center of the page that reads 'UNIVERSITY OF EDUCATION WINNEBA'.

16
184

S

A

T

B

do dzi xɔ se tɔ

do dzi xɔ se tɔ



MINA MIA TSO WOFE KAWO

Nono Yawo AKOTO

mf
Soprano Mi na mia tao wo fe ka wo mi tao wo da

mf
Alto Mi na mia tao wo fe ka wo mi tao wo da

mf
Tenor Mi na mia tao wo fe ka wo mi tao wo da

mf
Bass Mi na mia tao wo fe ka wo mi tao wo da

f
S mi na mia tao wo fe ka wo mi tao wo da

f
A mi na mia tao wo fe ka wo mi tao wo da

f
T mi na mia tao wo fe ka wo mi tao wo da

f
B mi na mia tao wo fe ka wo mi tao wo da

f
S mi na mia tao wo fe ka wo mi tao wo da

f
A mi na mia tao wo fe ka wo mi tao wo da

f
T mi na mia tao wo fe ka wo mi tao wo da

f
B mi na mia tao wo fe ka wo mi tao wo da

13

S mi la wo da mi tso wo da

A mi la wo mi la wo da mi tso wo da mi

T mi la wo da mi tso wo da mi

B mi la wo da mi tso wo da

17

S mia mia de wo fe ga wa mi

A tso wo da mia de wo fe ga wa mi

T tso wo da mia de wo fe ga wa mi

B mia de wo fe ga wa mi

21

S tso wo da mi tso wo da kpo da mi

A tso wo da mi tso wo da kpo da mi

T tso wo da mi tso wo da kpo da mi

B tso wo da mi tso wo da mi

34

S
tso wo da dzre wa wa fe ka wo

A
tso wo da mi tso wo da dzre wa wa fe ka wo

T
tso wo da mi tso wo da dzre wa wa fe ka wo

B
tso wo da

35

S
dzre wa wa fa ka wa mi tso wo da mi

A
dzre wa wa fa ka wo mi tso wo da mi

T
dzre wa wa fa ka wa mi tso wo da mi

B
mi tso wo da mi

36

S
tso wo da kpa da mi tso wo da

A
tso wo da kpa da mi tso wo da mi tso wo da

T
tso wo da kpa da mi tso wo da mi tso wo da

B
tso wo da mi tso wo da

4

S
tɔ bia bia fe ga wo a me wu wu fe ka wo mi

A
tɔ bia bia fe ga wo a me wu wu fe ka wo mi

T
mi

B
mi

S
tsɔ wo da mi tsɔ wo da kpo da mi

A
tsɔ wo da mi tsɔ wo da kpo da mi

T
tsɔ wo da mi tsɔ wo da kpo da mi

B
tsɔ wo da mi tsɔ wo da mi

S
tsɔ wo da

A
tsɔ wo da mi tsɔ wo da *f*

T
tsɔ wo da mi tsɔ wo da do kui ta dzi dzi wo a

B
tsɔ wo da do kui ta dzi dzi wo a

10

S
mi

A
mi

T
la kpa... tsu da da wo mi tso wo da mi tso wo da mi

B
la kpa... tsu da da wo mi tso wo da mi tso wo da mi

11

S
tsu wo da mi tso wo da kpo da mi

A
tsu wo da mi tso wo da kpo da mi

T
tsu wo da mi tso wo da kpo da mi

B
tsu wo da mi tso wo da mi

12

S
cantabile
tso wo da mi tso wo da mi tso...

A
cantabile
tso wo da mi tso wo da mi tso...

T
cantabile
tso wo da mi tso wo da mi tso...

B
marcato
tso wo da mi na nna de ge wo mi na nna de

6

S
— wo da mi tso — wo da mi tso —

A
— wo da mi tso — wo da mi tso —

T
— wo da mi tso — wo da mi tso —

B
ga wo mia da wo da — ka ba o mi tso

Detailed description: This block contains the first system of a musical score, measures 6 through 9. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are written below each staff. The Soprano, Alto, and Tenor parts have identical lyrics: "wo da mi tso wo da mi tso". The Bass part has the lyrics "ga wo mia da wo da ka ba o mi tso".

63

S
— wo da le mia tu tu

A
— wo da le mia tu tu

T
wo da le mia tu tu

B
wo da le mia tu tu

Detailed description: This block contains the second system of a musical score, measures 63 through 66. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a 4/4 time signature with a key signature of one flat. The lyrics are written below each staff. The Soprano, Alto, and Bass parts have identical lyrics: "wo da le mia tu tu". The Tenor part has the lyrics "wo da le mia tu tu". There are first and second endings indicated by brackets and numbers 1 and 2 above the Soprano staff.

69

S

A

T

B

Detailed description: This block contains the third system of a musical score, measures 69 through 72. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a 4/4 time signature with a key signature of one flat. The lyrics are not present in this system. The staves show musical notation with long horizontal lines, indicating sustained notes or rests.

