

UNIVERSITY OF EDUCATION, WINNEBA

**BIOGRAPHY AND ANALYSIS OF SELECTED WORKS OF KOJO ANTWI
(MR MUSIC MAN)**



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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 award of degree of
Master of Philosophy
(Music Education)
in the University of Education, Winneba**

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DECLARATION

Student's Declaration

I, Samuel Ebow Aidoo, Jnr declare that this research project, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and that it has not been submitted, either in part or whole, for any degree elsewhere.

Signature:

Date:

Supervisors' Declaration

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

Principal Supervisor's Name: Rev. Michael Ohene-Okantah

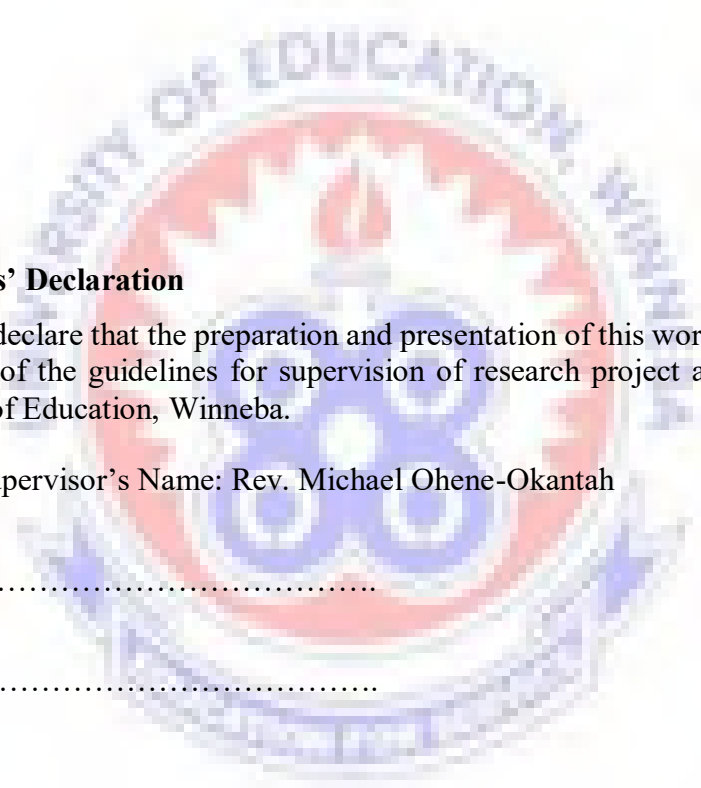
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Co-Supervisor's Name: Dr Joshua Alfred Amuah

Signature:

Date:



DEDICATION

To the glory of the Lord God Almighty



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From the innermost depth of my heart, I wish to express my profound gratitude to my principal supervisor, Michael Ohene-Okantah and co-supervisor, Joshua Alfred Amuah for their massive mentoring and for working tirelessly and carefully to proof-read my script to its refined state.

Special thanks to Mr Kojo Antwi (*Mr Music Man*) for accepting my proposal to work on him, taking time off his very busy schedule to grant me the interview in his own home, and for the materials he gave to me freely to aid my work.

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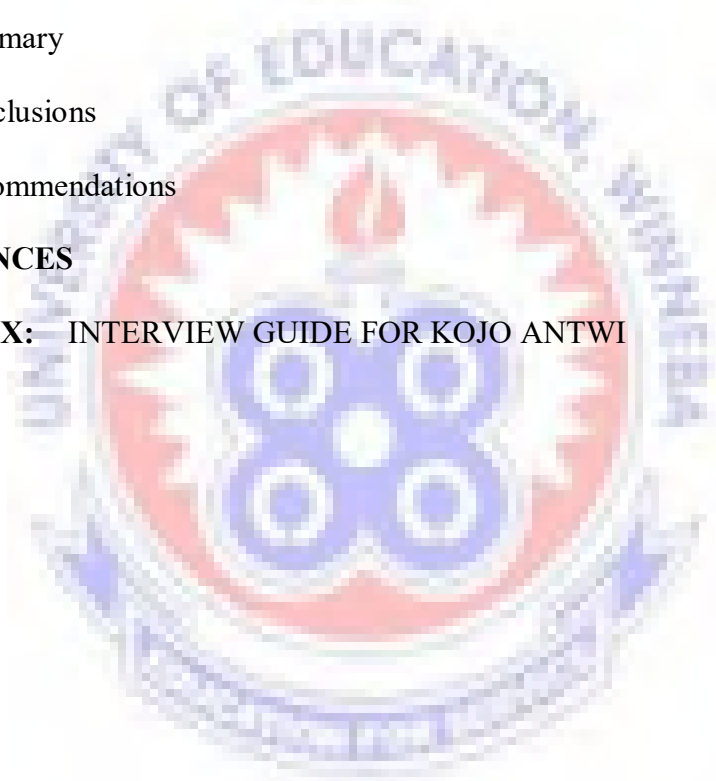
Finally, to my family and friends, I say may God bless you for your prayers and financial support throughout my entire M. Phil. programme.

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ABSTRACT

The paucity of literature on the allegories of Ghanaian popular musicians and the unavailability of musical scores have caught attention of scholars in the field of Music Education, creative ethnomusicology as well as other cognate disciplines. The study, therefore, sought to unearth the biography and works of Kojo Antwi, a popular musician in Ghana. Using case study design as well as theories of humanistic personality and sight over sound, one hundred and forty-six works from seventeen albums of Kojo Antwi were collected and five of his popular works which were hits were selected and transcribed into sheet music for archival purposes. Interview and document analysis were used to detail his biography which encompassed his formative years, education and musical career. Formal and textual analyses were used to determine his style in terms of melody, time signature, harmony, form, texture, and the sources of his texts. It was seen that Kojo Antwi is an allegory of popular music studies, an icon of Ghanaian highlife and a beacon of prolific compositions of popular music. It is envisaged that the life and works of Kojo Antwi are used as academic material for music literature and biographical studies.



CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter encompasses the background of the study, the statement of the problem, the objectives, research questions, the significance, delimitation, the limitations and the organization of the report.

1.1 Background of the Study

A lot of study has been conducted on art musicians in Ghana, with the likes of Ephraim Amu, J. H. Nketiah, J.Y. Sekyi-Baidoo, C.W.K. Mereku, George Mensah Essilfie, Newlove Annan amongst others in the limelight, with their biographies documented in textbooks, articles, journals and other scholarly works that are being used for educational purposes in institutions right from the basic level through to the tertiary. But this is not so with Ghanaian contemporary popular musicians, who are unfortunate to have pieces of their biographies scattered in the media. This is as a result of limited documentation on the allegories of Ghanaian popular music.

On the 2nd of March, 2017 at the Music Education Department of the University of Education, Winneba, a workshop preceded a musical show by one of Ghana's very best and most renowned bands, the *Osibisa* Band. Bessa Simons, a prolific musician and keyboardist who has been an integral member of the band for years and happens to be a product of the erstwhile National Academy of Music was present. The leader of the band along with Bessa admitted that they have not been able to document scores of their compositions that have made them popular over the years. This is a growing worry not only for musicians in the academia but also for both the formally trained and non-

formally trained professional musician. If a band fades out or a musician passes away, their music should not die with them.

It is in light of this that Kojo Antwi, a renowned Ghanaian contemporary pop music composer, was chosen as the subject of this study. Musical genres are associated with various countries in the world and just as we can easily associate reggae music with Jamaica, so can we also associate highlife with Ghana. Kojo Antwi is a giant in the music industry so far as popular music in Ghana is concerned. One cannot talk about great pop musicians in Ghana without the mention of Kojo Antwi, popularly known as *Mr Music Man*. He is a contemporary pop musician seasoned for his musical shows in Ghana, Africa and the world at large. The nature of his works is unique, not only purported to give aesthetic enjoyment but the moral values in them go a long way to shape the behaviour of people in the Ghanaian society. His lyrics are devoid of profane language, which creates a conducive atmosphere and good environment for students and the younger generation in the society to vie with, as opposed to the kinds of music that they being surrounded with presently. Kojo's lifestyle has decent traits worthy to emulate, distinguishing him from his contemporaries.

However, no serious documentation has been done on Kojo Antwi's history or his works. But the distinctiveness of his choice of themes and text and his sense of rhythmic and polyrhythmic structures in his compositions are worth emulating. His compositional style is unique and it is important that students in music departments of tertiary institutions benefit from when documented and studied. His inspiration to both his listeners and the younger and up and coming generation of musicians should not go unnoticed. It is an analytical study which will serve as a model for compositional techniques in popular music and original compositions in that area.

This write-up reflects a logical presentation of the background to the study, the statement of the problem, the objectives, research questions, significance of the study, delimitation and the limitations.

1.2 Statement of Problem

There is availability of documentation on the history and works of Ghanaian art musicians as opposed to popular musician in Ghana. A study on popular music is far-fetched and lacking as current scholarly research in analytical studies on Ghanaian music has paid attention mostly to art music (that is, choral and orchestral compositions) and its development. The available literature on Ghanaian music is bereft of information and written documents on popular music. Some musicians in the Western world, for example Kirk Franklin and Celine Dion have scores for their music displayed during performances, which means it is possible for popular music to be scored. There is, therefore, limited documentation of allegories of Ghanaian popular musicians. Kojo Antwi, the subject for the study, is no exception. An icon of Ghanaian popular music such as *Mr Music Man* has no documentation on his biography or his works. This has resulted in lack of documented aesthetic appreciation of Ghanaian popular music.

1.3 Objectives of the Study

The study aimed at:

1. Investigating the biography of Kojo Antwi
2. Collecting and scoring Kojo Antwi's selected works
3. Analyzing Kojo Antwi's selected works

1.4 Research Questions

1. How did Kojo Antwi grow to become a musician?
2. Are scores of Kojo Antwi's music available?
3. What are the distinctions Kojo Antwi has brought in music by way of how he writes his songs?

1.5 Significance of the Study

The research was designed to champion the course of proper documentation of allegories of Ghanaian popular musicians. It chose one of Ghana's finest popular musicians, the maestro Kojo Antwi (popularly known as *Mr Music Man*) as the subject for the study. It documented five selected works of the subject under review for further study. This would also serve as literature for future research in the libraries of the music departments of the various tertiary institutions in Ghana.

1.6 Delimitation

The research aimed at documenting the biography, recorded albums of compositional works, and analysis of selected works of the subject (composer) under review.

1.7 Limitations

Scores of his works do not exist as according to Kojo Antwi, his compositions, predominantly the instrumental aspect, are basically intuitive and are worked on mostly in the studios. He also firmly stated he does not want his songs to be categorized. Finally, I could not obtain first-hand information about his life because the composer was writing his autobiography at the time of the interview and would want particular issues pertaining to his personal life to come first-hand from his book.

1.8 Organization of Research Report

Chapter one contained the background of the study, the statement of the problem, the objectives, research questions, the significance, delimitation, and the limitations. Chapter two featured the literature review. Chapter three captured the research methodology. A brief biography of Kojo Antwi is documented in chapter four. This includes the formative years of his life, his education, musical life, and also features his recorded albums with a list of the songs in each album. It also captured a presentation of scores, the text and translation of selected works. Chapter five featured data analysis of the selected songs based on specified parameters while chapter six presented the summary, conclusion and recommendations. Interview questions are in the appendix.



CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This section is the review of the related literature of the topic under study. The review which also included the theoretical frameworks covered the following sub headings.

2.1 Theoretical Framework

There is the need for biographical studies as it can encourage a universalistic and encompassing approach that can encourage understanding and interpretation of experience of the person being studied that will have implications for practice in the cultural engagement of the society.

The study was firstly based on Maslow's **Humanistic Theory of Personality** (Maslow, 1991). This theory states that people achieve their full potential by moving from basic needs to self-actualization. Kojo Antwi started from humble beginnings with little formal music education at the basic level. Although music was everything to him right from his boyhood days, he did not have the opportunity to pursue music at a higher level. But that did not deter him from achieving his goal. Kojo immersed himself in self-education through the purchase of music books and video CDs, and at a point employed the services of a private tutor to take him through theory of music. The results are inevitable in his works.

The second theory is **Sight over Sound** (Tsay, 2013). According to Cole (1997) the existence of music is through time and its physical manifestation only through the ear. In other words, music cannot be studied by 'coup d'oeil' as compared to building and painting. Analysing the process of listening according to Cole is a necessity which exists on three planes that is 'the ear listening to the present, the mind is anticipating

the future and remembering the past’.

Warner (2009) argued that most people experience popular music most of the time by listening to recorded music. He further explains that analysis of popular music that relies solely on notation tends to impose a somewhat inaccurate view on their source material (the recording), while at the same time neglecting the important, technological base processes that have brought the music into existence. The difficulty in remembering the various phrases in music at a first hearing was admitted by Cole. However, he explains that for someone to capture the sounds at a faster rate, one’s knowledge of musical notation is essential. Cole states that “the eye looking at a score assists the ear by following the pattern of notes; but the form of the music must be intelligible through the ear” (Cole 1997:2). Referring to the above statement, it is obvious how the ‘Seeing Eye’ is complementary to the ‘Hearing Ear’ in analysing the process of listening.

2.2 The Study of Art Musicians in Ghana

As has been mentioned earlier, Ghanaian art musicians are being studied at all levels of education in the country. Their biographies have been documented and are being used. Ephraim Amu, arguably Ghana’s most renowned art musician, created distinctions in art music along with his contemporaries of their day. Their works are available for both educational and archival purposes. The following are excerpts from *Profile of Six Ghanaian Composers* by Ebeli (2012):

2.2.1 Dr Ephraim Amu

Dr Ephraim Amu was born on 13th September, 1899 at Avetile-Peki in the Volta Region of Ghana. His father, Stephano Amu-Yao, was a farmer and a traditional drummer

before he converted into the Christian Church. His mother, Sarah Akora Ama, was however not musically inclined.

Amu received his elementary school education at Avetile-Peki and Blengo-Peki. He showed a natural profound interest in music right from elementary school days. His first music teacher was the late Theodore Ntem who taught him to play the organ while attending the Middle School. In 1915, Amu passed the standard 7 School Leaving Certificate examination and also passed the Abetifi teachers Seminary Examination.

Further Study and Music Career

After graduation, he was appointed as a teacher at the Blengo Bremen-Mission Middle School in 1921. It was at this time that he met Rev. Emmanuel Allotey-Pappoe who was the Methodist Minister at Peki. Amu began to receive lessons in Harmony and Composition from Rev. Allotey-Pappoe who continued to teach him by post when he left Peki for Accra in 1923. Amu at times visited him during holidays to continue his lessons. He composed music in the western style at this time, referred to later as his *1st Period* in composition. Amu left Peki for Akropong in 1927 to teach music.

At Akropong he came under the influence of a Scottish Missionary, Rev. Thomas Beveridge who gave him every encouragement to explore African ways of making music. This began Amu's 2nd period in 1928. While at Akropong he received a request from one of his former pupils at Peki for a song in an African language to be sung at the celebration of Prize-Giving Day to relieve the monotony of foreign tunes such as "God save the King" and "Land of our Birth". Dr. Amu then wrote "*Amewo Dzife Nyigba*" later translated from Ewe into Twi as "*YIn Ara Asaase ni*".

Soon Amu began to meet opposition from church authorities at Akropong on the following grounds: his preaching at the local church in, his teaching of songs that were

African, and his drumming at the college that were not “Christian” to them. At the time Amu began his one-man self-reliance campaign, it was all wrong and uncalled for in a world trying hard to be “educated”, and education meant “the way of the white man”. Because Amu also was convinced that an African Christian did not become a pagan by wearing cloth or drumming or singing African songs, consequently and uncompromising, he was asked to leave the Akropong Training College before any more damage was done to the morals of the young Christian students, who were to be “Christian” teachers.

At about the same time Achimota College, with Dr Aggrey’s influence of “Black and White keys” producing “perfect harmony” in Africa (signifying blacks and whites living in a harmonious society), saw in Amu’s stand at Akropong College as a way of life to reflect Dr Aggrey’s “black and white” theory. As a result, he was invited to Achimota College to teach Music, Scriptures and Agriculture, all three fields close to his heart. At Achimota he got all the encouragement he needed from E. Ward, the historian and musician. Achimota College later awarded Amu scholarship to study music at the Royal College of Music in London where he gained the Associate Diploma of the Royal College of Music (A.R.C.M.) in Harmony and Counterpoint.

On his return to Achimota College, armed with the knowledge of counterpoint, Amu embarked on his 3rd style of composition, a style that used contrapuntal devices. Many were the people who complained that Dr. Amu had spoiled his style of composing, simply because they could not understand the intricate entries of a contrapuntal piece of music.

In 1949, Amu established the first School of Music at Achimota College which ran side by side with the then Achimota Training College and the University College of the Gold

Coast. It was later moved to the Kumasi College of Technology in 1952 from where it was taken to the Winneba Specialist Training College. In 1973, the Department of Music of the Winneba Specialist Training College became detached as the National Academy of Music, Winneba.

Dr Amu retired from the Kumasi College of Technology but was soon needed to come to the staff of the School of Music and Drama of the University of Ghana as a Senior Research Associate from which he finally retired in 1972. In 1972 the Arts Council of Ghana presented to Dr Amu a citation and a prize of five hundred cedis “in appreciation of his contribution to the cultural life of Ghana”.

The Music of Dr Ephraim Amu

Ephraim Amu’s music can conveniently be put into three periods:

1. The period of Western-type compositions
2. The period of homophonic compositions
3. The period of contrapuntal compositions.

It should be noted that Dr Amu was not the first African or Ghanaian musician who understood European music and taught hymns and anthems, for there were such musicians as Rev. Emmanuel Allotey-Pappoe who in fact taught him the art of harmonization, Rev. Gaddiel Acquaaah and others. What Dr Amu pioneered was the art of writing African rhythms under the tutelage of the famous historian and musician Mr. W. E. Ward of the Prince of Wales College, Achimota, who told him of such triple duplet effects in Jazz music in America and Europe and that it was notated as of three crotchets in a 4 measure with a slur above the three crotchets with the figure 3 written inside the slur in two-four time.

The Three Styles of Dr Amu

1st Period (From 1923 to 1927)

This style of Western-type compositions rhythm-wise began, like others before him, with translations of the words of Western Anthems into the Vernacular, Ewe or Twi, as the case must be. This was soon followed by his own creations of words and music, the rhythmic flow of which music was unmistakably western. A very famous song in Ewe composed in this early period was “*Hadzidzi Amewo fe Gb4gb4*” in F Major in 4/4 time.

2nd Period (From 1928 to 1940)

This represents the period of his efforts to strike out a new course, a style that he believed one could identify as unique in music, a style that was “African” and not “European”. As he began to study traditional tunes and drumming he soon found that for music to be truly African it should flow in rhythm and tone as much possible, in the same pattern as in the spoken word. The first composition of this period was “*Onipa da wo ho so*”.

This double-device in tone and rhythm makes it easier in African music to hear the words unmistakably than is the case in for example, the English language where a word can be treated regardless of tonal or rhythmic considerations. Even in English, the modern tendency is to let the music flow as much as possible with the spoken word. It was in this period that Dr. Amu compiled the first African songs into a book entitled “*Twenty-Five African Songs*”.

Almost every song was homophonic in character, either S.A.T.B or T.T.B.B., pronouncing the same words at the same time. Most notable of such songs is the popular “*YIn Ara Asaase ni*”, translated from the Ewe version entitled “*Amewo Dzife Nyigba*”.

3rd Period (From 1940 -)

This period dates roughly from his return from England where he studied at the Royal College of Music for his A.R.C.M. He was then a Master of Music at the Achimota School and Training College. Not long after his return from overseas, as was mentioned earlier, he caused the establishment of the 1st School of Music as a department of the Achimota Teacher Training College. This period saw the production of contrapuntal music, that is compositions based on counterpoint or in fugal style, the most notable being “*Allgb1gb1 Mawu L4 Xexeame*”, composed in 1942.

Dr Amu has not only created a new choral style for Africans, but has also actually improved upon the *atInt1b1n*, a locally produced bamboo flute which, added to African drums, forms an effective African orchestra.

Some popular sacred songs he wrote are:

- ✓ **Allgb1gb1 Mawu L4 Xexeame, !srom Mi111, Miva Miva, K4 Na K4ses1w, Asomdwoem’ Na M1k4 M’ak4da, etc.**

Some popular secular songs he wrote are:

- ✓ **Yi Bi Ma, As1m Yi Di Ka, Miat4 Agbl1ma, Adawura Bo Mu, Bonwire Kente, etc.**

Some popular patriotic songs he wrote are:

- ✓ **Yaanom Abibirimma, Y1n Ara Asaase Ni, Akwaaba Ndwom, Kotoka, etc.**

Some popular philosophical songs he wrote are:

- ✓ **Tiri Ne Nsa Ne Koma, Tatany1 Viwoe, Momma Y1nkoso Nfro, San B1fa, Tete Wobi, etc.**

His African Influence

Of Amu's compositions, "Yen Ara Asase Ni" has become a nationally acclaimed patriotic song that is performed at national functions. From 1926 Amu was transferred on promotion to Presbyterian Mission Seminary at Akropong on the recommendation of the Synod Committee of the Eve Presbyteria Hame. At Akropong, he was seen in his actions and ideas as unorthodox. As a tutor in charge of gardening he requested students to use night soil to manure the college farm. The students found this unpleasant since it was a taboo for an educated man to carry human excreta. To prove that example was better than precept he would carry the excreta to the college farm himself ahead of the unwilling students.

Dr Ephraim Amu employed no one to sweep his rooms, wash his plates or run errands for him. No manual work was too menial or hard for him. He believed in using African cultural artefacts and good African technological and social inventions. He preferred the title Owura to "mister" as a prefix to his name.

Dr Ephraim Amu selected Twi names for the four new college dormitories that were completed in 1929. Upon request from Mr Ferguson, the Principal of Akropong Training College, Amu came out with a solfa and notation of the street song "Yaa Amponsa", set to his own chaste words. His students enjoyed the new song, melody and the new words. "The street ballad Yaa Amponsa had new clothes" and was popular with great appeal and appreciation.

Amu learnt to speak correct Akuapem Twi from members of his singing band. The Akropong Church singing band specialised in Amu's type of African music during the period he led and taught the group.

In 1927, inspired by the contents of *Wasu*, a journal published by the West African Students' Union, Amu decided that he would wear African dress with pride. He decided not to wear warm unsuitable European clothes in tropical Africa. He made efforts to make the Christian church service more meaningful to African worshippers who were ashamed of their African clothing, language, music and even their African names. As part of his ingenuity and creativity Amu introduced bamboo lutes- *odurogyaba*, *odurogya* and *atetenben*.

In 1931 after Amu preached wearing his African attire on a Sunday, he was summoned to appear before the church court. The Rev. Peter Hall told Amu, "We were taken aback to see you conduct Sunday service in a native cloth. We hope you will not do this again." Amu therefore in his polite manner took leave of the church session but decided in his heart to continue to work in the church as a catechist and music teacher rather than to become a minister of the Gospel to accept wearing unsuitable European dress. In June 1942, Amu married Beatrice Yao and presented a wooden box made of the finest wood instead of an imported steel trunk to his bride. Dr Amu married at the ripe age of 43 on 3 September 1942.

On Saturday, 27 March 1965, the University of Ghana conferred the honorary degree of Doctor of Music on Ephraim Amu at the University of Ghana, Legon.

2.2.2 Prof. Joseph Hanson Kwabena Nketia

Kwabena Nketia was born on June 22, 1921 at Mampong in the Ashanti Region of Ghana. He was the only child of Akwasi Yeboa and Akua Adoma, both traders at Effiduase, a cocoa centre town near Mampong. Nketia's father died in his infancy so he was brought up by his mother and maternal grandparents.

As Christians and Presbyterians, Kwabena Nketia's grandparents and uncle who reared him were not permitted to participate in the performances of traditional music which the church regarded as primitive and pagan. However, the continued adherence of his mother and his mother and other relatives to traditional customs and ways of life provided for him a broad range of musical practices and styles in Akan life. The active participation in traditional musical performances by other members of his lineage also helped him in later years to know and understand Akan music as well as traditional songs.

Kwabena Nketia is grateful to his mother and other relatives for providing him with an exposure to Akan traditional music in his childhood. According to him, he was lucky to have had a parent and relatives who, as Christians, had no conflict of interest in attending church and performances of traditional music concurrently, and therefore, encouraged him to perform as well as study such music.

His Education

Educated at the local primary and middle schools, Kwabena entered the Akropong Akwapim Teacher Training College in 1937 where his special interest was in Music and Twi, and came out in 1941 as a Certificated Trained Teacher (Cert. "A"). Between 1944 and 1946, Kwabena was on a Ghana Government Scholarship to the School of Oriental and African Studies, University of London, where he obtained his certificate in Phonetics and Linguistics.

From 1949, he studied at Birkbeck College, University of London, and Trinity College of Music, London, where he obtained his B.A.

Kwabena founded the Ghana Music Society with a group of Ghanaian music academics, researchers and musicians with the goal of sharing experiences with all

music lovers and stimulate general interest in the development of music in Ghana. He was offered a Rockefeller Foundation Fellowship to study composition and musicology at the Columbia University and Julliard School of Music (one semester) where he did courses in Ethnomusicology and Composition, as well as organology taught by Curt Sachs (1958-59). In 1959 (one semester), he entered the North Western University to take courses in the same subjects, where he was taught by Melville Herskovits and Alan Merriam.

Nketia had the opportunity to visit several institutions of music as well as meet some famous American ethnomusicologists and composers. Some of the institutions visited were the Archive of Traditional Music at Indiana University, Bloomington, Princeton University and the Institute of Ethnomusicology at the University of California at Los Angeles (UCLA). Among the distinguished scholars and composers he met were Milton Babbit, Mieczyslaw Kolinski, George Herzog, Roger Sessions and Mantle Hood.

His Career/Achievements

From 1942 to 1944, then from 1949 to 1952, Prof. Nketia was a tutor at the Presbyterian Training College, Akropong Akwapim. In 1952 he became the Acting Principal of the same college. Between 1946 and 1949, Kwabena was appointed an assistant at the School of Oriental and African Studies, University of London. Promoted to Senior Research Fellow in 1959, he assumed responsibility for the Music and Related Arts section of the Institute of African Studies established by the University College of Ghana. Some of the first graduates of a special two-year diploma in African music course for people already having diplomas or their equivalent in Western music were Ben Aning, Michael Ammisah, N.Z. Nayo, S.D. Asiana and Nissio Fiagbedzi. These later became distinguished Ghanaian ethnomusicologists or composers.

In 1962, Nketia became an Associate Professor, then a Professor, University of Ghana in 1963. In 1965, Prof. Nketia became the Director of the Institute of African Studies, University of Ghana. In 1968 he was at the International Folk Music Council Conference – Budapest (1965), Conference on Music Education in the Commonwealth – Liverpool (1965), Seminar on Music (German-African Society) – Munich (1966), Conference on African and Scandinavian Humanism – Copenhagen (1967), International Society for Music Education – Brisbane (1969), International Society for Music Education – Moscow (1970), Conference on Music Education – Lusaka, Zambia (1971).

His Book Publications

Among Prof. Nketia's numerous book publications are:

1. Akanfo4 Nnwom Bi (A collection of Akan Song texts).
2. The Role of the Drummer in Akan Society.
3. Christianity and African Culture.
4. Funeral Dirges of the Akan Society.
5. The Gramophone and Contemporary Music in the Gold Coast.
6. Possession Dances in African Societies.
7. Modern Trends in Ghana Music.
8. Organization of Music in Adangme Society.
9. Changing Traditions of Folk Music in Ghana.
10. Traditional Music of the Ga People.
11. The Contribution of African Culture to Christian Worship.
12. Drumming in Akan Societies of Ghana.
13. The Role of Non-Western Music in General Education
14. The present state of Potential of Music Research in Africa

15. Sources of Historical Data on African Music.

The Music of Prof. J.H. Kwabena Nketia

Prof. Nketia's composition was extensively for:

1. S.A.T.B. choirs.
2. Solo songs with piano accompaniment.
3. Instrumental combinations of various kinds.

Some of his choral works such as "*Monkamfo No*", "*Hann No Bida Adi*", and "*Baam4*" show maturity even at that early period of his creative musicianship. It is in instrumental composition however that Prof. Nketia excels. He started writing music when he was a student at Akropong Presbyterian Training College (1937-1941). Much of what he wrote then consisted of hymns and marching songs in Western as well as African idioms, although he regarded much of them as preparatory and immature as far as his personal style is concerned. It was soon after he left college that he began to develop – quite unconsciously – a personal style of composition, inspired largely by themes or usages in Akan music and poetry.

Kwabena began to collect folk music in 1944. The material for his book *Akanfo Nnwom Bi* (Akan Songs) was published in 1949. That collection contains the words of 164 Akan songs. He later spent five years of this period in London, broadening his musical experience and techniques. He concentrated on writing solos with piano accompaniment at this time. From 1952 to 1958 he began his research into African music. It is a period of self-criticism, a period of a new search for the African idiom, a search for variety in style. From 1958 he began to concentrate on instrumental music – chamber works – in which he could express some of the ideas which came to him as he went about recording traditional music.

At this time he experimented the use of Western musical instruments for writing new music in the African Idiom because performers of the kind of African instruments he wanted to use were not ready in the School of Music and Drama. Using the instrumental medium, he could explore a wider range of African musical resources without limiting himself to the idiom of his own ethnic group in his compositions. For example, the idiom he uses in the fifth movement of his suite for flute and piano is not Akan. He has drawn on drum and bell rhythms from other places as well as certain melodic forms, necessitating the constant use of dissonant harmonies. Thus his primary interest seems to lie in developing his techniques of composition and extending his vocabulary in preparation for the next period of development.

Following is a full list of Professor Nketia's compositions:

MARCHING SONGS

1.	Onyame Mma Ne N'asuafo	1942
2.	Onyame Mma, monka me ho 1	1942
3.	Momma me nne so	1942

CHORAL WORKS

4.	S4re ma w'ani nnye	1940
5.	Agya Nyame Adom Ahw1	1940
6.	Y1abr1 Agu	1941
7.	Y1reba na Wura gye y1n	1941
8.	Nsuro 20ag ye di ara	1942
9.	Adanse Kr4nkr4n	1942
10.	Onyame B1ko ama wo	1942
11.	Nyame Ne y1n w4 h4	1942
12.	Oyamuonyonofu nko nyi d4m	1942
13.	Baam4 (TTBB and SATB)	1942
14.	\$kwanky1n Nifurafo	1943
15.	\$wer1kyekyefo4 ne hwan	1943
16.	Gyidi, y1w4 bi ni?	1943
17.	Monna N'ase	1944
18.	Monkamfo No	1944
19.	Hann no b1da adi	1944
20.	Onyame \$b4ade1 na tumi w4 No	1944
21.	M'antie yiye	1944
22.	Mm4bor4 As1m	1944
23.	Na \$man w4 no	1944
24.	M1son Wo nko ara	1951
25.	Y1n agor4 yi oo	1951
26.	Akura akyere Agyinamoa	1954
27.	Nkyirimma nyl bi	1961

SOLO SONGS (WITH PIANO ACCOMPANIMENT)

28.	Wonya amane a na wohu wo d4fo	1942
29.	Obi ba Yaw Nkansa	1942
30.	Onipa Dasani m'ayeyi ni	1943
31.	Mmere nyinaa ns1	1943 (Oct. 30)
32.	Maforo Pata Ilunu	1943 (Nov. 7)
33.	Merek4se hwan	1943 (Dec. 9)
34.	Mekae na woantie	1944 (Jan. 2)
35.	Yiadam Heneba	1944 (Jan. 29)
36.	Onipa bly11 bi	1944
37.	Yaanom montie	1944 (April 21)
38.	No, Agya no a 4rek4	1945 (May 9)
39.	Yaanom monka mo ho mmetie	1945 (May 27)
40.	Dwaben Heneba Foriwa	1946
41.	Karikari Kwasi	1947 (Feb)
42.	Me wura e, gya me kwan ma menk4	1947 (April)
43.	Y1nam nkwankwaa nnan	1947 (April 22)
44.	Agya Nsia Aba	1947 (April 28)
45.	Satasa na agor4 w4	1947 (July 6)
46.	Aprannaa asa me	1947 (Sept.)
47.	Me nua S11wa	1947 (Nov. 24)
48.	\$kwan asi	1947 (Dec.)
49.	Nnansa ne nn1	1947 (Dec. 27)
50.	Onipa y1 d1	1947
51.	Kwasi Bo4 Me	1947 (Dec. 31)
52.	Kwasi Bo4 Akwaaba	1948 (Jan 3)
53.	M1da Wo ase	1948
54.	Woho te sln	1948
55.	Buronya aba	1948
56.	Obi reba a, mane me	1948
57.	\$barima Nifahene	1951
58.	Asuo Mmres1n	1952

INSTRUMENTAL WORKS (1959)

AT1NT1B1N PIECES

59. Quartet No. 1

60. Quartet No. 2

VIOLIN AND PIANO

61. Three Ghanaian Airs (1963)

CELLO AND PIANO

62. Three Arrangements of Highlife Tunes

63. Antubam

VIOLIN, CELLO AND DRUM (also VIOLIN, BASSOON AND DRUM)

64. Trio

VIOLIN, AT1NT1B1N AND BASSOON

65. Trio

2.2.3 Emmanuel Pappoe-Thompson

Emmanuel Pappoe-Thompson was born on 1st July, 1906, into a family of musicians. His father, Johannes Nii Adotey Thompson, had a good baritone voice and was an accomplished organist of the local Methodist Church. His mother, Mary Adoley Ankrah, was a lead singer in the *EtsipInfo* choral group, a women's singing group which performed at funerals and other functions. Growing up in this family, Pappoe-Thompson naturally learnt how to sing.

His Education

When he entered Accra Wesley Mission Day School, the headmaster drafted him into the school choir. This was a big honour to the then 15-year old Emmanuel because the choir was reputed to be one of the best in town. Though he was not really trained in

music, his enthusiasm made him form and lead choirs in the schools he taught. He led his choirs to win a number of singing competitions. His chance to study formal music came in 1952, when he got a three-year study leave to Kumasi College of Technology to train as a specialist music teacher. He noticed the complete absence of Ga songs from the ones used as illustration by his tutors. To rectify this situation, he threw himself a challenge – to compose Ga songs.

His Compositions

Emmanuel Pappoe-Thompson composed a number of songs:

- ✓ **Africa Su K1 Eban**
- ✓ **Ahami Gb1naa** (for GHAMECC, Accra District Choir)
- ✓ **Ho Hu Gbi L1 Eko** (his favourite, which he wrote while a teacher at Accra Teacher Training College)
- ✓ **Tsul4 Kpakpa** and **Ahami Gb1naa** were composed while he was a principal teacher at Tema.

Other popular songs he wrote are:

- ✓ **Miy1 Gb4m4 Ko, F1o Noko, Aheko, Kw1m4 ni Ahi, Su4m4, Nokwale Ali, Yoo Kpakpa, Bisa Akutu, etc.**

His Devotion to God and Church

He recounts – “I do not drink or smoke, because I know these things displease God. I try to hold on to what is good and finally, I never forget to praise my Lord for every new day”. He was so committed in his service to God that he literally followed as he spent most of his time in the service of the Methodist Church, either as choirmaster or organist of the Bukom Freeman Methodist Church. He was also the first Chairman of

the Accra South Circuit Council and rendered innumerable services to the Association of Methodist Church Choirs-Ghana (GHAMECC).

His Patriotic Dedication

One of Pappoe-Thompson's greatest contributions to music in Ghana is in the words of the Ghana National Anthem. After the country's attainment of republic status in 1960, invitations went out again for new lyrics for the national anthem to reflect the new status. Emmanuel Pappoe-Thompson and other musicologists took up the challenge and finally his version was selected.

NATIONAL ANTHEM in March 1957 (lyrics by – unknown)

*Lift high the flag of Ghana,
The going star shining in the sky
Bright with the souls of our fathers,
Beneath whose shade we live and die.
Red for the blood of the heroes in the fight,
Green for the fruitful farms of our birth-right;
And linked with these the shining bond
That marks the richness of our fatherland.*

NATIONAL ANTHEM in July 1960 (lyrics by E. Pappoe-Thompson)

*God bless our homeland Ghana
And make our nation great and strong
Bold to defend forever
The cause of freedom and of right;
Fill our hearts with true humility,
Make us cherish fearless honesty,
And help us to resist oppressors' rule
With all our will and might for evermore.*

He wrote the other stanzas as well. Pappoe-Thompson had unflinching faithfulness to three things; GOD and the CHURCH; the GA people; GHANA and AFRICA, and to each he dedicated his best, understanding they were all related. This is evident in his words for the National Anthem.

Pappoe-Thompson remains perhaps the most profound and deepest choral composer using Ga, and his pioneering works have really influenced choral music writing in Ga as well as in other languages. By the time of his death in 1992, he had over 40 compositions to his name.

2.2.4 Philip Kwami Gbeho (1904 - 1976)

Philip Kwami Gbeho was born at Vodza, a fishing village in the suburb of Keta in the Volta Region on the 14th of January, 1904 to Mr. Doe Gbeho and Ametowofa Gadzekpo. He attended the Keta Roman Catholic Boys School. He was introduced to the organ, learnt to play in a short time and became a pupil organist until he left the school. His father was a fisherman and his mother a trader who also had musical talent and was the leader of the female singers in their village's drumming and dancing group. In January 1925, he gained admission to the newly opened Achimota Teacher Training College in Accra. While studying to become a teacher, he took advantage of the tremendous facilities that the college offered in music to upgrade his own knowledge and practice of music. He was a pianist and a violinist, both of which he excelled in because he developed his skills under the tutelage of expatriate teachers in his school who were also very versatile in music. He was also an accomplished indigenous musician, since childhood. He played nearly all the drums of the agbadza orchestra. Upon graduating as a teacher in December 1929, Philip returned to the same school where he had his elementary education and taught there. He was also the organist at the St. Michael's Catholic Cathedral in Keta and founded the St. Cecilia's Choir. He also prepared students for the external examinations of London's Victoria College of Music. Gbeho's indefatigable efforts in music caught the attention of the authorities of Achimota College who invited him in 1938 when an assistant music master was needed. In 1949, he was offered a one-year scholarship by the British Council to study for the

Licentiate diploma at the Trinity College of Music in the United Kingdom. He became a BBC overseas radio programmes broadcaster and had a cultural troop whose membership were mainly people from West Africa. In 1950 Philip gained the Gold Coast government extension scholarship to continue to study at Trinity Graduate school of music. He took the Royal Academy of Music while there and earned himself the L.R.A.M. in the teaching of music. He returned to Gold Coast and taught in his alma mater. He also gave a lot of talks on indigenous music on Radio Ghana. He has a lot of songs to his credit. The national anthem which is the most popular, *Aklie do gokame tu di le anago*, *Kundo yi yevuwo de megbo o*, among others. Gbeho died on the 24th September, 1976 at the age of 72.

2.2.5 Adolphus Robertson Acquah Ato Turkson

Turkson was born on 13th September, 1933 in Winneba, Ghana. He studied music at the University of Ghana, graduating in 1964. He undertook further study in composition at the Franz Liszt Academy of Music in Budapest, Hungary, studying under Rezső Sugár. He gained a Master's degree and Doctorate in musicology at Northwestern University in Illinois. His doctoral dissertation focused on the traditional music of the Effutu people.

His Academic Career

Turkson spent most of his academic career at the University of Ghana. He was also a visiting scholar at the University of Cologne (1978) and Portland State University (1982).

His Compositional Styles

According to Daniel Avorgbedor, Turkson's compositions were "largely rooted in 20th-century avant-garde techniques", in particular in his use of atonality and serialism. Most of his early piano works were of an educational nature. His later compositions included indigenous elements, inspired partly by his earlier research into Effutu music. Most of his works were published by the University of Ife Press in Nigeria. His best-known work is *Three pieces for flute and piano* (1968).

His Selected Compositions

- *Trio, op. 3* (1965)
- *Six easy pieces for piano, op. 4* (1965)
- *Serenade no. 1 for string orchestra, op. 5* (1965)
- *String quartet, op. 6* (1966)
- *Serenade no. 2 for string orchestra, op. 7* (1966)
- *Te Deum, op. 8* (1966)
- *Oboe quintet, op. 9* (1966)
- *Three pieces for flute and piano, op. 14* (1968)
- *Three pieces for oboe and piano, op. 15* (1968)
- *Sonata for violin, op. 16.*
- *Elements I, op. 19* (1970)
- *Symphony, op. 20* (1970)
- *Symphony, op. 21* (1970)
- *Fanta Lyric for Flute Solo, op. 22* (1970)
- *Six piano pieces, op. 12* (1977)

His Published Works

- "*Evolution of the Fante Sacred Lyric*". *Institute of African Studies Research Review*. **9** (3). 1973.

- *"Effutu Asafo: its Organization and Music"*. *African Music*. **6** (2): 4–16. 1982.
- *"Educational Exchange: A Catalyst for New Studies"*. *American Studies International*. **20** (2): 37–45. 1982. (as Adolphus Turkson)
- *"A Voice in the African Process of Crossing from the Traditional to Modernity: The Music of Ephraim Amu"*. *Ultimate Reality and Meaning*. **10** (1): 39–53. 1987.
- *"Music and Games in Early African Childhood Education"*. *African Music Education*. **7**: 1–2. 1989. (as Adolphus Turkson)
- J.C. DjeDje and W.G. Carter, ed. (1989). *"Contrafactum and Parodied Song Texts in Religious Music: a Discussion of Problems and Challenges in Contemporary African Music"*. *African Musicology: Current Trends: a Festschrift presented to J.H. Kwabena Nketia*. pp. 65–80.

2.3 Definition of Popular Music and its History and Development in Ghana

Essandoh (2004) defined popular or pop music as music of the present or music that is widely heard and used as a means of fun making or “pleasing to many people”. He added that popular music has existed throughout ages and it is in every culture but with the turn of the twentieth century, powerful new technologies have developed for the dissemination of music. Phenomenally, he mentioned that the compact discs (records) cassettes, radio, television are examples of music receptacles and media that have caused the popular music to grow in its importance, variety and artistic diversity.

In Africa, there are other popular counterparts that are regarded as such. Essandoh (2003) mentioned some dominant popular music from Africa as Kwela or Simange-Mange from South Africa, Afro-Beat from Nigeria, Mokossa from Cameroun and Soukous or rhumba from Zaïre. Highlife music like any other popular music forms is the dominant popular music in Ghana.

According to Collins (2002) Ghana created the first distinct form of African popular music (the brass-band Adaha highlife) way back in the 1880's. He emphasized that the British-made records of Ghanaian highlife and began to make it commercial for the West African market as early as 1927 and 1928. He further writes that Ghana's first president Kwame Nkrumah endorsed highlife music and other local popular entertainment forms of music at the time after the independence of Ghana in 1957. According to him, Nkrumah saw to the establishment of two performance unions and set up government-sponsored highlife Dance Bands, Guitar Bands and Concert party groups. Collins added that Ghana was also known for the location of West Africa's first permanent recording studio and by the mid-1970s the country had four recording studios and two record pressing plants. By then, Ghanaian highlife had spread to many African countries. He added that musicians in Nigeria and other parts of West Africa also created a variant of highlife called Afro-beat. I believe this was the flourishing moment and growth of highlife music.

Collins (1996) stated that there were scores of night-clubs and dance venues in Accra alone, twenty or more top highlife Dance-Bands, dozens of Ga 'cultural groups' seventy or so highlife Guitar Bands and Concert parties, dozens of Afro-rock fusion bands like Hedzolleh, Basa-Basa, Boombaya, Big Beats, Ogyataana and hundreds of school student pop-bands competing at the so-called 'pop- chains'.

Essandoh (2003) also noted that although highlife music was a homegrown Ghanaian popular music its original impetus was from the traditional entertainment or recreational music such as "*Osibi*", "*ɔmpe*", and "*Adakam*" all found amongst the coastal Fantes. He again stated that the introduction of Western Marches, popular tunes of the regimental bands, hymns, popular school tunes, the organized European dances (like Foxtrot, Polkas, waltz, Minuets), the Afro American ragtime, swing, jazz, the West

Indies Caribbean calypso, and the introduction of portable musical instrument like the concertina, harmonica, banjo to the Gold Coasters by the American and the British sailors all culminated in the acculturated highlife guitar music and its derivatives.

Essandoh (2003) opined that infectious popular music in Ghana just like any other popular music of Africa and the world has seen so many transformations. This according to him is due to factors such as colonialism from the Europeans, migration by Ghanaians, the upsurge of computer and electronic music experimentations and the recent Global village phenomenon. He again added that other influences included the adoption of portable instruments from the sailors on board the ships from Europe, America and other far land by the coastal sea workers.

Today it is so clear that what Essandoh (2003) mentioned as what made popular music thrive has been advanced in so many ways due to the digitization of music receptacles like iPods, mobile phones, laptops etc. There are also multifaceted media stations across Ghana and the world that have given the popular music of highlife music that resonance. With the ever-transforming Ghanaian highlife music its current hybrid is seen in the genre called Hip-life music. According to Charry (2012) this genre started off with the fusion of Twi, English and other vernacular lyrics jagged with rhythmic rap all interlaced with verses and chants to a background of foreign relayed instrumental tracks.

Shiple (2013) also saw Hip-life as a popular music genre in Ghana developed in the 1990s by the youth. He described it as a music that mixes hip-hop beat making and rap with highlife music and familiar Ghanaian rhythms, proverbial speech, and Akan storytelling all interlaced with infused carefree bravado with traditional respectful oratory.

Essandoh (2003) and Shipley (2013) wrote that in the 1990s the youthful musicians wanted to produce different kinds of music genres for various reasons and values. The youths, linguistically, creativity, and commercially amplified this style in Ghanaian highlife scene. Essandoh (2003) says musicians like Reggie Rockstone, 'Sass Squad', 'TH4Quages', 'Tic-tac', 'Obrafour', 'Nananom', Sydney, Obour, Lord Kenya 'BukBak', Castro, 'AbrewaNana', Mzbel and others pioneered this genre. Shipley (2013) again talked about how they use music to gain wealth and social status as respectable public figures and examines the production, consumption, and circulation of hip-life music, culture, and fashion in relation to broader cultural and political shifts in neo-liberalizing Ghana. He further asserted that hip-life music links the collective Pan-Africanist visions with individualist aspiration, highlighting the potential and limits of social mobility for African youth. This music he believed is registered with the globalization of electronic, digital media and the changing nature of African diasporic relations to Africa.

I believe this view he shared is true because lately there has been collaborations from Hip-life acts like Reggie Rockstone, Tuface Idibia (Nigeria) and Beenie man (Jamaica) with the 'Chuku Chakaa' song (2006).

All these assertions give the historical background of Ghanaian popular music but do not delve deeply into the writing of scores, hence the need to fill that gap.

2.4 Written Scores of Popular Music as Instructional Materials

Popular music is to be found now in practically all school music curricular across the western world . . . Most, if not all, university music departments include popular music as part of their academic and performance offerings, and a not insignificant number of

university music departments across the world specialise in popular music studies. (Walker, 2007).

Although there were significant precursors, the academic study of popular music really became established in 1981, with the formation of the International Association for the Study of Popular Music (IASPM) and the publication of the journal *Popular Music*. Since that point it has become increasingly institutionalized, with further specialist journals and entire degree programmes dedicated to the study of popular music. Popular music studies (PMS) is inherently interdisciplinary with significant input from sociology, cultural studies, musicology, ethnomusicology, literary studies and others. To a certain extent, the political and intellectual challenges that generated PMS – the recognition that musical meaning is generated through context at least as much as text, combined with the charge that traditional musicology provided an ineffective conceptual toolbox for analysing popular music and was inherently prejudiced against it – mean that the academic study of popular music presupposes interdisciplinarity and, in keeping with wider political and intellectual currents, this interdisciplinarity is accepted as an inherently good thing (Marshall, 2011).

Sprikut (2012) opined that music educators, researchers and scholars have successfully convinced themselves that the musical sounds created by the planet's human inhabitants have a right to exist in our classroom. Sprikut further asserted that many theorists tend to disregard the fact that multiculturalism suggests the multiplicity of the instructional approaches, as well.

I agree with Sprikut that, in the phase of diversity of music teaching practices, the Ghanaian popular music should be observed as an instructional issue, and included in the music instruction. I am not promoting Ghanaian popular music superiority as an

instructional material but for its equal inclusiveness so as to encourage persons whose area of interest it is and equip them with the needed materials for study. This therefore gives credence to the inclusiveness of scores for Ghanaian popular music as instructional materials to help lay a solid foundation for teaching Ghanaian popular music.

According to The World Intellectual Property Organization Traditional Knowledge Documentation Toolkit (2012), documentation is primarily a process by which Transitional knowledge is identified, collected, organized, registered or recorded in some way, as a means to dynamically maintain, manage, use, disseminate and/or protect Traditional Knowledge (positively or defensively) according to specific goals.

As far as music is a discipline within the curriculum of Ghanaian schools, highlife music being a major popular music in Ghana needs to be demystified and documented for instructional and referential purposes on the genre. I accept as true the fact that this is imperative and a must do study for music instruction. For example, in 1959, Paul Bowles an expatriate American author and composer adopted Morocco as second home and conducted extensive fieldwork documenting the most important single element in Morocco's folk culture to save it from extinct. Also, the American has since 1976, created the Folk Archive's collections to help grow and document their folk music to aid researchers who study traditional performances of Anglo-American ballads or African American blues, work songs, and church music (Yamson, 2016).

The need for documentation is hereby essential. This is again exemplified by the International Conference on Mexican Music that was hosted in 1997 by the University of Kansas in Lawrence (Conference on Mexican Music, 1997).

I think that the need for documenting Ghanaian popular music is indispensable to the teaching and learning of popular Ghanaian music. Documenting the Ghanaian popular music is to create new and better instructional educational opportunities for all those involved in the performance of popular music. It is also to present opportunities for growth of Ghanaian popular music performances academically and for referential purposes.

However, Mantie (2013) lamented, “Because popular music is not a recognized or recognizable form of mainstream music education in the United States—that is, it is not recognized appreciably by important accountability and centering institutions that regulate normative standards— music educators are left with few options, even if they do believe in using popular music in the classroom. Although this is only speculative, orthopraxy does help to explain international differences in both practice and discourse. In places where the use of popular music in the classroom is “normal” and teachers are not adversely subject to narrow norms of professional conduct, discourses follow suit; in places where using popular music in the classroom lies outside the norm and teacher conduct is regulated strictly, discourses adopt rationalizing if not defensive forms”.

Mantie continued to cite the following passages:

The inclusion of popular music as a content area in [Australian] music education is not uncommon. (International Journal of Music Education, 25, 2007, p. 193)

In Finnish schools, microphones, drums, electric bass and guitars are the most common types of instruments in music classes, even though the national curriculum does not specifically oblige popular music to be included in general music education. (International Journal of Music Education, 24, 2006, p. 119)

The debate over whether popular music has a place in public school education continues. (Update: Applications of Research in Music Education, 26, 2007, p. 60)

He then said, “The third passage was troubling insofar as it came from a literature

review of popular music and music education. Although it clearly was addressed to, and intended for, an American audience, the article did not explicitly acknowledge that music education practices differ from country to country. It seemed from my own literature review that the scholarly conversations surrounding issues of popular music and music education belied different national histories and understandings—both of popular music and of music education—and that these differences were not sufficiently recognized by many of the authors writing within the field.”

Mantie further stated that despite Walker’s (2007) claims that popular music has become omnipresent in music education curricula throughout the “Western” world, several indicators appear to support conclusions to the contrary, not least of which is Wang and Humphreys’ study of undergraduate music education curricula in the United States, which found that popular music was insignificant in both presence and status in pre-service music teacher education programs. The findings of Wang and Humphreys echoed observations of other scholars and commentators who suggested that, in spite of occasional overtures about the importance of inclusivity and connecting to youth culture, popular music was not taken seriously by the mainstream of the music education profession in the United States. Despite the appearance of support for popular music in American schools, popular music as a topic of concern or interest was noticeably absent in research conducted by Sims, Jeffs, and Barrow, Teachout and McKoy, and Fung. Fung’s research soliciting the professional development needs of music teachers, for example, did not reveal any interest in the area of popular music in response to the question: “What knowledge can research create that will help music teachers in the schools?” (p.86)

This is an indication that curricular in other countries are suffering from the same problem. As a researcher I have come to realize that in music education, the focus has

been on art music. Inasmuch as some are strongly advocating for the inclusion of popular music in music education curricular, others do not see it as an essential component.

There is a further assertion that “a field has been identified and has been theorised in various ways, although as Mike Jones notes, the biggest fault line in popular music studies is the ‘fissure that lies between analysis of popular music texts and analysis of popular music contexts’” (Cloonan, 2005).

Woody (2007) supported this, saying, “Teaching popular music in an authentic manner has a lot to do with how it is covered in the classroom. In traditional music education, teachers lead students in analyzing pieces to identify the compositional properties of the music, but this music theory model will often not be appropriate for considering popular music. In many cases, the value of popular music is not derived from its compositional or music theory-related properties. To understand and appreciate it correctly often requires greater consideration of the music’s emotional and expressive qualities and its relationship to its social and cultural context”.

Albeit the scepticism about the value of popular music studies, the editors of an academic collection entitled *Popular Music Studies* confidently stated that,

“The study of popular music is, at its best, a uniquely interdisciplinary area of research, drawing significant contributions from writers within a number of academic fields including musicology, media and cultural studies, sociology, anthropology, ethnomusicology, folkloristics, psychology, social history and cultural geography.” (Cloonan, 2005).

The study hereby proposes that documenting Ghanaian popular music is in line with The World Intellectual Property Organization Traditional Knowledge Documentation Toolkit (2012) if we fail to give proper attention to the environment in which any subject is found then our investigation can hardly be deemed realistic. It hopes to add

to the body of knowledge.

Sprigge (1961) also discussed better ways for which highlife music melodies can be represented on paper to establish its authenticity. He mentioned the need to structurally transcribe the melodies and harmonic elements of Ghanaian highlife before a foreigner arbitrary does so. The study agrees with Sprigge (1961) that as a matter of urgency, there should be a better way Ghanaian popular music and its transcriptions can be represented on paper. This will help to establish its authenticity for the purposes of instruction and references. Although relevant to my study when it comes to notation, it however only discusses melodies and this does not fully represent scoring of popular songs. The realization of the need for Ghanaian popular music and its transcriptions and the researcher's interest and profundity for the Ghanaian popular music has stirred the urge to research into the topic "*Biography and Analysis of Selected Works of Kojo Antwi*".

Based on these opinions, the study intended to throw more light on the creativity of selected works of Kojo Antwi which portray his identity as a self-educated popular musician. It also aimed at unearthing challenges faced so far in documenting the artistic works of this prolific composer, and giving recommendations that will help solve those problems.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter deals with the systematic procedure of methodology with which I arrived at my collection of data.

3.1 Research Paradigm

The approach was qualitative. Qualitative research involves collecting and analyzing non-numerical data, for example, text, video, or audio to understand concepts, opinions, or experiences. It is used to gather in-depth insights into a problem or generate new ideas for research. I had direct human interaction with the subject, which resulted in the collection of data.

3.2 Research Design

A case study is a process of research into the development of a particular person, group, or situation over a period of time, and since this is a biographical study, I employed this design. Discography was also used, where audio files were collected from CDs on the works of Kojo Antwi.

3.3 Population

Kojo Antwi as a person was selected, as well as his works, which at the time of the research comprised of seventeen (17) albums made up of one hundred and forty-six (146) songs, as the population for the study. Below is a list of the albums and songs:

	ALBUM	ENGLISH TRANSLATION	NUMBER OF TRACKS
1.	<i>ALL I NEED IS YOU</i> (1986)		6
2.	<i>ANOKYE</i> (1989)	A name	8
3.	<i>DON'T STOP THE MUSIC</i> (1991)		10
4.	<i>MR. MUSIC MAN</i> (1992)		8
5.	<i>GROOVY</i> (1994)		10
6.	<i>TO MOTHER AFRICA</i> (1995)		9
7.	<i>SUPERMAN</i> (1998)		9
8.	<i>AFRAFRA</i> (1999)	Mixed up	14
9.	<i>AKUABA</i> (2000)	Doll	8
10.	<i>DENSU</i> (2002)	The name of a river	11
11.	<i>LOVE CLASSICS</i> (2003)		14
12.	<i>ALPHA</i> (2003)		11
13.	<i>TATOO</i> (2006)		12
14.	<i>MWAAAHH!</i> (2009)		13
15.	<i>NYOO</i> (2016)	My Woman	Single
16.	<i>SUPREMO</i> (2017)		Single
17.	<i>ATETEAKOMA</i> (2018)	Heartbreaker	Single

3.4 Sampling

The study sampled Kojo Antwi as a person, and five (5) of his works were selected.

They are; *Sunkwa*, *4dasani*, *Momma yIndodo yInho*, *Me d4fo Pa*, *Best Shot*.

3.5 Sampling Technique

Purposive sampling was employed based on works of some of *Mr Music Man's* hit albums;

- *Sunkwa*: ANOKYE (1989)
- *4dasani*: MR MUSIC MAN (1992)

- *Momma yIndodo yInho*: DON'T STOP THE MUSIC (1991)
- *Me d4fo Pa*: AKUABA (2000), and
- *Best Shot*: GROOVY (1994).

3.6 Research Instruments

Interview and Document Analysis were the instruments used in my research. Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic. Analyzing documents incorporates coding content into themes. This is according to Bowen (2009). He further stated that document analysis is an efficient and effective way of gathering data because documents are manageable and practical resources.

3.7 Data Collection Procedure

Upon his invitation Kojo welcomed me in his home where he was granted a non-directive interview, which allowed him to talk fully without interruptions. He then gave me two video CDs on his live shows in Amsterdam, and we have been in contact since via phone calls and WhatsApp messages. The data obtained since was then documented, and the selected works listened to using the discographic method. Cubase and Sibelius applications were used for the programming of audio materials which were converted to midi files, and then through Musical Notation Software Finale for Microsoft Windows, the files were transcribed in full musical scores.

3.8 Data Analysis Procedure

The sheet music obtained became the starting point for a thorough analysis to get an insight into the stylistic features of the music. The various structures of the pieces such as form, melody, harmony, rhythm and texture were examined in relation to the instrumental components to see how each component has been woven into the body of

works. Analysis was extended to other elements such as cadences, chords and text. Focus was on keyboard, lead/acoustic guitar, bass and voice, and the relationship between speech tone and melody was incorporated.



CHAPTER FOUR

THE BIOGRAPHY AND SELECTED MUSICAL SCORES OF KOJO ANTWI

4.0 Overview

This chapter covers the biography and selected musical scores of Kojo Antwi. As already stated, the biography of Kojo Antwi as the study sought to document included his formative years, education and his musical life.



KOJO ANTWI (MR MUSIC MAN)

4.1 His Formative Years

Kojo Antwi is first of all a Christian, then an African, and then as he does not believe in the playing of tribal cards, a Ghanaian. He was born into a family of thirteen children. His mother was a farmer and his father a businessman and both parents are alive. Due to the nature of his father's work Kojo Antwi's family had to move from *the Mountains* to Suhum in the Eastern Region of Ghana to the capital. Kojo grew up in *Darkuman*, a suburb of Accra, where he got exposed to all kinds of music.

4.2 His Education

He began his basic education at Suhum in the Eastern Region. At some point Kojo's family moved to Accra where he completed his basic education, and then he had technical education at Kukurantumi also in the Eastern Region of Ghana. The maestro had his basic education in music theory at the primary school and pursued it when he travelled abroad with his band by engaging a teacher to take him through notation. Kojo immersed himself in his field by self-educating himself more by investing in books and videos on music.

4.3 His Musical Allegory

Kojo Antwi believes every child has some musicality in them and it is seen in the way they respond to music everywhere they are. Although his was realised at a tender age, it was to the extreme. He started organizing children where he grew up to make music when he was very young. This he attributed to his exposure to music performed by *Nana Ampadu* and musicians of his day. Kojo could sing those songs perfectly and all who heard him told him one day he would be a bandboy. However, there were some who did not say it as a compliment but with irony, as at that time, his generation strongly looked down on music being developed into a career.

In Accra, music vendors in *Cowlane* around Opera Square sold pamphlets on popular music, and the songs they played on the gramophone influenced Kojo a lot, and among his favourite artistes are Johnny Nash, Jimmy Cliff, and The Pioneers. The Ghana Broadcasting Corporation (GBC) by then broadcast a programme between 7 p.m. and 8 p.m. entitled *Request Time* which featured *Top Ten Pop Music* with songs by ABBA, The Carpenters, Boney M, Leo Sayer, Cliff Richard, but to mention a few. This was Kojo's favourite time of the evening as it was the only time they could get to listen to foreign music. His dad would place the radio high up somewhere because it was

regarded as the jewel of the home and they could not afford to lose it if for instance someone accidentally knocked it over.

At *Darkuman*, where his father operated a drug store, there were outlets where alcohol was sold, especially *akpeteshie*, the local gin, where fierce competition was as vendors tried to outdo each other by playing music at the loudest volume just to attract customers. This was when Kojo got to hear soul music by James Brown among others. To the layman, they were just listening to music, but to Kojo Antwi, it was nourishment. The weekends also brought with them traditional music performances sometimes in distant parts of the neighbourhood, which could last till dawn of the following day. On Sundays, church music also took its turn and music performed by the *Musama Disco Christo Church*, the *Awoyo* and other charismatic churches fed Kojo with music in a different form and it led to the big influence impacted in the building of his music career.

Kojo did not get so much involved with the scoring of songs because to him creativity is spontaneous therefore one needs not write down the music notation first when composing. He believes the mind is key as he needs to memorize his lines, keep every section of the song from bar one actively in mind, carefully planning his bridge(s), and so on, and be open to spur-of-the-moment change at any time.

This position he has taken is in conformity with Woody's (2007) opinion, "Teaching popular music in an authentic manner has a lot to do with how it is covered in the classroom. In traditional music education, teachers lead students in analyzing pieces to identify the compositional properties of the music, but this music theory model will often not be appropriate for considering popular music. In many cases, the value of popular music is not derived from its compositional or music theory-related properties.

To understand and appreciate it correctly often requires greater consideration of the music's emotional and expressive qualities and its relationship to its social and cultural context".

Kojo believes although influenced by reggae and other genres of music, he composes as is given him by Divine Providence, and that one may hear, for instance, *adowa* rhythms in a particular composition but it may be that the bass guitar plays syncopated notes that may suggest otherwise, hence he opposing the categorization of his songs.

His home in Switzerland offered Kojo Antwi the tranquillity to become who he really is when composing just as his home in Accra is offering him his enjoyment with Mother Nature. Kojo always extemporizes so he does not work with a particular studio engineer who would give him stereotyped product. He bides his time over the years to produce his albums because he believes if he rushes to do so in a short time, he would not produce the best whereas his aim is to leave such a legacy in music that his great grandchildren would be proud of in their generation. The maestro admits his music has influenced the younger musicians of this age as elements of his works are found in the songs of the likes of *Efya*, *Bisa K Dei*, amongst others.

Mr Music Man, as he is affectionately called, plays the keyboards, lead guitar, bass guitar, drums, African percussion and of course his main instrument is his voice. At the time of the interview *Mr Music Man* was not certain when his latest album which was underway would be produced.

4.4 Albums

Kojo Antwi has a number of albums to his credit, and each of them has at least a couple of standout tracks that made him popular over the years. He has his own way of titling, as you will find the ones in the local dialects are not in the expected spellings. Let me

reiterate here that *Mr. Music Man* would not want his work to be categorized as is being done to works of other composers either by themselves, or with or without their consent.



1. ALL I NEED IS YOU (1986)

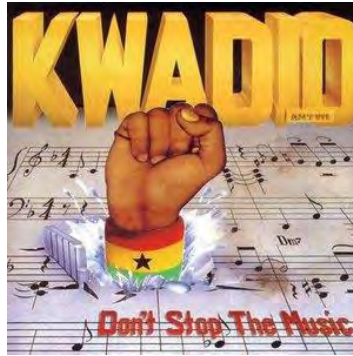
This is Kojo's very first recorded album. The most popular are *Adakamu* (popularly known as *Emerl Bi B1ba* or *M'ayl 4saman*), and *Adowa* (also popularly called *Dabi Dabi*). Tracks: *Hini Mi*, *Adakamu*, *Adowa*, *All I Need Is You*, *How Do You Feel*, and *Punky Style*.



2. ANOKYE (1989)

Kojo's compositions started gaining momentum based on the popularity of *Daadi Anoma*, which really established his status in the music industry at the time. In expressing his versatility in the use of languages Kojo introduced a Ga song, *Baa Sumo Mi*.

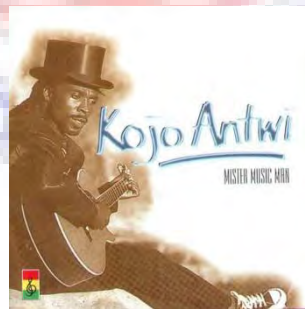
Tracks: *Dadie Anoma*, *Baa Sumo Mi*, *Boogie Africa*, *Ye Gu Mu Nsa (Anokye)*, *Onipa Odo Mi*, *Sunkwa*, *Abofra*, and *Dadie Anoma (The Kokompe Mix)*.



3. DON'T STOP THE MUSIC (1991)

By this time Kojo was well established in the art. One compositional style was to compose both in English and his mother tongue, *Twi*. Title track *Don't Stop the Music*, *Good Morning*, *Rise and Shine*, *Babylon The Great Shall Fall*, *Heart of Stone* and hit song *My Shining Star* were on one side of the then much used audio cassette, whilst the other side had hit songs *Bomi Nkomo De*, *Momma Yendodo Yenho*, and *Asaboni*.

Tracks: *My Shining Star*, *Good Morning*, *Babylon The Great Shall Fall*, *Heart Of Stone*, *Don't Stop The Music*, *Bomi Nkomo De*, *Momma Yendodo Yenho*, *Asaboni*, *Rise And Shine* and *Cool Runnings*.



4. MR. MUSIC MAN (1992)

Kojo Antwi became very known and was nicknamed after the title of this album. *Odo Mbaa Yea* and *Ma-Endaada Me* are among the popular songs in the local dialect, whereas the title track, *Mr. Music Man* and *Time Can't Heal My Pain* amongst the other English tracks hit the airwaves almost every day for well over a year.

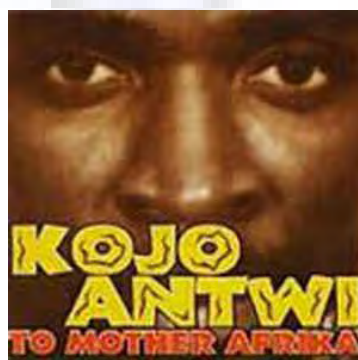
Tracks: *Odo Maayea, Ma-Endaada Me, Atentrehuo, Rocklyn, Mr. Music Man, Time Can't Heal My Pain, Nice And Slow* and *Odasani (Eni Yen Enne)*.



5. GROOVY (1994)

By the time this album was released Kojo's compositional style of producing in both English and Twi was reputable. Although the title suggested the title track would be English, his genius in suspense began here. *Groovy* is actually in Twi. One of his best hits in English is *Best Shot*, amongst others here on this album such as *I'm Coming Home* and *Say A Little Prayer For The World*. Some of the Twi songs are *M'akuma Doctor* and *Odofofa Ho Ye Na*.

Tracks: *Makuma Doctor, Groovy, Me Ni Wu Ara, Odofofa Hu Yena, Adinkra, Best Shot, I'm Coming Home, Say A Little Prayer For The World, Ponko Abodam,* and *Sunkwa*.



6. TO MOTHER AFRICA (1995)

From the interview with him I deduced this album is one of Kojo's most favourites, if not the ultimate one. Although recorded in Switzerland just like the others, there was a wide speculation at the time that it was recorded and launched in South Africa because of the style of the tracks *Me Nya Ntaban* and *Tear Down The Walls In Afrika*. Kojo even featured a South African singer, Sonti.

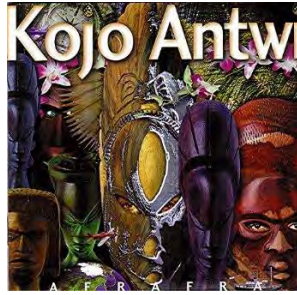
Tracks: *Me Nya Ntaban, Akonoba, Bre Bre Anowa, Me To Nko, Kick It Nice "N" Easy, Rock Me Gentle, Give Me One Last Chance, Tear Down The Walls In Afrika* and *Out Tro Sonti*.



7. SUPERMAN (1998)

Yet another interesting title for a track, Kojo uses the name of the renowned protagonist character of *DC Comics* movies to express his love to his lover, and in showing her how strong a deliverer he will be for her when given the chance. However, *Afofanto*, the butterfly, is a track literally used to pinpoint how deceptive a lover who initially lavishes love on him turns out to be. *Cupid's Train* is one of the beautiful English tracks on the album. A purely gospel song, *Me Da Wo Asi*, expresses Kojo's gratefulness to God for how far He has brought him.

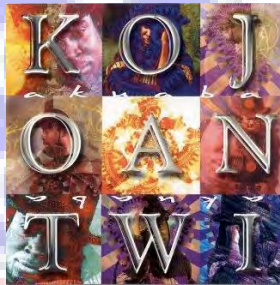
Tracks: *Superman, Sikadam, Afofanto, Me Nko Me Do, I Love Your Style, Lively People, Cupid's Train, Me Da Wo Asi*, and *Superman (Instrumental)*.



8. AFRAFRA (1999)

Afrafra means “mixture”, and Kojo has in this album a mixture of old songs in the “remix” form, and new compositions, the most popular one being *Pour Some Sugar*.

Tracks: *Ababio, Pour Some Sugar, Odo Ye De Sin Sika, Emeri Bi Beba, Dadie Anoma, Bome Nkomo De, Hini Me, Besa Adowa, Asem Bisa, Fa No Saa, Me Ne Woa, Abofra Bo Ngwa, Dadie Anoma* and *Odo Ye De*.



9. AKUABA (2000)

Akuaba, the title track, literally meaning a doll, illustrates Kojo’s perception the of beauty of his lover and how delicately he is going to handle her. *Tom And Jerry Aware* became very popular with Ghanaians because of the lyrics, but the album was first introduced by the British Broadcasting Corporation (BBC) when the track *Me Dofa Pa* was played on the airwaves one dawn even before the people in Kojo’s homeland who were waiting in anticipation for his new release got to know the album was out.

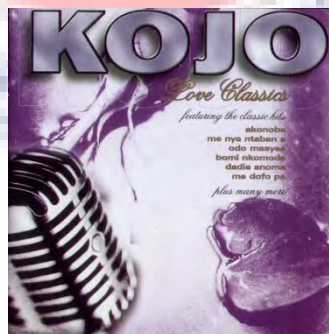
Tracks: *Wo Do Yi Ye Nsa'A, Me Do Nsoroma, Tom And Jerry Aware, Akuaba, Bra, Me Dofa Pa, I'd Give Anything* and *Nkwanta Basaa*.



10. DENSU (2002)

One of his most popular albums, every one of the tracks was a favourite. *Amirika* won the hearts of many not only because of the lyrics but the sensational style in which it was composed. This album features two gospel songs, *Oni Bi Adanfo* and *Spread His Love*.

Tracks: *Densu, Nfa Me Nko Ho, Amirika, Me Dee Ne Wo A, Oni Bi Adanfo, Spread His Love, Odo Ano Wappi, Nyankonton, Kakayi, How Long, and Odo Nsa Ano Wappi (La Eko Mix)*.



11. LOVE CLASSICS (2003)

This is a collection of most of Kojo's love songs.

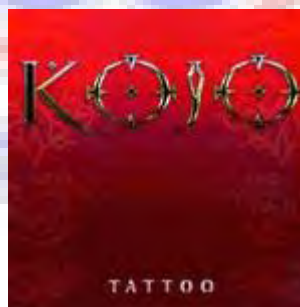
Tracks: *Akonoba, Odo Maayea, Medofo Pa, Me Nya Ntaban, Bomi Nkomo De, Ma Ndaada Me, Groovy, Hini Me, Dadie Anoma, Rochlyn, Makoma Doctor, Afofanto, Baa Sumo Mi, and Me Nko Meda.*



12. ALPHA (2003)

Here is another collection of his songs. This time, Kojo compiled some of his early works that are not usually heard on the waves, hence the title *Alpha*.

Tracks: *Hini Me, Emeri Bi Be Ba, Nyame Akye Me Adee, Mire Be Bomu, All I Need Is You, Akwanoma, Dabi Dabi (Adowa), Saman Koliwa, Punky Style Reggae, Proverbs, and Ghetto.*



13. TATTOO (2006)

Tattoo began on a quiet note not as most of the previous albums, which were an instant hit, yet gradually became popular too because of the variety of styles Kojo employed in composing. *Me Dware* is a beautiful song in an opera style, and but for the lyrics one

would think it is a western song. *Su Nketenkete* is yet another one, featuring the rapper *Ouatar* and has a modulation with a lovely coda.

Tracks: *Osebo, Maintenance Man, Dome Wu, Ehi Na Me Ti Ye, Mesi Abrosan, Tattoo, Nhyira Ba, Su Nketenkete, Honeymoon Is Over, Seliwa, Me Dware, and Odo A Me Do Wo Nti.*



14. MWAAAHH! (2009)

The title track *Mwah! Mwah! Mwah!* denotes a kiss; romance being planned as a welcome by a lover awaiting their beloved coming from work. Kojo for the first time composes in Francophone style, *Sho 'Naa*, featuring the famous Meiwai. Again, *Ice Cold* suggests the song is English but actually it is in Twi.

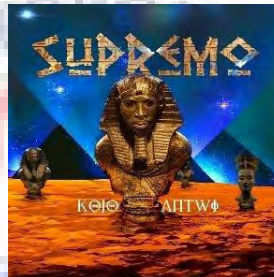
Tracks: *Happy Anniversary, Sho 'Naa, Ice Cold, Adiepena, Eye Candy (Mpompo), Me Mmo, Mesan Aba, Dofa, So Wonderful, Anansewaa, Mwah! Mwah! Mwah! (Akwaaba), Wo De Kan Ko A and Hammer.*

Finally, Kojo Antwi has singles to his name;



NYOO

Nyoo (My Woman), his debut single released in 2016.



SUPREMO

Supremo came out in 2017.

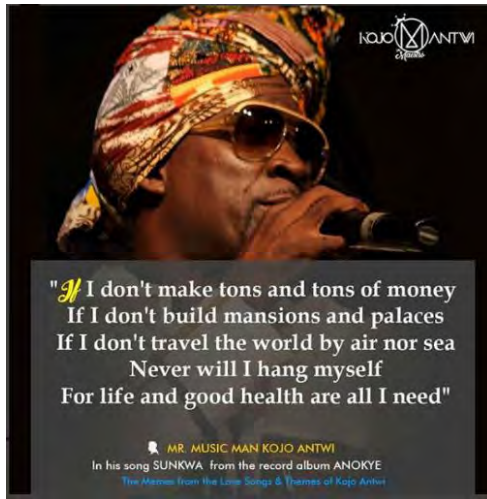


ATETEAKOMA

Ateteakoma (Heartbreaker), the masterpiece single released in 2018.

4.5 Scores and Text with Translation

Please note that the translation of the songs' text is direct as opposed to assumed literary meaning in precaution of erring whilst putting in writing what the composer may actually want to mean. An illustration below is an example;



If I'm unable to get rich (3x)

If I'm unable to build a house (3x)

If I'm unable to travel abroad (3x)

I'm not going to hang myself (o)

I'm not going to grieve (o)

Life, and strength,

Are all I need, all I need

The following are the selected songs; *Su Nkwa* (Crave for Life), *\$dasani* (Mankind), *Momma YIndod4 YIn Ho* (Let's Love One Another), *Me D4fo Pa* (My Beloved), and *Best Shot*.

1. SU NKWA (CRAVE FOR LIFE)

Score

SUNKWA

KOJO ANTWI
1989

Voice

Classic Guitar

Ah ah ah ah, ah ah ah ah ah, ah ah ah ah ah ah ah - - -

Ah ah ah ah, ah ah ah ah ah, ah ah - - -

Si - ka'i m'an - nya ___bia, m'an-nya bia, m'an-nya bia E - dan yi m'an - nsi

___bia, m'an-nsi bia, m'an-nsi bia A - b'ro - ky're'i m'an - nko bia, m'an-nko bia, m'an-nko

14

bia M'en-nko sen me - hoo daa-bi Me nni a-w're hoo

18

o Jel-ly'i - m'an - nye ___ bi'a, m'an-nye bi'a, m'an-nye bia, Bag-gy'i m'an - nhye

21

___ bi'a, m'an-nhye bi'a, m'an-nhye bi'a, Ste-reo'i m'an - nto ___ bi'a, m'an-nto bi'a, m'an-nto

24

bi'a, Men-ko sen me ho - o-o - - - En-kwa ne a-huo-

28

den, e-no nkoa na'e - hia me'e - 'hia me'e - A-bo-

31

t're ne a - ko - ko -

31

32

duro E - no nkoa na'e

32

33

hia me'e hia me'e, e-no nkoa na'e - hia me'e - - - Si - ka'i m'an - nya

33

36

— bia, m'an-nya bia, m'an-nya bia E - dan yi m'an - nsi — bia, m'an-nsi bia, m'an-nsi

36

39

bia A - b'ro-ky're'i m'an-nko bia, m'an-nko bia, m'an-nko bia M'en-nko sen me -

39

42

hoo daa-bi M'e-su m'a-ffe Nya - me O-be-ye'a

46

ma me'e - 'ma me'e en - kwa ne a-huo -

49

den E-no nkoa na'e hia me'e hia me'e, e-no nkoa na'e - hia me'e - A-bo -

52

t're E-no nkoaana'e - hia me'e hia me'e En -

55

- kwa ne a-ko-ko - d'ro E-no nkoa na'e hia me'e hia me'e, e-no nkoa na'e-

58

hia me'e - - - Ha ah ah ah, ah ah ah ah ah ah ah ah

62

ah, Ha ah ah ah, ah ah ah ah ah ah ah ah

66

ah, E - no nkoa na'e - hia³ me'e -

69

hia me'e, E-no nkoa na'e - hia me'e, hia me'e, E-no nkoa na'e-

72

hia me'e, hia me'e, 'no nkoa na'e - hia³ me'e, hia me'e 'no nkoa na'e hia³ me'e hia me'e E-nkoa

75

na'e - hia - me'e

75

3

TWI TEXT	ENGLISH TRANSLATION
Ah, ah ah ah, ah ah ah, ah ah ah, ah ah ah (oo), ah, ah ah ah, ah ah ah, ah ah ah, ah ah ah	
Sika yi, m'annya bi a (3x),	If I'm unable to get rich (3x),
1 dan yi, m'annsi bi a (3x),	If I'm unable to build a house (3x),
Aburokyire yi, m'annk4 bi a (3x),	If I'm unable to travel abroad (3x),
Mennk4 s1n meho o, daabi	I'm not going to hang myself (o), no
Me nni awer1ho o, o	I'm not going to grieve (o)
Jelly yi, m'anny1 bi a (3x),	If I'm unable to do jelly curls (3x),
Baggy yi, m'annhy1 bi a (3x),	If I'm unable to wear "baggy" trousers (3x),
Stereo yi, m'annt4 bi a (3x),	If I'm unable to buy a stereo player (3x),
Mennk4 s1n meho o, o	I'm not going to hang myself (o),
1 nkwa, ne aho4den,	Life, and strength,
1 no nkoa na ehia me e, ehia me e	Are all I need, all I need
Aboter1, ne akokoduro,	Patience, and courage,
1 no nkoa na ehia me e, ehia me e	Are all I need, all I need
1 no nkoa na ehia me e	Are all I need
Sika yi, m'ennyi bi a (3x),	If I'm unable to get rich (3x),
1 dan yi, m'ennsi bi a (3x),	If I'm unable to build a house (3x),

Aburokyire yi, m'annk4 bi a (3x),	If I'm unable to travel abroad (3x),
Mennk4 sln meho o, daabi	I'm not going to hang myself (o), no
M'esu m'afri Nyame	I'll call upon God
4blyl ama me e, ama me e	He'll do it for me, for me
1 nkwa, ne aho4den,	Life, and strength,
1 no nkoa na ehia me e, ehia me e	Are all I need, all I need
1 no nkoa na ehia me e, aboterl,	Are all I need, patience,
1 no nkoa na ehia me e, ehia me e	Are all I need, all I need
1 nkwa, ne akokoduro,	Life, and courage,
1 no nkoa na ehia me e, ehia me e	Are all I need, all I need
1 no nkoa na ehia me e	Are all I need
Ha, ah ah ah, ah ah ah, ah ah ah, ah ah ah (oo), ha, ah ah ah, ah ah ah, ah ah ah, ah ah ah	
1 no nkoa na ehia me e, ehia me e (5x)	Are all I need, all I need (5x)
1 no nkoa na ehia me e	Are all I need

2. 4DASANI (MANKIND)

ODASANI

Score

KOJO ANTWI

1992

Lead voice

Backing voice

Backing voice

Backing vox

Xylophone

Bass

Piano

Strings

Guitar

Synth Choir

Synth Horn

drums

The musical score for 'ODASANI' consists of 12 staves. The first five staves (1-5) are in treble clef and contain whole rests. The sixth staff (6) is in bass clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The seventh staff (7) is in treble clef and contains a complex rhythmic pattern of chords, primarily eighth and sixteenth notes, with slurs and accents. The eighth through tenth staves (8-10) are in treble clef and contain whole rests. The eleventh staff (11) is in treble clef and contains whole rests. The twelfth staff (12) is in bass clef and contains a complex rhythmic pattern of chords, primarily eighth and sixteenth notes, with slurs and accents.

The musical score for 'ODASANI' on page 3 consists of 12 staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The remaining seven staves are in treble clef. The key signature is one flat (B-flat). The score begins with a measure of rest on each staff, marked with a '7' above the staff. The sixth staff (bass clef) contains a melodic line starting with eighth notes. The seventh staff (treble clef) contains a chordal accompaniment with a triplet of eighth notes. The eighth through eleventh staves are again marked with rests and a '7'. The twelfth staff (treble clef) contains a complex rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific performance technique.

The musical score for 'ODASANI' consists of 13 staves. The first four staves (1-4) contain whole rests, indicating that these instruments are silent during this section. The fifth staff (5) features a complex rhythmic pattern of chords and eighth notes. The sixth staff (6) contains a bass line with eighth and quarter notes. The seventh staff (7) shows a melodic line with a long, sustained note in the final measure. The eighth through twelfth staves (8-12) again contain whole rests. The thirteenth staff (13) features a rhythmic pattern of eighth notes with 'x' marks above them, possibly representing a percussive or plucked instrument.

The musical score for 'ODASANI' is presented on page 6, starting at measure 16. It features a vocal line and a guitar accompaniment. The vocal melody begins with a rest, followed by the lyrics 'Heee - ii,' and 'Oooo - oo,'. The guitar accompaniment is in a key with one flat (Bb) and includes a complex pattern of chords and rhythmic figures, including a sequence of chords in the fifth fret and a complex rhythmic pattern in the eighth fret.

16 Heee - ii, Oooo - oo,

This musical score page contains measures 19 through 22 of the piece 'ODASANI'. It features the following parts:

- Vocal Line:** The vocal melody is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "O-da-sa - nie, w'a-wi-ee" are placed under the notes in measures 19 and 20.
- Bass Line:** The bass line is written in a bass clef, providing a melodic accompaniment to the vocal line.
- Piano Accompaniment:** There are multiple staves for piano accompaniment:
 - A grand staff (treble and bass clef) showing a complex accompaniment with chords and melodic lines.
 - A dedicated right-hand piano staff with frequent sixteenth-note patterns.
 - A dedicated left-hand piano staff with chords and some moving lines.
 - A percussion staff at the bottom using 'x' marks to indicate hits or accents on the notes.

Measure numbers 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, and 19 are printed at the beginning of their respective staves.

o - - - - - me³ suw' - bre breo Nya - mea

The musical score consists of 13 staves. The first staff is the vocal line, starting at measure 22 with the lyrics 'o - - - - - me³ suw' - bre breo Nya - mea'. The second staff is a blank treble clef staff. The third staff is a blank treble clef staff. The fourth staff is a blank treble clef staff. The fifth staff is a blank treble clef staff. The sixth staff is the bass line, starting at measure 22 with a rhythmic pattern of eighth and sixteenth notes. The seventh staff is a piano accompaniment staff with chords and arpeggios. The eighth staff is a blank treble clef staff. The ninth staff is a piano accompaniment staff with a rhythmic pattern of eighth notes. The tenth staff is a piano accompaniment staff with chords. The eleventh staff is a blank treble clef staff. The twelfth staff is a piano accompaniment staff with a rhythmic pattern of eighth notes and sixteenth notes.

ODASANI

25

25 bo yen, n'Obo mfra-ma - se a-hu-huro de yen - a en - kye - kye yen we-re

25

25

25

25

25

25

25

25

25

25

43

o n'o - do n'e - ye o Na-na Nya-mea bo yen W'a-ma yena-dwen-

43

43

43

43

43

43

43

43

43

43

43

43

43

43

46
o-se yen-nhwe - hwe, yen-nhwe-hwe na ye-be huo o - A-den nti na ya-ree be

The score consists of ten staves. The first staff is the vocal line in treble clef, containing the lyrics. The second staff is a piano accompaniment part (likely right hand) in treble clef, showing rests. The third and fourth staves are also piano accompaniment parts in treble clef, with rests. The fifth staff is a piano accompaniment part (likely left hand) in treble clef, featuring some rhythmic patterns. The sixth staff is the bass line in bass clef. The seventh staff is a piano accompaniment part (likely right hand) in treble clef, with rests. The eighth and ninth staves are also piano accompaniment parts in treble clef, with rests. The tenth staff is a piano accompaniment part (likely left hand) in treble clef, showing a complex rhythmic accompaniment.

ODASANI

55 

55 — yi? Hei! Nsem bo - nea ye-di no sum mui', a-ko-hwi sem yi, e-ne yen

55 

55 

55 

55 

55 

55 

55 

55 

55 

55 

55 

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

64

me o - o-o

Detailed description: This page of a musical score, titled 'ODASANI', contains 14 staves. The first staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic phrase starting at measure 64: a quarter note B-flat, a quarter note A, a quarter note G, and a quarter note F, followed by a rest. Below this staff, the lyrics 'me o - o-o' are aligned with the notes. The remaining staves (2-14) are instrumental. Staves 2, 3, 4, and 5 are in treble clef; staves 6 and 7 are in bass clef; and staves 8, 9, 10, 11, 12, 13, and 14 are in treble clef. The score includes various rhythmic patterns, including eighth notes, sixteenth notes, and chords. A final measure on the bottom staff contains a complex rhythmic pattern with 'x' marks above several notes, likely representing a specific playing technique or a multi-measure rest.

This musical score page contains measures 67 through 70. It features ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves. The key signature is B-flat major (two flats).
- **Measure 67:** All vocal staves are silent. The piano accompaniment begins with a complex rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.
- **Measure 68:** The vocal staves remain silent. The piano accompaniment continues with similar rhythmic patterns.
- **Measure 69:** The vocal staves remain silent. The piano accompaniment continues with similar rhythmic patterns.
- **Measure 70:** The vocal staves remain silent. The piano accompaniment continues with similar rhythmic patterns, ending with a final chord.

ODASANI

79
se e - sum mu han a - en - k'yre yenkwan o A - den nti na ya-ree be-

79
79
79
79
79
79
79
79
79
79

Detailed description: This is a page of a musical score for the piece 'ODASANI', page 27. The score covers measures 79 to 81. It features a vocal line with lyrics in the second staff, and multiple instrumental staves for guitar and bass. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'se e - sum mu han a - en - k'yre yenkwan o A - den nti na ya-ree be-'. The instrumental parts include a bass line and several guitar staves, some of which have 'x' marks over notes, possibly indicating muted strings or specific techniques. Measure numbers 79 are printed at the beginning of each staff.

88 - ho'i? Heil! Ye-nim be-bree-be'i, a - ni-bie be-bree - be'i, O-da-sa - nie, e-ne wo

The musical score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It begins at measure 88. The first staff is a vocal line with a triplet of eighth notes in the first measure. The lyrics are: "88 - ho'i? Heil! Ye-nim be-bree-be'i, a - ni-bie be-bree - be'i, O-da-sa - nie, e-ne wo". The following four staves are empty, representing parts for other instruments. The fifth staff is a bass line with a melodic line. The sixth staff is a piano accompaniment with chords. The seventh staff is a piano accompaniment with chords. The eighth staff is a piano accompaniment with chords. The ninth staff is a piano accompaniment with chords. The tenth staff is a piano accompaniment with chords.

The musical score for 'ODASANI' consists of several staves. The vocal parts are in the upper system, and the piano accompaniment is in the lower system. The score is marked with a '100' dynamic level at the beginning of each system. The lyrics are: 'E-ne yen nne o o o o E - ne yen nne E-ne yen nne E-ne yen nne E-ne yen nne'. The piano accompaniment includes a bass line and three treble clef staves, with the bottom-most staff showing a guitar-style chordal accompaniment with 'x' marks above the notes.

106

E - ne yen nne o o o o o - - - E-ne yen

106 nne E-ne yen nne

106 nne E-ne yen nne

106 nne E-ne yen nne

106

106

106

106

106

106

106

106

106

109

109 nne o o o o - o o E - ne yen nneo - o o - o o

109 E-ne yen nne E-ne yen

109 E-ne yen nne E-ne yen

109 E-ne yen nne E-ne yen

109

109

109

109

109

109

109

109

112

The musical score consists of ten staves. The first staff is a vocal line in G major with a treble clef and a key signature of one flat (F major). It contains the lyrics "E-ne yen nne o - o o" and "E - ne yen". The second staff is a vocal line with the lyrics "nne". The third staff is a vocal line with the lyrics "nne". The fourth staff is a vocal line with the lyrics "nne". The fifth staff is a bass line in G major with a bass clef and a key signature of one flat (F major). The sixth staff is a piano accompaniment line in G major with a treble clef and a key signature of one flat (F major). The seventh staff is a piano accompaniment line in G major with a bass clef and a key signature of one flat (F major). The eighth staff is a piano accompaniment line in G major with a treble clef and a key signature of one flat (F major). The ninth staff is a piano accompaniment line in G major with a bass clef and a key signature of one flat (F major). The tenth staff is a drum line in G major with a bass clef and a key signature of one flat (F major).

TWI TEXT	ENGLISH TRANSLATION
La la la la la, la la la, la la la la la la la Heeeeei, ooooo,	La la la la la, la la la, la la la la la la la Heeeeei, ooooo,
4dasani e, w'ewie1 o	Oh Mankind, o your end,
Me su wo br1br1 o	Oh I pity you
Nyame ab4 yen, n'4b4 mframa	God created us, and created the air
S1 ahuhuro de yen a, 1nkyekye y1n wer1 o	To comfort us when we are warm
Nyame ab4 ewia, n'4b4 4sramu	God created the sun, and the moon
S1 esum mu han a, 1nkyer1 y1n kwan o	As light in darkness, to show us the way
Nana Nyame ab4 nsuo, n'4b4 aduane	The Ancient God created water, and food
S1 1k4m de y1n a, yendi aduane o	For us to eat when we are hungry
Nyame n'4b4 barima, n'4b4 4baa	God created man, and created woman
4se y1ndod4 y1nho o,	Saying we must love one another,
N'4d4 na 1y1 o	For love is good
Nana Nyame ab4 y1n,	God created us,
W'ama y1n adwen	He has given us wisdom
4se y1nhwehw1,	Saying we must seek,
Y1nhwehw1 na y1b1hu o	We must seek and we shall find
Ad1n nti na yare1 bebree yi?	Why then all these diseases?
Y'ayera Ne kwan no anaa?	Have we lost His way?
Ad1n nti na awer1ho4 yi?	Why then this grief?

Momma y1nbisa y1nho 1	Let us ask ourselves then
Ad1n nti na ehu bebre yi, (boo boo boo)	Why then all this fear? (sighs)
Ad1n nti na 4yaw yi? Hei!	Why then this pain? Hey!
Ns1m b4ne a yedi no sum mu yi,	The bad deeds we live out in the dark,
Akohwis1m yi, 1ne y1n nn1 o (ooo)	The perversity, here we are today (ooo)
Dabrane a yedi no Nyame Din mu yi,	The deceitful acts of ours in God's Name,
Nkotompo yi, 1ne y1n nn1 o	The lies, here we are today
1ne y1n 1nn1 o	Here we are today
La la la la la, la la la, la la la la la la la	La la la la la, la la la, la la la la la la la
Nyame n'4b4 ntatea,	God created the ant,
N'4b4 1po k1se1 yi	And He created the big sea,
4se y1nkae na y1nhu s1	Saying we should remember and know that
4no ne Okokroko no o	He is the Great One
Nana Nyame ab4 y1n	The Ancient God has created us,
N'4b4 4sramu	And He created the moon
S1 esum mu han a, 1nkyer1 y1n kwan o	As light in darkness, to show us the way
Ad1n nti na yare1 bebre yi? (boo boo boo)	Why then all these diseases? (sighs)
Ad1n nti na ehu bebre yi?	Why then all this fear?
Momma y1nbisa y1nho 1	Let us ask ourselves then
Ad1n nti na 4yaw bebre yi?	Why then all this pain?
Y'ayera Ne kwan no anaa?	Have we lost His way?
Ad1n nti na awer1ho4 yi? Hei!	Why then this grief? Hey!
Y1nim bebrebeyi, anibie bebrebe yi,	Our "know-all" attitude, all this civilization,
Odasani, 1ne y1n nn1 o	Mankind, here we are today
Ns1m b4ne a yedi no sum mu yi,	The bad deeds we live out in the dark,
Akohwis1m yi, 1ne y1n nn1 o (ooo)	The perversity, here we are today (ooo)
1ne y1n 1nn1 o (1ne y1n nn1) 4x, hei	Here we are today (here we are today) 4x, hey
1ne y1n 1nn1 o (1ne y1n nn1) 4x,	Here we are today (here we are today) 4x,
1ne y1n 1nn1 o 2x, ooo, 1ne y1n nn1 o	Here we are today 2x, ooo, here we are today

3. MOMMA Y1NDOD4 Y1NHO (LET'S LOVE ONE ANOTHER)

Score

MOMMA YENDODO YENHO





MOMMA YENDODO YENHO

7



10

A musical score consisting of three staves. Each staff begins with a treble clef. The first staff has a single note on the first line (F4). The second staff has a single note on the second line (G4). The third staff has a single note on the second line (G4). The notes are positioned at the beginning of each staff, and the staves are otherwise empty.



MOMMA YENDODO YENHO

13

N - kwa, n - kwa ye'a - de'a si - ka to a -



MOMMA YENDODO YENHO

15

- an - ka'o - hia - ni be - wu a - ma n'a - ka'o-si - ka-n'a - yee - - -



MOMMA YENDODO YENHO

17

- "Me sen wo, me kyen wo'i" E - wia-sem' a - pe - pe - dee nyi - na -



19

- Daa - n-kwa - amba-a-a, ye - be - da - ne ag - ya'e - e - e Ooo, mo-mma yen-do-do



MOMMA YENDODO YENHO

22

yen - ho - o-o Ooo, mo-mma yen-do-do yen - ho o -



25

Ooo, mo-mma yen-do-do yen-ho-o-o



MOMMA YENDODO YENHO

27

Mo-mma yen - do - do, mo-mma yen - do - do yen - ho'a - yee



29

Na wo - wo si - ka te - se'O - na - sis kraa'a won - kyen bo



MOMMA YENDODO YENHO

31

Wo - ho ye - den te - se A - li k'raa'a



32

won - kyen bo



MOMMA YENDODO YENHO

33

Mo-mma yen-do-do'yen-ho na nea'o-ni-pa be-ye bia-ra, Mo-mma yen-do-do'yen-ho na nea'o-ni-pa be-ye



35

bia-ra, Mo-mma yen-do-do'yen-ho na nea'o-ni-pa be-ye bia-ra omn-kye bo-o



MOMMA YENDODO YENHO

17

38



41

Musical notation for the song "MOMMA YENDODO YENHO". It consists of two staves, each with a treble clef. The notation is sparse, with only a few notes and rests visible across three measures. The first measure shows a whole note on the first line of the staff. The second measure shows a whole note on the second line. The third measure shows a whole note on the first line. The rest of the notation is obscured by a large, faint watermark.



44

O-wuo O-wuo ye'o-bi'a'o-gye bribe a,



47

an - ka'o - hia - ni be-su a - ma o - si - ka - ni a - se - re - ha - a, ha - a, ha - a

The image shows a musical score for the song 'MOMMA YENDODO YENHO'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which is mostly empty, suggesting a simple accompaniment. The lyrics are written below the notes: 'an - ka'o - hia - ni be-su a - ma o - si - ka - ni a - se - re - ha - a, ha - a, ha - a'. The number '47' is written above the first measure of the top staff.



MOMMA YENDODO YENHO

49

Si-ka, si-ka, si-ka, Si-ka dee ye-be to ye o - Daa - n-kwa - amba-a-a, ye-



52

be - da - ne ag - ya'e - e - e

Ooo, mo - mma yen - do - do



MOMMA YENDODO YENHO

54

yen - ho - o - o

Ooo, mo-mma yen - do - do



56

yen - ho o - - - - - Ooo, mo-mma yen - do - do



MOMMA YENDODO YENHO

58

3
yen - ho - o - o

Mo-mma yen - do - do, mo-mma yen - do - do



60

yen-ho'a - yee

I'm gon-na _ keep,

I'm gon-na ke - ep,



MOMMA YENDODO YENHO

63

I'm gon-na ke - ep, *I'm gon-na keep on giv - ing*



65

I'm gon-na _ keep, I'm gon-na keep, he-y, I'm gon-na _ keep,



MOMMA YENDODO YENHO

68

I'm gon-na keep on lov - ing - - - - - Mo mma



70

yen-do-do - yen-ho - - - - - Oh - - - - - *this'is'*

yen - ho

Mo-mma yen - do - do, mo-mma yen - do - do



MOMMA YENDODO YENHO

72

— what we need now

No mat-ter if —

yen - ho

Mo-mma yen - do - do, mo-mma yen - do - do



74

—you're black or white

There's no need

ven - ho

Mo-mma yen - do - do mo-mma yen - do - do



MOMMA YENDODO YENHO

76

— to fuss and fight Oh Mo-mma yen - do - do yen -
yen - ho Mo-mma ven - do - do. mo-mma ven - do - do



78

- ho o Mo-mma yen-do-do yen-ho o - o Mo-mma yen - do-do yen -

yen - ho Mo-mma yen - do - do, mo-mma yen - do - do



MOMMA YENDODO YENHO

80

ho o Mo-mma yen-do-do yen-ho o - o mo-mma yen - do - do



82

yen - ho - o - o

Ooo, mo-mma yen - do - do



MOMMA YENDODO YENHO

84

yen - ho o - - - - He - i, Wo - wo si - ka te - se Ro - cke - fel - ler k'raa-

yen - ho



86

won - kyen boo Wo 'trim' ye den te-se bo - tan k'raa won - kyen boo



MOMMA YENDODO YENHO

89

Wo - ho ye - den te - se Sam - son k'raa'a won - kyen bo



91

Wo t'rim' ye den te - se Hit - ler k'raa won - kyen boo



MOMMA YENDODO YENHO

93

Mo-mma yen - do-do'yen-ho na nea'o-ni - pa be - ye bia - ra, Oh, na nea'o-ni - pa be - ye



95

bia - ra, Mo-mma yen - do-do'yen-ho na nea'o-ni - pa be - ye bia-ra onn-kye bo-o



TWI TEXT	ENGLISH TRANSLATION
Nkwa, nkwa y1 ade1 a sika t4 a	Life, if life were to be purchased

Anka ohiani bewu	Like the poor man would die
Ama n'aka osikani ayee	Leaving the rich man
"Mesen wo, mekyln wo" yi	"I'm more important than you, I value more than you"
Ewiase yi mu aplpldel nyinaa	All these worldly things being chased
Daankwamba, a ylbldane agya e	We'll leave all behind one day
Ooo, momma ylnododo ylnho, 3x	Ooh, let us love one another, 3x
Momma ylnodod4 (2x), yln ho ayee	Let us love, let us love one another
Na wow4 sika tesl Onasis koraa a	For even if you're richer than Onasis
Wonkye bo4	You won't live forever
Woho yl den tesl Ali koraa a	Even if you're as strong as Ali
Wonkye bo4	You won't live forever
Momma ylnodod4 yln ho na dea onipa blyl biara (3x)	Let us love one another, for whatever a man does (3x)
4nnkye bo4	He won't live forever
Owuo, owuo yl obi a 4gye bribe a	Death, if death could be bribed
Anka ohia ni besu ama osikani asere ha ha ha haa	Like the poor man would cry and the rich man laugh ha ha ha haa
Sika (3x), sika del ylbldto yl o	Money (3x), money's been in existence since before we were born
Daankwamba, a ylbldane agya e	We'll leave it all behind one day
Ooo, momma ylnododo ylnho, (3x)	Ooh, let us love one another, (3x)
Momma ylnodod4 (2x), yln ho ayee	Let us love, let us love one another
<i>I'm gonna keep, (3x) I'm gonna keep on giving</i>	
<i>I'm gonna keep, (3x) I'm gonna keep on loving</i>	
<i>Chorus Momma ylnodod4, momma ylnodod4 yln ho runs through, preceding each line till is indicated otherwise</i>	
Momma ylnodod4 yln ho	Let us love one another
<i>Oh, this is what we need now, no matter if you are black or white, there's no need to fuss and fight, o</i>	
Momma ylnodod4 yln ho 2x	Let us love one another 2x
Momma ylnodod4 yln ho 2x	Let us love one another 2x
Momma ylnodod4 yln ho	Let us love one another
Momma ylnodod4 yln ho, hei	Let us love one another, hey
<i>Chorus ends</i>	
Wow4 sika tesl Rockefeller koraa a wonkye bo4	If you're as rich as Rockefeller, you won't live forever
Wo tiri mu yl den tesl botan koraa a wonkye bo4	If you're as hard-headed as a rock, you won't last forever
Woho yl den tesl Samson koraa a wonkye bo4	If you're as strong as Samson, you won't live forever
Wo tiri mu yl den tesl Hitler koraa a wonkyen bo4	If you're as wicked as Hitler, you won't last forever
Momma ylnodod4 yln ho na dea onipa blyl biara	Let us love one another for whatever a man does
Ooh, na dea onipa blyl biara	Ooh, for whatever a man does

Momma y1ndod4 y1n ho na dea onipa
b1y1 biara: 4nnkye bo4

Let us love one another for whatever a
man does: He won't live forever



4. ME DOFO PA (MY BELOVED)

Score

ME DOFO PA

KOJO ANGUI
2000

The musical score is arranged in a standard orchestral layout. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score includes the following parts:

- lead vox:** Treble clef, 4/4 time, contains rests for the first three measures.
- bg v1:** Treble clef, 4/4 time, contains rests for the first three measures.
- bgv2:** Treble clef, 4/4 time, contains rests for the first three measures.
- bgv3:** Treble clef, 4/4 time, contains rests for the first three measures.
- whistle:** Bass clef, 4/4 time, contains a melodic line starting in the second measure.
- guitar:** Treble and Bass clefs, 4/4 time, contains rests for the first three measures.
- strings:** Bass clef, 4/4 time, contains rests for the first three measures.
- Synth Pad:** Bass clef, 4/4 time, contains rests for the first three measures.
- choir:** Treble clef, 4/4 time, contains rests for the first three measures.
- electric Bass:** Bass clef, 4/4 time, contains rests for the first three measures.
- drums:** Percussion clef, 4/4 time, contains a rhythmic pattern of eighth and sixteenth notes with 'x' marks for cymbals.

The musical score is arranged in a system of staves. At the top, the number '4' is written above the first staff. The vocal line (top staff) contains the lyrics: "Me - do - fo pa wo nkwom na'e - ba'i". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The left-hand part features a prominent sustained chord in the second measure, indicated by a red line. The E.B. (Electric Bass) part is shown in a separate staff at the bottom, marked with 'x' symbols above the notes, indicating a specific playing technique. The score is divided into three measures across the top.

ME DOFO PA

7

Me-do - fo pa wo nnwom na-e-ba'i - - - Me-do - fo pa wo nnwom na'e-ba'i -

Pad

E.B.

Detailed description: This is a musical score for the piece 'ME DOFO PA' on page 3. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of several staves. The top staff is the vocal line, with lyrics 'Me-do - fo pa wo nnwom na-e-ba'i - - - Me-do - fo pa wo nnwom na'e-ba'i -'. Below the vocal line are three empty staves. The next section contains a piano accompaniment with a treble clef staff and a bass clef staff. The bass clef staff includes a 'Pad' section with sustained chords. Below the piano accompaniment are two empty staves. The final section is for the Electric Bass (E.B.), with a bass clef staff and a guitar-style staff showing fret positions and string numbers.

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** Treble clef, key signature of two flats (B-flat, E-flat). It begins with a melodic phrase starting on a whole note G4, followed by a half note F4, and a quarter note E4. The lyrics "hmm" and "M'a - so - re'a - na - pa," are written below the notes.
- Piano Accompaniment:** Treble and Bass clefs. The treble part features a rhythmic accompaniment of eighth notes and chords. The bass part provides a harmonic foundation with chords and single notes.
- Pad:** Treble and Bass clefs. The bass part contains sustained chords, while the treble part is mostly silent.
- E.B. (Electric Bass):** Bass clef. It features a rhythmic pattern of eighth notes with a consistent bass line.

Rehearsal mark 10 is indicated at the beginning of each staff.

ME DOFO PA

13

me - ho nfa me o - o - do'a - fe m'a-no, - m'an-nya'a - hom'-ka,

13

13

13

13

13

13

13

Pad

E.B.

13

16

Se m'a - ba mu bu'a o-s're k'yre me o - W'a - ma'a - wo - se'a - gu

16

16

16

16

Pad

16

16

E.B.

16

Detailed description: The page contains a musical score for 'ME DOFO PA', page 6. It features a vocal line with lyrics: 'Se m'a - ba mu bu'a o-s're k'yre me o - W'a - ma'a - wo - se'a - gu'. The score is arranged for a vocal line, piano accompaniment, a Pad (Piano) part, and an E.B. (Electric Bass) part. The Pad part includes sustained chords and a melodic line in the second staff. The E.B. part features a rhythmic pattern with 'x' marks above the notes, indicating muted or percussive sounds. The piece is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The page number '6' is in the top left, and the title 'ME DOFO PA' is in the top center. Measure numbers '16' are placed at the beginning of several staves.

ME DOFO PA

19

me'o m'a-nya'-huo-den fo-fro bi'o O-do ye-wu'ci'wo nko-mo da gya'm-

19

19

Pad

19

E.B.

19

The musical score for 'ME DOFO PA' on page 8 consists of several staves. At the top, the vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a whole note rest, followed by a melodic line with lyrics: "O - do ye - wo'wo nko - mo hye - hyee - hye,". Below the vocal line are three empty treble clef staves. The second system features a piano accompaniment with a treble clef part containing eighth-note patterns and a bass clef part with a whole note and rests. A "Pad" section follows, with a double bass clef and a left brace, containing a sustained chord in the upper voice and rests in the lower voice. The "E.B." section at the bottom consists of two staves with a double bass clef: the upper staff has a whole note rest, and the lower staff features a complex rhythmic pattern of eighth notes with 'x' marks above them. Measure numbers 22 are indicated at the start of each system.

ME DOFO PA

37

Me - do - fo pa wo nkwom na'e-bo'i - he-e-ei. Me - do - fo pa wo nkwom na-e-bo'i -

37

37

37

Pad

37

E.B.

37

This musical score is for page 15 of the piece 'ME DOFO PA'. It consists of several staves:

- Vocal Staff:** The top staff contains the vocal melody with lyrics: *da'o - o-o, o-o-o oh, m-m m-m-m-m-m Oo -*. The melody includes eighth and quarter notes, rests, and slurs.
- Instrumental Staves:** Below the vocal line are several staves for instruments. The **Pad** section (indicated by a brace on the left) includes a grand staff (treble and bass clef) with triads in the bass clef. The **E.B.** (Electric Bass) section (also indicated by a brace) shows the bass line in the bass clef with quarter notes and rests, some notes marked with 'x' above them.

49

yee-, yee, yee, Oo - oh, On - ni ho a'a - ni-suo bo-ki-ti ma-a

49

49

49

Pad

49

49

E.B.

49

The musical score is arranged in a multi-stem format. The top staff is the vocal line with lyrics. Below it are three empty staves. The next section contains piano accompaniment with a treble and bass staff. This is followed by a 'Pad' section with two bass staves. Below that are two empty staves. The 'E.B.' section consists of a bass staff and a percussion staff with 'x' marks indicating hits. The score is in a key with two flats (B-flat and E-flat) and a 4/4 time signature.

52

O - do ye-wu'e, faw' nsa be-to me kon muo, ³ka a-sem dee-de bi k'yre me

52

52

52

Pad

52

52

E.B.

52

The musical score is arranged in four systems. The first system contains four staves with rests. The second system features a vocal line in bass clef and a piano accompaniment in treble clef. The third system is for the 'Pad' instrument, consisting of two bass clef staves. The fourth system is for the 'E.B.' instrument, consisting of two bass clef staves. The score is in a key signature of two flats (B-flat and E-flat) and includes a measure number '61' at the beginning of each system.

70

O-do-man-ko-ma bo'a-dee no O-bo'o-bia ne nedee e-e se m'a-nya me do - fo yi'a,

70

70

70

Pad

70

70

E.B.

70

73

men-ntwen-twen me-nan'-se o Se'o - fri'a-dwuma'e-ba'a me-de'a-m'ri-ka na'e-be-ko hyia

73

73

Pad

73

E.B.

73

76

no'e, na m'a-ye'no a - waa-wa'a - tu, O - do ye-wu'a ba'a t'na - seo ma men-hwe w'a-ni-wa-

76

76

76

76

Pad

76

76

E.B.

76

Detailed description of the musical score: The score is for a piece titled 'ME DOFO PA' on page 26. It consists of several staves. The top staff is the vocal line, starting at measure 76 with the lyrics 'no'e, na m'a-ye'no a - waa-wa'a - tu, O - do ye-wu'a ba'a t'na - seo ma men-hwe w'a-ni-wa-'. The music is in a key with two flats and 4/4 time. The vocal line includes a triplet of eighth notes in the second measure. Below the vocal line are several empty staves. The piano accompaniment begins at measure 76 with a melody in the right hand and a bass line in the left hand. The pad part, indicated by a brace and the label 'Pad', consists of sustained chords in the left hand. The electric bass (E.B.) part, also starting at measure 76, features a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted notes. The score ends at measure 79.

79

3

- mma, e-no na'e-ma me a-w're-kye-kye re, me hu wo'a na me-ho e - te me'ee, ao O - do-ye-wu

3

79

79

79

Pad

79

E.B.

79

79

The musical score consists of several parts:

- Vocal Line (Top):** Starts at measure 82 with the syllable "e," followed by "Me - do - fo pa wo nnwom na'e - bo'i" and ends with a long "oo-o-oh".
- Pad (Middle):** Features a sustained chord in the right hand and a bass line with some movement in the left hand, including a double bar line in the left hand.
- E.B. (Bottom):** A bass line consisting of a sequence of eighth and sixteenth notes.

85

Me-do-fo pa wo nnowom na-e-bo'i - - - O-do-ye-wu'e, me na me fre-fre wo -

85

85

85

85

Pad

E.B.

85

91

oh, O-do nni ho a me-da'en - da'o - o-o, o-o - o oh, m-m

91

91

91

91

Pad

91

91

91

91

91

91

91

91

91

91

E.B.

94

m-m-m-m-m Oo - oh, On - ni ho a men - so dae pa o - o-o-o oo -

94

94

94

Pad

94

94

94

E.B.

94

97
oh, yee - , yee-, yee, yee, oh, On - ni ho a'a - ni-suo

97
97
97

Pad

97
97
97

E.B.

97

100

an-ku-re ma-a oo - oo-o-o-oo - oo-oi - O-do nni ho a me-da'en-

O-do nni ho a me-da'en-

O-do nni ho'a me-da'en

100

100

100

Pad

100

100

E.B.

100

100

Detailed description: The musical score is for page 34 of 'ME DOFO PA'. It features a vocal line with lyrics in two parts: 'an-ku-re ma-a' and 'oo - oo-o-o-oo - oo-oi - O-do nni ho a me-da'en-'. The lyrics are written below the vocal staff. The score includes piano accompaniment with a 'Pad' section and an electric bass line ('E.B.'). The tempo is marked '100'. The key signature has two flats. The score is written in a multi-staff format, with the vocal line at the top, followed by piano accompaniment, and the electric bass line at the bottom.

103
da O - nni ho a me - da'en - dao o - o
da O - nni ho a me - da'en - da
da O - nni ho'a me - da'en - da
103
103
Pad
103
E.B.
103

The musical score is set in a key with three flats and a 3/4 time signature. It consists of several staves. The top four staves are vocal parts with lyrics in two languages: "da" and "O - nni ho a me - da'en - dao o - o" in the first line; "da" and "O - nni ho a me - da'en - da" in the second line; "da" and "O - nni ho'a me - da'en - da" in the third line. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are labeled "Pad" and contain chordal accompaniment. The ninth and tenth staves are labeled "E.B." and contain rhythmic accompaniment. A rehearsal mark "103" appears at the beginning of each system.

106

O - do nni ho a me - da'en - da ah ah ah O - nni ho a me - da'en -

O - do nni ho'a me - da'en - da ah ah ah O - nni ho'a me - da'en -

O - do nni ho'a me - da'en - da ah ah ah O - nni ho'a me - da'en -

106

Pad

E.B.

106

109

da ah ah ah O-do nni ho a ni - suo - nkoa a - ni suo a -
da ah ah ah O-do nni ho a ni - suo - nkoa
da ah ah ah O-do nni ho'a ni - suo nkoa

109

109

109

109

109

Pad

E.B.

109

109

109

112

- h, bo - ki - ti ma O - do nni ho a ni - suo

O - nni ho a ni - suo nkoaa O - do nni ho'a ni - suo -

O - nni ho'a ni - suo nkoaa O - do nni ho'a ni - suo -

112

112

112

Pad

112

112

E.B.

112

Detailed description: This page contains a musical score for a piece titled 'ME DOFO PA'. The page number is 38. The score is written in a key signature of two flats and a common time signature. It features four vocal staves at the top, each with lyrics. The lyrics are: 'h, bo - ki - ti ma O - do nni ho a ni - suo', 'O - nni ho a ni - suo nkoaa O - do nni ho'a ni - suo -', 'O - nni ho'a ni - suo nkoaa O - do nni ho'a ni - suo -'. Below the vocal staves are three instrumental sections. The first is a piano part with treble and bass clefs. The second is a 'Pad' section with two staves, showing sustained chords. The third is an 'E.B.' (Electric Bass) section with a bass clef, showing a rhythmic pattern. The number '112' is written above the first measure of each of these instrumental sections.

115 nko - a - a - ah ah - ye - e - e O - mi ho a ni - suo - nkoaa - ah ye - e - e - e - ah

nkoaa ah ah ah O - ni ho'a ni - suo - nkoaa ah ah ah

nkoaa ah ah ah O - ni ho'a ni - suo - nkoaa ah ah ah

115

115

115

Pad

115

115

E.B.

115

Detailed description: This page of a musical score for 'ME DOFO PA' (page 39) features a vocal line with lyrics and accompaniment. The vocal line consists of four staves. The lyrics are: 'nko - a - a - ah ah - ye - e - e O - mi ho a ni - suo - nkoaa - ah ye - e - e - e - ah' on the first staff, and 'nkoaa ah ah ah O - ni ho'a ni - suo - nkoaa ah ah ah' on the second and third staves. The fourth staff repeats the lyrics 'nkoaa ah ah ah O - ni ho'a ni - suo - nkoaa ah ah ah'. The accompaniment includes a Pad section with two staves and an E.B. section with two staves. The score is marked with measure numbers 115 and includes musical notations such as triplets and rests.

118

O-do nni ho'a me - da'en - da ye-ee - e-e-e-e-e - e he -

O - do nni ho a me-da'en - da O-do nni ho a me-da'en -

O - do nni ho'a me-da'en da O-do nni ho'a me-da'en

118

118

118

Pad

118

118

118

118

E.B.

118

121

Vocal 1: i e - i e - i e - e - e - e - e - i Me - da'en-dao - o-o

Vocal 2: da O - nni ho a me-da'en da

Vocal 3: da O - nni ho'a me-da'en da

121

121

121

Pad

121

121

E.B.

121

This musical score is for the piece "ME DOFO PA" and is page 42. It features a vocal line with lyrics and accompaniment for piano (Pad) and electric bass (E.B.).

Vocal Line:

124 Oh - oo-oo-ii-ii-ee - e - e-e - e Oh -

O-do nni ho'a ni - suo - nkoaa O-nni ho'a ni - suo

O-do nni ho'a ni - suo nkoaa O-nni ho'a ni - suo

Accompaniment:

The piano accompaniment (Pad) consists of a bass line with chords and a treble line with chords. The electric bass (E.B.) line features a rhythmic pattern with chords and single notes.

127
oh - oh - ye Me-da en-dao -
nkoaa O-do nni ho'a me-da'en da
nkoaa O-do nni ho'a me da'en da

127
127
127

Pad

127
127
127

E.B.

127

Detailed description of the musical score: The score is for the piece 'ME DOFO PA' on page 43. It begins at measure 127. The vocal parts feature lyrics: 'oh - oh - ye Me-da en-dao -', 'nkoaa O-do nni ho'a me-da'en da', and 'nkoaa O-do nni ho'a me da'en da'. The piano accompaniment includes a melody in the right hand and chords in the left hand. The guitar part (E.B.) features a rhythmic pattern with 'x' marks above the notes, indicating a specific playing technique.

130

ah me - da en-da a - a-ah me-da en-da ah A -

O - nni ho'a me - da'en da O-do nni ho'a ni - suo -

O - nni ho'a me - da'en da O-do nni ho'a ni - suo

130

130

130

130

130

130

Pad

E.B.

130

133

ni - suo - nkoaa aa - a - a - a

nkoaa O - nni ho'a ni - suo nkoaa

nkoaa O - nni ho'a ni - suo nkoaa

133

133

133

Pad

133

E.B.

133

TWI TEXT	ENGLISH TRANSLATION
Med4fo pa, wo nnwom n'1ba yi (3x)	My beloved, here comes your song, (3x)
M'as4re anopa	I've woken up in the morning
Meho mfa me o	Not feeling well
4d4 afe m'ano	My love has kissed me
M'anya ahomeka	And I'm glad
S1 m'aba mu bu a	When I am discouraged
4sere kyer1 me o	She smiles at me
W'ama aw4se agu me o	I become covered with goose-bumps
M'anya aho4den foforo bi o	And my strength is renewed
4d4y1wu wo nk4m4 da gya m'	Beloved, your conversation is on fire
4d4y1wu wo nk4m4 hyehyeehye	Beloved, your conversation is very hot
4d4y1wu e, wo nk4m4 da gya m'	Beloved, your conversation is on fire
Huhu ma me	Cool it for me
Saa na 4tel; 4br1 neho ase o	That's how she is; she's so humble
4mp1 neho as1m so	She doesn't want trouble too
S11 na anwenepa nkasa o	Quality beads do not make noise
Tuntum bronie	Black European
Obibini mu obibini e	An ideal African
Meb4 wo nsammrane a gye me so 1	Respond to my appellations for you
Ao, 4d4y1wu e	Oh, Beloved
Med4fo pa, wo nnwom n'1b4 yi, (2x)	My beloved, your song is being played, (2x)
Ooh, 4d4 nni h4 a meda a 1nna, ooh	Ooh, in Love's absence I can't sleep, ooh
Ooh, 4nni h4 a mennso dal pa a, ooh	Ooh, in her absence I don't dream well, ooh
Ooh, 4nni h4 a anisuo bokiti ma a	Ooh, in her absence, a bucketful of tears
4d4y1wu e, fa wo nsa b1to me k4n mu o	Beloved, come put your arms around me
Ka as1m dl1dl bi kyer1 me 1	Tell me something sweet
Ma meho ns1pl me o	To make me excited
Med4 mu piesie	My firstborn in love
Wodi 4d4 ma 4d4 y1 dl e	You make love so sweet
Mete wo so a, m'as4re	I am full of gratitude for you
Ao, 4d4y1wu e	Oh, Beloved
4domankoma b4 adel no	When the Almighty created things
4b4 obiaa ne ne del e	He appointed everyone to his own
S1 m'anya me d4fo yi a	So if I've gotten my loved one
Mentwetwe n'ase o	I won't undervalue her
S1 ofi adwuma 1'1ba a	When she comes back from work
Mede amirika n'1b1k4 ahyia no e	I would run to meet her
Na m'ay1 no awaa awaa etu	And I would embrace her
4d4y1wu w'aba a tena ase o	Sit down Beloved, as you've come
Na mennhw1 w'aniwamma m'	And let me look into your eyes

1 no na 1ma me awerlkyekyer e	That's what gives me comfort
Mehu wo a na meho 1'tl me e	Seeing you renders me restless
Ao, 4d4y1wu e	Oh, Beloved
Med4fo pa, wo nwm n'1b4 yi, 2x	My good beloved, your song is being played, 2x
4d4y1wu e, me na mefrlfrl wo e	Beloved, I am the one calling you
Ooh, 4d4 nni h4 a meda a 1nna, ooh	Ooh, in Love's absence I can't sleep, ooh
Ooh, 4nni h4 a mennso dal pa a, ooh	Ooh, in her absence I don't dream well, ooh
Ooh, 4nni h4 a anisuo ankurl ma a, ooh	Ooh, in her absence, a barrellful of tears
<i>Chorus</i>	
4d4 nni h4 a meda a 1nna	In Love's absence I can't sleep,
4nni h4 a meda a 1nna	In her absence I can't sleep,
4d4 nni h4 a meda a 1nna ah, ah, ah	In Love's absence I can't sleep, ah, ah, ah
4nni h4 a meda a 1nna ah, ah, ah	In her absence I can't sleep, ah, ah, ah
4d4 nni h4 a anisuo nkoaa (anisuo o...)	In Love's absence it's all tears (tears...)
4nni h4 a anisuo nkoaa (... bokiti ma)	In her absence it's all tears (...a bucketful)
4d4 nni h4 a anisuo nkoaa, ah, ah, ah	In Love's absence it's all tears, ah, ah, ah
4nni h4 a anisuo nkoaa, ah, ah, ah	In her absence it's all tears, ah, ah, ah
<i>Ad-lib singing alongside as chorus repeats till it fades out</i>	

5. BEST SHOT

Score

BEST SHOT

KOJO ANTWI

1994

Lead Vocal

Backing Vox 1



2

BEST SHOT

Musical score for Tpt. and Pno. The score is in 3/4 time and features a triplet of eighth notes in the first measure of each staff. The key signature has two flats (Bb and Eb).

Tpt.

Pno.



BEST SHOT

5

Tpt.

5

Oo-oh, Oo-oh,



4

BEST SHOT

Tpt.

7

7

Oo-oh, Oo-oh,



BEST SHOT

9

Tpt.

Oh dar - ling, I am

Pno.

9



6

BEST SHOT

ff

Tpt.

so much in love with y - ou There

ff

Pno.

The image shows a musical score for a trumpet (Tpt.) and piano (Pno.) performance. The trumpet part is in the upper staff, and the piano part is in the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The trumpet part features a melodic line with lyrics: "so much in love with y - ou There". The piano part provides harmonic accompaniment. The score is marked with a forte dynamic (*ff*) at the beginning of both parts. The lyrics are written below the trumpet staff, with the word "There" appearing at the end of the second measure. The piano part consists of a series of chords and single notes, providing a steady accompaniment for the trumpet melody.



BEST SHOT

13

Tpt.

is no - thing in this world I would - n't do so please

13



8

BEST SHOT

Tpt.

15

take good care of ³this heart of mine Come o - n

15



BEST SHOT

17

Tpt.

ta-ke i - t, show me how sweet and won - der - ful love can

17



10

BEST SHOT

Tpt.

¹⁹

be In re - turn I pro - mise you that tru -

¹⁹



BEST SHOT

Tpt.

21

ly you will al - ways be my one and on -



12

BEST SHOT

23

Tpt.

ly.

You are eve-ry-thing that I -

You are - eve - ry - thing that I

23

Pno.



BEST SHOT

25

Tpt.

pray for Let me hold you in my arms for-ev - er

pray for

25

Pno.



14

BEST SHOT

Tpt. ²⁷

more It's you - on - ly you I tru - ly

Pno. ²⁷



BEST SHOT

29

Tpt.

a - do - re

Giv - ing you my,

29



16

BEST SHOT

31

Tpt.

giv - ing you, yea.

31

Pno.



BEST SHOT

32

Tpt.

Here's to you - my best

32

Pno.



18

BEST SHOT

33

Tpt.

shot

Oo-oh, Oo-oh,

33

Pno



BEST SHOT

35

Tpt.

Oo-oh, Oo-oh,

35



20

BEST SHOT

37

Tpt.

Oo-oh, Oo-oh,

Pno.



BEST SHOT

39

Tpt.

Oo-oh, Oo-oh,

I was so

Pno.

39

The musical score for 'BEST SHOT' on page 21. It features a trumpet (Tpt.) and piano (Pno.) part. The trumpet part has a rest for the first two measures, followed by a melodic line in the third measure. The piano part provides accompaniment with chords and eighth notes. The lyrics 'Oo-oh, Oo-oh,' are written under the piano staff, and 'I was so' is written under the trumpet staff.



22

BEST SHOT

Tpt.

41

lone - ly, - - - I used to cry my - self at sleep at

41



BEST SHOT

43

Tpt.

ni-gh-t, then you touched this lone - ly heart, giv - ing me

Pno.

43



24

BEST SHOT

45

Tpt.

a brand new start Now I'm all wrapped up in your swe-et

45

Pnc.



BEST SHOT

47

Tpt.

mag-ic Oh, oh, my love, you fill

Pno.



26

BEST SHOT

Tpt.

⁴⁹

my heart with a sym - pho - ny of love You're



BEST SHOT

51

Tpt.

the song that makes my life — so com - plete And the

51

Pno.



28

BEST SHOT

53

Tpt.

last just sweet mel - ody I al - ways wan - na he - ar

53

Pno

The image shows a musical score for a trumpet (Tpt.) and piano (Pno.) performance. The trumpet part is in the upper staff, and the piano part is in the lower staff. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The trumpet part starts at measure 53 and features a melodic line with lyrics: "last just sweet mel - ody I al - ways wan - na he - ar". The piano part provides accompaniment with chords and single notes. The score is presented on a white background with black musical notation and lyrics.



BEST SHOT

55

Tpt.

Play it once, I'll ask for it twice I just

Play - it once, I'll ask for it twice

55

Pno.



30

BEST SHOT

57

Tpt.

can't get, I just can't get e-nough of you, no, no, no

Pno.

57

Detailed description: This block contains musical notation for a trumpet and piano. The trumpet part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It starts at measure 57 with the lyrics 'can't get, I just can't get e-nough of you, no, no, no'. The piano part is on a grand staff with a treble and bass clef, also starting at measure 57. The piano accompaniment consists of chords and rhythmic patterns that support the vocal line.



BEST SHOT

59

Tpt.

You are the best thing to ev - er hap-pen to me - - -

59

B.



32

BEST SHOT

61

Tpt.

Giv - ing you - my best shot

61



BEST SHOT

Tpt.

63

63



34

BEST SHOT

Tpt.

65

65



BEST SHOT

67

Tpt.

67

Pno.



36

BEST SHOT

Tpt.

69

69

The musical score is for a Trumpet (Tpt.) part. It consists of four staves. The first three staves are empty, and the fourth staff contains musical notation for measures 69 and 70. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation for measure 69 is a whole note chord consisting of G4, B-flat4, and D5. The notation for measure 70 is a whole note chord consisting of G4, B-flat4, and D5. The number '69' is written above the first staff and below the fourth staff.



BEST SHOT

71

Tpt.

You are the answer to my pra - yers, and I

71

Pno.



38

BEST SHOT

73

Tpt.

che - rish eve - ry mo - ment that we share It's

73



BEST SHOT

Tpt. ⁷⁵

you, on-ly you - I tru - ly a - do - re

⁷⁵



40

BEST SHOT

Tpt.

77

Giv - ing you my, Giv - ing you yea,

77



BEST SHOT

79

Tpt.

Here's to you - my best shot, ooh - ii,
Oo - oh, Oo - oh,

79



42

BEST SHOT

81

Tpt.

He - re's to you my dar - li -

Giv - ing you - my best shot - Oo-oh,

81



BEST SHOT

83

Tpt.

ng,

Here's to you - my best shot - Oo-oh,

83



44

BEST SHOT

85

Tpt.

You mean so much to me than is plain to see

Giv - ing you - my best shot - Oo - oh,

85



BEST SHOT

87

Tpt.

You shall ev-er re-main so I am ne-ver ev-er let-ting you go

Here's to you - my best shot - Oo-oh,

87



46

BEST SHOT

89

Tpt.

Oh - no - no

You are the stars in the sky, think the same

Giving you - my best shot - Oooh,

Here's to you - my best shot - Oooh,

89

Pno



BEST SHOT

93

Tpt.

just for me You're the sun and the moon, deep blue sea,

Giv - ing you - my best shot - Oo-oh,

93



48

BEST SHOT

Tpt.

95

There's nothing more I wanna say, darling; I love ya

Here's to you - my best shot - Oo-oh,

95



BEST SHOT

Tpt.

97

Here's to you, this is for
Giv - ing you - my best shot - Oo-oh,

97

Detailed description: This is a musical score for a trumpet (Tpt.) part. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It starts with a rest for two measures, followed by a melodic line. The second and third staves are also treble clefs with the same key signature and time signature. They contain lyrics: "Here's to you, this is for" on the second staff and "Giv - ing you - my best shot - Oo-oh," on the third staff. The fourth staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The number "97" is written above the first staff and below the fourth staff.



50

BEST SHOT

99

Tpt.

you

Oo - h, ii

Here's to you - my best shot - Oo - oh,

99

Pno



BEST SHOT

101

Tpt.

Giv - ing you - my best shot - Oo-oh,

101

Pno.

The image shows a musical score for a trumpet (Tpt.) and piano (Pno.) performance. The trumpet part is in the upper staff, and the piano part is in the lower staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The trumpet part starts with a whole rest, followed by a melodic line. The piano part provides a harmonic accompaniment with chords and moving lines. The lyrics 'Giv - ing you - my best shot - Oo-oh,' are written below the trumpet staff. The page number '51' is in the top right corner, and the number '101' appears at the beginning of both staves.



52

BEST SHOT

Tpt.

103

Here's to you - my best shot - Oo-oh,

103

BEST SHOT

53

105

Tpt.

Giv - ing you - my best shot - Oo-oh,

Pno.

105

Sx.

Bass

54

BEST SHOT

107

Tpt.

Here's to you - my best shot - Oo-oh,

Pno.

107



LYRICS

Ooh, ooh 2x

Oh darling, I am so much in love with you

There is nothing in this world I wouldn't do

So please take good care of this heart of mine

Come on, take it
Show me how sweet and wonderful love can be
In return I promise you that truly
You will always be my one and only
You are everything that I pray for
Let me hold you in my arms forever more
It's you, only you I truly adore
Giving you my,
Giving you, yea,
Here's to you my best shot

Ooh, ooh 4x
I was so lonely
I used to cry myself to sleep at night
Then you touched this lonely heart,
Giving me a brand new start
Now I'm all wrapped up in your sweet magic
Oh, oh, my love
You fill my heart with a symphony of love
You're the song that makes my life so complete
And the last just sweet melody I always wanna hear
Play it once, I'll ask for it twice
I just can't get, I just can't get enough of you, no, no, no
You are the best thing to ever happen to me
Giving you my best shot

You are the answer to my prayers
And I cherish every moment that we share
It's you, only you I truly adore, ooh
Giving you my,
Giving you, yea,
Here's to you my best shot, ooh-ii,

*Here's to you my darling
You mean so much to me than is plain to see
You shall forever remain so
I am never ever letting you go, oh no no
You are the stars in the sky, I think they shine just for me
You are the sun and the moon, deep blue sea
There's nothing more I wanna say, darling; I love ya
Here's to you, this is for you, ooh-ii

Chorus; Giving you my best shot...Here's to you my best shot

**Repeat chorus lines one after the other after each line sung from here*



CHAPTER FIVE

ANALYSIS OF THE SELECTED WORKS OF KOJO ANTWI

5.0 Overview

The aesthetic analyses of the selected works of Kojo Antwi was based on the formalist approach, but textual analysis is present as the text and its translation were presented in the previous chapter. This chapter deals with the formal analysis of the selected works of Kojo Antwi, namely *Sunkwa* (Crave for Life), *Adasani* (Mankind), *Momma YIndod4 YIn Ho* (Let's Love One Another), *Me D4fo Pa* (My Beloved), and *Best Shot*. The analysis was based on the following analytical parameters; medium, form, melody, time signature, harmony, texture and rhythm in relation to the instrumental components as done by the keyboards, lead/acoustic guitar, bass guitar and voice. Analysis was extended to other aspects such as chords and text. Each analysis is preceded by a synopsis.

5.1 Musical Analysis of *Sunkwa* (Crave for Life)

Overview

This work discusses an analytical presentation of Kojo Antwi's work, *Sunkwa*. It covers the medium, melody, time signature, harmony, form, and texture.

Introduction

Sunkwa (Crave for Life) was released along with the album *Anokye* in 1989. Antwi's genius at work, he produced one of his finest works on a classic acoustic guitar believed to be in the genre of Danish folk tunes. Kojo inspires the listener to prioritize life, good health, strength, perseverance and courage to surge on in circumstances in life over wealth and material things, and the love for it.

The key is C major, and the time signature is simple quadruple time. The text is secular.

Analysis and Discussion

Medium

The composer performed this song in the acoustic style, using the acoustic classic guitar. The progression of the chords suggests there is a semblance of Danish folk tunes in the work: **IV – I – V – VI – IIIM** (chord I of the major of the 3rd degree).

Melody

Kojo makes use of tonal inflections in the melody, however, not at the beginning of the phrases in the song.

Opening Melody of Kojo Antwi's *Sunkwa*:

8

Si - ka'i m'an - nya ___bia, m'an-nya bia, m'an-nya bia E - dan yi m'an - nsi

8

11

___bia, m'an-nsi bia, m'an-nsi bia A - b'ro - ky're'i m'an - nko bia, m'an-nko bia, m'an-nko

11

Time Signature

The time signature is simple quadruple time. However, the use of triplets still enforces the durational value of notes.

Bar 67 begins the coda through to bar 74 with repetitions of chords VI – IIIM:

66
ah. E - no nkoa na'e - hia me'e

69
hia me'e, E-no nkoa na'e - hia me'e hia me'e, E-no nkoa na'e-

72
hia me'e hia me'e, 'no nkoa na'e - hia me'e hia me'e 'no nkoa na'e hia me'e hia me'e E-nkoa

Bar 75 continues with chord VI first in block, then in arpeggio. Bars 76-77 end the song in chord VI:

75
na'e - hia me'e

Form

The form is through-composed, with the lyrics interchanging in the B section, with the second part of Section C repeating in the coda.

The first part: -

32
duro E - no nkoa na'e

33
hia me'e hia me'e, e-no nkoa na'e - hia me'e Si - ka'i m'an - nya

The second part: -

The musical score consists of three systems, each with a vocal line and a piano accompaniment line. The first system (measures 66-68) begins with a vocal line starting on a whole rest, followed by the lyrics "ah, E - no nkoaa na'e - hia³ me'e". The piano accompaniment features a rhythmic pattern of eighth notes. The second system (measures 69-71) has the vocal line with lyrics "hia me'e, E - no nkoaa na'e - hia me'e hia me'e, E - no nkoaa na'e". The piano accompaniment continues with the same rhythmic pattern. The third system (measures 72-74) has the vocal line with lyrics "hia me'e hia me'e, 'no nkoaa na'e - hia³ me'e hia me'e 'no nkoaa na'e hia³ me'e hia me'e E - nkoaa". The piano accompaniment continues with the same rhythmic pattern.

Texture

Although homophonic, there is a non-syllabic singing at the beginning before the first section, which repeats in a harmonic form before the last section at the end.

5.2 Musical Analysis of 4dasani (Mankind)

Overview

This work deliberates a diagnostic presentation of Kojó Antwi's work, *4dasani*. It covers the melody, time signature, harmony, form, texture, and rhythmic pattern.

Introduction

4dasani (Mankind) is from the hit album *Mr Music Man* which was released in 1992.

Again, the maestro admonishes mankind to desist from our illicit way of life and take advantage of the good things God has provided in His creation, and acknowledge His greatness.

The key is B flat major, and the time signature is simple quadruple time. The text is secular.

Analysis and Discussion

Melody

Kojo makes use of tonal inflections in the melody throughout the song (beginning with fig. 1), save in bar 24 (fig. 2) where the notes for the word *Nyame* (God) say otherwise as illustrated below.

Opening Melody of Kojo Antwi's *4dasani*:

Fig. 1



Fig. 2



Time Signature

The time signature is simple quadruple time. However, the use of triplets still enforces the durational value of notes.

Harmony

The piano plays in block chords as the bass guitar plays the chords in rhythmic groove.

Bars 1 (VI), 2 (IV), 3 (V), and 4 (I) are recapitulated in bars 5 – 8, and 33 – 36:

Musical score for Bass and Piano, bars 1-8 and 33-36. The score is in 4/4 time, key of B-flat major. The Bass line consists of eighth notes and quarter notes, while the Piano line consists of block chords. The score is divided into two systems, with the first system covering bars 1-8 and the second system covering bars 33-36.

Chord structure changes from bars 16 – 23 (I – IV – V7 – VI – V – VI), which serves as an end to a prelude. Another variation from bars 24 – 32 (VIb – VI – IV – I – VI – IV – III7 – Ib) accompanies the first verse, extending to bar 35 and repeating in the other verse.

Bass guitar strides in pendular style in bar 52:

Musical score for Bass guitar, bar 52. The score is in 4/4 time, key of B-flat major. The Bass line consists of eighth notes and quarter notes, playing a pendular style.

The chorus, bars 97 (II – IV), 98 (V – II – III) and 99 (VI) is repeated, running through to bar 112:

Musical score for Bass and Piano, bars 97-112. The score is in 4/4 time, key of B-flat major. The Bass line consists of eighth notes and quarter notes, while the Piano line consists of block chords. The score is divided into two systems, with the first system covering bars 97-112 and the second system covering bars 97-112.

The backing vocals join in in 3rds and 6ths as is mostly used by Akans, firstly in chord structure IV – III – V;

Musical score for Backing Vocals, bars 97-112. The score is in 4/4 time, key of B-flat major. The score is divided into four systems, with the first system covering bars 97-112 and the second system covering bars 97-112. The lyrics are: E-ne yen me o o E - ne yen me o o o o E-ne yen me E-ne yen E-ne yen me E-ne yen me E-ne yen me E-ne yen me

then VI – V – VI;

Musical score for four staves. The lyrics are: E-ne yen nne o o o o E - ne yen nne. The score shows a melodic line and three accompaniment lines.

The coda is in chord VI, from bars 112 – 121.

Form

The form is through-composed, with the lyrics interchanging in the B section, with the last part of Section B repeating in the coda.

Texture

Homophonic. Again, there is a non-syllabic singing at the beginning before the first section, which repeats in a harmonic form before the last section at the end.

Rhythmic Pattern

The bass guitar grooves a lovely rhythm which is prevalent almost throughout the song:

Bass guitar rhythmic pattern notation showing a groove with eighth and sixteenth notes.

5.3 Musical Analysis of Momma Y1ndod4 Y1n Ho (Let’s Love One Another)

Overview

This work reflects a systematic presentation of Kojo Antwi’s work, *4dasani*. It covers the melody, time signature, harmony, form, texture, and rhythmic pattern.

Introduction

Momma YInod4 YIn Ho (Let's Love One Another) is from another hit album, *Don't Stop The Music* which was released in 1991. Kojo Antwi preaches love for others and living for one another. He believes one can acquire more wealth than the richest person in human history or can have more strength than the strongest people ever since creation but none of these will last forever. Love must prevail in our daily lives.

The key is C major, and the time signature is simple quadruple time. The text is secular (inspirational).

Analysis and Discussion

Melody

Kojo again employs the use of tonal inflections in the melody throughout the song, except for a slight elaboration on the lyrics in bar.

Time Signature

The time signature is simple quadruple time. However, the use of triplets still enforces the durational value of notes.

Harmony

The piano play in block chords as the bass guitar plays the chords in rhythmic groove in bars 1 (I), 2 (VI), 3 (IV);



and manipulating chord Vo9 of VI in bar 4, before the flute keys are introduced;

Musical score for bars 4-8. The bass line shows a complex rhythmic pattern with eighth and sixteenth notes. The treble line shows a series of chords, with a 3-note interjection in bar 4.

Chord structure for bars 5 – 8 (I – III – IV – V) is recapped in bars 9 – 29, then continues from bars 38 - 68, with a 3-note interjection in bars 8, 9, and 29 respectively. Bar 30 (VI) also begins with a 3-note interjection, followed by the remaining bars with their chord progressions; 31 (IV – V), 32 (V – VI), 33 (IV – V), 34 (V – IV), 35 (V – IV – IV – V), 36 (V – VI), and 37 (I).

The chorus, which begins from bars 69 (Ic), 70 (VII – VI), 71 (IV) and 72 (III - II) is repeated, running through to bar 84. The backing vocals again sing in the traditional 3rds and 6ths as is predominantly used by Akan and the Kasena/Nankana;

Musical score for the chorus starting at bar 68. It includes a vocal line with lyrics and three backing vocal lines. The lyrics are: "I'm gon-na keep on lov - ing Mo mma Mo-mma yen - do - do, mo-mma yen - do - do Mo-mma yen - do - do, mo-mma yen - do - do yen - do - do - yen-ho Oh this".

their wedding ceremonies in exchange of vows. *Me D4fo Pa* was first played on the airwaves of BBC one dawn during one of the sessions of their programme *Focus on Africa* as Ghanaians were waiting in anticipation for Kojo's latest release. The composer praises his lover to be a good person; virtuous, affable, inspiring, humble, God-given, a real *black beauty*. He beckons her to come throw her arms around him and comfort him and laments her absence which results in lack of sleep and tears. He further plans on how to meet her when she comes from work and gaze on her.

The key is E flat major, and the time signature is simple quadruple time. The text is secular (romantic).

Analysis and Discussion

Medium

The composer used two genres for this song; the main part in rock style and the coda in reggae. The progression of the chords in the work is as follows: **I – V – IV – V – I**.

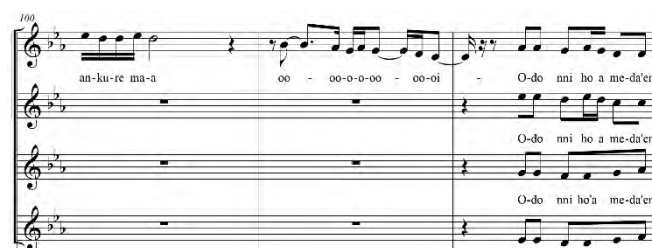
Melody

Tonal inflections were utilized in the melody. The lead vocalist sang through the sections,

Opening Melody of Kojo Antwi's *Me D4fo Pa*:



Until the 3rd backing vocalist took over the melody in the chorus, from bar 102 to 139;



103

da O - nni ho a me - da'en dao o - o

da O - nni ho a me - da'en da

da O - nni ho'a me - da'en da

Time Signature

The time signature is simple quadruple time. However, the use of triplets still enforces the durational value of notes.

Harmony

As indicated above, basic chord progressions were used: **I – V – IV – V – I** beginning with bars 5 (I), 6 (V), 7 (IV – V), 8(I), and 9 (I – V).

4

7

The chords recur till in bar 23 where chord II comes into play,

22

22

then the progression is repeated in the subsequent bars. Bars 41 – 52 serve as a bridge with chord progression **I – IV – V**, also in bars 91 – 101. The chord progression in the

chorus, bars 102 (IV – V) to 103 (I) is recapitulated throughout the chorus to the coda, ending in bar 139.

Form

The form is through-composed.

Texture

Me D4fo Pa is homophonic, having being joined in by the backing vocals though at the chorus.

5.5 Musical Analysis of Best Shot

Overview

This work echoes a logical presentation of Kojo Antwi's work, *Best Shot*. It covers the melody, time signature, harmony, form, texture, and rhythmic pattern.

Introduction

Best Shot is arguably one of the very best, if not the best, of Kojo Antwi's English songs ever. *Groovy* was an album conspicuously unpopular as at the time it was released in 1994. This could be because the immediate previous albums were instant hits. Kojo at a point in the music likens his lover's love to music and how he cannot get enough of it. He outpours his longing to give the best of everything of his to reciprocate her love for him, thus the title *Best Shot*.

The key is C major, and the time signature is simple quadruple time. The text is secular (romantic).

Analysis and Discussion

Melody

Since with western music tonal inflections are not given critical attention the composer sang *ad libitum*. Kojo is a genius when it comes to rhyming as well, and to a large extent it was evident in this work, as is with the others too.

Time Signature

The time signature is simple quadruple time.

Harmony

Bass guitar plays the chords in rhythmic groove and piano plays in syncopated block chords from bars 6 (I), 7 (IV - V), 8 (I) as the chorus echo *oo-ohs*;

The image displays two systems of musical notation for a chorus echo section. Each system consists of five staves: two vocal staves (top), a Piano (Pno.) staff (middle), a Saxophone (Sx.) staff (second from bottom), and a Bass staff (bottom). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal lines feature the lyrics "Oo-oh, Oo-oh," in two phrases. The Piano part plays syncopated block chords, while the Bass part provides a rhythmic groove. The Saxophone part is silent. The first system is marked with a '5' above the first measure of the piano and bass staves, and the second system is marked with a '7' above the first measure of the piano and bass staves.

Chord structure for bars 11 – 16 (V7c – I – V7 – I – II – V – I) precede an imperfect cadence (I – V) repeating from bars 17 – 22. Bar 23 opens chord progressions in the following order; 23 (Vo9 of IV), 24 (II – V7), 25 (IV7 – VI), 26 (IV – V), 27 (VI), 28 (II7 – V), 29 (III – VI), 30 - 32 (II7 – V7).

The chorus, which begins from bars 69 (Ic), 70 (VII – VI), 71 (IV) and 72 (III - II) is repeated, running through to bar 84.

The voices all come together in a chorus from bars 24 - 25 and 55 – 56 respectively;

Leaving the lead vocal to continue;

The backing vocals echo *o-oh* again, this time at the beginning of every chorus sung from bars 80 – 108, with the lead vocal performing *ad libitum*;

Form

The form is through-composed.

Texture

Best Shot is homophonic.

Rhythmic Pattern

The rhythm for this work denotes a reggae movement, as usual, performed in a bass guitar groove, recurring virtually throughout the song:

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Overview

The final chapter features the summary, conclusions and recommendations of the study.

6.1 Summary

The purpose of the study was to throw light on the issue of limited documentation of allegories of Ghanaian popular musicians and to probe the non-availability of musical scores for popular music in Ghana to be used as instructional material in schools. It chose one of Ghana's finest popular musicians, Kojo Antwi (popularly known as *Mr Music Man*), as the subject for the study. It documented five (5) selected works of the subject under review for further study. This would also serve as literature for future research in the libraries of the music departments of the various tertiary institutions in Ghana.

Although *Mr Music Man*, as he is affectionately known, does not want his music to be classified into genres or categorized, traces of reggae were predominant in his compositions. Inklings of folk music were present in some of his songs as well. Generally, Kojo has composed in quite a number of genres; traditional, funk, afro-beat, alternate pop, francophone, etc. In Antwi's selected songs for this study which include some of the above-mentioned genres, his love themes he proudly speaks of are evidently clear, from love for God and nature through brotherly love for one another to that for his beloved.

At the time of the research, Kojo Antwi had recorded seventeen (17) albums of one hundred and forty-six (146) songs.

6.2 Conclusions

Having delved into the limited documentation on Ghanaian popular musicians and the non-availability of musical scores of their works, this study arrived at the following conclusions, that;

Kojo Antwi is an allegory of popular music studies, an icon of Ghanaian highlife and a beacon of prolific compositions of popular music. There is therefore the need to document his biography and works for archival purposes. This would serve as one of the means of preserving our cultural identity in terms of music.

Kojo Antwi's songs can also serve as educational materials and for archives for Ghanaian popular musical scores. Just as there is sheet music for art music in Ghana my findings show so can we make transcriptions of Ghanaian popular music available.

Works of Kojo Antwi are unique and very potential for touching on the emotions of the audience in terms of melody, rhythm, style, harmony and texture. Also, with the availability of sheet music of Kojo's works students would no longer study popular music in abstract theoretically and only with practical involvement.

6.3 Recommendations

The researcher believes with the consent of Ghanaian popular musicians their compositions can be transcribed and used as instructional material for the study of popular music in schools, and for archival purposes.

Mantie (2013) cited the following passages:

“The inclusion of popular music as a content area in [Australian] music education is not uncommon.... In Finnish schools, microphones, drums, electric bass and guitars are the most common types of instruments in music classes, even though the national

curriculum does not specifically oblige popular music to be included in general music education.... The debate over whether popular music has a place in public school education continues.”

I strongly believe in Mantie’s assertion above, and suggest that Ghanaian music education can put orthopraxy in place in regards to popular music. On the point of documentation of allegories of Ghanaian popular musicians, Towse (1999) supported that, a cultural policy should remain a channel through which the preservation of the arts, culture and history of a people should be made relevant for growth and development. Singh similarly wrote, “A cultural policy remains important for the preservation of culture not just for Africa, but also for the world at large” (Singh, 2010).

I hereby recommend that:

The life and works of Kojo Antwi are worth studying and can be included in any music curriculum at all levels of education.

More collections and transcriptions of the works of Ghanaian popular musicians are necessary to match the global research practice of popular musicians in cultural identity, preservation and portfolio building, and

The analysis of the works reveals the rich musical sense of Kojo as a popular highlife musician in Ghana. This is an opportunity for amateur popular musicians to learn of him.

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APPENDIX

INTERVIEW GUIDE FOR KOJO ANTWI

1. Who is Kojo Antwi?
2. What informed your interest in music, hence growing up to be a musician?
3. How did you acquire your musical training?
4. Who did you look up to as your mentor as you set off on the path of becoming a musician?
5. Which of the musical instruments do you play?
6. What is/are your compositional style(s)?
7. How are your works classified?
8. Why do you insist on your works not being categorized?
9. How come you have a fusion of genres in your works?
10. How true is it as it is rumoured that you owe a recording studio in Switzerland?
11. Why was it taking you so long at times to release an album?
12. When should we expect the release of your next album?
13. Have you any regrets of becoming a musician?
14. How have you been able to combine your musical life with your family life?
15. Do you have a mentee or any upcoming musician you are training?
16. Do you intend starting up a music school so as to impart your knowledge and musical style, thus impacting this generation and the ones to come?
17. Have any of your children considered stepping up in your shoes to continue your legacy?
18. How would you advise the youth of this generation with regards to taking up music as a career?