E-Journal of Music Research (EJOMUR)
ISSN – Online 2737-7040
Volume 5 Issue 1 October 2025 pp 13 - 32
Available online at: https://noyam.org/journals/ejomur/
DOI : https://doi.org/10.38159/ejomur.2025512

Preserving Cultural Memory Through Choral Compositions: A Study of Nicodemus Kofi Badu

Joshua Alfred Amuah [1]

[1] Department of Music, School of Performing Arts, University of Ghana, Legon, Ghana.

ABSTRACT

This study examined the integration of indigenous Ghanaian musical elements in the choral compositions of Nicodemus Kofi Badu, a leading figure among the third generation of Ghanaian art music composers. Grounded in intercultural theory and the Akan philosophical concept of *Sankɔfa*, the research explored how Badu fuses traditional and Western musical idioms to create culturally rooted yet technically refined works. Through the analysis of three selected compositions, *Woana na ɔnye wo sɛ*, *Katakyi Nyame Bra*, and *Mara Nye Mara*, the study identified his use of *asafo* music, *mmoguo* (folk storytelling interludes), tonal speech patterns, indigenous harmonic textures, and compositional devices such as scooping, repetition, and vocal layering. The methodology combined musical analysis, field interviews with the composer and performers, and rehearsal observations, providing insight into both creative processes and performance practices. The findings reveal Badu's strategic fusion of traditional motifs with Western harmonic and formal structures, exemplifying a modern African intercultural aesthetic that preserves cultural identity while resisting cultural erosion. The study concludes that Badu's works enrich contemporary Ghanaian choral music by revitalizing indigenous traditions and advancing scholarship in music education, choral programming, and cultural policy for heritage preservation.

Keywords: *Ghanaian choral music, African art music, indigenous musical elements, intercultural composition, cultural preservation*

Correspondence
Joshua Alfred Amuah
Email:
jamuah@ug.edu.gh

Publication History
Received
12th September, 2025
Accepted
7th November, 2025
Published online
19th December, 2025

INTRODUCTION

Ghanaian art music has undergone significant transformation over the past century, shaped by a fusion of Western classical idioms and indigenous African musical traditions. Early nationalist composers such as Ephraim Amu, J.H. Kwabena Nketia, and N.Z. Nayo laid the foundation for this synthesis by integrating African languages, rhythmic vocabularies, and performance aesthetics into Eurocentric musical frameworks.[1] Their pioneering works inspired a generational movement toward cultural affirmation through music, thus positioning art music as a vital tool for negotiating identity and modernity in postcolonial Ghana.

Among the emerging voices advancing this trajectory is Nicodemus Kofi Badu, a contemporary Ghanaian composer whose choral compositions exhibit a strategic blending of Akan traditional music elements with Western choral conventions. Drawing inspiration from musical forms such as *asafo* war

[1] John Collins, "A Social History of Ghanaian Popular Entertainment since Independence," *Transactions of the Historical Society of Ghana*, no. 9 (2005): 17–40; Kofi Agawu, *The African Imagination in Music* (Oxford University Press, 2016).

drumming, *mmoguo* (storytelling songs), and Akan dirges, Badu's works embody what Nketia described as "creative continuity", the preservation of tradition through innovation.[2] His compositions exemplify the hybrid genre that Dor refers to as "choral art music," where African identity is inscribed in harmonic textures, linguistic nuance, and performance dynamics.

Despite growing academic interest in African intercultural music, there remains a notable paucity of analytical literature focusing on the works of contemporary Ghanaian composers like Badu. Scholars such as Sadoh, Agordoh, and Akrofi have made valuable contributions to documenting African art music, yet much of the focus remains on first-generation composers.[3] There is an urgent need to explore how younger composers are reinterpreting traditional idioms in modern choral practice.

Beyond its analytical and historical significance, the study offers practical implications for music education, choral programming, and cultural policy development. The insights derived from Badu's intercultural compositional approach provide a framework for incorporating indigenous musical elements into curriculum design, encouraging the teaching and performance of Ghanaian compositional idioms within academic and community contexts. Choral directors and programmers may also draw upon these findings to curate repertoires that integrate cultural authenticity with artistic innovation. At the policy level, the study emphasizes the importance of establishing cultural preservation initiatives that promote the documentation, performance, and transmission of Ghanaian choral art music as a vital aspect of national heritage and creative education.

Indigenous Musical Elements in African Art Music: An Overview

The use of indigenous musical elements as pre-compositional material in African choral music, especially in Ghana and Nigeria, has been widely examined by various scholars.[4] Most of these studies focus on earlier generations of composers who laid the foundations of African art music and helped shape the discourse of African musicology. This review situates their contributions as a basis for understanding Nicodemus Kofi Badu's work within contemporary Ghanaian choral composition.

Agawu investigates the pre-compositional resources of Akan and Ewe music and their utilisation in Ephraim Amu's works, focusing on the role of speech tones in melodic construction.[5] His analysis underscores how indigenous tonal inflections can shape choral composition, a concept relevant to Badu's melodic treatment of Akan text. Similarly, Mensah explores how selected Ghanaian composers blend traditional musical elements with Western harmonic principles to produce culturally rooted choral idioms.[6] His broader survey, which includes African composers such as Fela Sowande, Thomas Ekundayo Philips, Joseph Kyagambiddwa, and Halim El-Dabh, reveals a shared aesthetic of fusion across African art music traditions.

Njoku analyses the works of first-generation Nigerian composer Okechukwu Ndubuisi, illustrating how African musical materials serve as pre-compositional resources that affirm cultural identity and accessibility.[7] His findings align with Dor's exploration of indigenous sources, such as *asafo* (warrior music), *eglitoto* (storytelling forms), and *adewu* (hunters' music) in the works of Amu,

---

[2] J. H Nketia, *The Music of Africa* (New York: W. W. Norton & Company Inc, 1974).

[3] G Sadoh, *Intercultural Art Music in Africa* (Book builders, 2013); A. A. Agordoh, *African Music: Traditional and Contemporary* (Nova Science Publishers, 2005); E. A Akrofi, "Music and Identity in Africa: Focus on Ghana" (African Musicology Online, 2010).

[4] Kofi Agawu, "The Amu Legacy: Ephraim Amu 1899-1995," *Journal of the International African Institute* 66, no. 2 (April 7, 1996): 274–79, https://doi.org/10.1017/S0001972000082437; Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music*, vol. 47 (Institut français de recherche en Afrique, 1995); J. A. Njoku, "Art Composed Music in Africa," in *Africa: The Garland Encyclopedia of World Music* , ed. R. Stone, 1st ed. (Garland Publishing, 1997), 232–53; George Dor, "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor," *Ethnomusicology* 49, no. 3 (2005): 441–75; Fred Agyemang, *Amu, the African: A Study in Vision and Courage* (Asempa Publishers, Christian Council of Ghana, 1988); A. A. Agordoh, *Evangelical Presbyterian Church, Ghana and Her Musical Traditions* (Royal Gold Publishers Ltd., 2004).

[5] Agawu, "The Amu Legacy: Ephraim Amu 1899-1995."

[6] A. A. Mensah, "Compositional Practices in African Music," in *Africa : The Garland Encyclopedia of World Music*, ed. R. Stone, 1st ed. (Garland Publishing, 1998), 208–31.

[7] Njoku, "Art Composed Music in Africa."

Blege, and Dor himself.[8] Dor also provides an important stylistic framework by examining the compositional traits of Amu, Nayo, and Nketia, establishing parameters for comparative analysis within Ghanaian art music.[9]

Agordoh extends Dor's analytical discourse by comparing Amu and Nayo, highlighting how their educational and professional contexts shaped their compositional language.[10] Nketia further contextualises Amu's *Abibrimma* as a choral adaptation of *asafo* musical traditions, identifying the use of declamatory calls and choral responses.[11] Complementing these studies, Amu traces the indigenous roots of Ghanaian choral music, documenting how extensive field research into traditional genres informed his own compositions.[12]

Collectively, these studies demonstrate how African composers have transformed indigenous musical idioms into formal compositional techniques, thereby shaping a distinctive African art-music identity. The present study builds on this legacy by examining the music of Nicodemus Kofi Badu, a third-generation Ghanaian composer whose works extend the intercultural dialogue initiated by his predecessors. Through his fusion of indigenous melodic, rhythmic, and textual structures with Western harmonic organisation, Badu represents a contemporary phase in the evolution of African choral composition—one that embodies generational continuity and the principle of *Sankɔfa*, the reclamation of heritage through modern creativity.

Kofi Badu: A Brief Biography

Nicodemus Kofi Badu (b. August 15, 1947, Agona Asafo, Central Region, Ghana) grew up in a deeply musical family. His father, a peasant farmer and trumpet teacher, led a local brass band, while his mother was a noted *Ebibindwom* cantor within the Methodist Church Ghana. *Ebibindwom* ("Akan sacred lyrics") emerged during Rev. Thomas Birch Freeman's missionary era as a form of vernacular sacred music that adapted biblical texts to indigenous melodic patterns. This synthesis of Christian liturgy and traditional expression laid the foundation for Ghana's choral and gospel traditions. Immersed in such a musical environment, Badu developed a lifelong commitment to integrating indigenous idioms into his choral compositions, thereby contributing to the continuity and transformation of Ghanaian musical identity.[13]

THEORETICAL FRAMEWORKS

This study is guided by two complementary theoretical frameworks. The first is *Intercultural Music Theory*, which explores musical creativity at the intersection of cultures.[14] It provides a lens through which to understand Badu's stylistic negotiation between indigenous forms and Western harmonic logic. The second is the *Akan philosophical principle of Sankɔfa*; the notion of returning to one's roots to reclaim and reinterpret cultural heritage.[15] These frameworks enable a critical understanding of how Badu's music bridges tradition and modernity in a rapidly globalising cultural environment.

---

[8] Dor, "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor."

[9] G. W. K. Dor, "Trends and Stylistic Traits in the Art Composition of Ephraim Amu, N. Z. Nayo, and J. H. K. Nketia: A Theoretical Perspective" (University of Ghana, Legon, 1992).

[10] Agordoh, *Evangelical Presbyterian Church, Ghana and Her Musical Traditions*.

[11] J. H. K. Nketia, *The Music of Africa.* (New York: Norton & Company., 1974).

[12] Misonu-Amu, "Stylistic and Textual Sources of a Contemporary Ghanaian Art Musician (A Case Study: Dr. Ephraim Amu)" (University of Ghana, 1988).

[13] J.A. Amuah "Nicodemus Kofi Badu, his exploits in the untilisation of traditional music elements in Choral Compositions". Jouurnal of African Arts and Culture.1 (1) 2013 101-111

[14] L Nooshin, "Improvising across Boundaries: Intercultural Music-Making in London," *Journal of the Royal Musical Association* 128, no. 1 (2003): 59–76; Homi K Bhabha, "The Postcolonial and the Postmodern: The Question of Agency," *The Location of Culture*, 1994, 171–97.

[15] J. A Amuah, "The Use of Traditional Music Elements in Contemporary Ghanaian Choral Music: Perspectives from Selected Works of George Worlasi Dor, Nicholas Kofi Badu and Newlove Annan" (University of Ghana, 2012).

METHODOLOGY

This study adopted a qualitative research design grounded in ethnomusicological and analytical frameworks. It combined *musical analysis, purposive sampling, semi-structured interviews, and participant observation* to explore the intercultural features of Nicodemus Kofi Badu's choral compositions.

Selection Criteria for Works and Participants

Three choral works, *Woana na ɔnye wo sɛ***,** *Katakyi Nyame Bra*, and *Mara Nye Mara***,** were purposefully selected based on their incorporation of indigenous Ghanaian (particularly Akan) musical idioms, frequency of performance, and structural diversity. Participants included the composer, choir directors, and performers familiar with Badu's repertoire. Sampling followed a criterion-based purposive approach**,**[16] ensuring depth of cultural and musical insight.

Thematic Analysis Procedures

Data were analysed through *thematic analysis* following Braun and Clarke's six-phase model: familiarisation, coding, theme development, review, definition, and interpretation.[17] Recurring concepts such as intercultural synthesis**,** indigenous aesthetics**,** and performance practice were integrated with formal musical analysis of melody, harmony, rhythm, and texture to highlight relationships between compositional processes and cultural identity.

Ethical Considerations

All participants gave informed consent before interviews or recordings. Cultural sensitivity was observed, particularly in handling sacred texts and indigenous materials. Confidentiality was maintained, and permissions were sought for direct attributions. The research adhered to institutional and professional ethical standards for studies in ethnomusicology and the performing arts.

Field Interviews

Semi-structured interviews were conducted with the composer, Nicodemus Kofi Badu, as well as selected choir directors and performers who have premiered or frequently performed the analysed works. The discussions explored the composer's creative intentions, inspirations, and challenges; the performers' interpretive approaches; and the perceived spiritual and cultural significance of the compositions. Interviews were held in person and, where necessary, via telephone or Zoom, recorded with consent, transcribed, and thematically analysed to extract recurring ideas that illuminated compositional and performance perspectives.

Participant Observation

Participant observation was employed to understand how the selected compositions are realised in live contexts. The researcher observed rehearsals and performances by church and community choirs, documenting rehearsal strategies, vocal techniques, conductor behaviour, and ensemble interaction. Attention was given to the embodiment of indigenous aesthetics, gesture, movement, and call-response communication, and to audience reactions regarding cultural familiarity, emotional engagement, and linguistic comprehension. Field notes, audio-visual recordings, and performance reports provided a holistic understanding of how compositional intention intersected with performative realisation and communal participation.

Together, these approaches provided a triangulated perspective on Badu's compositional voice, contextualising his works within broader discourses of African art music, identity, and cultural

[16] J. W. Creswell and C. N. Poth, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (SAGE Publications, 2018).

[17] Virginia Braun and Victoria Clarke, "Using Thematic Analysis in Psychology," *Qualitative Research in Psychology* 3, no. 2 (2006): 77–101.

continuity. The analysis examined musical features, text setting, harmony, form, rhythm, and call-response patterns, not merely as compositional techniques but as expressions of cultural memory and social meaning.[18] By foregrounding Badu's creative process and cultural orientation, this study contributes to ongoing conversations on African musical modernity, identity formation, and the sustainability of indigenous knowledge systems in contemporary art-music composition.

PRESENTATION OF FINDINGS AND DISCUSSION

Musicological Analytical Framework

The analytical approach adopted for this study integrates Western musicological tools with African ethnomusicological perspectives to capture the intercultural depth of Nicodemus Kofi Badu's choral compositions. The framework focuses on five core musical parameters: melody, rhythm, text setting, harmony, and form, each chosen for its capacity to reveal the synthesis between indigenous Ghanaian and Western art-music idioms.

The melodic contour analysis explores how folk-derived melodic structures and speech-tone patterns are embedded within choral textures, showing the interaction of tonal inflection from indigenous song traditions with Western melodic shaping. Rhythmic organisation examines traditional cyclic patterns such as *asafo* and *mmoguo* within the metric precision of Western notation, assessing their role in phrasing and momentum. Text setting and linguistic interpretation address the alignment of Akan tonal language and prosody with rhythmic and melodic stress, ensuring the preservation of textual meaning and expressive intent. The study of harmony and texture considers how Western harmonic procedures—voice-leading, cadences, and modulation—interact with African modal and pentatonic systems to produce an intercultural harmonic palette. Form and structure analysis focuses on Badu's adaptation of indigenous organisational principles such as call-and-response, repetition, and sectional contrast within contemporary choral frameworks.

This multidimensional model demonstrates how Badu's compositions embody a Sankɔfa-inspired aesthetic**,** reclaiming indigenous identity while maintaining the discipline and structural rigour of Western choral tradition. Three choral works; *Woana na ɔnye wo sɛ***,** *Katakyi Nyame Bra***,** and *Mara Nye Mara* were selected for their strong integration of indigenous musical idioms and their prominence in Ghanaian liturgical and concert contexts.

The tables below summarise the analytical outcomes. Table 1 presents the interaction between indigenous Ghanaian and Western compositional techniques, while Table 2 outlines the structural and stylistic characteristics of each composition. Together, they highlight Badu's ability to merge oral-traditional aesthetics with formal harmonic and structural design, providing a clear overview of his intercultural synthesis.

Summary Tables for Analytical Section

Table 1: Summary of Indigenous and Western Musical Interactions in Badu's Compositions

Musical Parameter	Indigenous (Ghanaian) Elements	Western Techniques	Intercultural Synthesis / Observations
Melody	Use of **asafo** chants, **mmoguo** melodies, tonal speech inflections, repetitive motifs, and call-and-response structures.	Structured melodic contour, sequential development, motivic transformation.	Combines tonal speech rhythm with Western melodic contouring to achieve expressive phrasing and unity.
Harmony	Parallel 3rds, 5ths, and 6ths; monophonic and pentatonic tendencies	Functional harmony, voice-leading, cadences, modulation to	Alternates between parallel harmony and functional progressions to blend

[18] T. Turino, *Music as Social Life: The Politics of Participation* (University of Chicago Press, 2008).

	from indigenous choral singing.	dominant or relative minor.	African vocal colour with Western tonal clarity.
Rhythm / Meter	Polyrhythmic **asafo** and **mmoguo** patterns; flexible rhythmic phrasing reflecting speech.	Consistent 6/8-time, syncopation, rhythmic balance.	Text-driven rhythm merges free African pulse with Western metric precision.
Texture	Monophony, call-and-response, polyphony emerging from spontaneous group participation.	Homophony, contrapuntal imitation, quasi-fugal writing.	Badu fuses African heterophony with structured Western polyphony to create dynamic choral textures.
Text Setting	Akan tonal language, proverbs, and appellations.	Syllabic alignment, motivic development from text.	Text meaning directs melodic shape; fusion of semantic and musical prosody.
Form	Through-composed sections reflecting oral narrative and storytelling flow.	Sectional design with tonal balance and harmonic closure.	Non-repetitive African storytelling form merged with Western structural coherence.
Performance Style	Use of spoken text, scooping, and expressive gestures.	Dynamic markings, phrasing, and formal rehearsed interpretation.	Blends natural performance spontaneity with formal choral discipline.

Table 2: **Structural and Stylistic Overview of the Three Analysed Works**

Composition	Indigenous Source / Influence	Formal Structure	Dominant Texture	Notable Techniques and Features
Woana na ɔnye wo sɛ	**Asafo** (warrior music)	Through-composed with sectional themes; modulation to dominant and relative minor.	Begins monophonically → develops into homophony and polyphony.	Scooping, spoken slogans, parallel 3rds and 6ths, call-and-response.
Katakyi Nyame Bra	**Mmoguo** (storytelling interlude)	Antiphonal (solo–chorus) structure; through-composed.	Predominantly homophonic; shifts to polyphony in section C.	Folk tune adapted to sacred text; tonal inflection and rhythmic speech flow.
Mara Nye Mara	**Asafo** (warrior chants)	Through-composed with thematic variations.	Monophony → five-part call-and-response → polyphony.	Use of **asafo** slogans, scooping, repetition, and fugal imitation; limited modulation.

The summarised analytical insights in Tables 1 and 2 underscore Badu's distinctive ability to merge indigenous Ghanaian musical idioms with Western compositional principles in a manner that affirms both cultural identity and artistic innovation. His works exemplify how intercultural synthesis can serve as a mechanism for preserving cultural memory while advancing contemporary choral art. Through the balanced application of traditional rhythmic vitality and Western harmonic organisation,

Badu's compositional style embodies a living dialogue between heritage and modernity, a dialogue that not only enriches Ghana's choral tradition but also contributes meaningfully to global discourses on musical hybridity and cultural sustainability.

In this section, the researcher briefly describes each song, after which a provision is made to a synchronised analysis of the three works. Specifically, the analyses focus on pre-compositional resources, melodic organisation, voice separation, modal areas, rhythm, motivic and thematic development, textual and structural dynamics and form.

Brief Description of the Pieces

***Woana na ɔnye wo sɛ* ("Who is like You?")**

This piece blends Biblical texts with **asafo musical elements,** an Akan warrior tradition. It opens with unison passages before developing into harmonies built on thirds, fifths, and sixths**.** Call-and-response sections mirror asafo performance practice and spoken texts (slogans/appellations) appear in Sprechstimme style. The central theme asks rhetorically who can be compared with God, supported by traditional warrior chants that portray His greatness and supremacy.

***Katakyi Nyame Bra* ("Come, Mighty God")**

Unlike the other two, this composition draws from ***mmoguo*;** folk storytelling interludes. It employs a five-part antiphonal structure (solo cantor vs. SATB chorus), showcasing the call-and-response form typical of Akan performance. The melody derives from a popular *mmoguo* tune, adapted to a sacred Biblical text, maintaining the syllabic structure of the original folk version**.** Thematic development revolves around invoking God as "Mighty Pillar" and "Holy King," emphasizing gratitude and divine majesty.

***Mara Nye Mara* ("I Am That I am")**

This composition emphasizes God's unique, self-existent identity. Like *Woana na ɔnye wo sɛ,* it integrates *asafo* elements**,** particularly in five-part call-and-response writing. Traditional slogans and warrior chants reinforce divine power and steadfastness. The recurring principal theme, *Mara nye mara*, is supported by synonyms and appellations of God's greatness (e.g., "The Glorious King," "The Unmoveable God"). Badu enriches the texture with **s**equential motifs, spoken texts, and polyphonic passages**,** while still reflecting Ghanaian warrior traditions.

Synchronised Analysis

In two of the pieces, *Woana na ɔnye wo sɛ* and *Mara nye Mara,* Badu uses asafo elements. Asafo is an ancient warrior organisation that exists in all Akan societies of Ghana. The elements include spoken texts, scooping, and call and response, which culminate in writing for five parts. In the third piece, he uses *mmoguo*, a spontaneous song interlude which has been used for the purpose of breaking monotony in storytelling and Biblical texts.

In the three selected works of Badu, he uses asafo and *mmoguo* as his pre-compositional resources. While asafo themes, song texts, form and harmonies were employed in *Woana na ɔnye wo se* and *Mara nye mara*, melodies of *mmoguo* were utilised in *Katakyi Nyame bra.* Asafo is an ancient warrior organisation or company that exists in all Akan social groups.[19] Since asafo was a warriors' organisation, its music developed in the context of war and continued in other spheres of community life, such as enstoolment, social life and festivals when wars were no more.[20]

Ananse storytelling, a traditional recreational activity, has been a major source of entertainment in the Fante community. Storytelling has always been interspersed with *mmoguo. Mmoguo* or musical interludes are often common and therefore known by most of the participants. *Mmoguo* may appear

[19] A. Turkson, " Effutu Asafo Music: A Study of a Traditional Music of Ghana with Reference to the Role of Tonal Language in Choral Music Involving Structural and Harmonic Analysis " (Northwestern University, 1972).1.

[20] Emmanuel Obed Acquah, "New Trends in Asafo Music Performance: Modernity Contrasting Traditions," *Journal of African Arts and Culture* 1, no. 1 (2013): 21–32.

right at the beginning or at the end of the narration. The one who starts it usually leads the singing (as the cantor). The narrator may start it, but mostly, it is a member of the audience. The chorus of the interlude is taught, learnt, and then sung repeatedly, usually between three and five times.[21] This was the source from which *Katakyi Nyame bra* was developed. For example, in Abuakwa in the Ekumfi area in the Central Region of Ghana, the entire community instituted a storytelling day every week. This drew a lot of people from all walks of life. As part of the programming for Ghana Television (GTV), there was a programme called "By the Fireside", a storytelling slot, which featured Grace Omaboe,[22] and school children who told a series of stories every week under the auspices of the 31st of December Movement and Nana Konadu Agyeman Rawlings.[23]

In the selected choral works, asafo musical elements are made evident in *Woana na ɔnye wo sɛ* and *Mara nye mara* as may be seen in the entire harmonic structure of thirds, fifths, sixths, unison and octaves. In addition, asafo spoken texts occur in call and response form, which contrasts with the singing where a cantor starts with opening statements usually in Sprechstimme for the chorus to respond. These texts are traditional asafo warrior slogans, which are used in asafo music performances to alert the membership to any eventuality. An example of the use of unison writing, which then turns into the harmony of indigenous African music, is seen in the opening sections of both *Woana na ɔnye wo sɛ* and *Mara nye mara*.

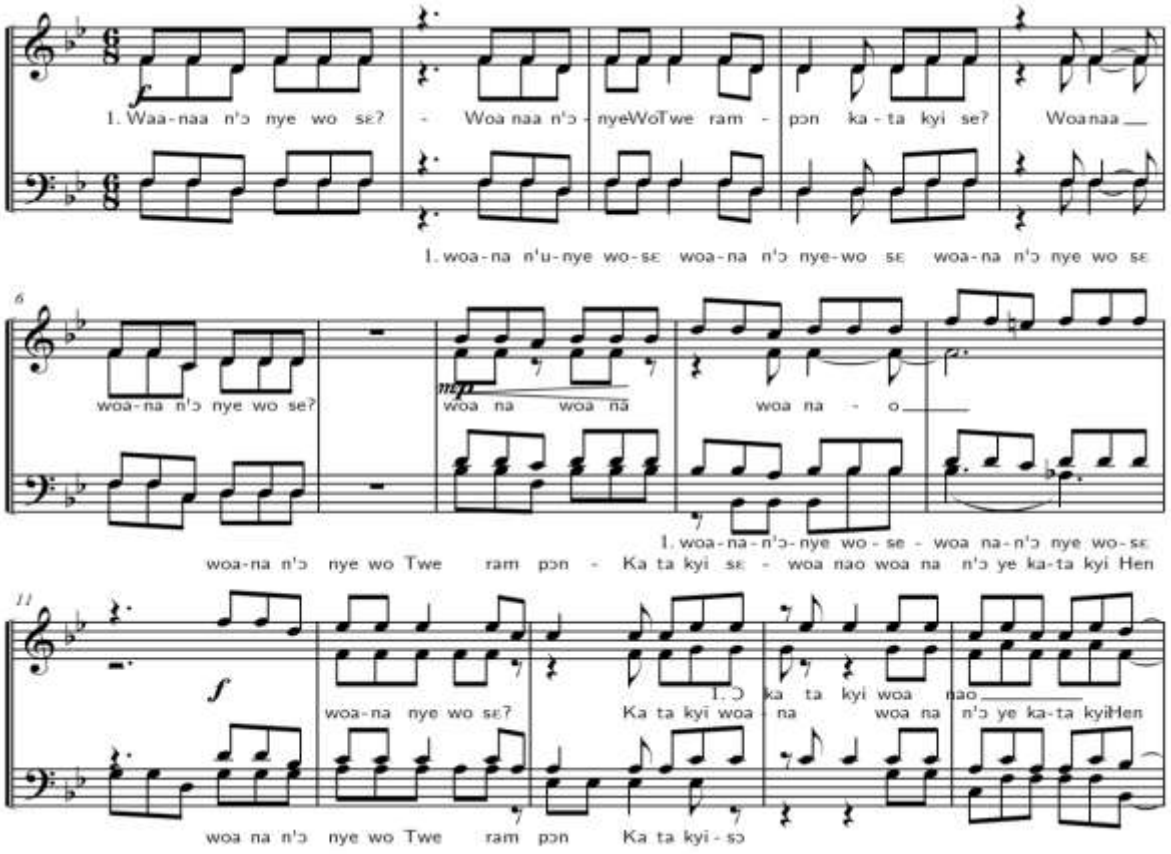

Figure 1: Woana na ɔnye wo sɛ. Permission granted by the composer

Spoken text, as in asafo, is found in bar 91, *ɔko enyinam* (Fights the lightning) and continues in a subtle harmony of thirds and sixths. The use of indigenous asafo slogans and appellations is evident in bars 41 to 55 with *Mpitiprim mpatapram Emintsiminim* Nyame Nyew' (appellations to show God's

[21] P. B. Mireku-Gyimah, "Performance and the Techniques of the Akan Folktale," 2014, 11. https://www.researchgate.net/publication/325294756.
[22] An actor and playwright popularly known as Maame Dɔkono
[23] The wife of former president of Ghana, Fl. Lt. Jerry John Rawlings.

greatness). Badu has skilfully crafted the text of this piece, which means that none can be compared with God's grace. This he achieves using a mixture of Biblical texts and indigenous asafo song texts.

In *Mara nye mara*, the composer writes in five parts, showing clearly the call and response nature of asafo. In bar 49, which begins section C, Badu writes in the spirit of African martial music making, using texts such as *twi twia kwa mbirikisi*[24] and *Yaanomee* (Comrades). The intermittent use of *Yaanom ee* in the piece is to portray the asafo performers in the light of their ultimate duty, which is to be on the alert for any attack or aggression from enemies. This song, like *Woana na ɔnye wo sɛ* (Who is like you), makes use of indigenous asafo texts like Me a wo too me *Nsaman mpɔw noe* (You met me at the entrance of the ancestral world) and Emi *na woenntum anndɔw me* (They could not make any efforts to clear me).

Katakyi Nyame bra is unlike the other two songs in that it utilises *mmoguo* as its theme. The call and response, a prominent feature of the *mmoguo*, compelled the composer to write this song for five parts: a solo and chorus in SATB, in a typical antiphonal style. In bar 121, the beginning of section E, the tenor solo serves as the cantor to the chorus (SATB). The melody in the solo is a popular *mmoguo* tune that has been adapted to a sacred text.

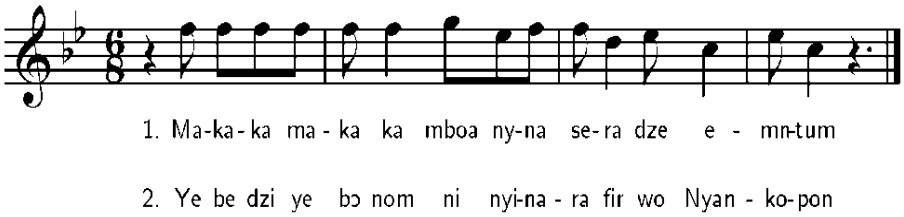

Figure 2. Mmoguo Tune with the text changed to sacred text. Permission granted by the composer

In the above illustration, text 1 is the original *mmoguo* text, and text 2 is the Biblical one showing the greatness of God. It is interesting to note that the two texts have a similar structure in terms of the syllabic emphasis of words. The original text means, "I have turned down the pomade of the animal kingdom."

All the selected songs are based on the major scale. The lowered seventh degree of the scale is occasionally utilized, as is the case in bars 35, 94 and 136 of *Woana na ɔnye wo sɛ* and 29, and 30 of Mara nye mara. In *Katakyi Nyame bra,* the lowered sevenths have been used for modulatory purposes in bars 94-95. The application of the lowered 7th is because of the Akan's use of the heptatonic scale, which has the lowered seventh. A noticeable point of interest is the melodic themes, which have been built upon repetitions and the sequential treatment of themes in all the pieces. In bars 1 to 4 of *Woana na ɔnye wo sɛ,* the words *Woana na ɔnye wo sɛ* are introduced and have been repeated several times throughout the piece.

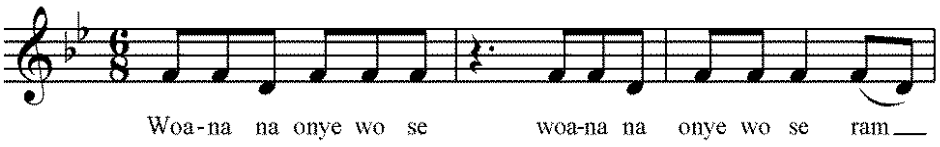

Figure 3. The melodic theme. Permission granted by the composer

In *Mara nye mara*, repetitions are used in bars 53 to 61. Sequences also manifest in bars 8 to 10 with the same motif.

[24] Appellation to show God cannot be defeated by any other means

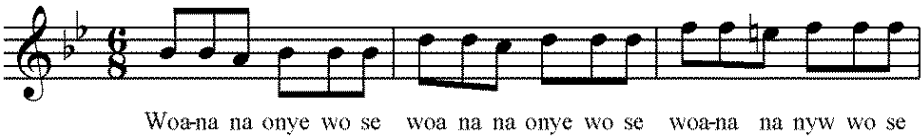

Figure 4. Sequences in Woana na ɔnye wo sɛ. Permission granted by the composer

Another instance of repetition of motifs/themes/texts in a sequential order in the same piece at bars 31 to 36.

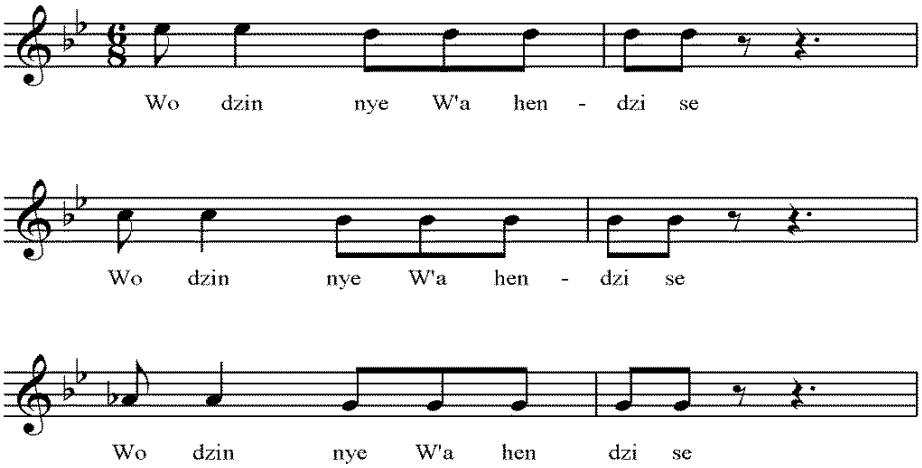

Figure 5. Repetition of motifs/themes/texts. Permission granted by the composer

The same technique of repeating motifs has been exhibited in Mara nye mara by the repetition of the principal motif, *Mara nye mara,* throughout the piece. Intervals of minor 2^{nds}, Perfect 4^{ths} and perfect 5^{ths} have been predominantly used in the construction of his melodies, as in the opening measures of *Katakyi Nyame bra* and *Mara nye mara*.

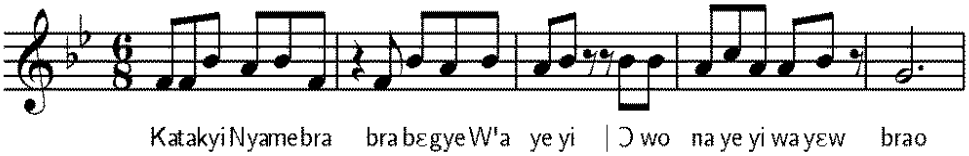

Figure 6. Intervals are used in the construction of melodies. Permission granted by the composer

The use of spoken words in the melody to depict a typical asafo performance is occasionally employed in the pieces. Examples can be found in bars 91-92 of *Woana na ɔnye wo sɛ* and 53 and 57 of Mara nye mara.

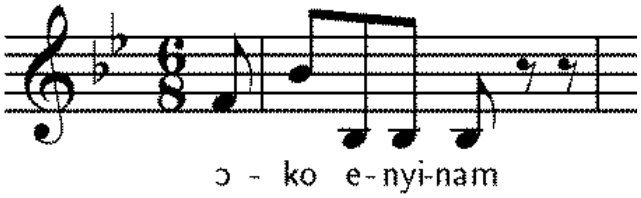

Figure 7: Spoken

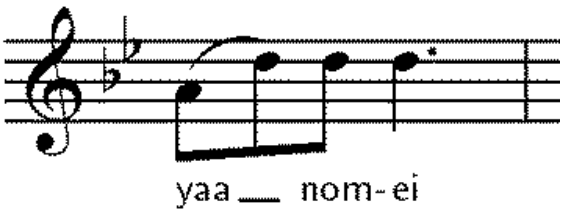

Figure 8: Texts

In the three selected pieces, *Woana na ɔnye wo sɛ, Mara nye mara* and *Katakyi Nyame bra*, the range for soprano spans between E4 and G5. The alto's range remains within A3 and C5. The tenor part extends from E3 to B5 while the bass spans B2 to E4. It is presented in the table below as:

Table 3: Tabular representation of vocal ranges

Voice	Lowest Pitch	Highest Pitch	Interval
Soprano	E4	G5	Major 10th
Alto	A3	C5	Major 10th
Tenor	E3	B5	Perfect 11th
Bass	B2	E4	Perfect 11th

.

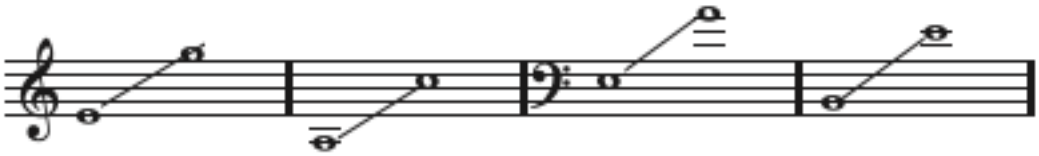

Figure 11. Vocal Ranges

While the tenor sings beyond his register, the soprano remains within the conventional range. The study argues that locating the highest pitch at G5 presents a considerably higher range than that which is found in traditional African vocal practices. Usually, the chest singing voice has been used in African vocal music practices, and Badu must have taken this technique into consideration. His negligence in this regard was intended to give a perfect blend of African and Western composition, as supported by Terpenning when he offers an example of Amu's reason for integrating African and European elements as "Amu's integration of elements associated with African and European musics suggests compatibility and challenges the geographic determinacy of stylistic references."[25]

The harmony explored by Badu in the three pieces shows his mastery of eighteenth and nineteenth-century common practice in Western art music, but there are deviations that portray his experience with local singing styles. He adheres to voice leading and harmonic practices as they were in the 18th and 19th centuries. The combination of contrary motion and parallel harmony is evidence of Badu's attempt to blend Western harmonic principles and Ghanaian traditional vocal music practices. This harmonic approach is well-suited for setting tonal languages, because it "implies that there is only one real voice, the others being merely doublings at given intervals."[26]

Parallel harmony is conspicuous in the selected pieces, but instances of harmony have been assessed on how he organizes his chords. The assessment has been made with reference to his organisation of cadences, modulations and harmonic rhythm. Dor substantiates this fact and says, "The

[25] Steven Spinner Terpenning, "African Musical Hybridity in the Colonial Context: An Analysis of Ephraim Amu's 'Yɛn Ara Asase Ni,'" *Ethnomusicology* 60, no. 3 (2016): 466.
[26] V Kofi Agawu, "Tone and Tune: The Evidence for Northern Ewe Music," *Africa* 58, no. 2 (1988): 127–46.

organisation of vertical sonorities is a variable that can be counted upon in assessing the degree of individualism in a composer's works. The choice of chords, the speed of harmonic rhythm, cadences and modulations are among parameters under concurrent pitch organization that can collaborate and represent a distinct trait of the composer's vocabulary."[27]

Pitch combination in African traditional music is usually monophonic, thirds and sixths; however, a conventional harmonic structure is incorporated in the pieces of most African art music composers because of the Western education they acquired from the missionaries. Badu's works begin in monophony and gradually develop into conventional harmony with occasional parallel thirds and sixths. The use of these forms of harmony can be found in the selected pieces. Monophony, which dominates asafo performances, is inherent in all three pieces. This is Badu's determination to explore these in his pieces as an attempt to integrate musical elements of two cultures, the West and the African.

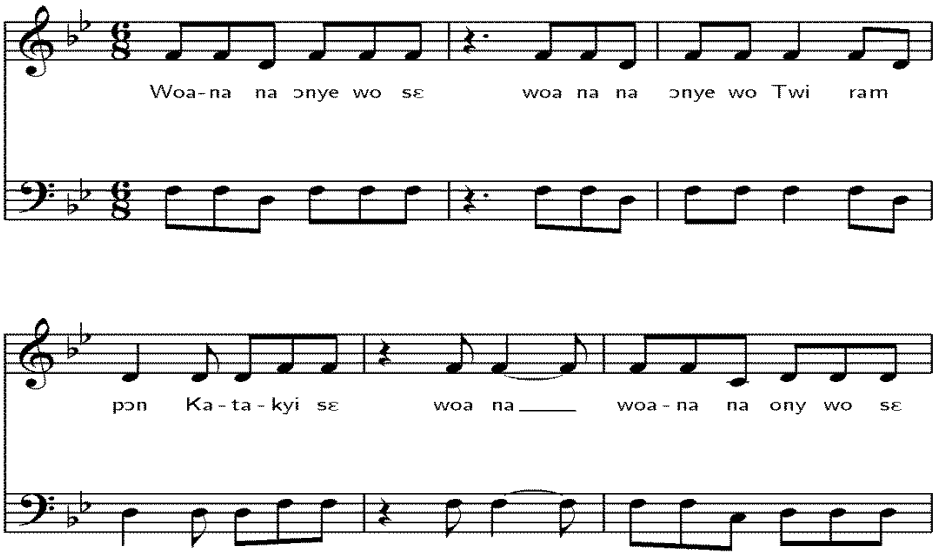

Figure 12: Monophony. Permission granted by composer

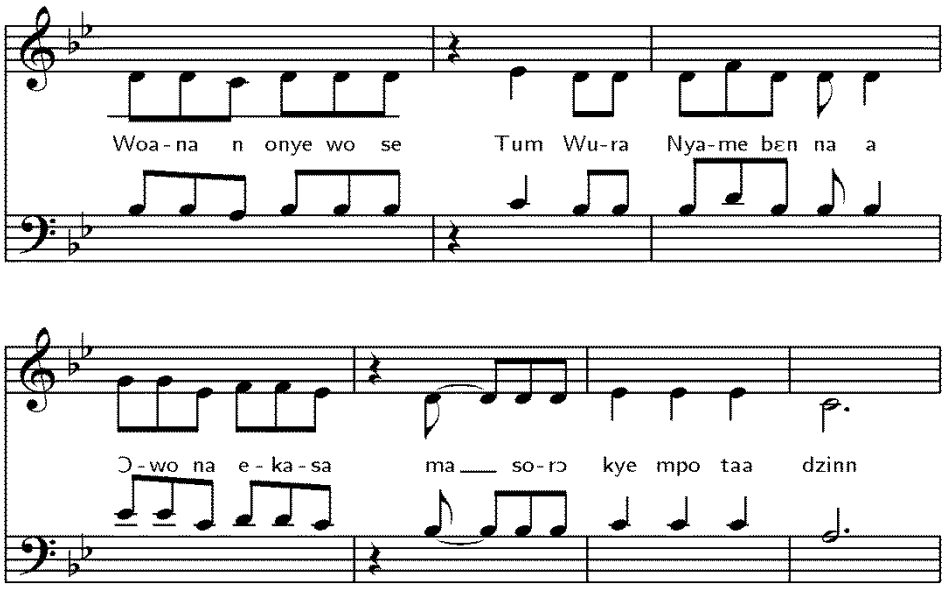

Figure 13: Thirds involving alto and tenor. Permission granted by the composer

[27] Dor, "Trends and Stylistic Traits in the Art Composition of Ephraim Amu, N. Z. Nayo, and J. H. K. Nketia: A Theoretical Perspective."

Of the selected pieces, *Woana na ɔnye wo sɛ* and *Katakyi Nyame bra* are written in the key of B flat major, while *Mara nye mara* is in C major. In all three pieces, the composer modulates briefly to the dominant and the relative minor. In other instances, he modulates by using secondary dominants to achieve modal contrasts.

The composer's aim is to make an accurate use of text in relation to the tune. He has presented portions of the pieces to sound modal, though that has been necessitated by linguistic demands. In *Woana na ɔnye wo sɛ* and *Mara nye Mara* where the composer starts in unison, such as from bars 1 to 7 and 1 to 13 respectively, the pieces sound very modal. This is the case because Badu wanted to depict the source from which he drew his pre-compositional material. In *Woana na ɔnye wo sɛ,* the new tonal centres that have been well established are g minor in bars 33-34 and E flat major in bars 35 to 38, using tonicisations as indicated in the illustration below in Figure 14.

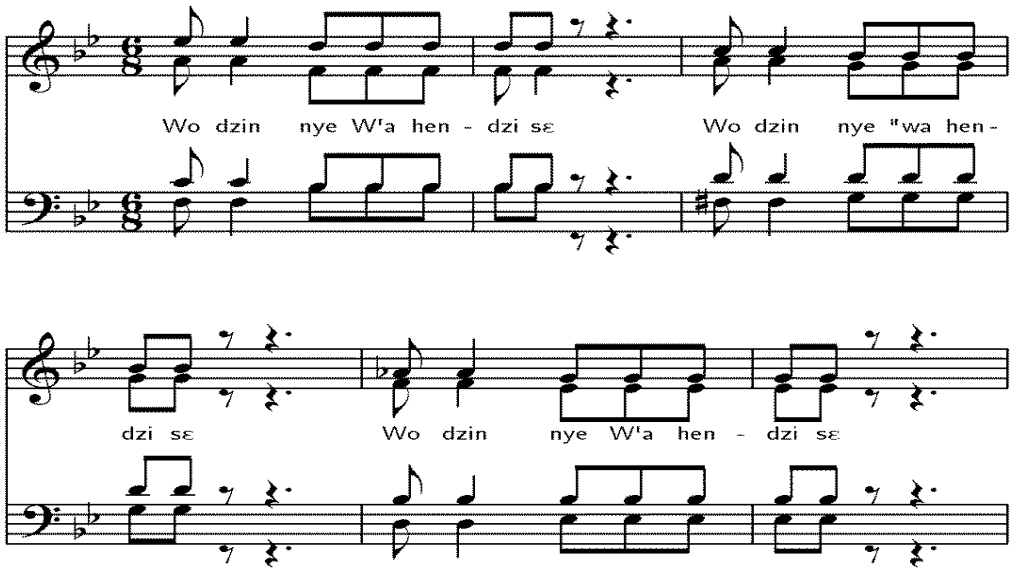

Figure 14: Tonicisations. Permission granted by the composer

Other keys that have been well established are F major in bar 58 and E flat major in bar 87. In *Mara nye mara*, Badu stayed in the home key and shifted to the relative minor (a minor) from bars 93 to 99 to precede the features of asafo, which manifest from bar 100. In *Katakyi Nyame bra* the composer briefly modulated to the subdominant and the dominant at bars 92 to 94 and 98 to 99, respectively.

In summary, Badu remained mostly in the home keys in the selected pieces, but where he modulated, he did so briefly and to closely related keys. This renders his work in the simplistic harmonies devoid of serious chromaticism, which would make the piece more western. The choice to avoid chromaticism points to the fact that he is writing a piece using traditional music elements, and he therefore situates the piece in a Ghanaian perspective. In the case where he writes using shifting tonalities, showing the same phrase on different melodic levels, he exposes variation when he wants to repeat his phrases, as in Figure 14 above.

In the three pieces, Badu uses a time signature of 6/8. There is no indication of a change in time signature in any of the pieces. The rhythm set to the melodic construction flows naturally in that it keeps to the natural rhythm of the spoken texts. These practices point to the importance Badu attaches to the close relationship between spoken text and other musical features. Nketia asserts:

> When texts in tone language are sung, the tones used normally in speech are reflected in the contour of the melody. Thus, melodic progression within a phrase is determined partly by intonation contour and partly by musical considerations. Sequences or repeated

tones and the use of rising and falling intervals or of flexures (fall–rise and rise–fall patterns) in melodies may reflect the intonation patterns used in speech.[28]

In this regard, Badu's melodic figures are comprehensible because they are based on the natural flow of the spoken text. Syllables that are high-pitched in the spoken text are pitched higher, and the other way around.

Badu ensures that the length and ordering of the note values are according to the relative lengths of the spoken version of the text. Using a three–line staff to indicate the inflexions, the middle line shows the base upon which the two other pitches, high and low, are shown. On the regular staff below, all pitches below the middle line with the spoken inflexions are shown on one line to indicate that the pitch is below the middle line of B, and those above the middle line on the staff indicate the pitch is higher than B. This is illustrated in *Katakyi Nyame bra* as:

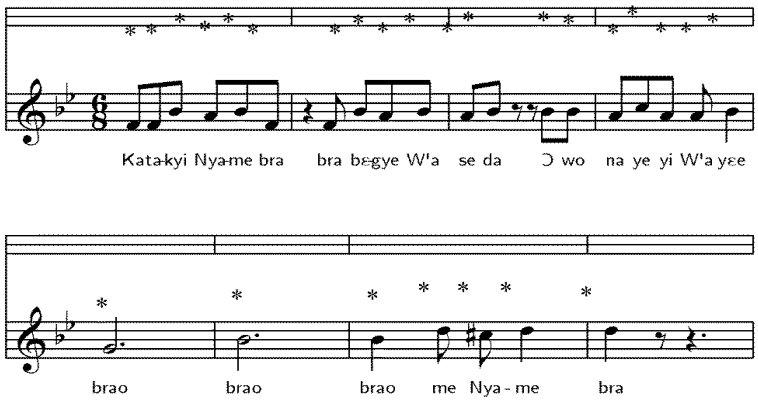

Figure 15: Tonal inflection of the melody. Permission granted by composer.

Unlike the other two pieces, *Katakyi Nyame bra* and *Mara nye Mara,* which have only the tempo mark of Moderato at the beginning, *Woana na ɔnye wo sɛ* is not marked with any tempo indication. Instead, it has tempo fluctuations marked within the piece. An example is an Ad lib at bar 74, which marks the beginning of section E, a rallentando at bar 86 and a presto at bar 88 until the place where the spoken text comes in at bars 91- 92. It has been realised that tempo marks are rare in Badu's works, as often seen in the works of other Ghanaian composers, because he expects directors to apply their musicianship in the performance of his pieces.

Woana na ɔnye wo sɛ is built on one main theme, *Woana na ɔnye wo sɛ? Woana na ɔnye wo sɛ? Twerampɔn Katakyi sɛ? Woana? Woana na ɔnye wo sɛ?*

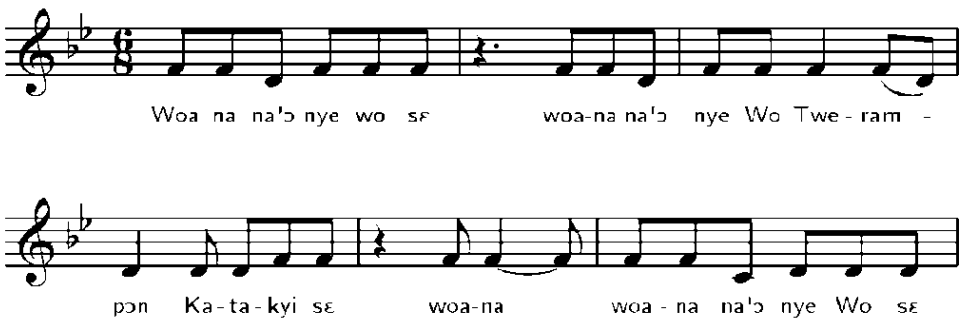

Figure 16: Principal theme in woana na ɔnye wo sɛ. Permission granted by the composer

[28] J. H. K. Nketia, *The Music of Africa* (W. W. Norton, 1974).186.

It is from this theme *(woana na ɔnye wo sɛ*) that all other themes and motifs in the other sections of the piece are developed to serve as appellations in substitution of the motif, *Twerampon Katakyi* (The Mighty Pillar), in the main theme. The substitution of different appellations for *Twerampon Katakyi* generates the different sections and develops the length of the song.

From the main theme, there is a development and transformation of sub-themes such as

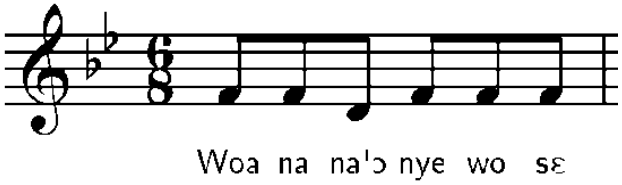

Figure 17: Development and transformation of sub theme (A)

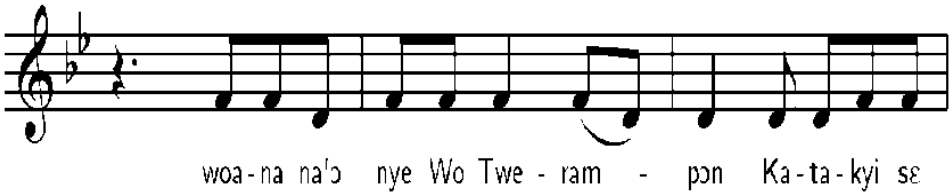

Figure18: Development and transformation of subtheme (B)

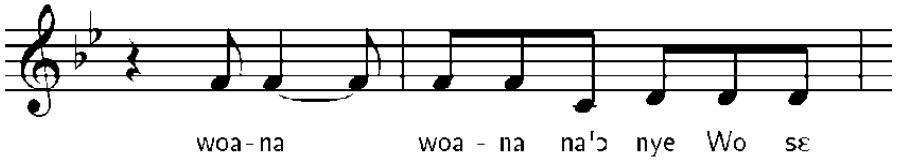

Figure 19. Development and Transformation of Subtheme (C)

In section B of the piece, the themes are a modification of the existing theme in section A. The first of the modifications is *Tum Wura Nyame bɛn na*? (The Custodian of Power Who is this God?), followed by *ɔwo a ekasa ma sorɔkye mpo taa dzin* (The one whose speech silences the waves of the sea) and *Nkwa wura Nyame bɛn a?* (The custodian of Life Who is this God?). Then *Wo dzin nye W'ahendzi sɛ* (Your Name is a resemblance of your Kingship), *Katakyi Nyame nyew'* (You are the Mighty God) and finally, *Tsetse ntserede Nyame nyew'* (You are the very Ancient God) are all interchanged phrases to show God's greatness according to Badu's understanding.

In Section C, new themes are all "synonym phrases" as in Section B, which invokes the greatness of God. These new themes add to the existing ones in the previous sections: *Mpitiprim Mpatapram, Emintsiminim Nyame nyew*' (The Strongest God, You are the God of the Multitude) and *Twitwakwa Nyame a innyi mbana no* (The God whose power knows no measure). The other sections are no different from what has been discussed above since the new forms of appellations are used to imply that no one can be compared with God and His greatness. These local phrases have fallen out of use. Badu's effort is to reclaim and resuscitate what has been abandoned for use by the younger generation.

The second piece, *Katakyi Nyame bra* (Come! Mighty God), tells of God's greatness and kindness to mankind. The piece has been built up of themes and developed in sections, showing the different ways His followers want to offer gratitude to God. The piece, like *Woana na ɔnye wo sɛ*, is built on the main theme:

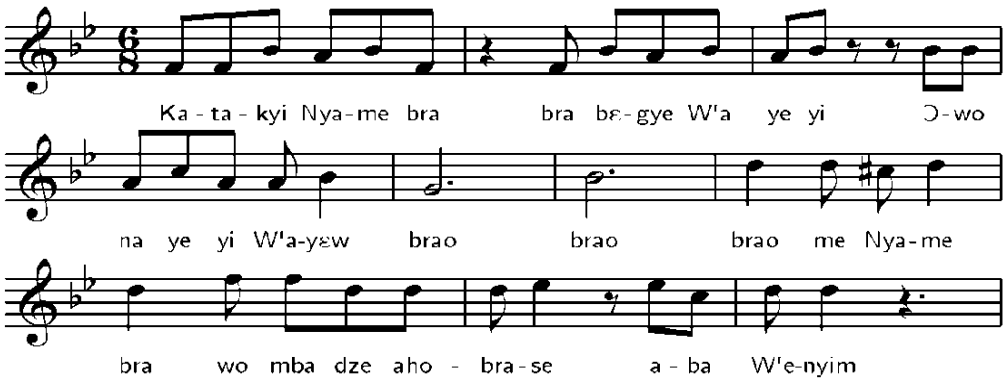

Figure 20: The principal theme in katakyi Nyame bra Permission granted by the composer

In section A, the theme is further broken down into sub-themes such as *Katakyi Nyame bra* and replaced with other phrases such as *Twerampɔ*n (The Pillar) and *ɔkrɔnkrɔn* Hen (The Holy King) to represent the perceived greatness and holiness of God. The same themes have been transformed in some cases and are used in the second section. In section C, the main theme is further explored through contrapuntal writing as well as call and response techniques.

In the third piece, Mara nye Mara, (I am what I am), the composer tells of God's unique identity and puts himself in God's shoes and speaks for God, saying Mara nye mara Emi nye *Twerampɔn Nyame a mo bɔɔ sor nye asaase nye mu ndzɛmba nyinara*. (I am that I am, I am the God, the strongest pillar who created Heaven and earth and all that is within). In many cases, *Twerampɔn Nyam*e has been substituted with *Enyimnyam Hen* (The Glorious King). The principal theme in the piece is Mara nye mara (I am what I am). All other themes and expressions are synonyms to justify that God is supreme, as indicated in Figure 21.

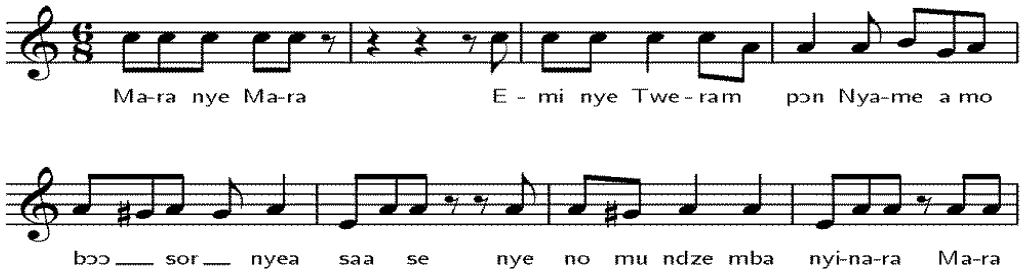

Figure 21: The principal theme in mara nye mara. Permission granted by the composer

In the other sections of the piece, the sub-theme has relied on the principal theme and has used different synonyms, which provide justification for believing that no entity may be compared with God. In section B, themes like *Katamanto Nyame*, *Mbirikisi Nyame*, *Onyame a inya mea nna amee, ɔdɛnkyegya* (The God of *Katamanto*, the unmoveable God, The God who provides for food, God the Diamond) are examples of God's greatness. These texts have been subjected to a form of call and response employing five parts involving tenor cantor against SATB in unison and the occasional chords of thirds and sixths. The development of thematic material is accomplished using sequences and tonicisations.

In the selected pieces, the composer exhibits the use of varied textural densities. His pieces use monophonic, homophonic and polyphonic textures, call and response techniques in addition to the textures above.

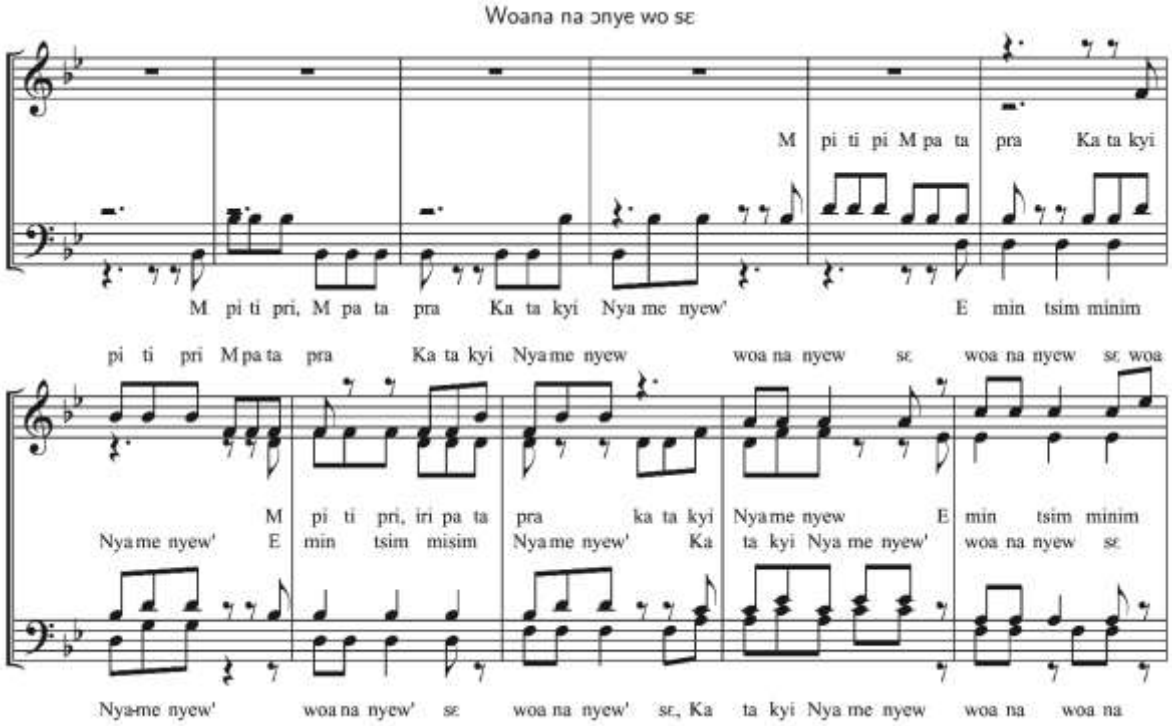

Figure 22: Polyphonic Texture. Permission granted by the composer

He mostly devotes varied textures to distinct sections and occasionally combines two or more textures with call and response in a section. This is to emulate Akan vocal performance styles. Akan vocal ensembles have no formally composed pieces of music, nor are there rehearsals to agree on form and structure and performance styles. Performance practices emanate spontaneously, and that explains the varied textures. Where the texture is monophonic, cantors spontaneously come together to sing in unison. It is the same with polyphonic performances when every individual sings in whichever way he/she intend, resulting in the end in varied melodies from different performers. The situation is not different to a heterophonic texture.

In the opening statements of *Woana na ɔnye wo sɛ*? and *Mara nye mara,* Badu uses monophonic textures. For example, bars 1-6 of *Woana na ɔnye wo sɛ* and bars 1-12 of Mara nye mara are of monophonic textures. Section C is written in call and response form (five parts) and has a response section in monophony. Examples can be seen in bars 49-66, 70-90 and 101-115. In section C, the response section of the technique is monophonic, thereby depicting the asafo style of singing. Unlike the two pieces mentioned above, Katakyi Nyame bra starts in a homophonic texture until the end of section A. Each of the selected pieces has sections devoted to homophonic treatment. The following sections in the pieces are identified as homophonic: *Woana na ɔnye wo sɛ* bars 7-39, 55-58, 59-102, 135-142; and Mara nye mara, bars 13-48, 67-68, 92-99, 113-115, 149-160, 166-175. In *Katakyi Nyame bra,* the response section of the five-part piece is homophonic.

In the selected pieces, polyphony has been extensively used and at times with intermittent homophony. In *Woana na ɔnye wo sɛ,* polyphony starts in section C in the bass of bar 40. The other parts enter in turns, imitating the rhythm and text of the subject until bar 54. In section F (bars 104-132), Badu exercises another contrapuntal technique, that is, writing in a style imitating the fugue, but he fails to bring in all the elements of fugue. Badu does not state the theme in the voices as a procedure of imitative counterpoint. He equally does not state the countersubject fully in the voices of the polyphonic texture. He does not establish the tonal center and apply the elements to the fullest, as

exemplified by Randel.[29] Instead, he uses the text and imitates the fugue in his music without adhering to the tenets of the form.

In *Mara nye mara,* polyphony occurs in bars 116 - 158. This time, he advances more into conventional frugal writing, demonstrating most of the elements of fugue. The tenor voice starts the subject in the home key for the alto to enter with a tonal answer in the dominant. The soprano's imitation of the tenor's subject is a perfect imitation, but the bass does not enter in the dominant as would be the case in a strict understanding of the structure of the fugue. In *Katakyi Nyame bra,* the polyphonic texture is utilised in section C in bars 50-85. The style in *Katakyi Nyame bra* is also different from the previous two. Starting with soprano in bar 50, alto enters at bar 58 in exact imitation of the subject for only a bar and continues with the rhythmic imitation. The tenor is written in exact imitation of the subject for the first 3 bars from bars 66-68 and continues in their own way. The bass voice entering at bar 74 has also not followed any conventional fugal elements, as it imitated only the rhythm and the text. The polyphonic section in *Katakyi Nyame bra* ends at bar 85, after which the five-part section becomes effective with alto and tenor solo changing hands as the cantor.

In the selected works, Badu indicates dynamic marks in only two works: *Woana na ɔnye wo sɛ* and *Mara nye mara. Katakyi Nyame bra* has no dynamic mark. The dynamic marks in the two pieces (f, mp, mf, ff and p) are tabulated as follows:

Table 3: Dynamic marks in the two pieces

Piece	Measure	Dynamics
Woana na ɔnye wo sɛ	1, 99, 141	ff
Mara nye mara	1, 36	ff
Woana na ɔnye wo sɛ	8	mp
Woana na ɔnye wo sɛ	11	f
Mara nye mara	33,	f
Woana na ɔnye wo sɛ	18	mf
Mara nye mara	37	mf
Mara nye mara	43	p

The researcher argues that Badu relates this style to Ghanaian vocal practices, where no dynamic phrases are shown in traditional pieces. *Katakyi Nyame bra,* which has no dynamic mark, is a typical example of pieces which have no dynamics. Choral Directors who desire to perform this work are encouraged to use their discretion as to which dynamic mark they desire in its performance.

Although the composer has sectionalised the pieces, marked by double bar lines and repetitions on the score, there are no indications to return to the initial section. This would have rendered the piece in conventional forms such as binary, ternary or rondo. All three pieces may therefore best be described as through-composed. The variations in the textural layout of the pieces further help to make the sections explicit. Each section tends to have a peculiar textural framework with a compositional device that has been mentioned earlier.

The researcher visited the composer, Kofi Badu, and the choirmaster of Swedru Calvary Methodist Church Choir, Kofi Atta. The researcher initially engaged Kofi Badu to explain how he perceives his melodies and the use of proverbial phrases in his songs. He stated that he adapted what he had learnt from his parents when he was a young boy. Most of the proverbial phrases he adopted from asafo songs were what his father used to sing in the house, and in performance with the local asafo group. They responded that they appreciated them greatly, especially when Biblical texts of the songs fell in line with the theme of the day. The music enhances an understanding of the sermon, and they felt very much at home with the use of asafo themes in the songs.

[29] Don Michael Randel, *The Harvard Dictionary of Music*, 4th ed. (Harvard University Press, 2003).

Badu's style may have encouraged many young Ghanaian composers such as Newlove Annan, James Armaah and George Mensah Essilfie to write in a similar fashion since the Ghanaian art music audience seems to appreciate that style. For example, according to James Armaah,[30] at a concert of Badu's songs at the British Council Hall, the audience claimed that they understood his songs and appreciated Badu's style of writing. However, the researcher argues that these audiences expressed their appreciation for Badu's songs because of the inherent traditional asafo elements such as scooping and spoken texts, which seemed as natural as listening to indigenous asafo music.

CONCLUSION

From the syncronised analyses of the works examined in this paper, Badu has shown a sense of interculturalism in the composition of the three pieces. He has explored both Western and African harmonic elements in his harmonic language. The use of parallel harmonies to depict the use of parallel thirds and sixths in Ghanaian vocal music, monophony, as well as the incorporation of call-and-response, which is considered an important feature of Ghanaian vocal music, is a claim that there is a blend of both African and Western elements in the compositions. Besides this technique, his extensive application of 18th and 19th harmonic practices in the use of fugal exposition and tonicization confirms his combination of compositional elements from the West and Africa/Ghana. This recourse to history also establishes the Sankofa concept discussed under the theoretical framework earlier in the paper.

BIBLIOGRAPHY

Acquah, Emmanuel Obed. "New Trends in Asafo Music Performance: Modernity Contrasting Traditions." *Journal of African Arts and Culture* 1, no. 1 (2013): 21–32.

Agawu, Kofi. *The African Imagination in Music*. Oxford University Press, 2016.

———. "The Amu Legacy: Ephraim Amu 1899-1995." *Journal of the International African Institute* 66, no. 2 (April 7, 1996): 274–79. https://doi.org/10.1017/S0001972000082437.

Agawu, V Kofi. "Tone and Tune: The Evidence for Northern Ewe Music." *Africa* 58, no. 2 (1988): 127–46.

Agordoh, A. A. *African Music: Traditional and Contemporary*. Nova Science Publishers, 2005.

———. *Evangelical Presbyterian Church, Ghana and Her Musical Traditions*. Royal Gold Publishers Ltd., 2004.

Agyemang, Fred. *Amu, the African: A Study in Vision and Courage*. Asempa Publishers, Christian Council of Ghana, 1988.

Akrofi, E. A. "Music and Identity in Africa: Focus on Ghana." African Musicology Online, 2010.

Amuah, J. A. "The Use of Traditional Music Elements in Contemporary Ghanaian Choral Music: Perspectives from Selected Works of George Worlasi Dor, Nicholas Kofi Badu and Newlove Annan." University of Ghana, 2012.

Amuah, J.A. "Nicodemus Kofi Badu, his exploits in the utilisation of traditional music elements in choral compositions. *Journal of African Arts and Culture* 1 (1) 2013 101-111

Bhabha, Homi K. "The Postcolonial and the Postmodern: The Question of Agency." *The Location of Culture*, 1994, 171–97.

Braun, Virginia, and Victoria Clarke. "Using Thematic Analysis in Psychology." *Qualitative Research in Psychology* 3, no. 2 (2006): 77–101.

Collins, John. "A Social History of Ghanaian Popular Entertainment since Independence." *Transactions of the Historical Society of Ghana*, no. 9 (2005): 17–40.

Creswell, J. W., and C. N. Poth. *Qualitative Inquiry and Research Design: Choosing among Five Approaches* . SAGE Publications, 2018.

Dor, G. W. K. "Trends and Stylistic Traits in the Art Composition of Ephraim Amu, N. Z. Nayo, and J. H. K. Nketia: A Theoretical Perspective." University of Ghana, Legon, 1992.

Dor, George. "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from

[30] The Executive Director of Harmonious chorale.

the Works of Amu, Blege, and Dor." *Ethnomusicology* 49, no. 3 (2005): 441–75.
Mensah, A. A. "Compositional Practices in African Music." In *Africa : The Garland Encyclopedia of World Music*, edited by R. Stone, 1st ed., 208–31. Garland Publishing, 1998.
Mireku-Gyimah, P. B. "Performance and the Techniques of the Akan Folktale," 2014. https://www.researchgate.net/publication/325294756.
Misonu-Amu. "Stylistic and Textual Sources of a Contemporary Ghanaian Art Musician (A Case Study: Dr. Ephraim Amu)." University of Ghana, 1988.
Njoku, J. A. "Art Composed Music in Africa." In *Africa: The Garland Encyclopedia of World Music* , edited by R. Stone, 1st ed., 232–53. Garland Publishing, 1997.
Nketia, J. H. *The Music of Africa*. New York: W. W. Norton & Company Inc, 1974.
Nooshin, L. "Improvising across Boundaries: Intercultural Music-Making in London." *Journal of the Royal Musical Association* 128, no. 1 (2003): 59–76.
Omojola, Bode. *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music*. Vol. 47. Institut français de recherche en Afrique, 1995.
Randel, Don Michael. *The Harvard Dictionary of Music*. 4th ed. Harvard University Press, 2003.
Sadoh, G. *Intercultural Art Music in Africa*. Book builders, 2013.
Terpenning, Steven Spinner. "African Musical Hybridity in the Colonial Context: An Analysis of Ephraim Amu's 'Yɛn Ara Asase Ni.'" *Ethnomusicology* 60, no. 3 (2016): 459–83.
Turino, T. *Music as Social Life: The Politics of Participation*. University of Chicago Press, 2008.
Turkson, A. " Effutu Asafo Music: A Study of a Traditional Music of Ghana with Reference to the Role of Tonal Language in Choral Music Involving Structural and Harmonic Analysis." Northwestern University, 1972.

ABOUT AUTHOR

Professor Joshua Alfred Amuah is an Associate Professor of Music at the University of Ghana, Legon, and a leading scholar in Ghanaian choral art music and Theory & Composition. His research explores indigenous musical traditions, compositional processes, performance practice, and intercultural creativity, with numerous publications in reputable international journals and edited volumes. He has presented widely at conferences across Africa, Europe, and the United States. A respected composer and choral director, he also serves as an external examiner for several universities and contributes to national curriculum development. Prof. Amuah's work continues to shape scholarship and practice in Ghanaian and African art music.