VOICE SOLO *with* PIANO & CHORUSES *for* T.T.B.B.

Joshua Alfred Amuah
Foreword by John Collins

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VOICE SOLO

with

PIANO & CHORUSES

for

T.T.B.B.

BY

JOSHUA A. AMUAH

Noyam
PUBLISHERS
Accra, Ghana

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Voice Solo with Piano and Choruses for T.T.B.B

JOSHUA ALFRED AMUAH

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To the Glory of God

And

My Voice Students

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Acknowledgements

I am indeed indebted to Mr. Charles Bernard Wilson of Cape Coast, who nurtured my life as an academic musician. He picked me up from nowhere and encouraged me to come this far. I am equally grateful to colleague lecturers in the Department of Music, University of Ghana, Legon, particularly Dr. Benjamin Amakye-Boateng and Mr. Kofi Labayili Kudonu who assisted me in the use of finale for this work.

I am likewise thankful to Mr. Kojo Frimpong of Sirmax Music Consult who assisted me in the formatting of this work anytime I called on him.

I greatly acknowledge the support which I received from Dr. Hilarius Mawutor Wuaku, a lecturer in the Department of Music, University of Ghana, Legon, who doubles as the Artistic Director of Abibigromma Resident Theatre Company of the School of Performing Arts, University of Ghana, for proofreading the entire book.

I also acknowledge the assistance I have enjoyed from my voice students who insisted on being the first to perform the pieces as part of their semester requirement. Also to Triple M. Grafix for doing the camera ready work after designing the cover of the book. In fact, he has been selfless, and has always attended to my requests promptly, no matter the time I called on him.

Finally, to my other colleague lecturers at the Department of Music, University of Ghana, Legon with Dr. Adwoa Arhine as *the torch bearer*, Mr. Timothy E. Andoh, *the grandpapa* and Prof. John Collins, *the great grandpapa* who all in diverse ways have contributed to the success of this book. To all those whose names I have not mentioned I say thank you and may God bless you richly.

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Foreword

I am happy to write the forward for this score book as I have had a long academic relation with Dr. Amuah, as in the late 1990s he was one of my graduate students at the University of Ghana's Music Department at Legon, and then much later I worked under him when he was Head of that Department. I also helped edit the articles he did for some of the publications of the University of Ghana's School of Performing Arts, such as its Journal of Performing arts (JPA) that I was editor of, from 2009 to 2015. We also both worked together providing information for the Musicians Union of Ghana (MUSIGA) 2015, report on the Ghanaian music industry entitled 'A Comprehensive Study of the Music Sector'; with Dr. Amuah suppling information and data on choral music and myself, information on local popular music.

Since 1998, Dr. Amuah has been the choirmaster and organist at the 37 Military Hospital Methodist/ Presbyterian Church, and in 2002 he became the 2nd Deputy National Director of Music of the Association of Methodist Church Choirs of Ghana, becoming its 1st Deputy National Director of Music in 2004. From 2008 to 2012 he was Director of Music of the Association of Security Church Choirs and then went on to become its Vice President.

Dr. Joshua Alfred Amuah's Voice Solo and Piano with Choruses for Male Choirs (TTBB) is significant in two major ways. In addition to proffering teachers and lecturers in secondary and tertiary institutions, this book becomes an authentic resource material in those academic levels.

Books and other instructional materials on Solo pieces especially on voice exist, the texts of which are in English. Apart from the efforts made by Ephraim Amu and Joseph H. K Nketia in the writing of solo pieces, none exists in Ghana. Over the years, students, teachers and lecturers have over relied on the pieces composed by these two giants in Ghanaian musicology. The pieces have been sung repeatedly and seem no more to be beautiful. Therefore, it is appropriate, and timely for Dr. Amuah to intervene with new set of solo pieces, to augment the existent ones in order to create a variety. The pieces will address some of the social, religious and political issues in Ghana. This book therefore becomes very apt in this regard.

In this book, Dr. Amuah presents seven (7) solo pieces for voice, and two (2) choruses for male choirs some of which are already test pieces for the West African Examinations Council for the use of Senior High Schools. Universities in the country have equally relied on some of the pieces for their voice students.

It is with great pleasure that I strongly recommend this solo songbook to teachers, lecturers and students at all levels of educational institutions in Ghana and other parts of Africa.

Prof. John Collins,
Professor of Music,
Department of Music,
University of Ghana, Legon.

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Preface

Voice Solo with Piano and 1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass (T.T.B.B) choruses is a product of so many years of singing as a student, teacher and examiner for both local and international examination bodies. The book is intended to fill the gap that exists due to a lack of solo pieces for those studying voice as a major instrument at all levels in the Ghanaian educational set up.

Growing up as a musician, voice was and continues to be my principal instrument. In the course of performances, I realised that there was a limitation of pieces to perform. Pieces available were composed by the two giants in Ghanaian musicology; Ephraim Amu and Joseph Hanson Kwabena Nketia, both of blessed memory. Their pieces have been over depended, such that they have nearly lost their beauty.

This book of Voice Solo with Piano and Choruses for T.T.B.B, has seven solo works accompanied by the piano with two choruses for male choirs, pieces that are also scarce because of the unavailability of such choirs.

The text of the pieces have been drawn from inspiration, partly from occurrences in our routine social activities, and arrangements form existing works for choral groups. Out of the seven solo pieces, three are secular ones, which relate to our daily mundane events, and four are sacred reflecting my inclination to the work of God. Two out of the four are arrangements from ***Ebibindwom*** pieces which have been designated for S.A.T.B by Isaac Daniel Riverson and Michael Amissah respectively. The two choruses for male choir are shared among our daily routine activities and the work of God.

Although the book is primarily for use by students in Senior High Schools and Universities it would be found particularly useful by performers who want to stage a concert. Secular pieces are uncommon in our part of the world and it is about time we begin to write and popularise them.

Joshua Alfred Amuah, Ph.D

Department of Music,

School of Performing Arts (SPA),

University of Ghana, Legon.

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1 BƆNE BƐN?
(What Crime?)

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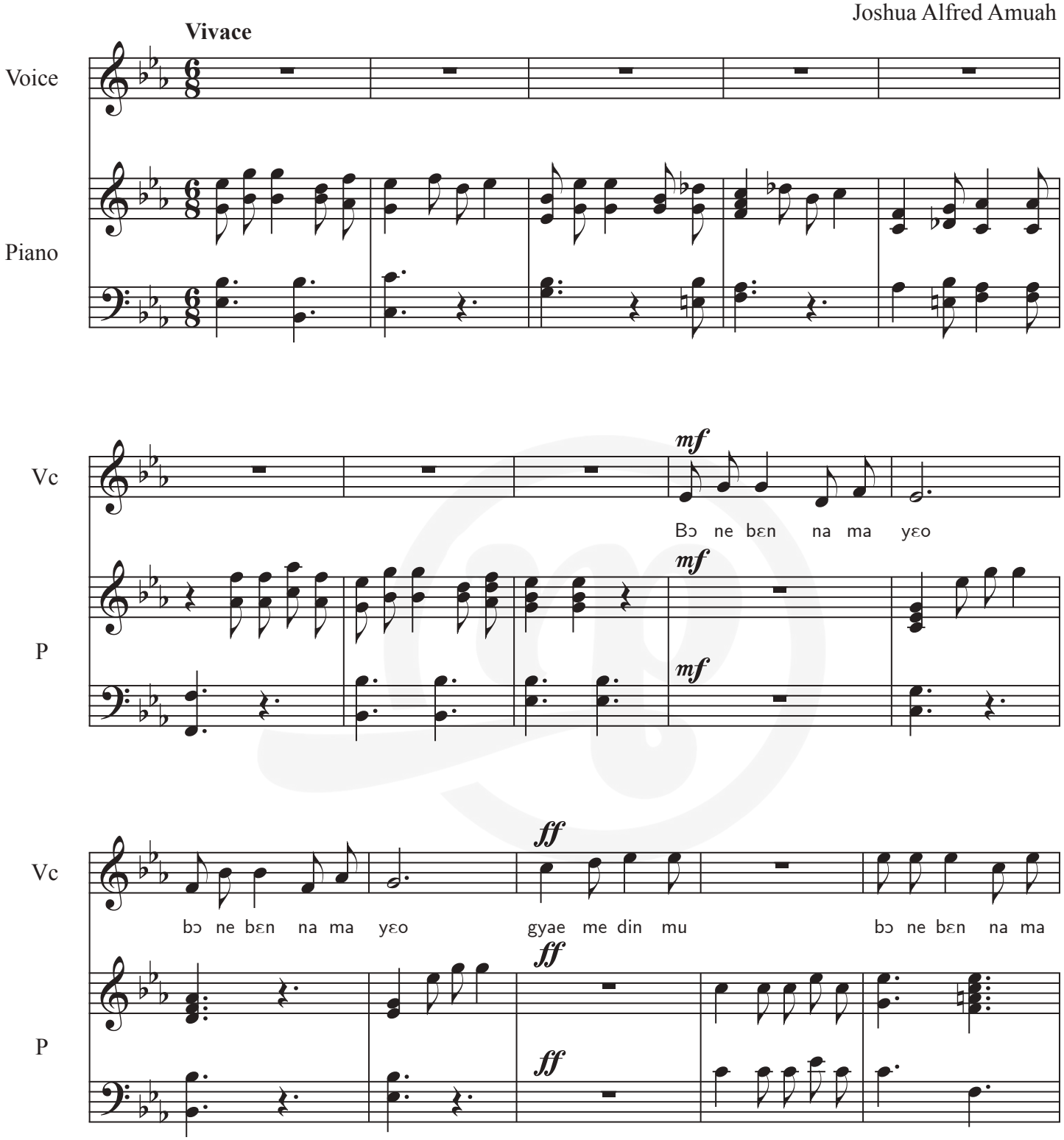

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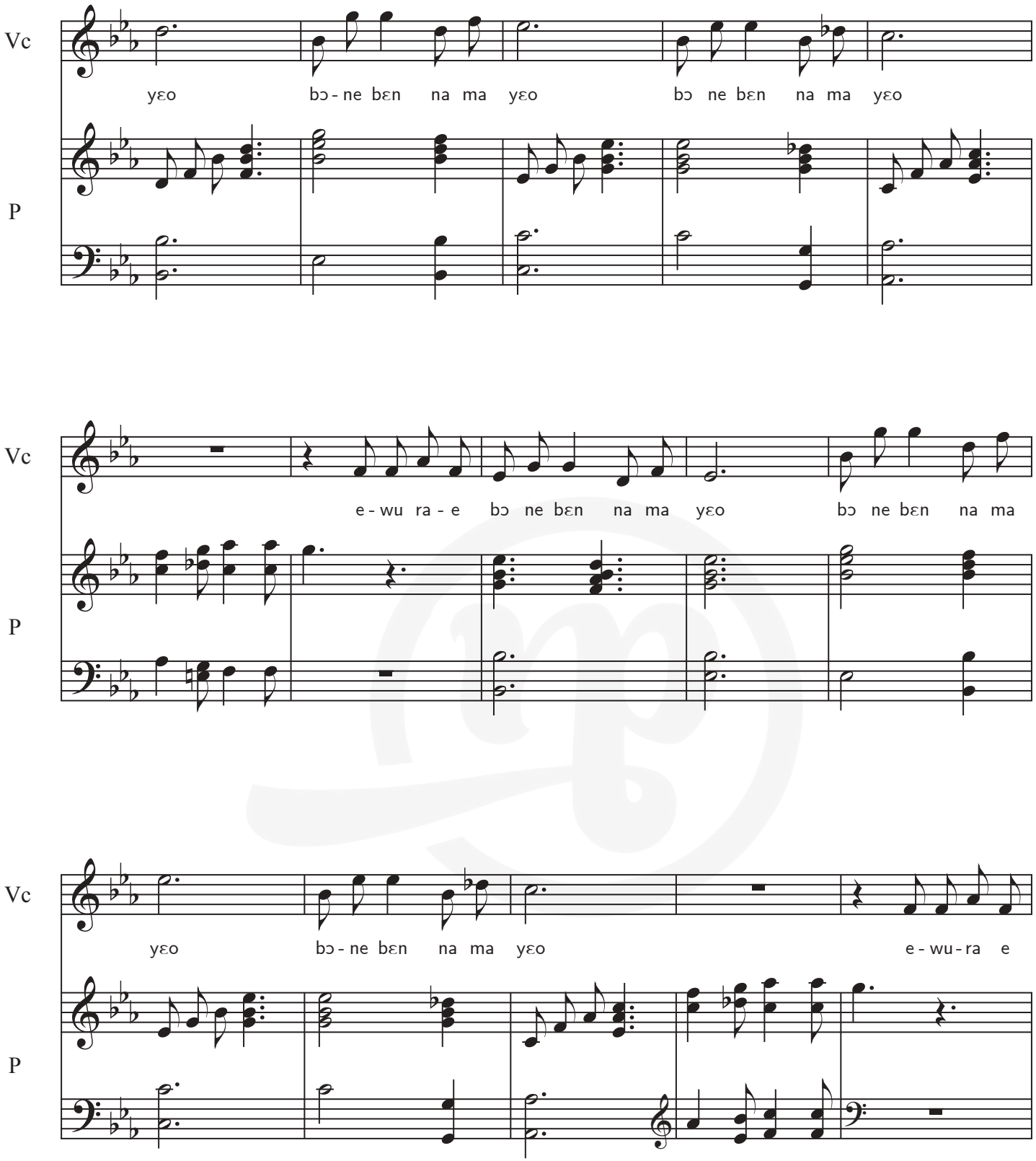

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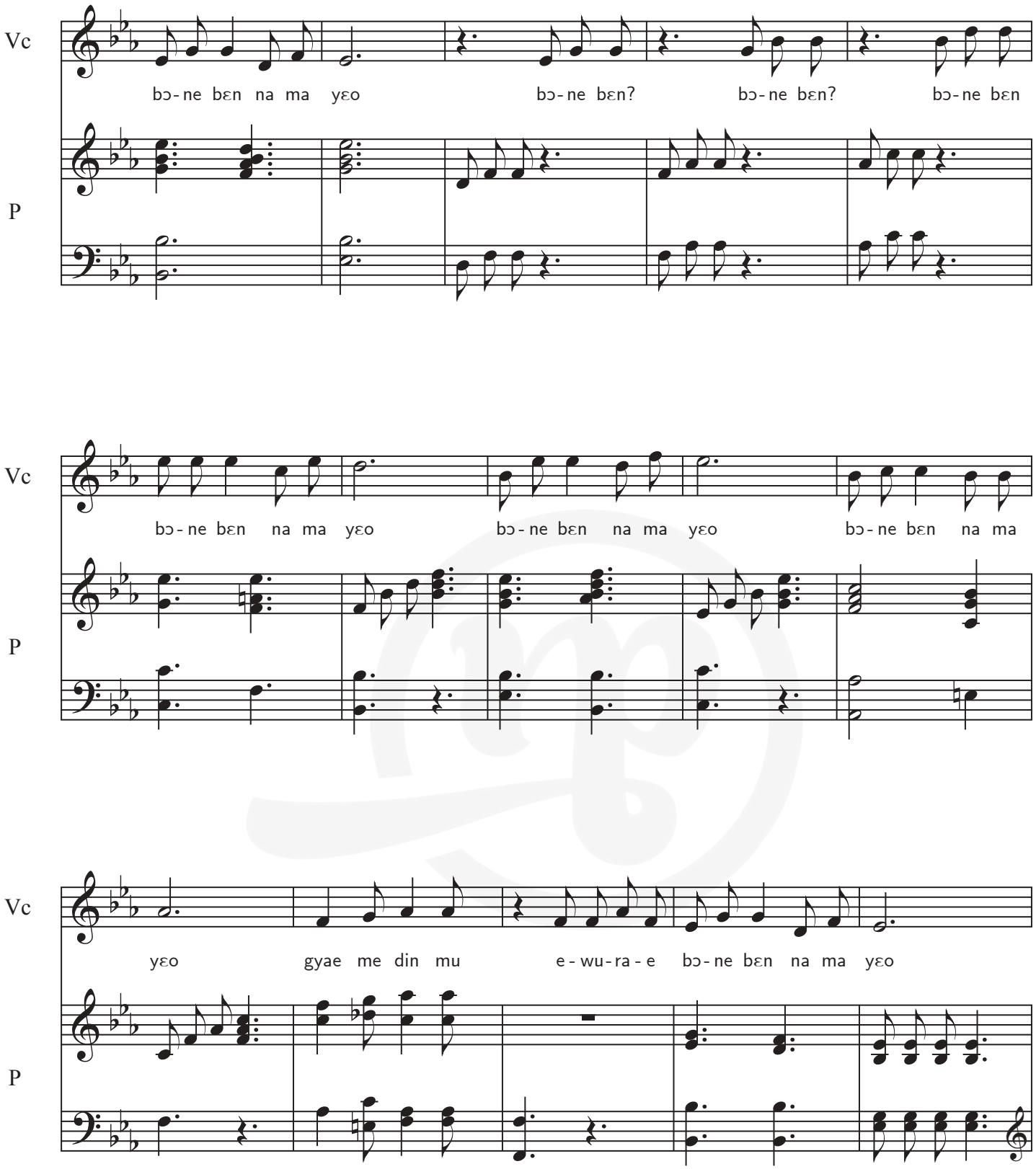

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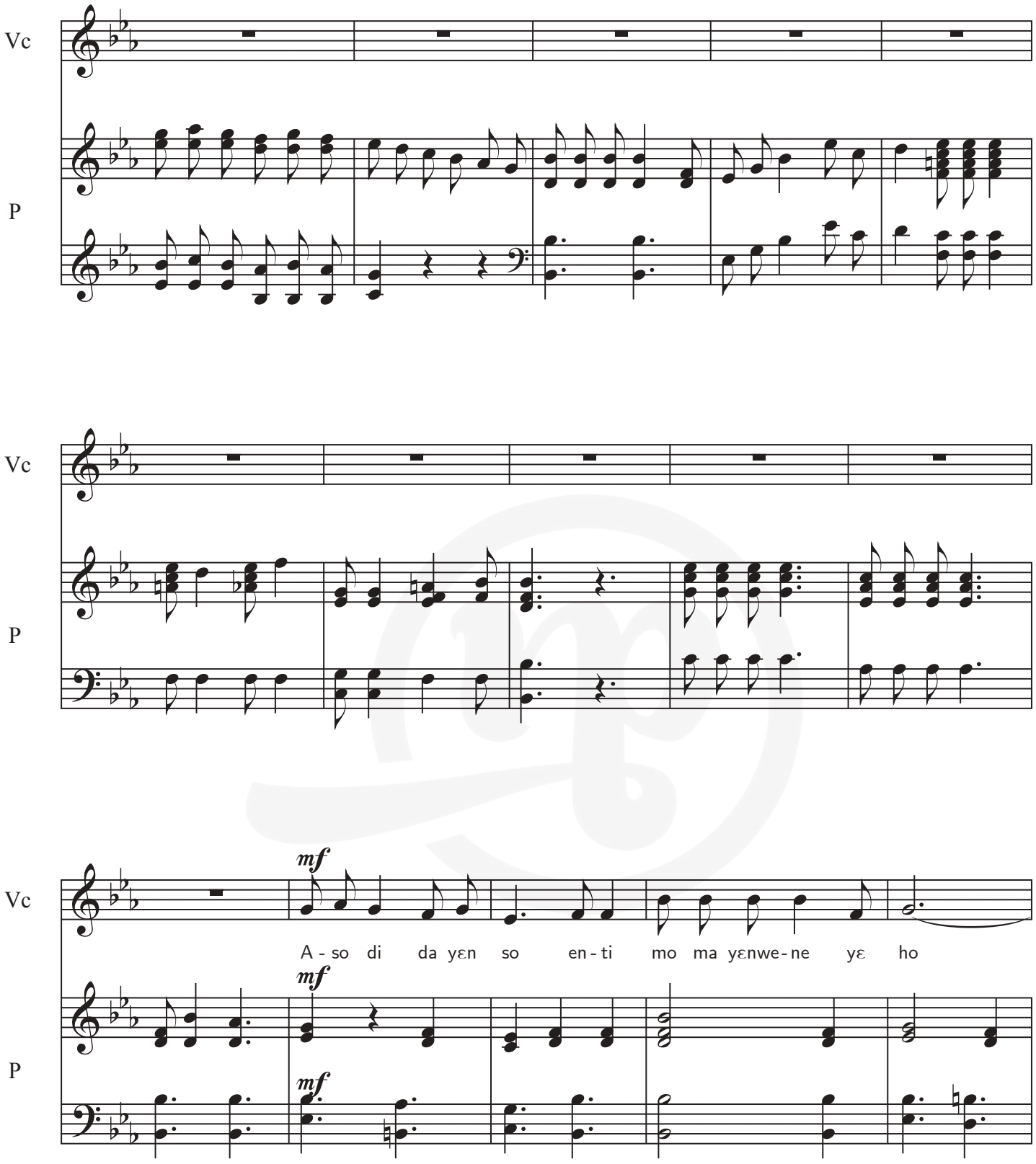

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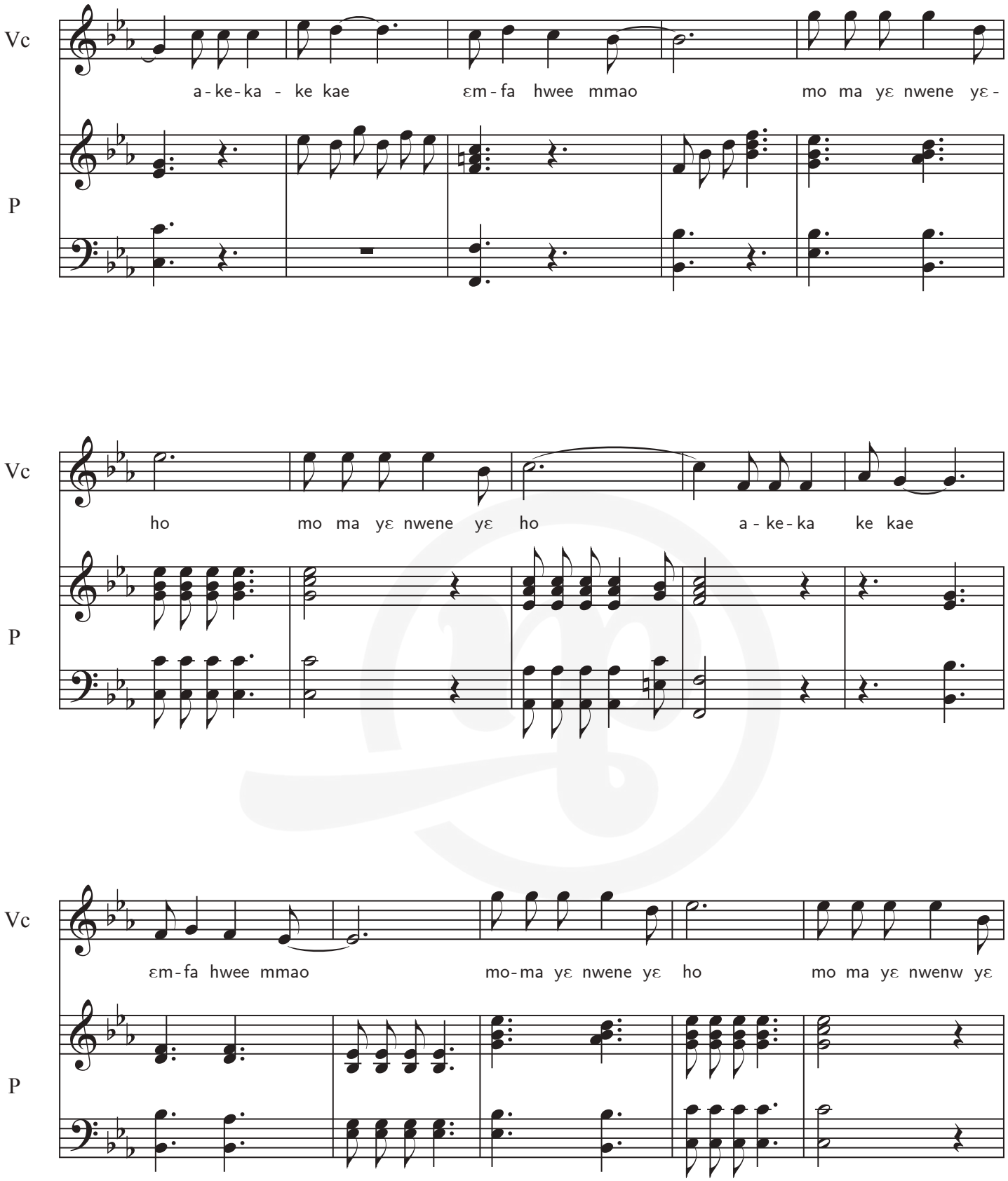

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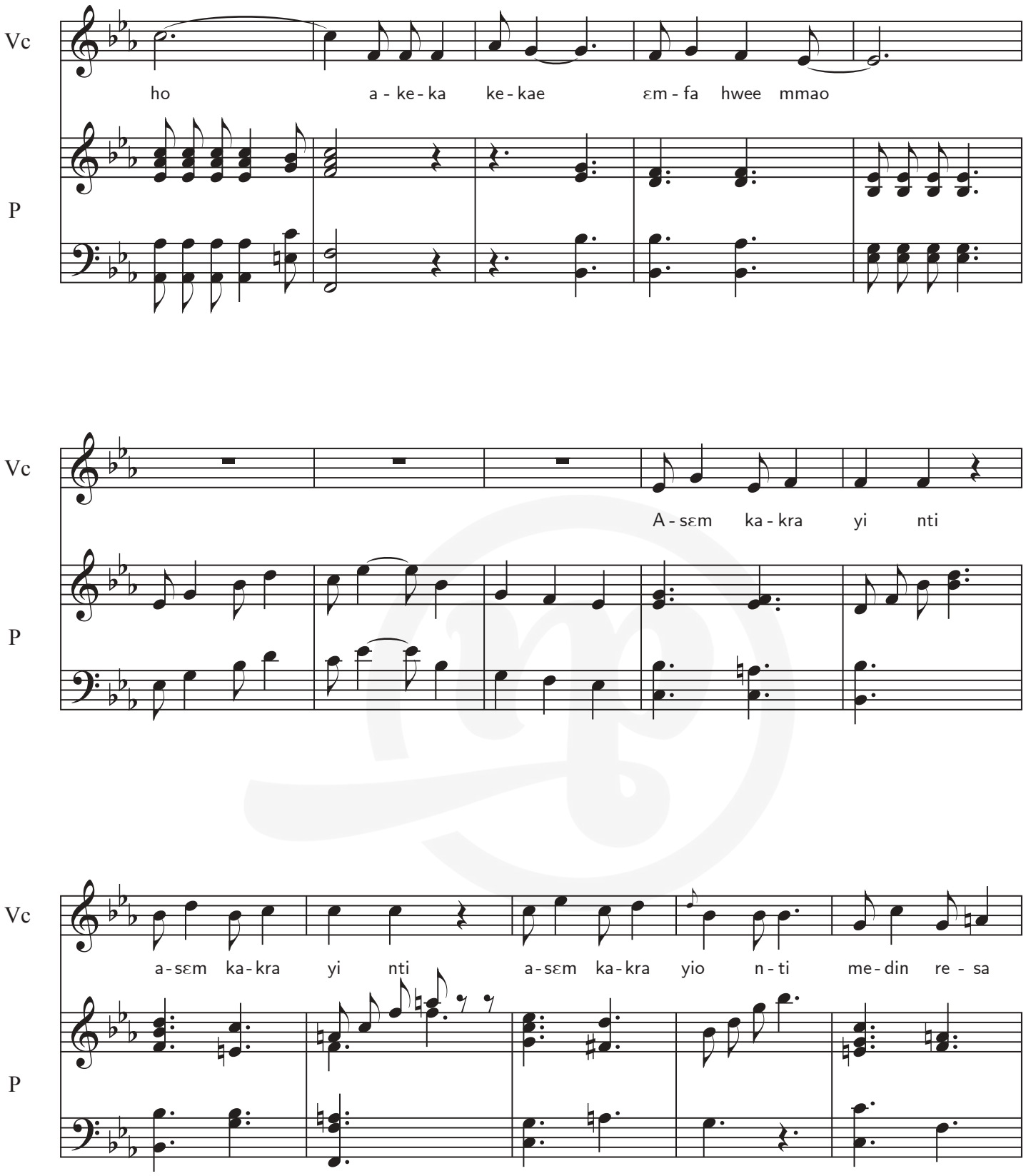

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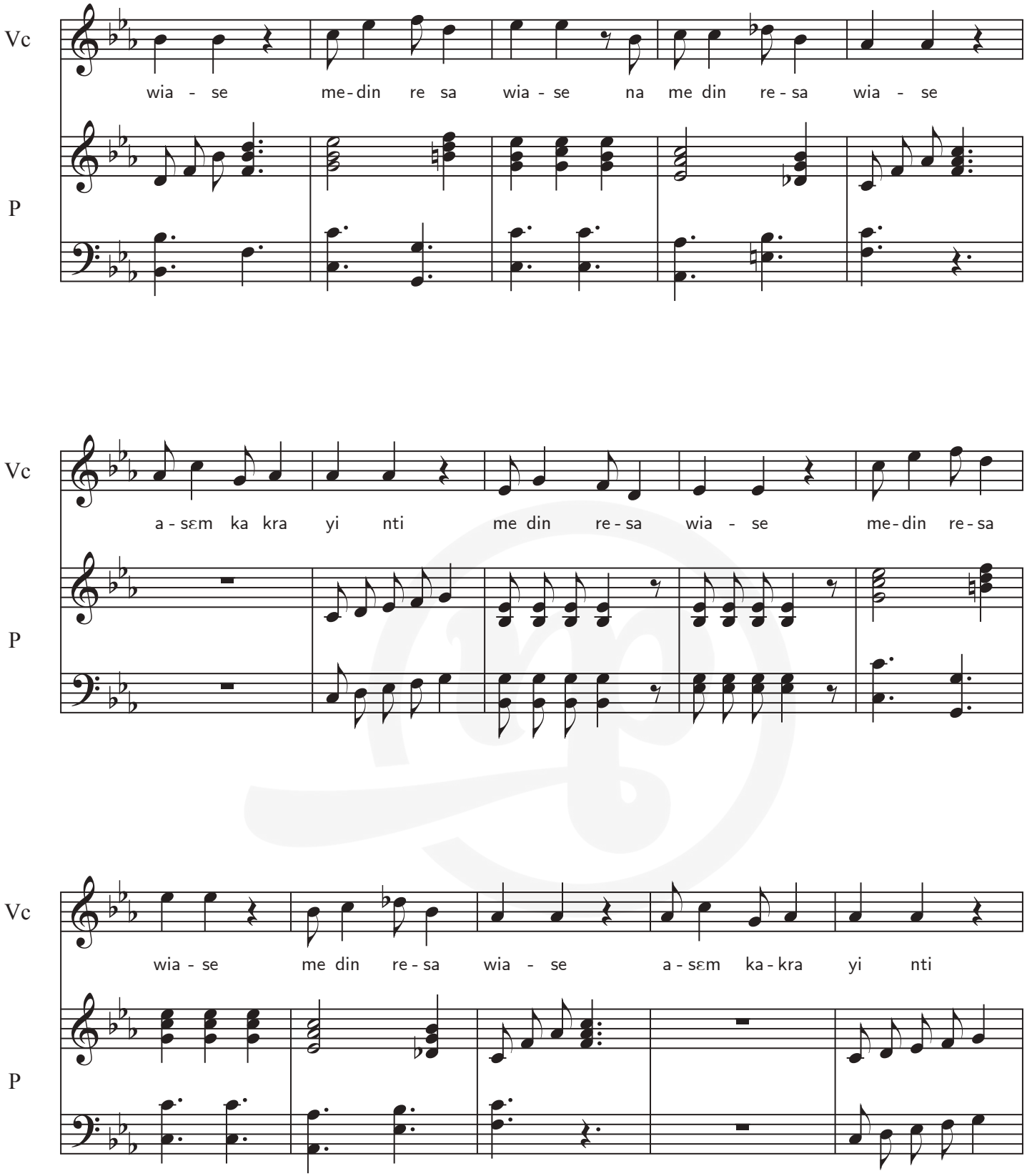

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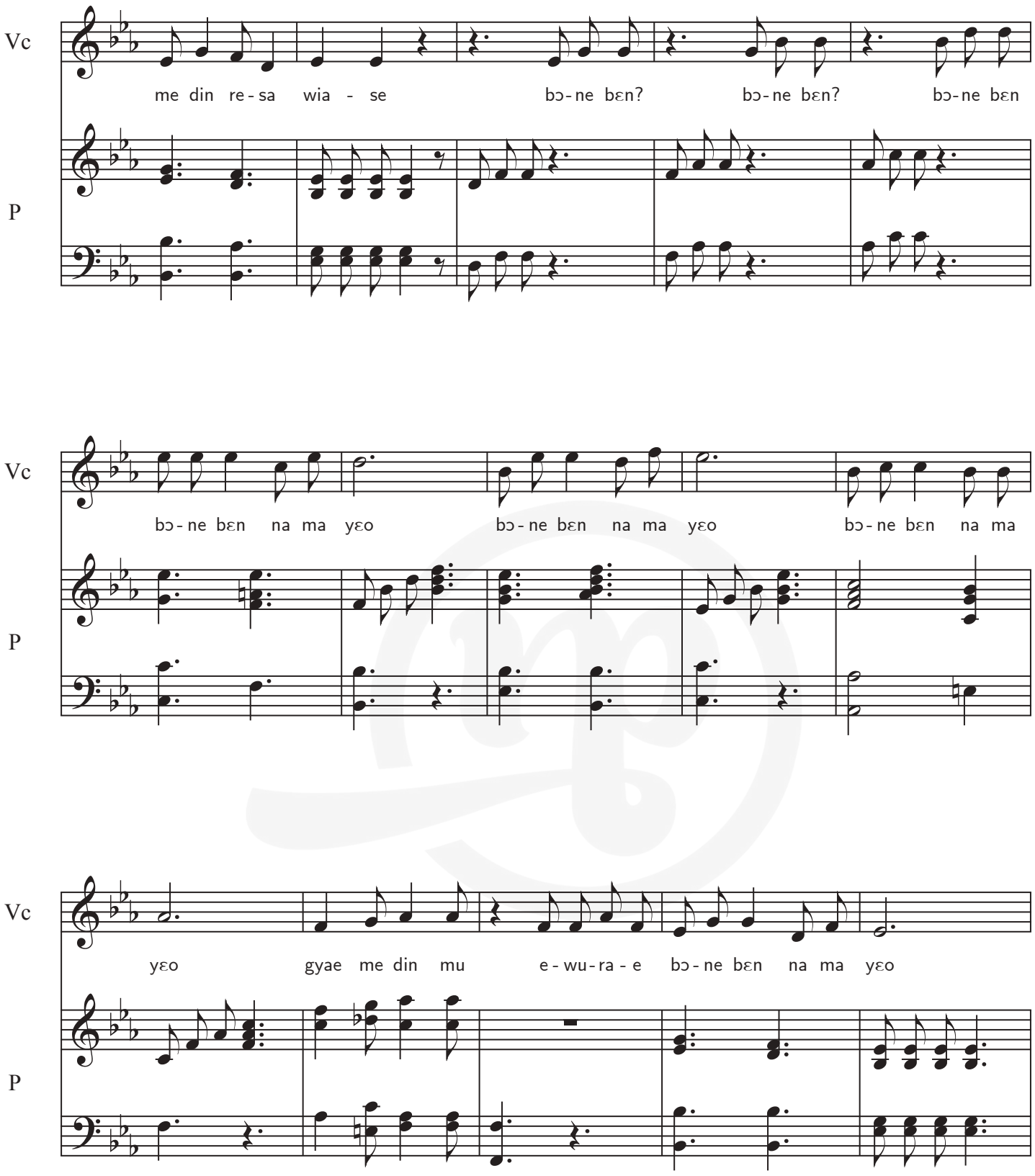

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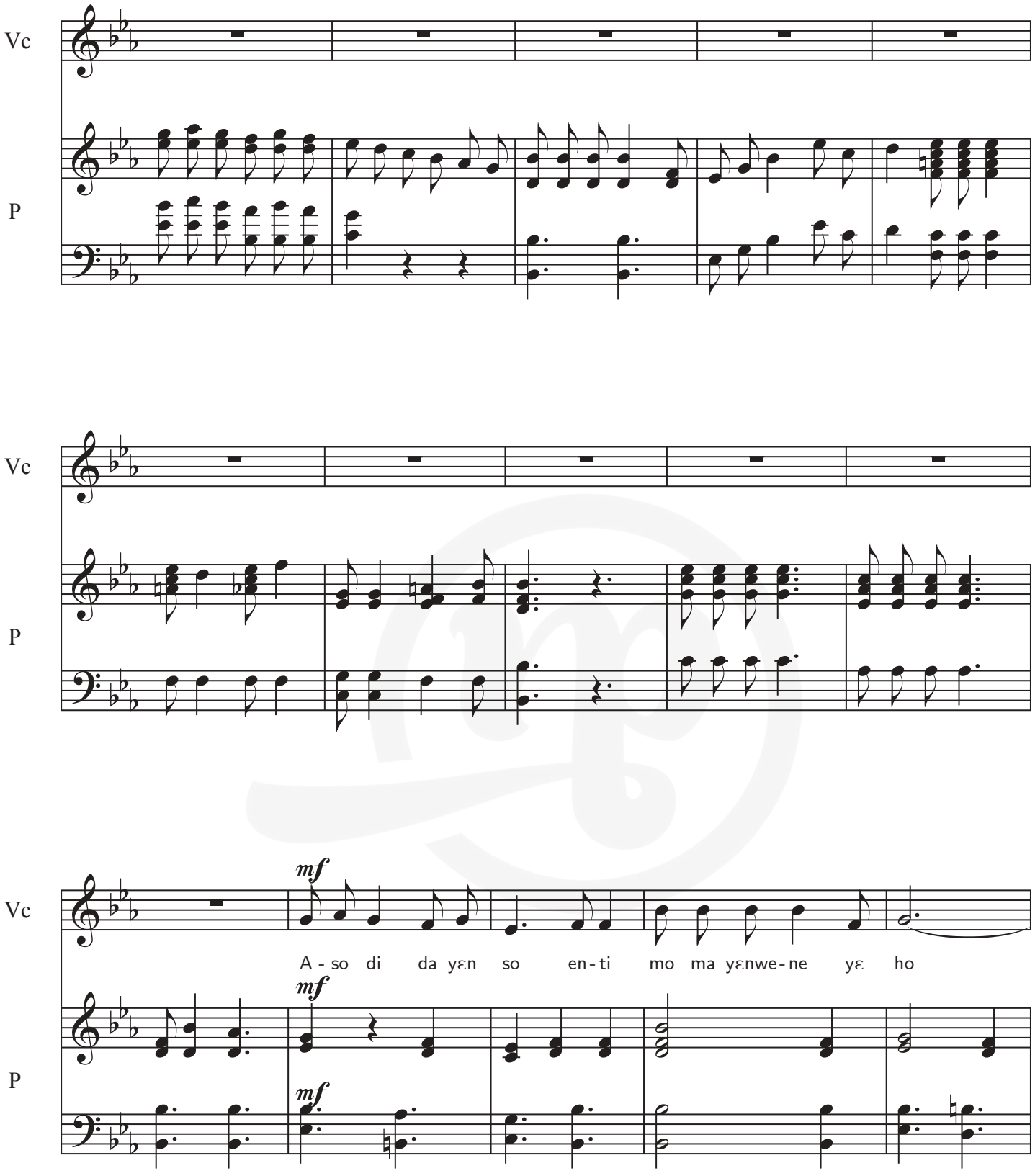

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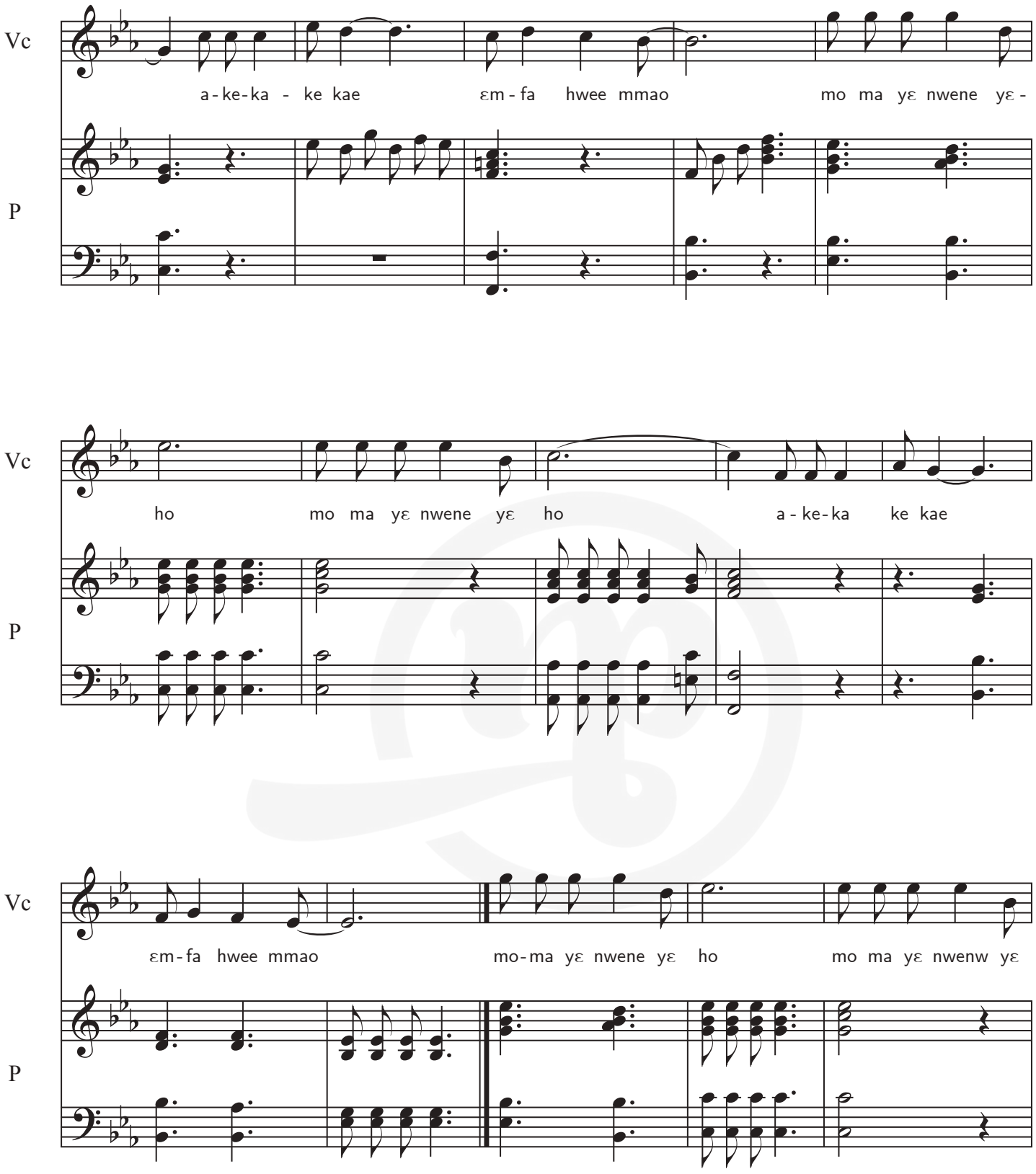

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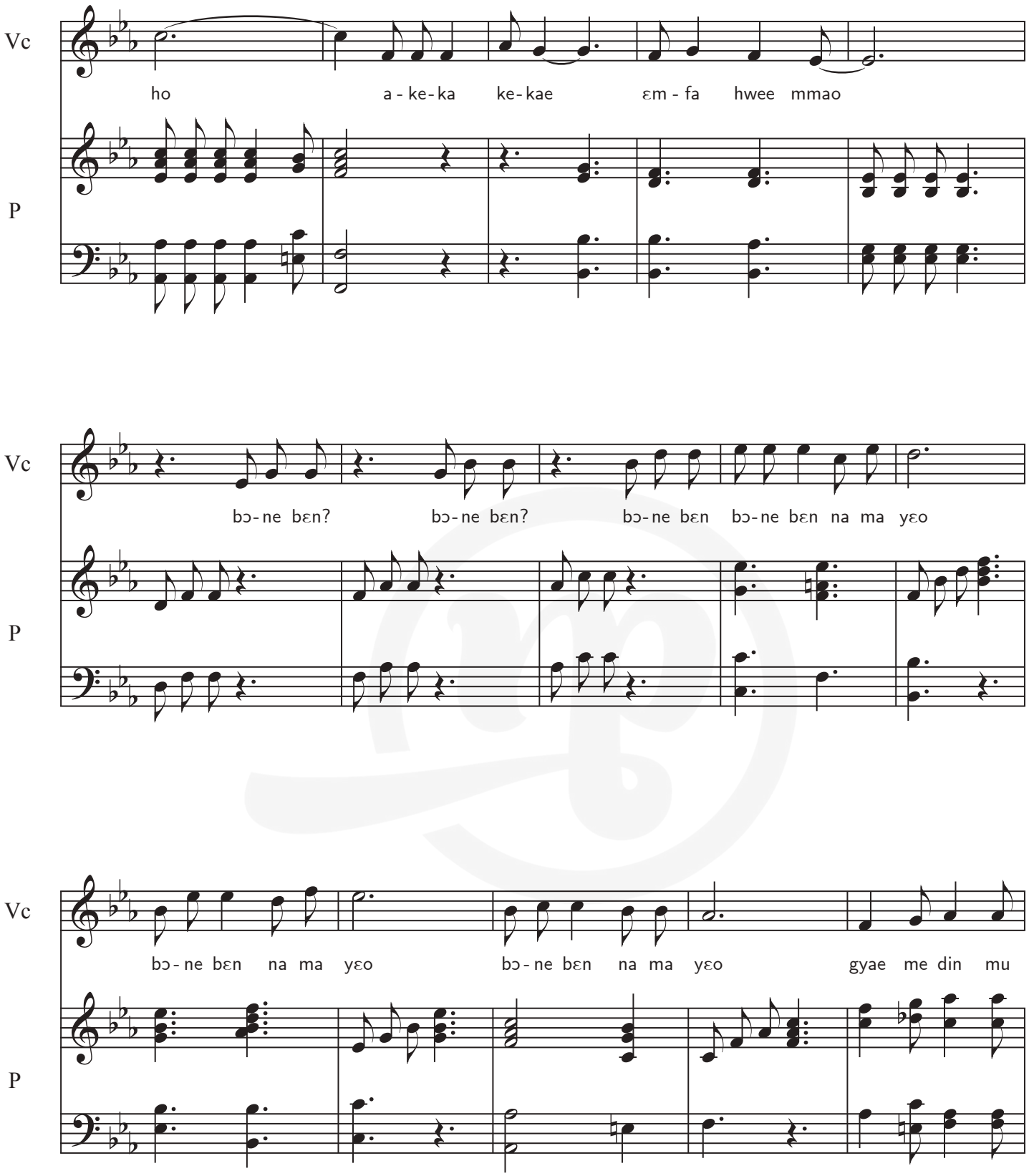

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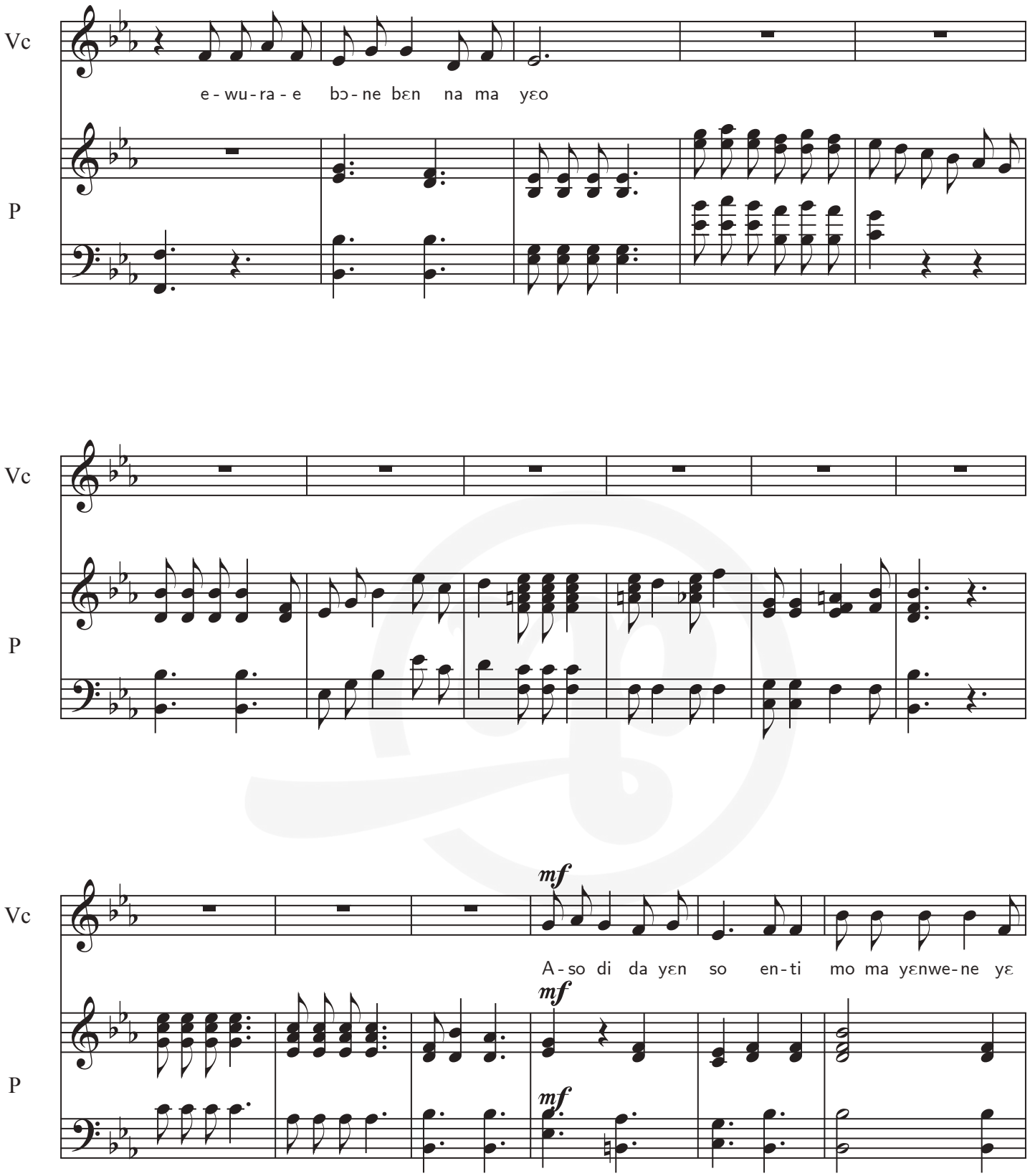

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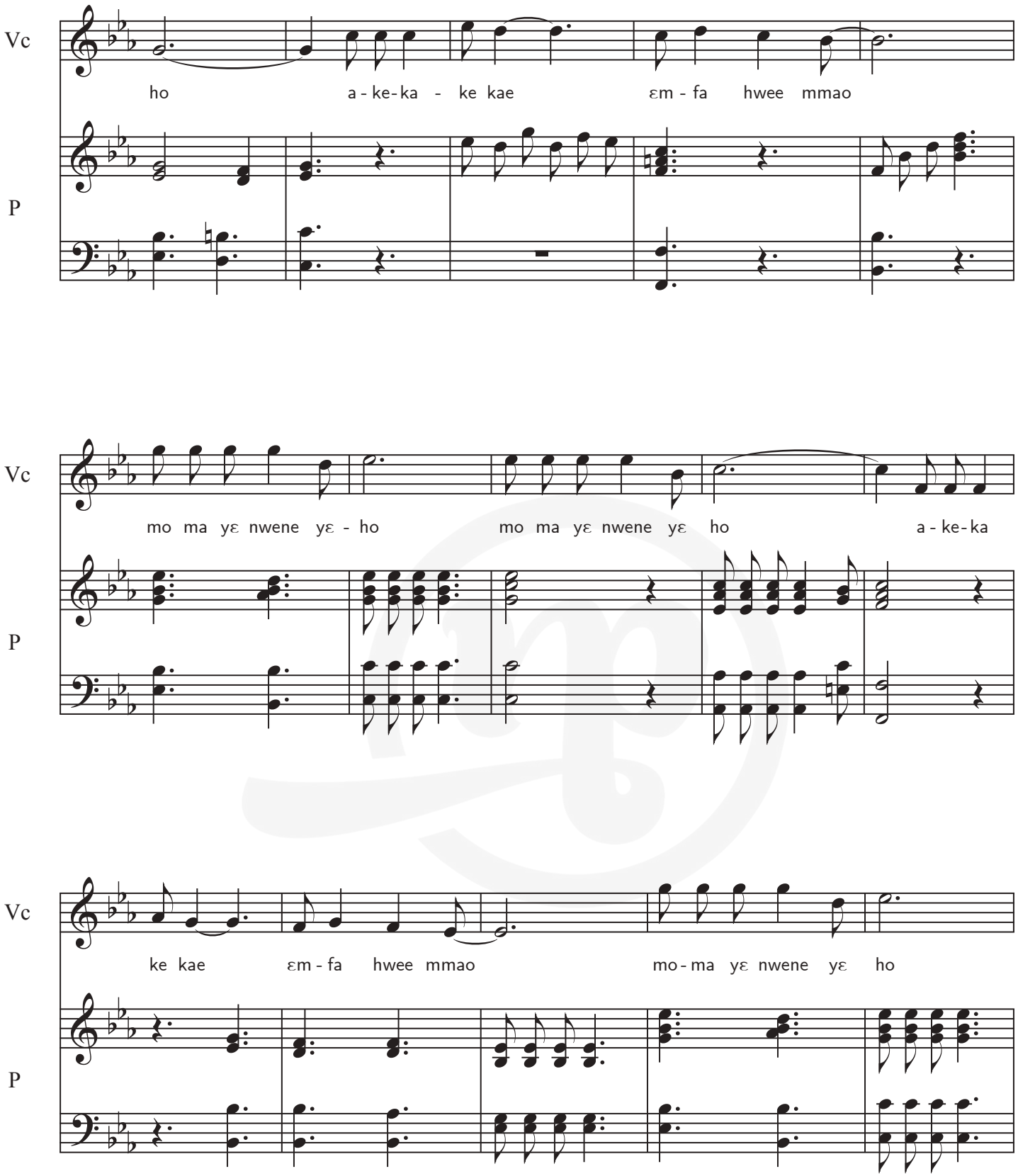

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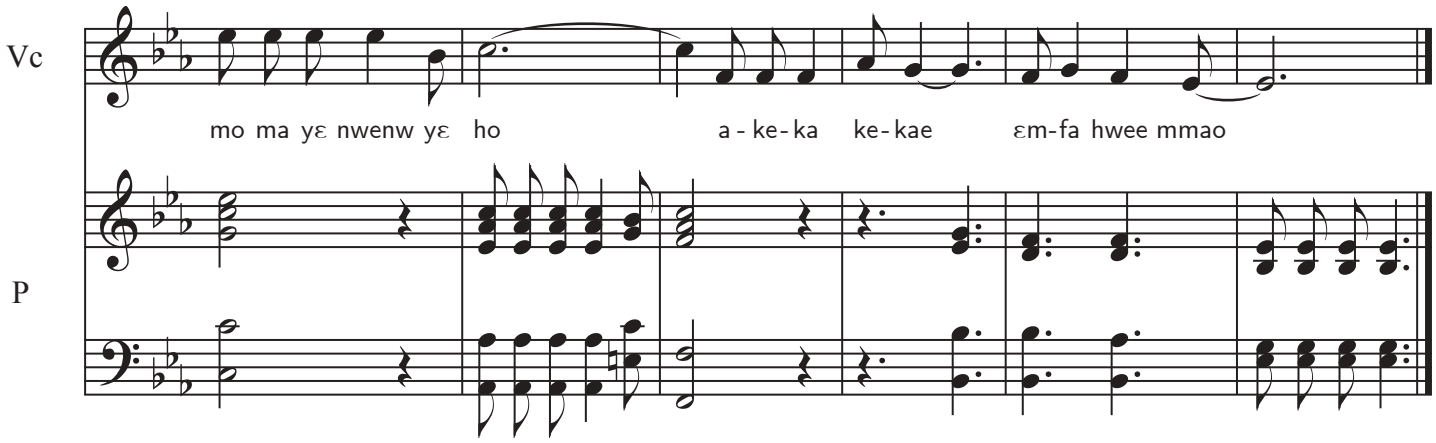

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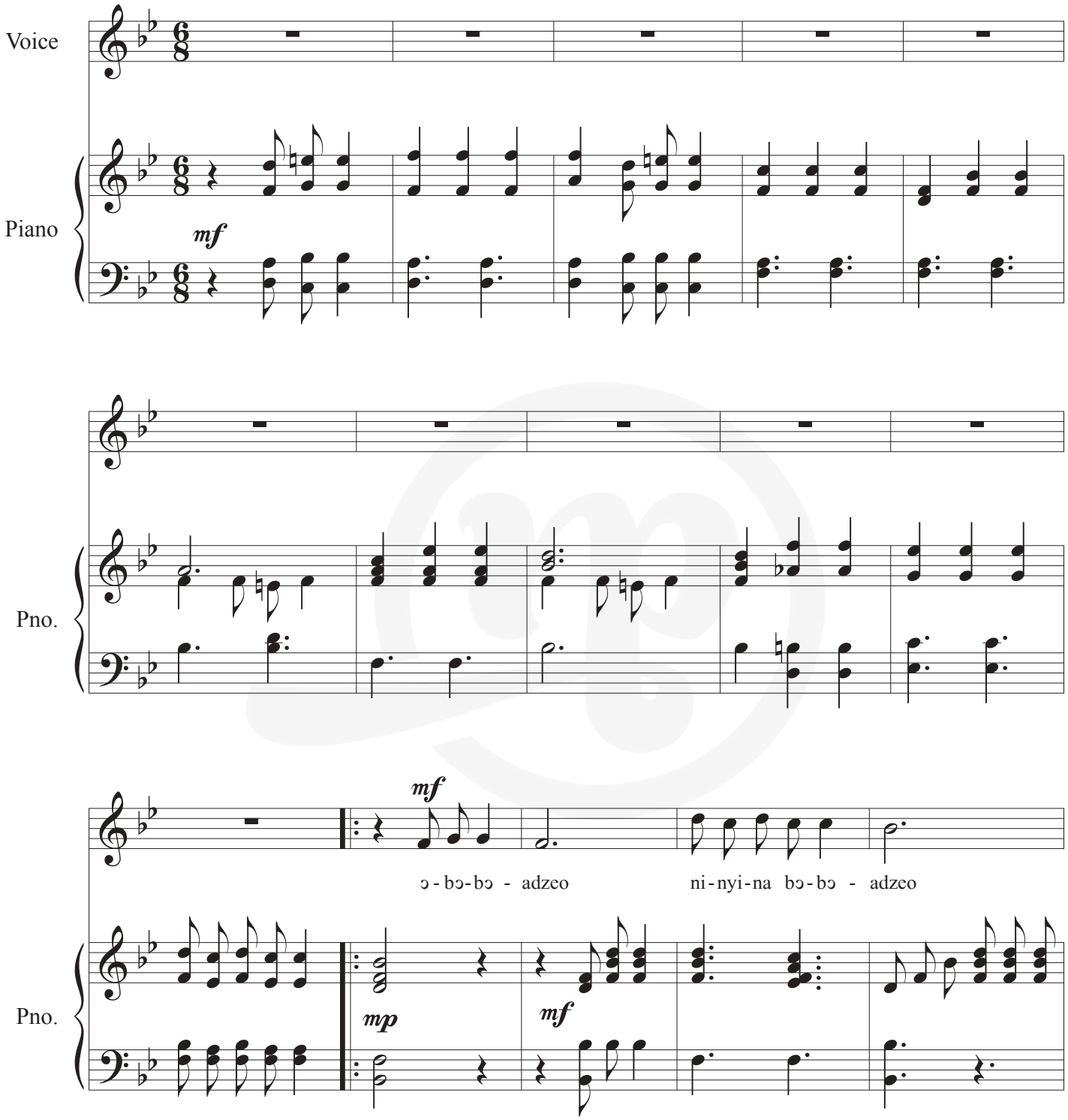
2 ƆBƆBƆ ADZE

(It will come to an end)

Moderato

Joshua Alfred Amuah



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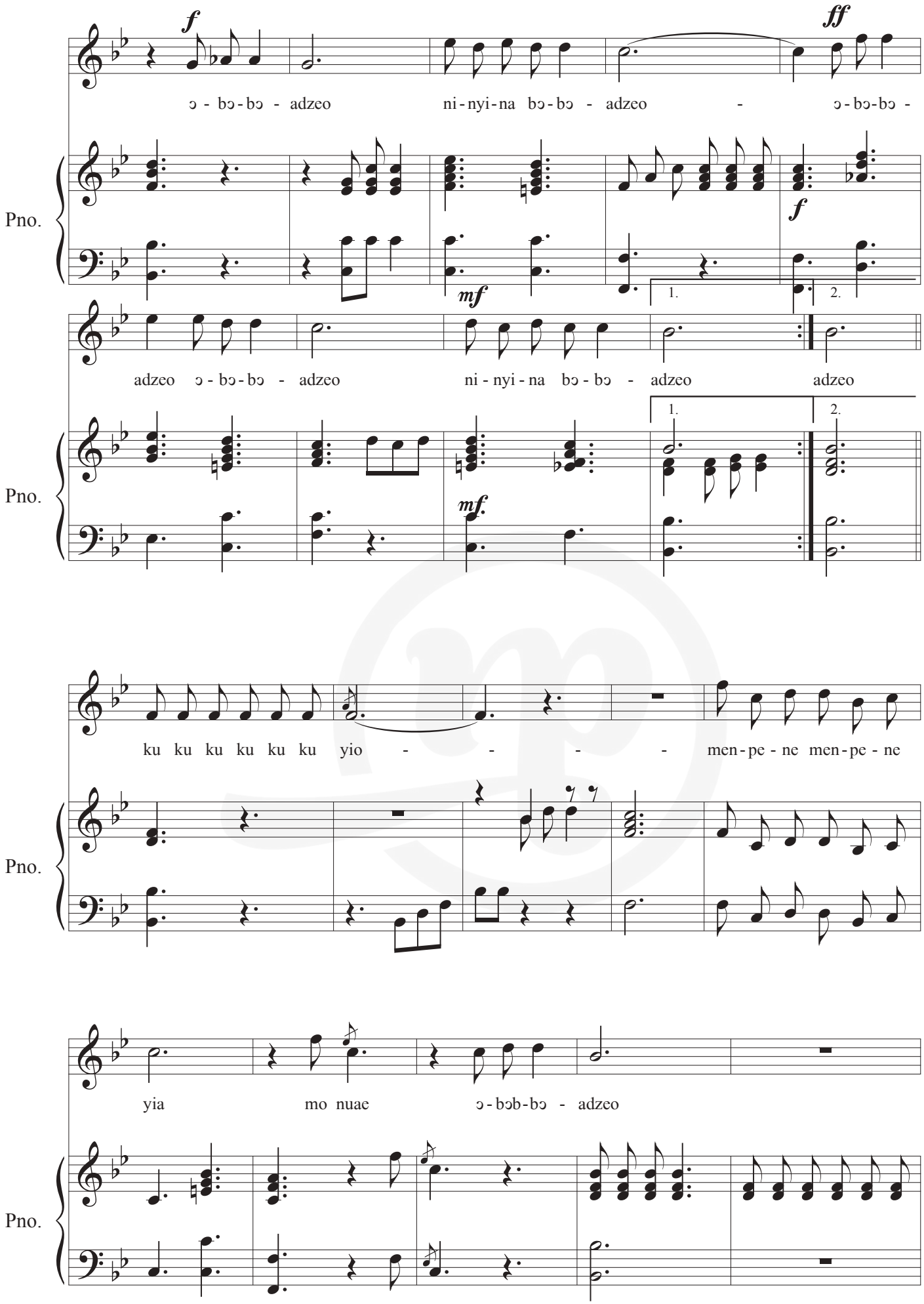

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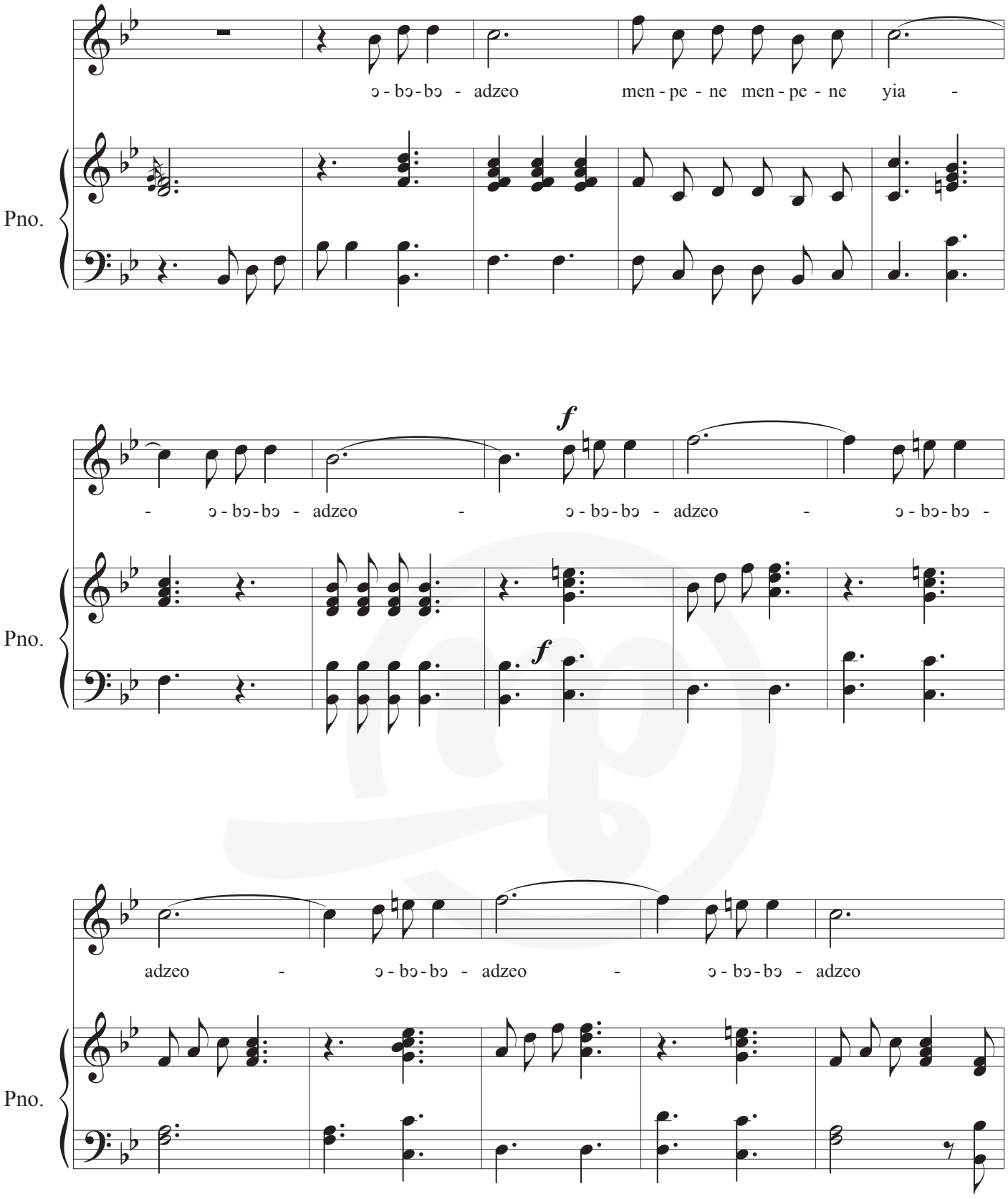

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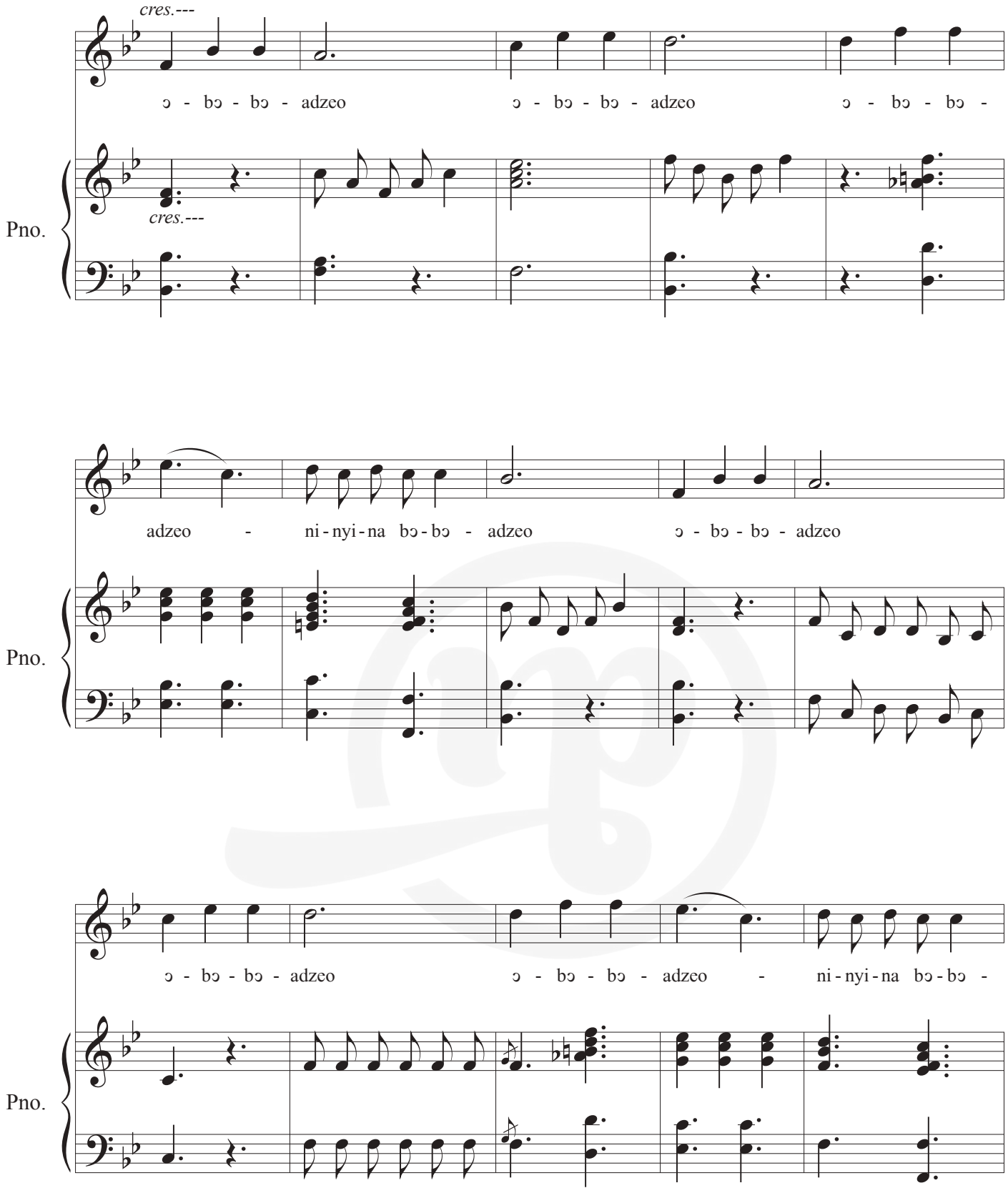

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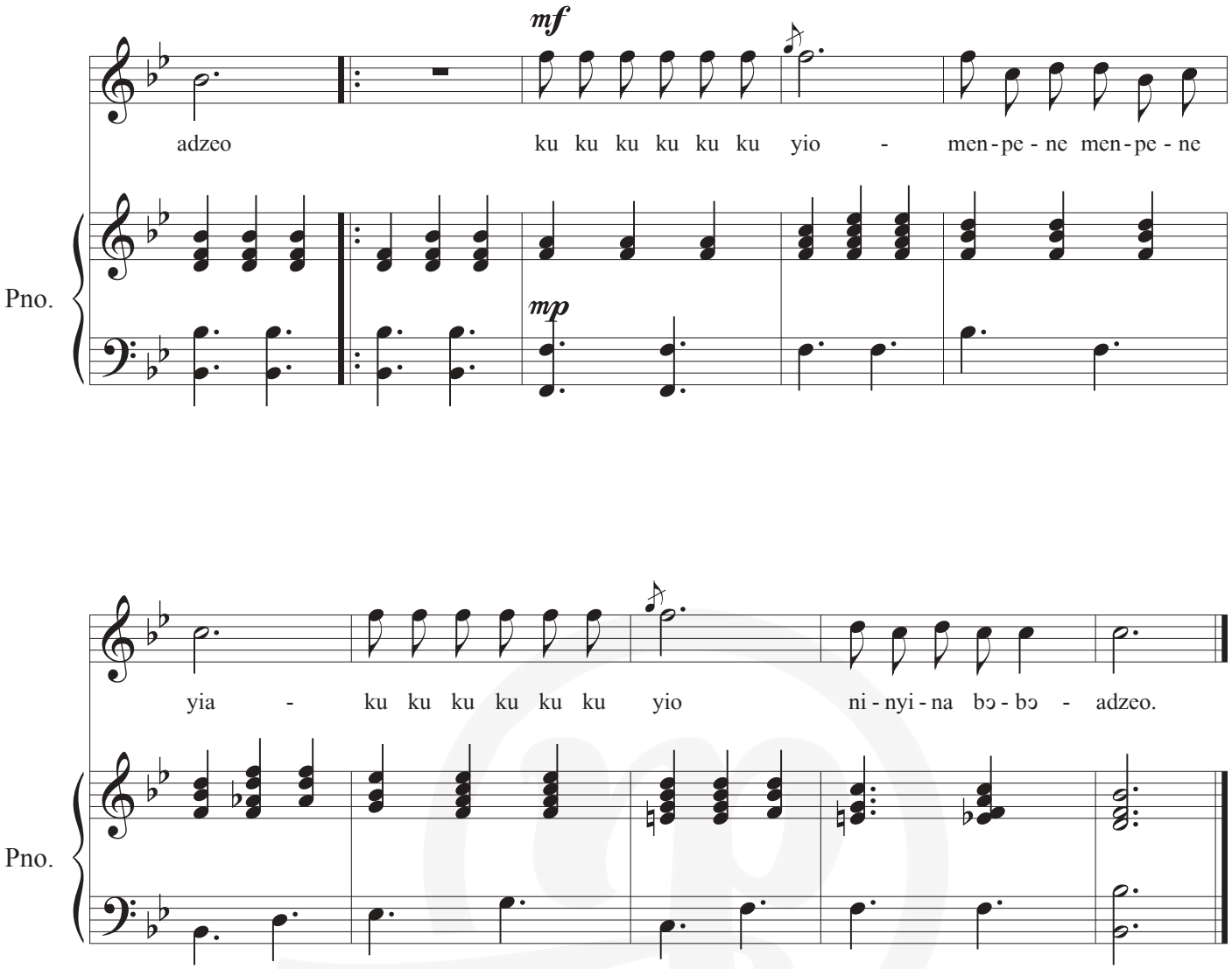

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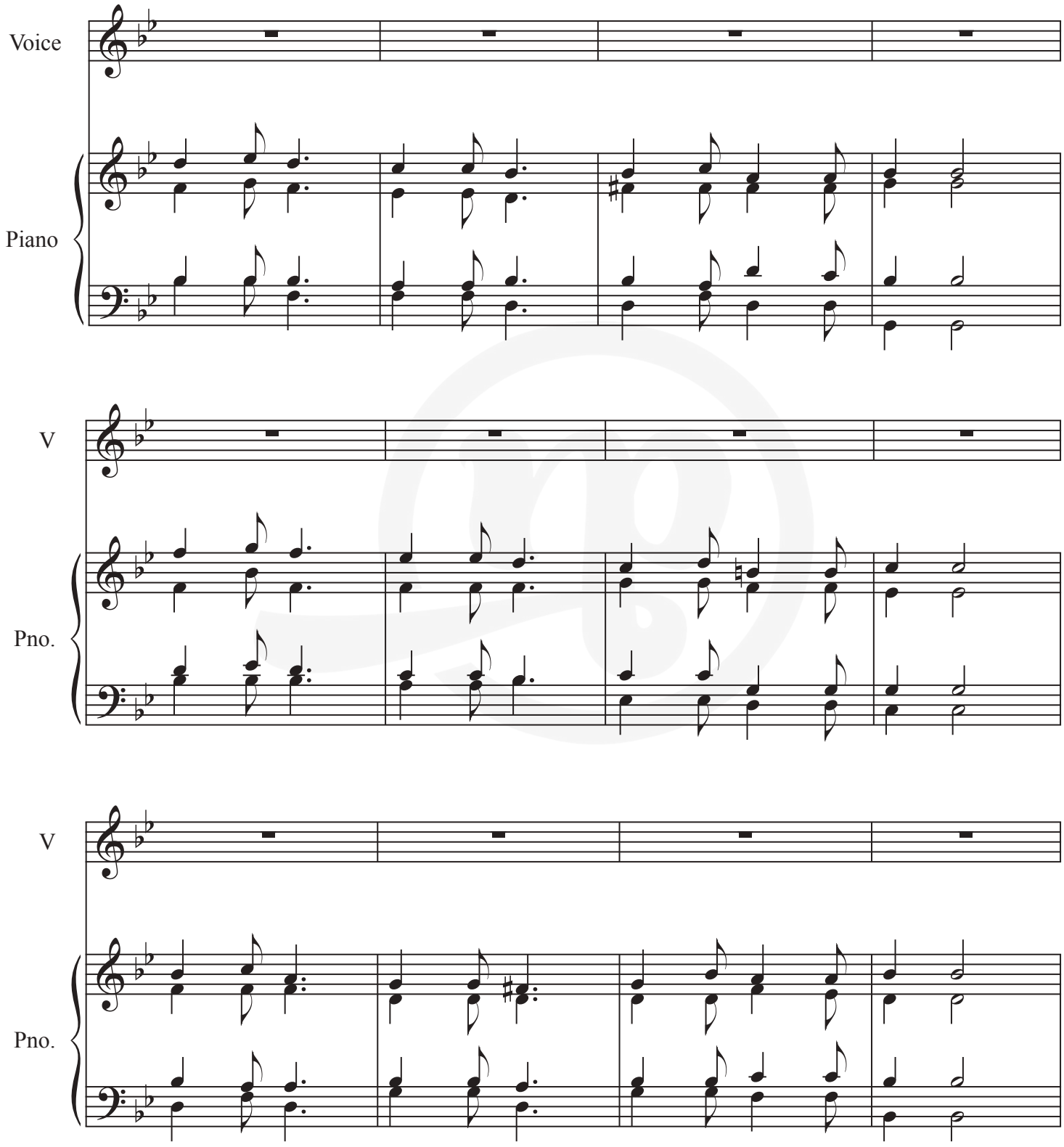
3 BƆM NANTSEW

(Lead me On)

Adapted from I.D. Riverson's Bom Nantsew SATB
Arrangement for Atenteben/Trumpet and Piano

Joshua A. Amuah
14th May 2019



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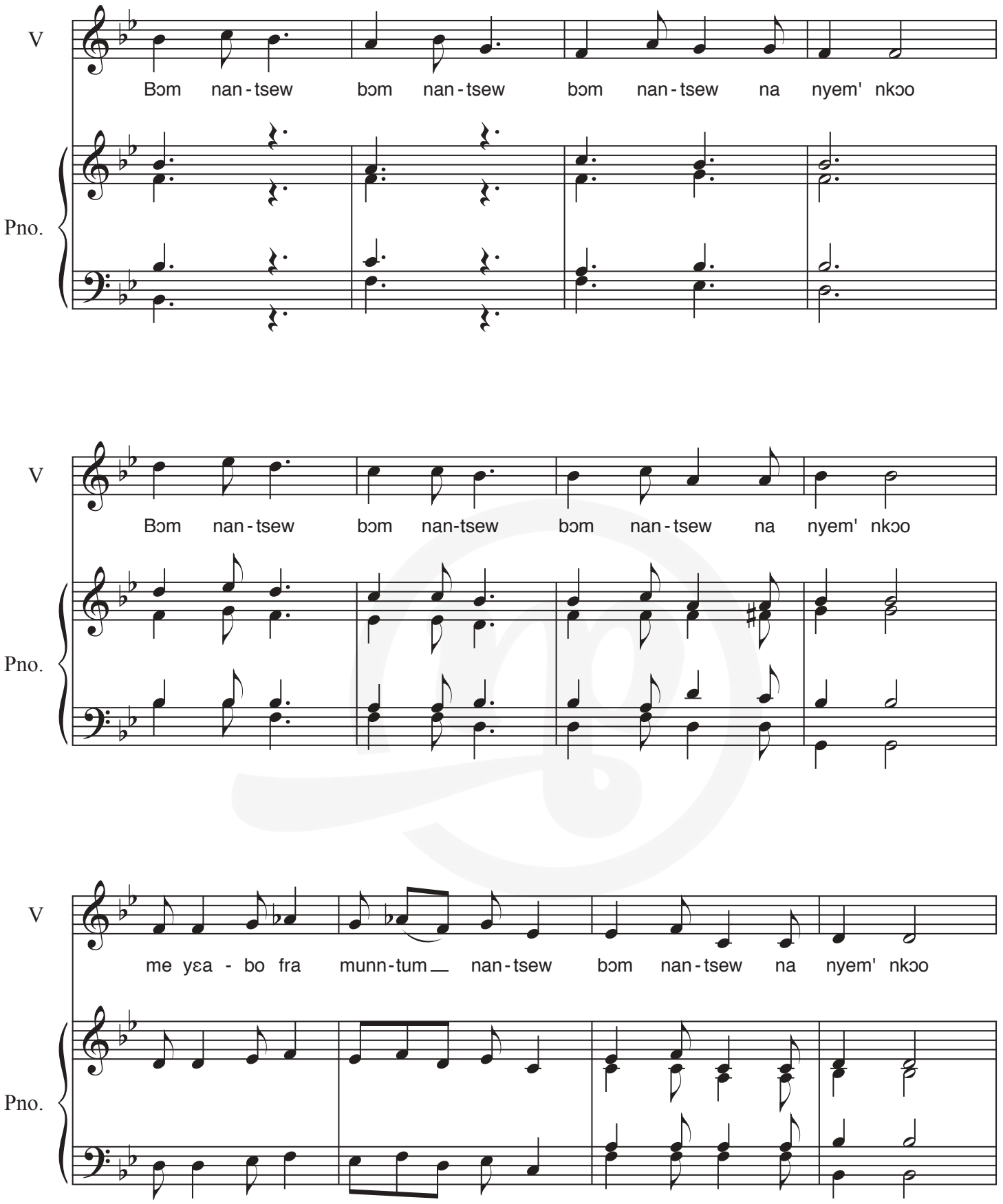

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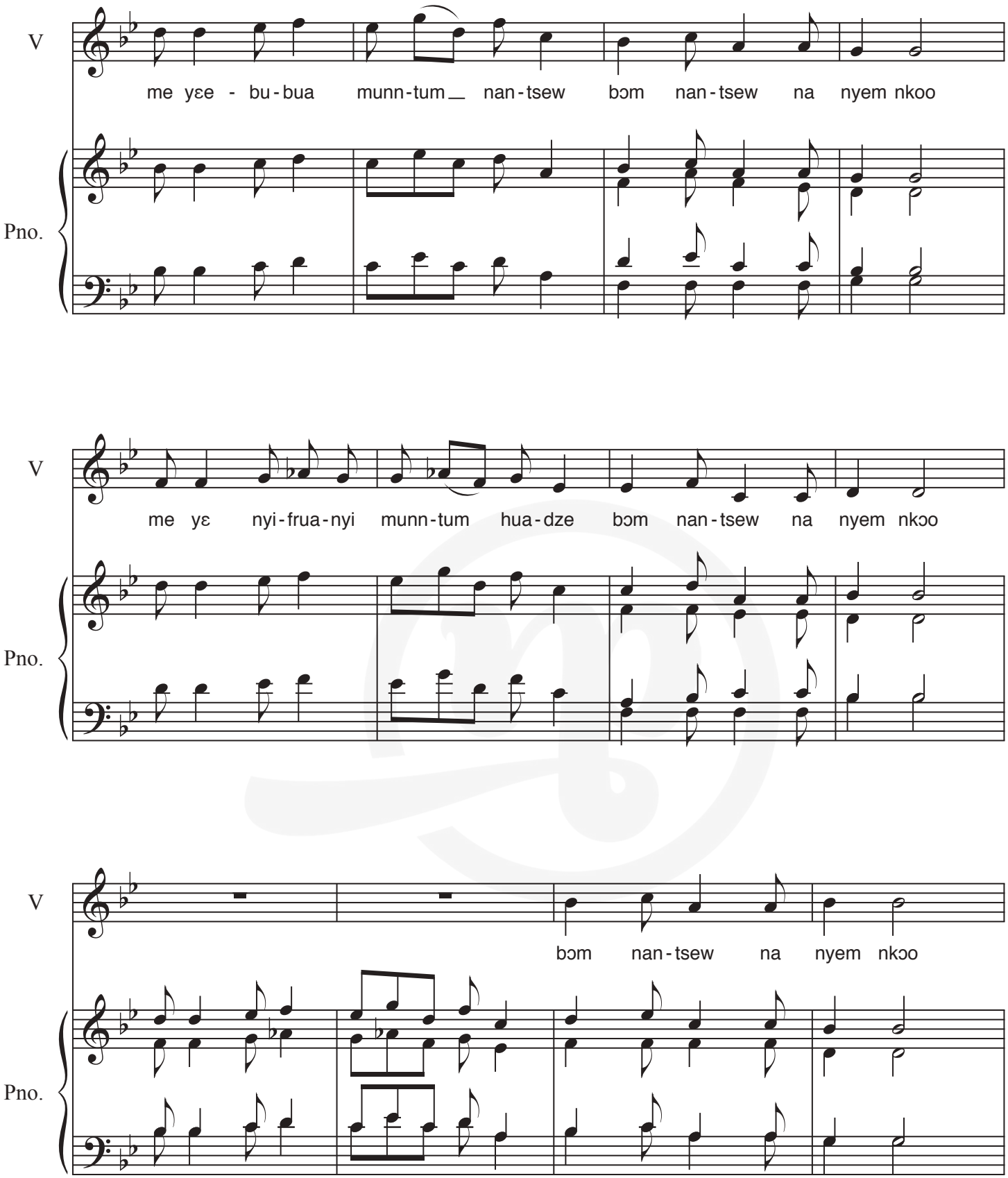

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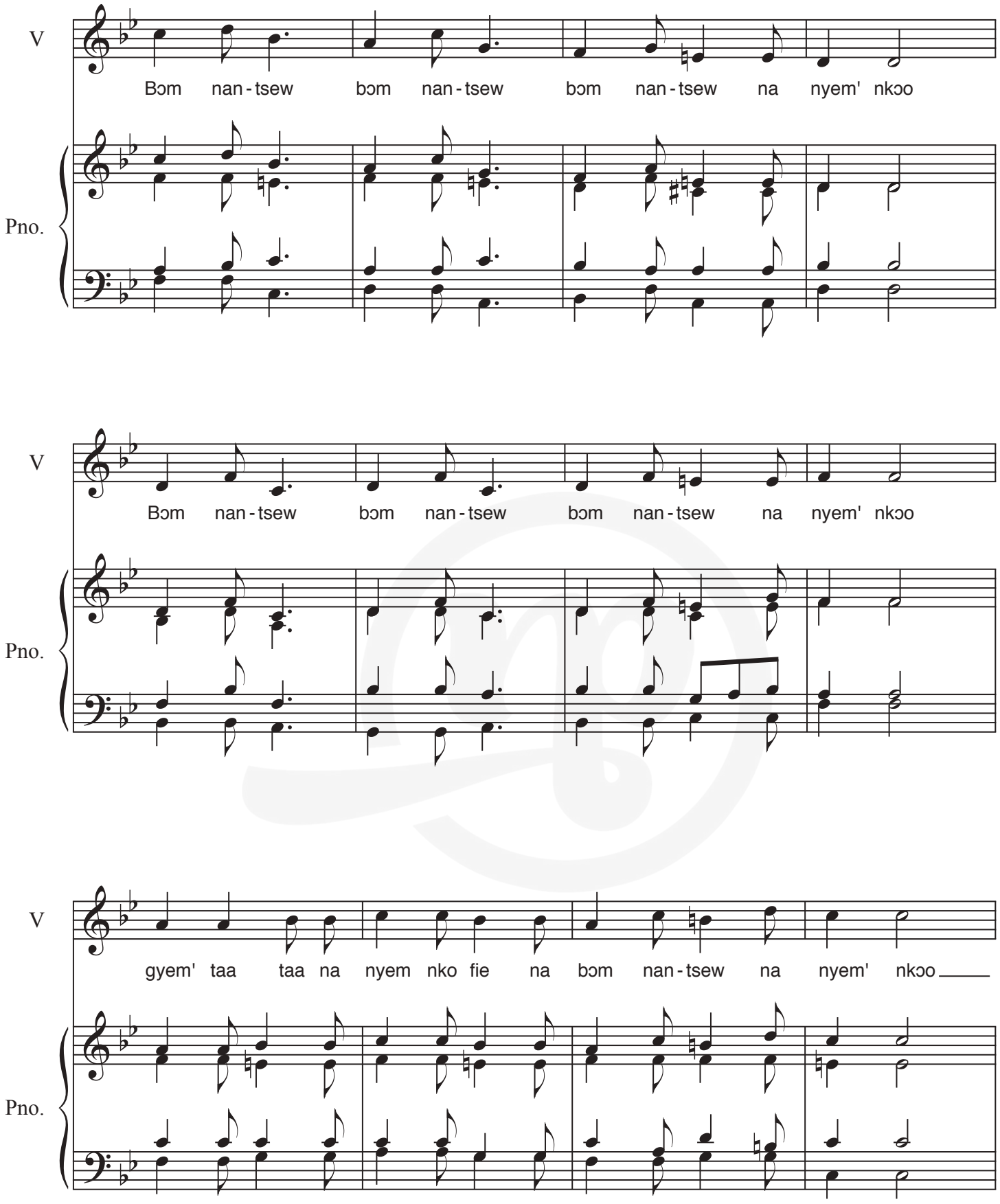

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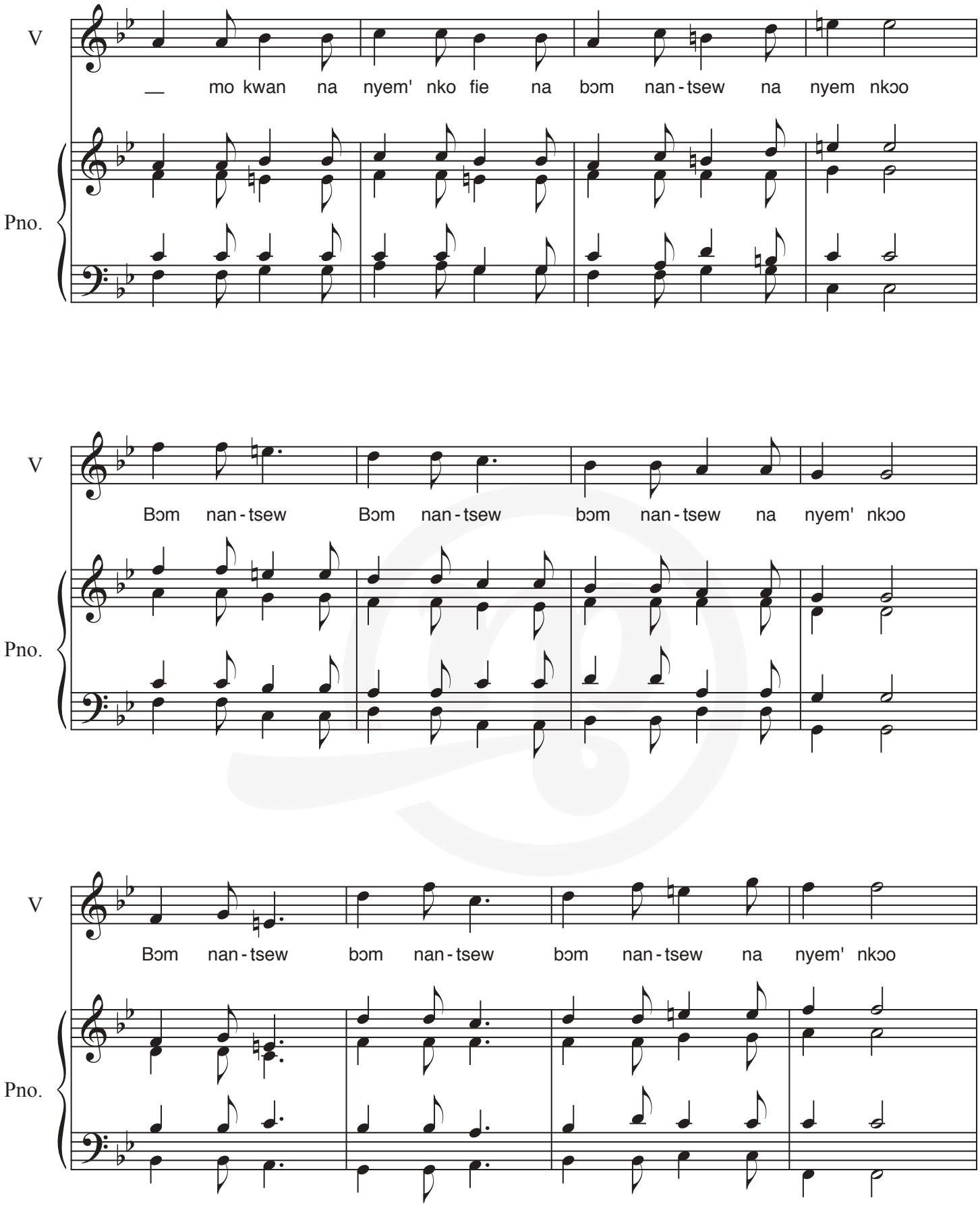

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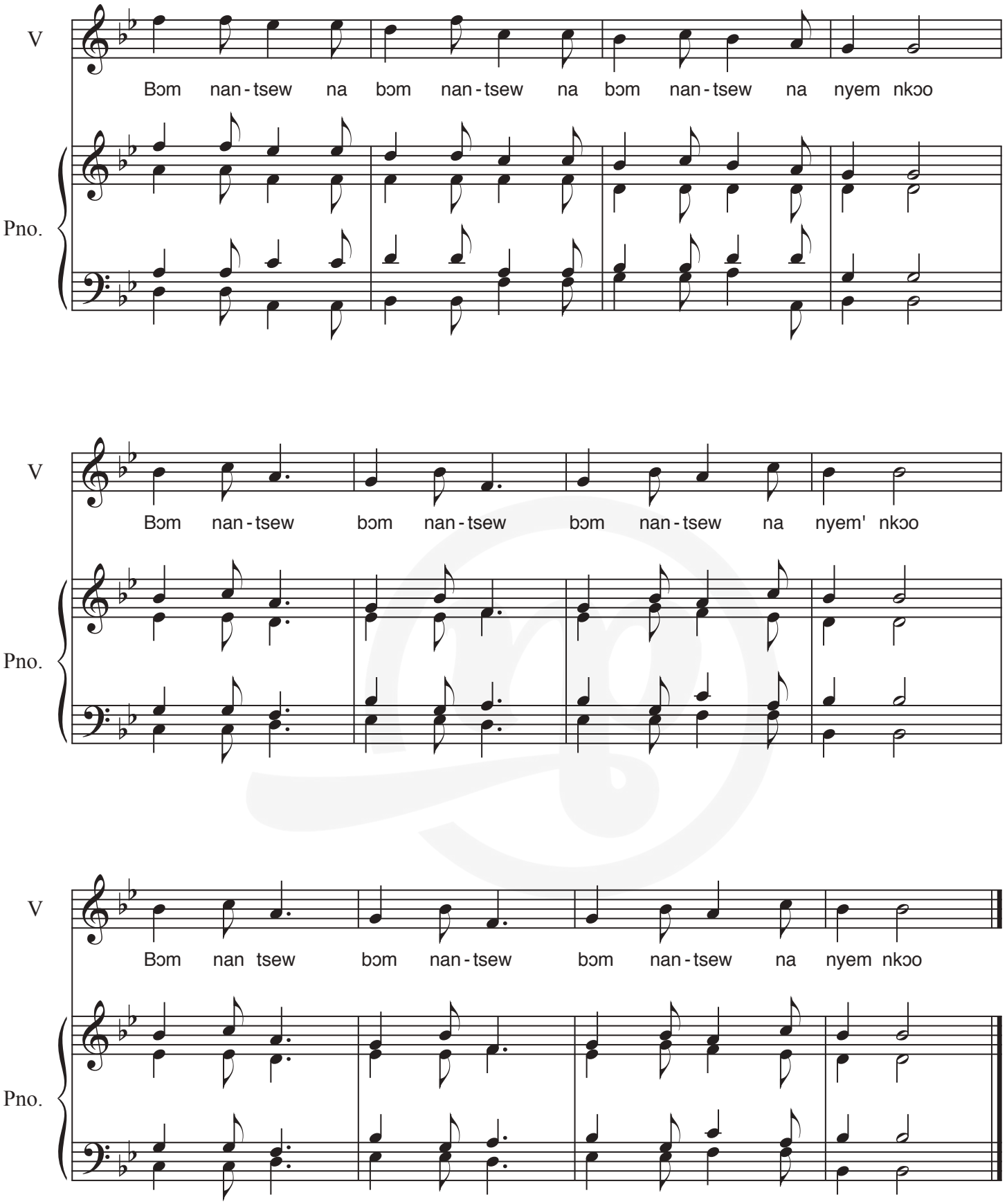

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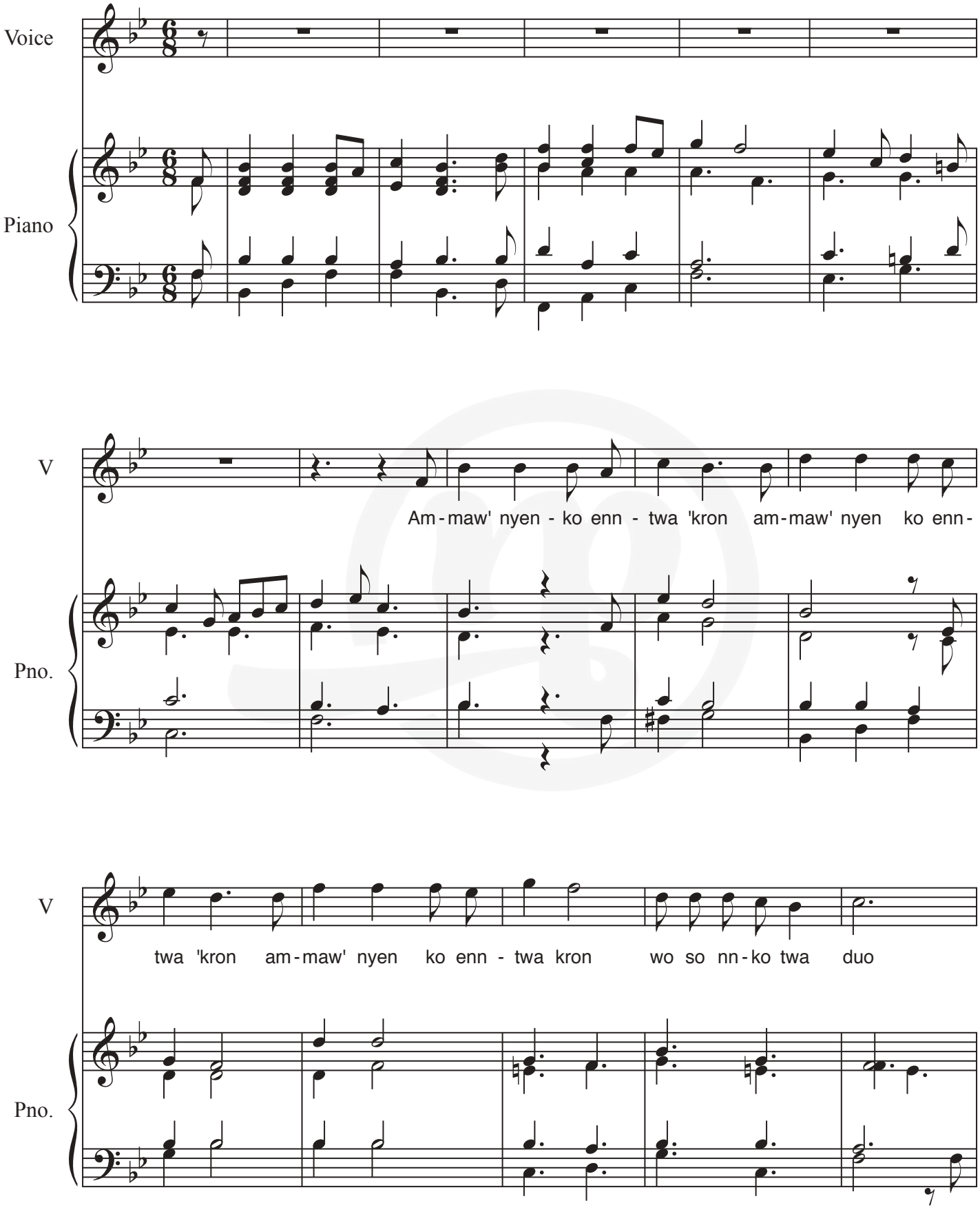
4 NKOTWA DU

(You Won't ScoreTen)

Joshua A. Amuah
10th May 2019



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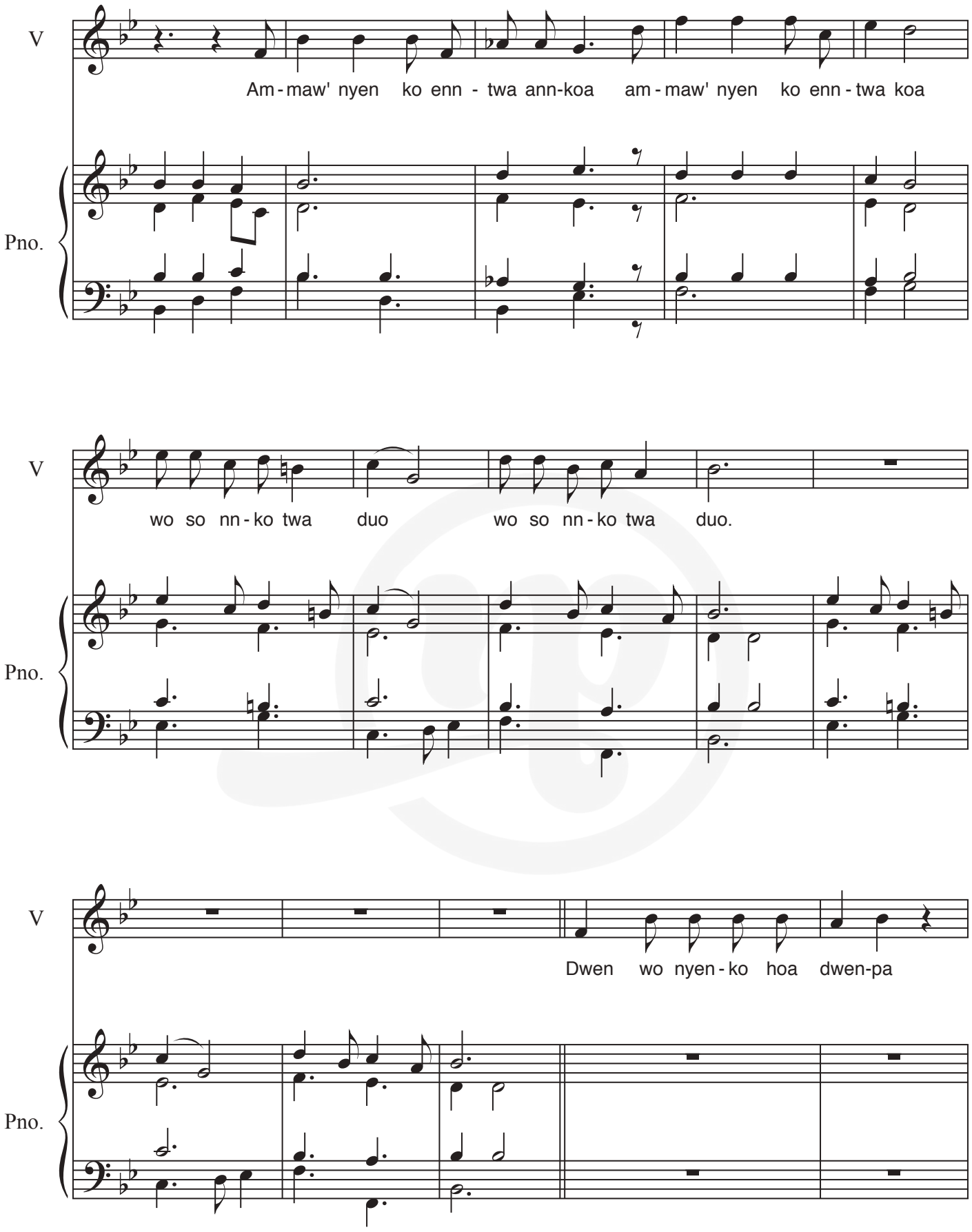

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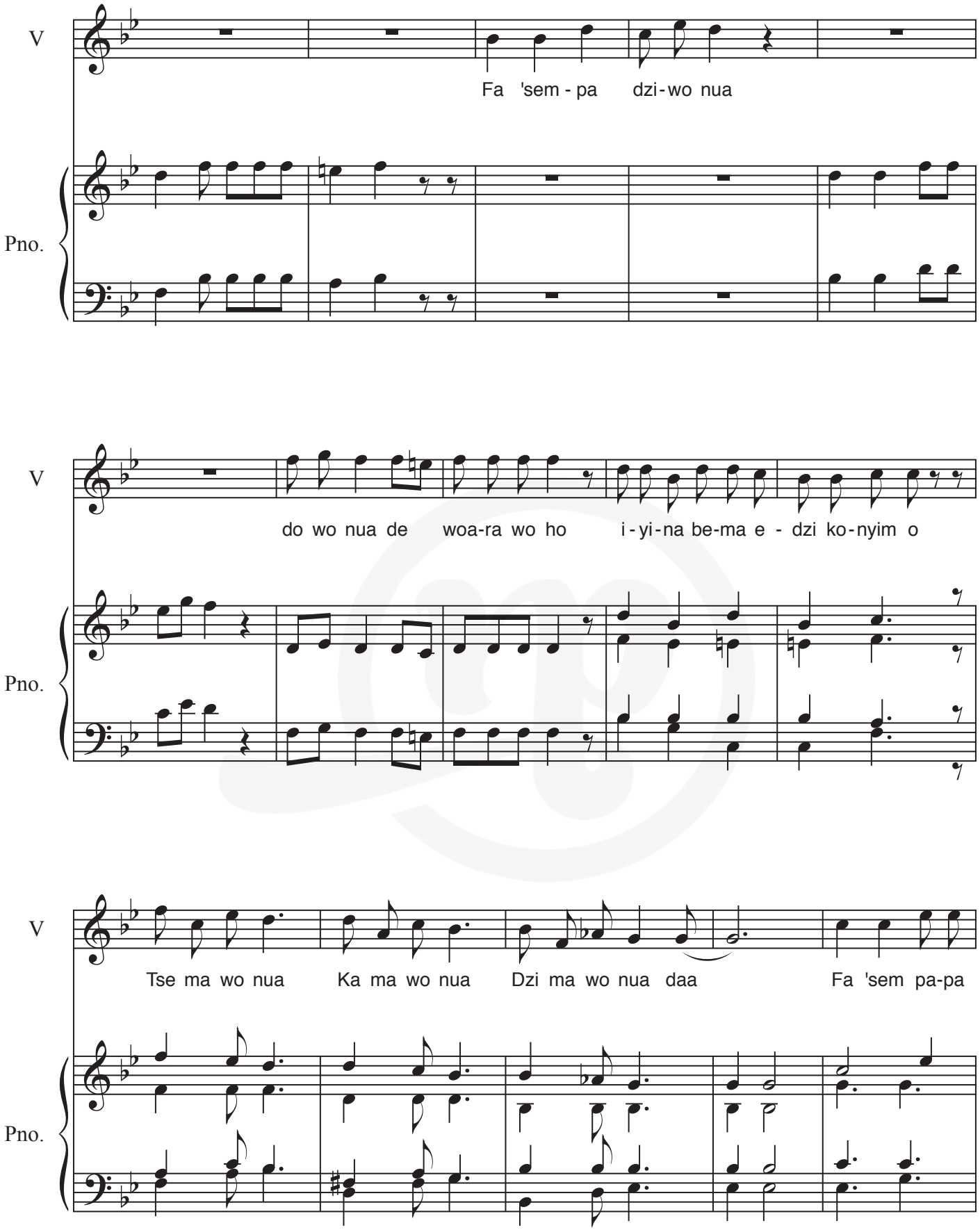

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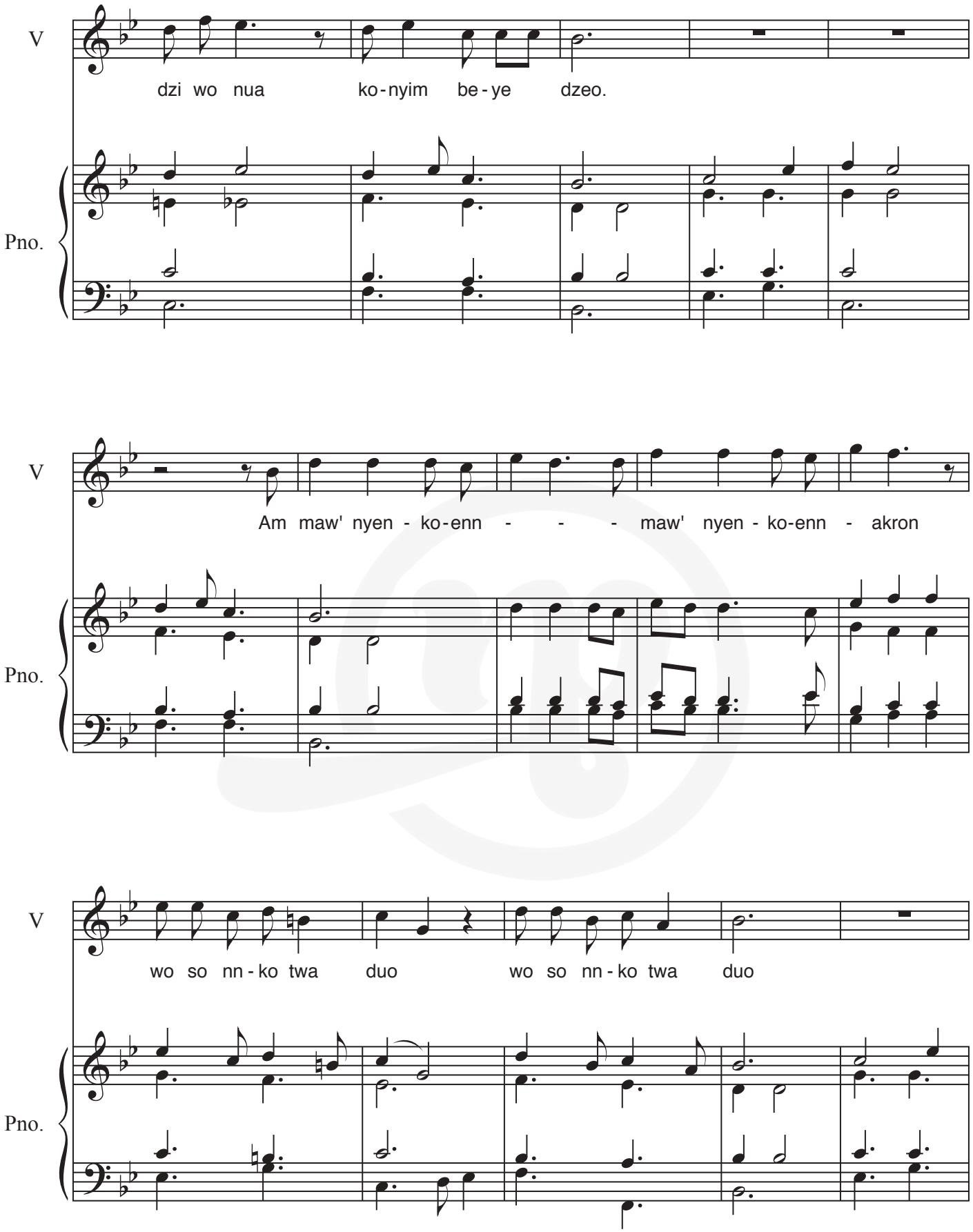

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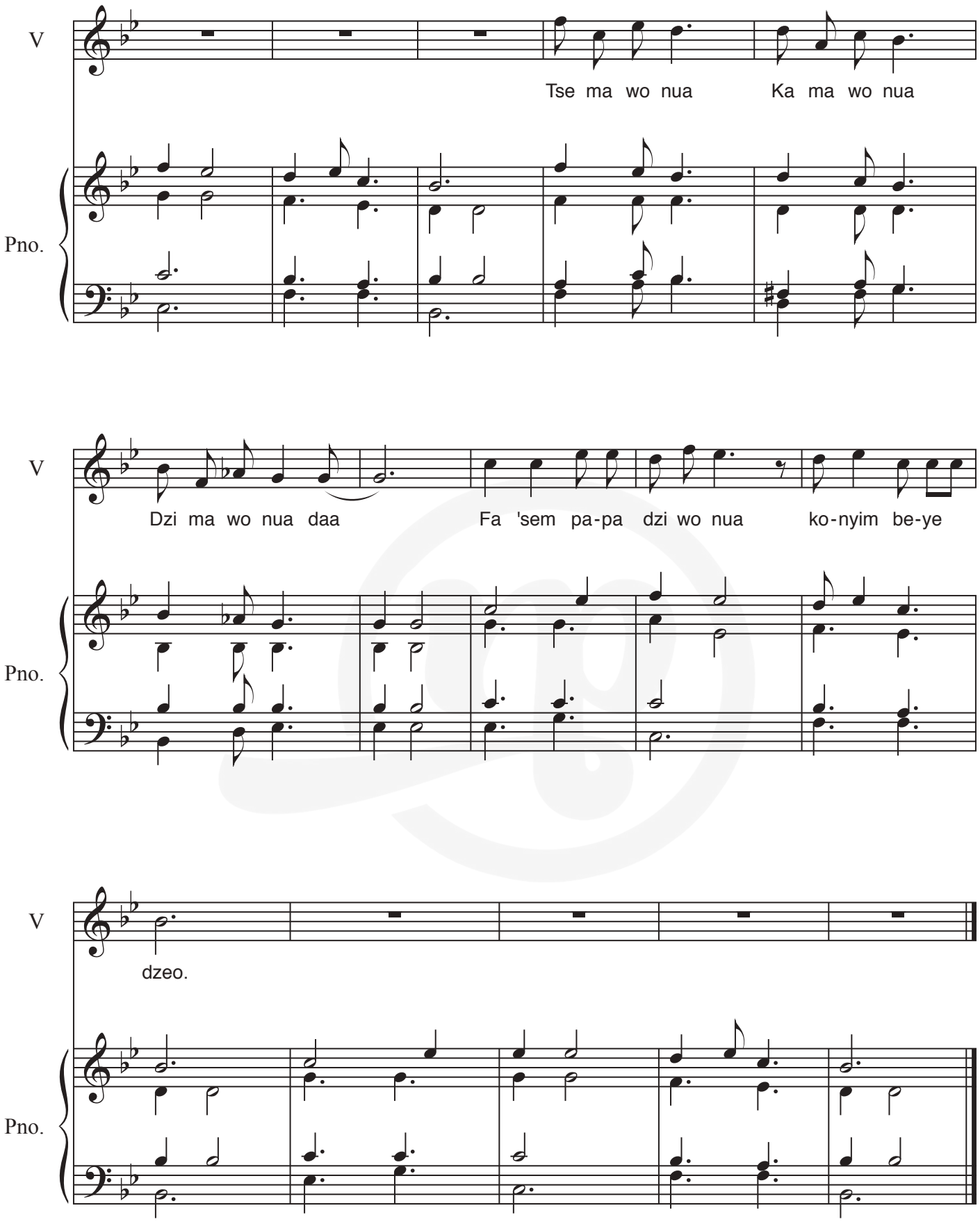

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5 M'BƐDA NYAME ASE

(I Shall Render Thanks To God)

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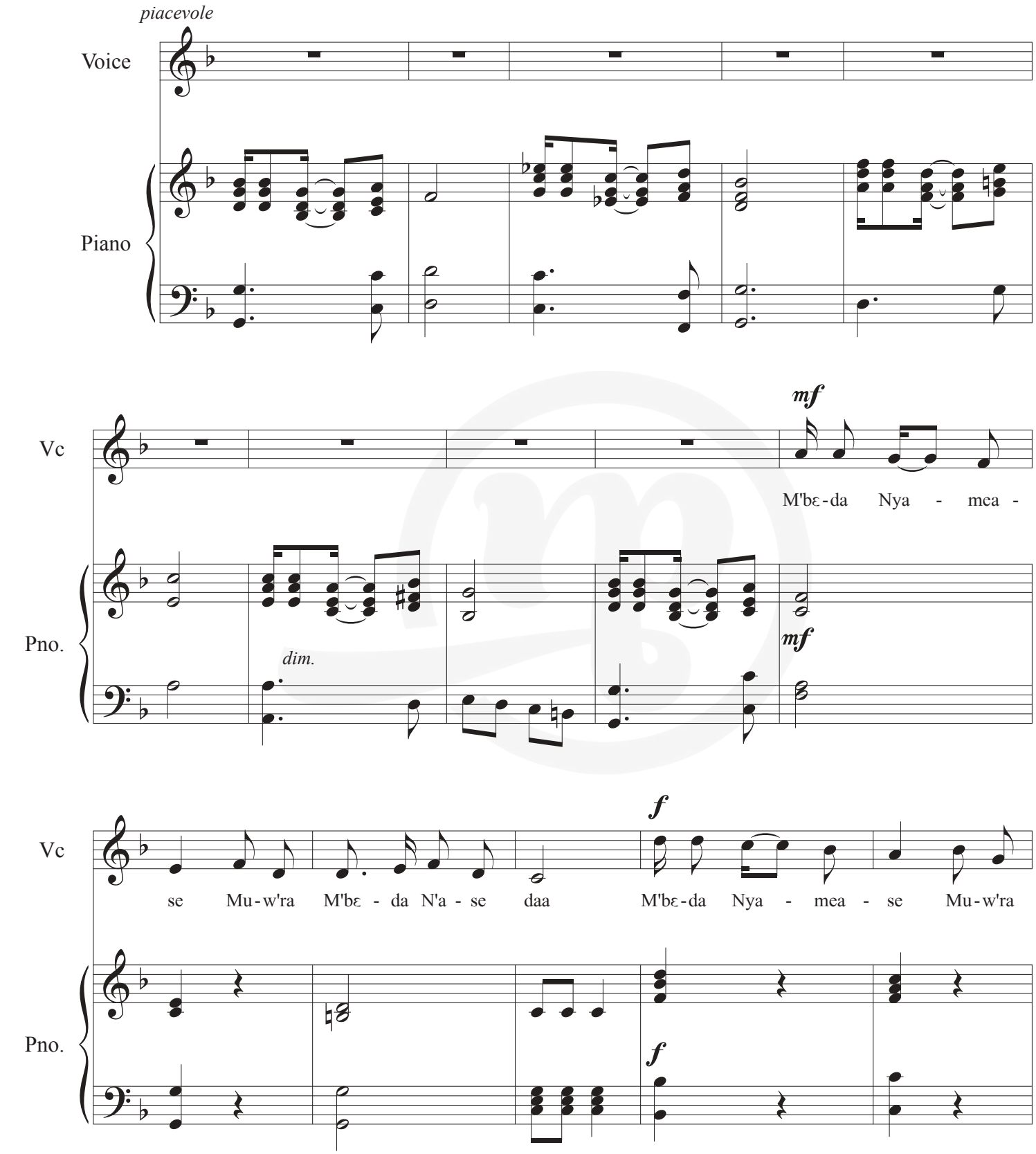

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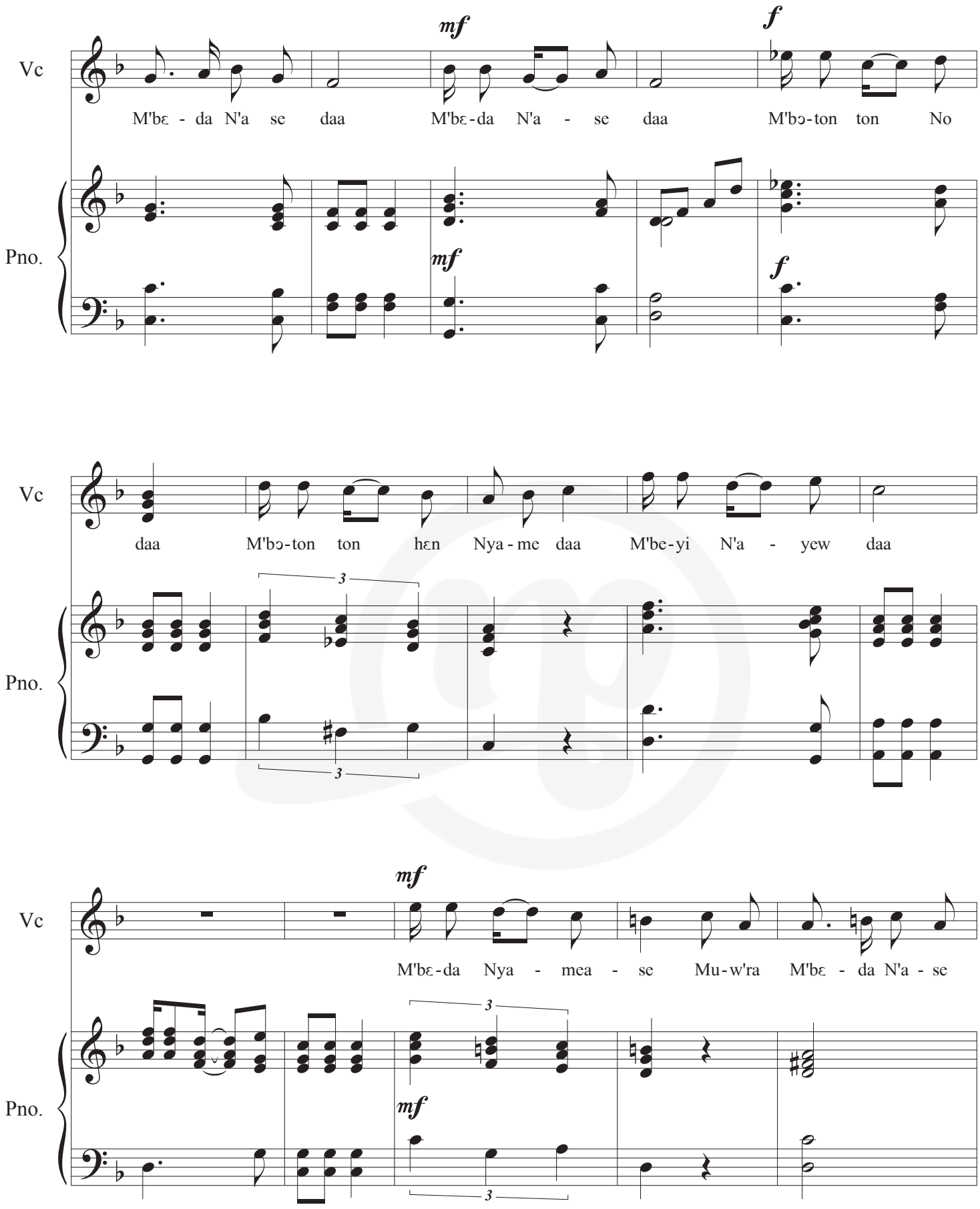

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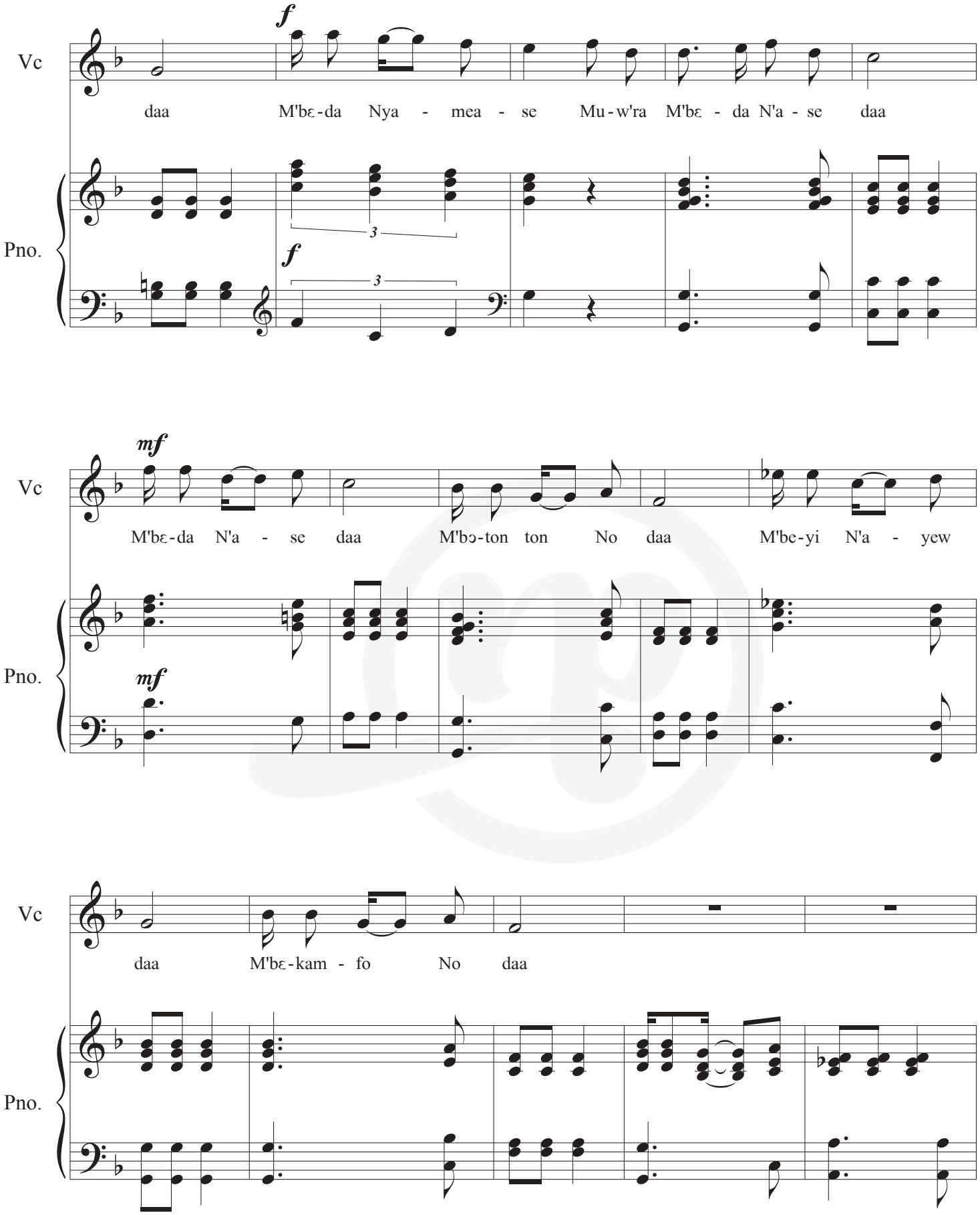

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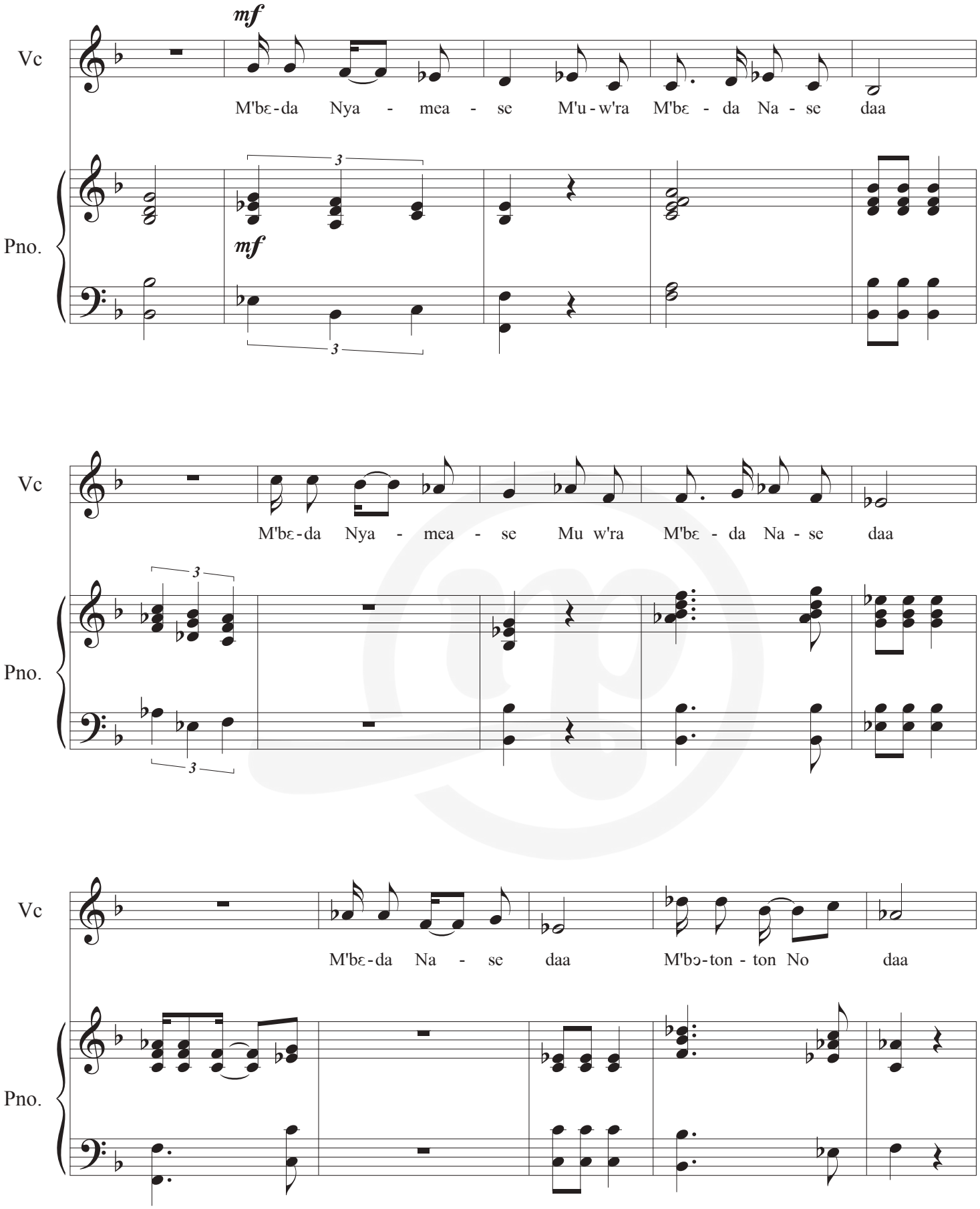

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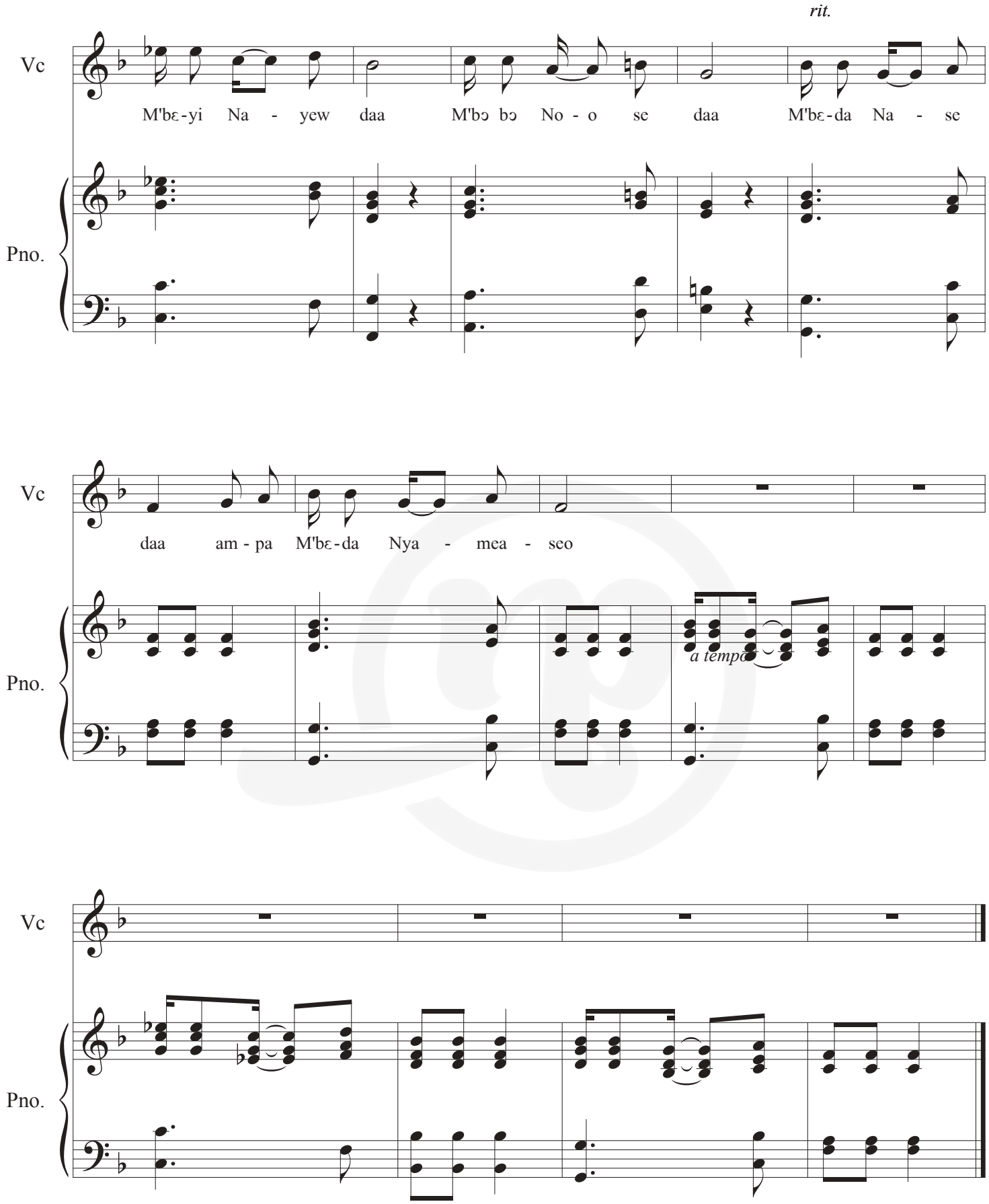

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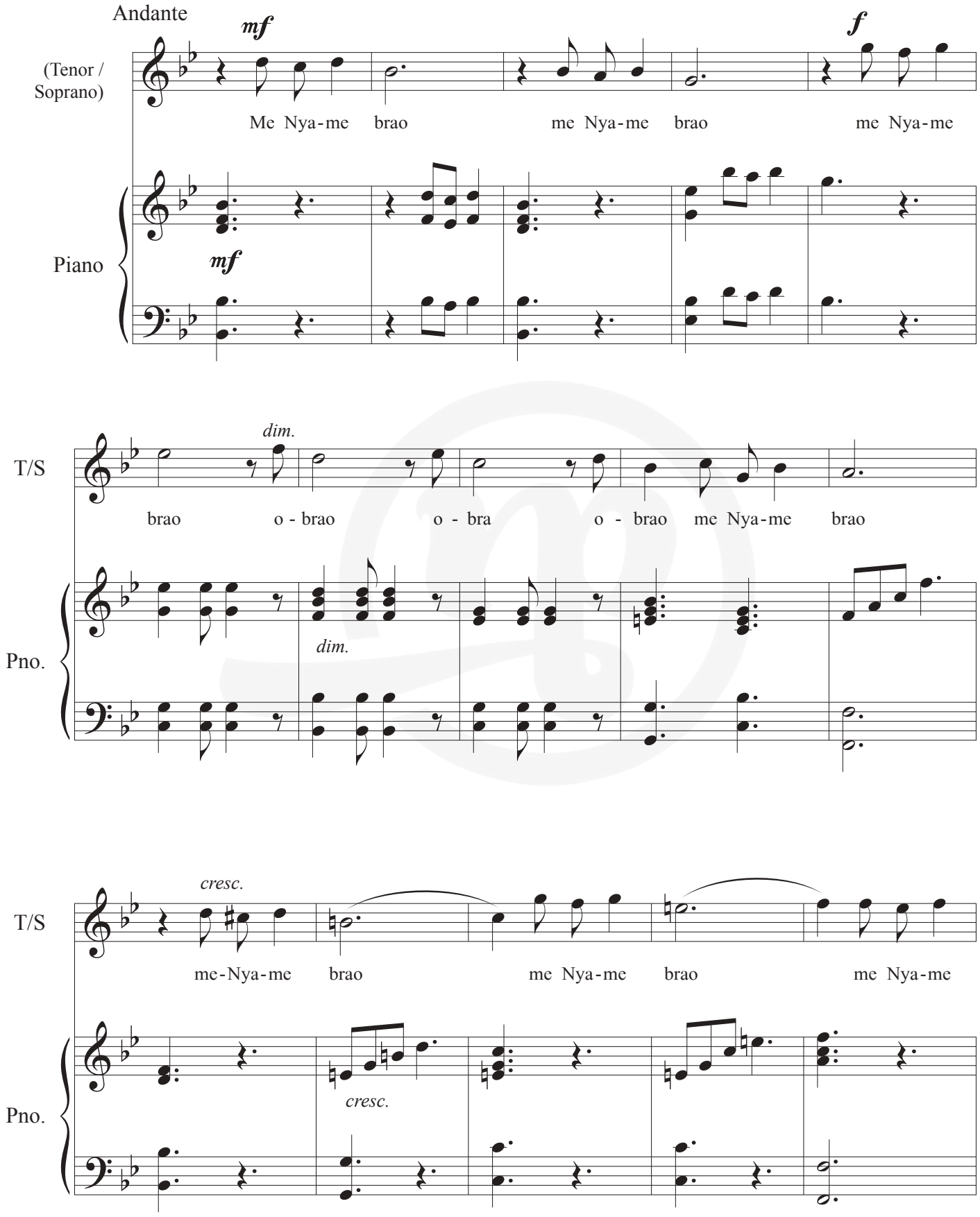
6 ME NYAME, BRA O!

(Come! My Lord)

Joshua Alfred Amuah



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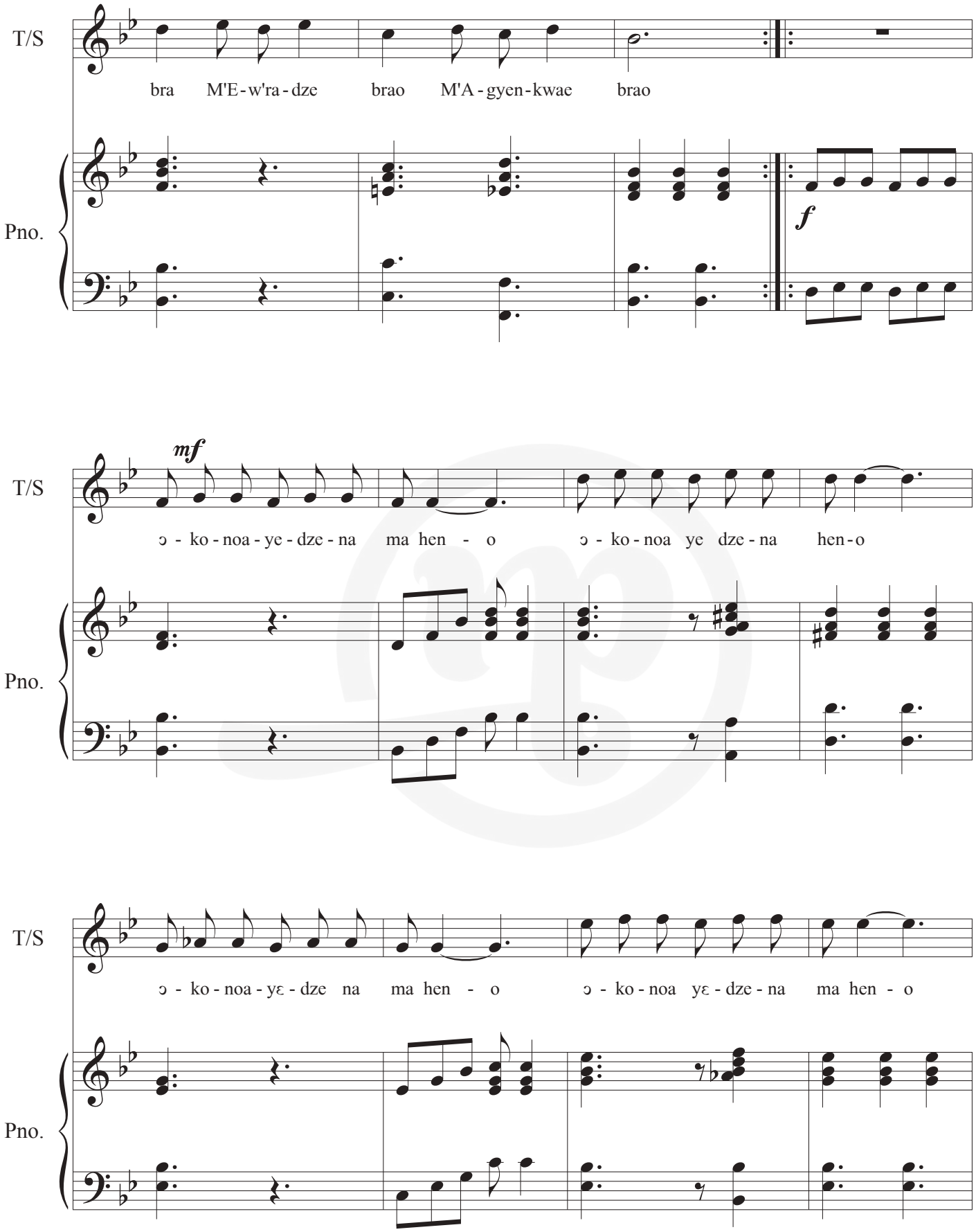

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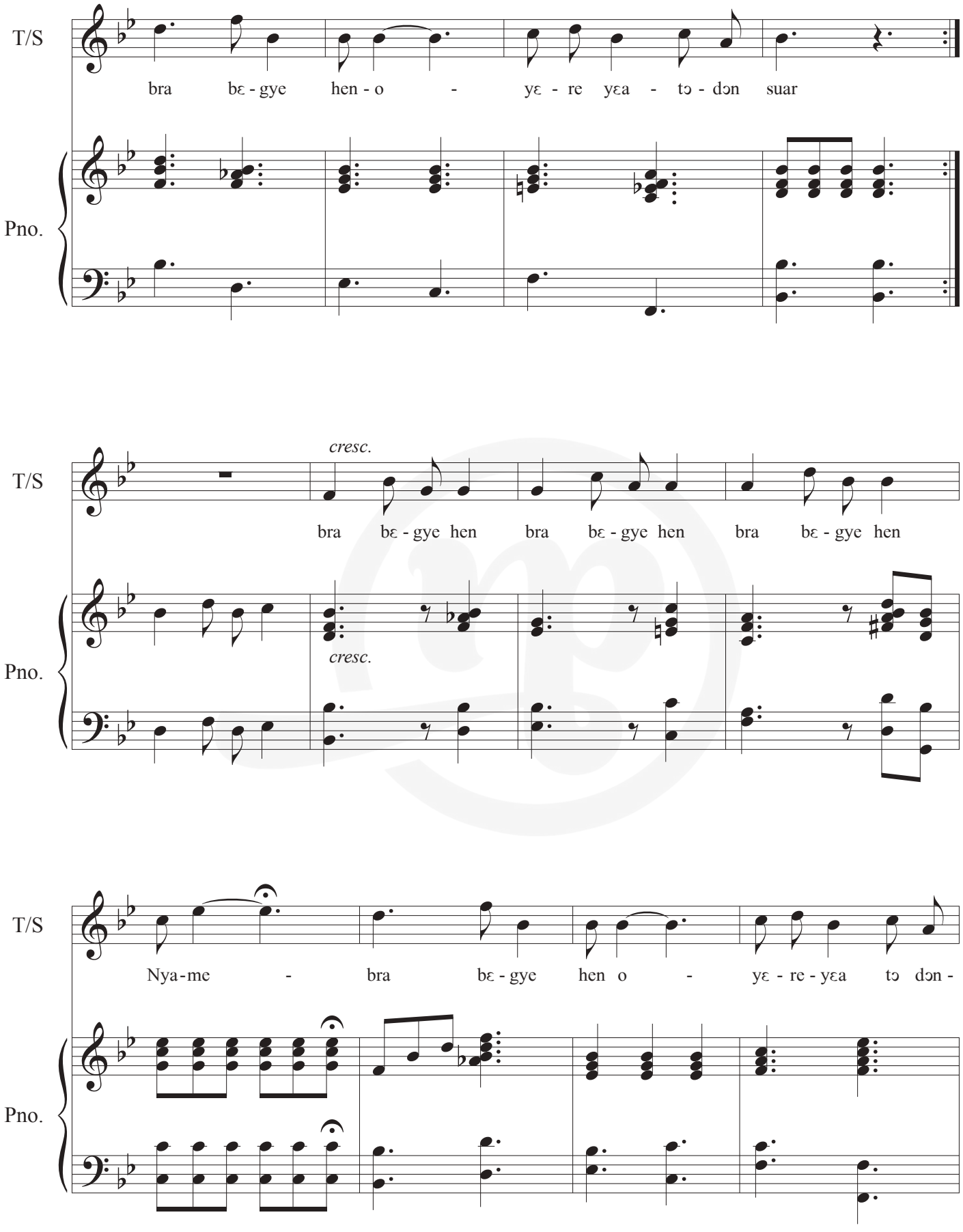

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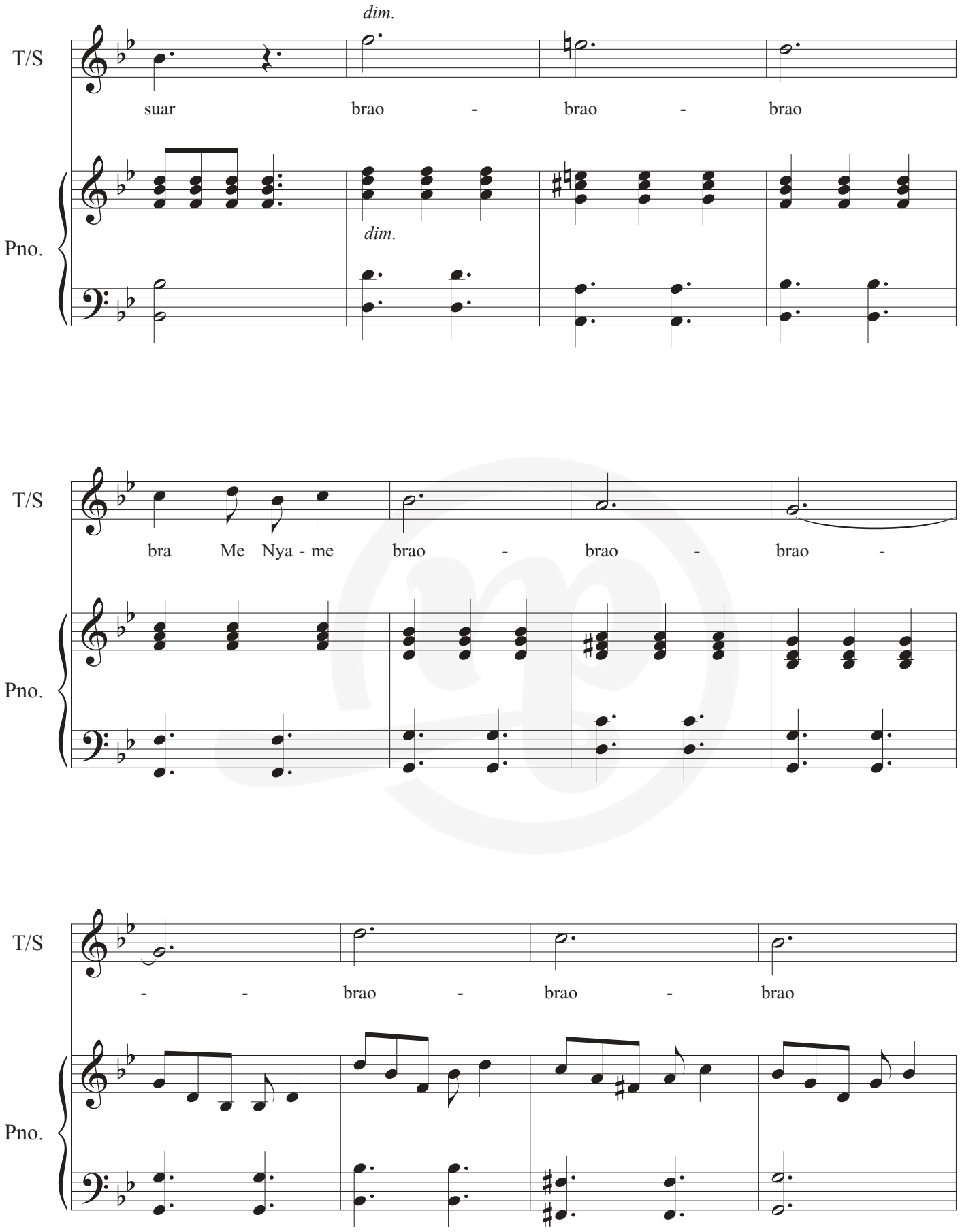

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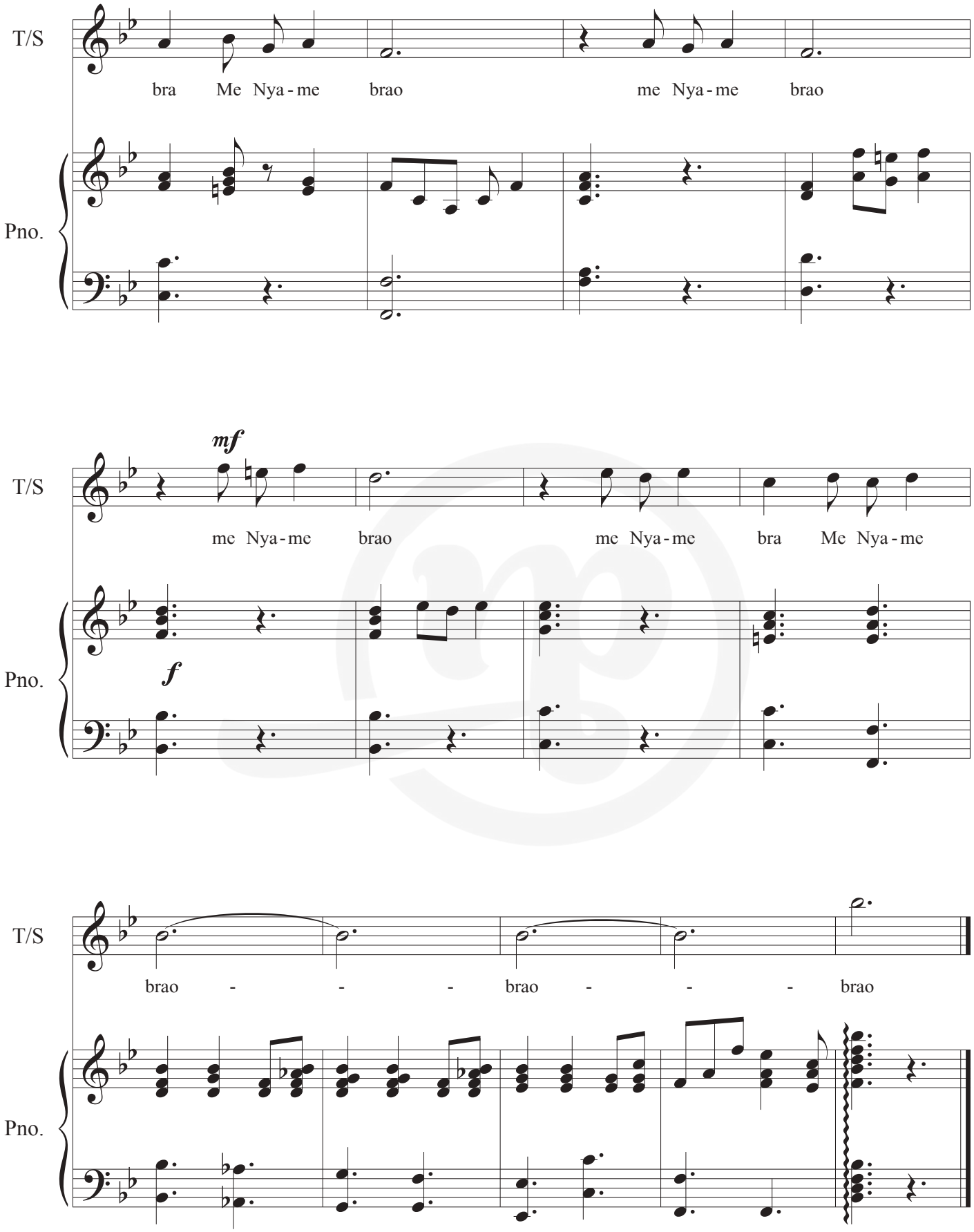

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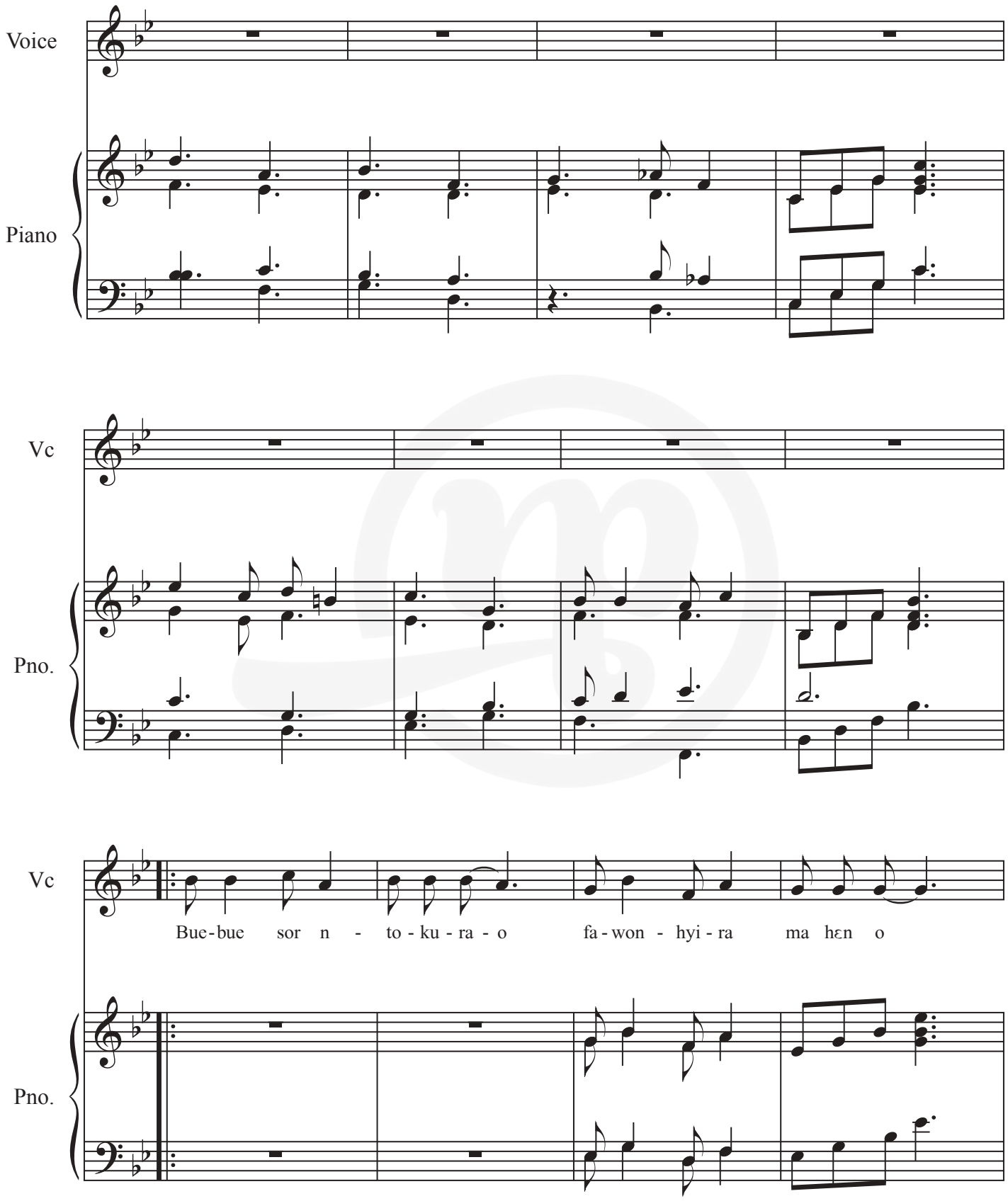
7 BUEBUE SOR NTOKURA

(Open The Windows Of Heaven)

Adapted from M. K. Amissah's SATB
Arrangement for High Voice and Piano

Joshua A. Amuah
12 th May 2019



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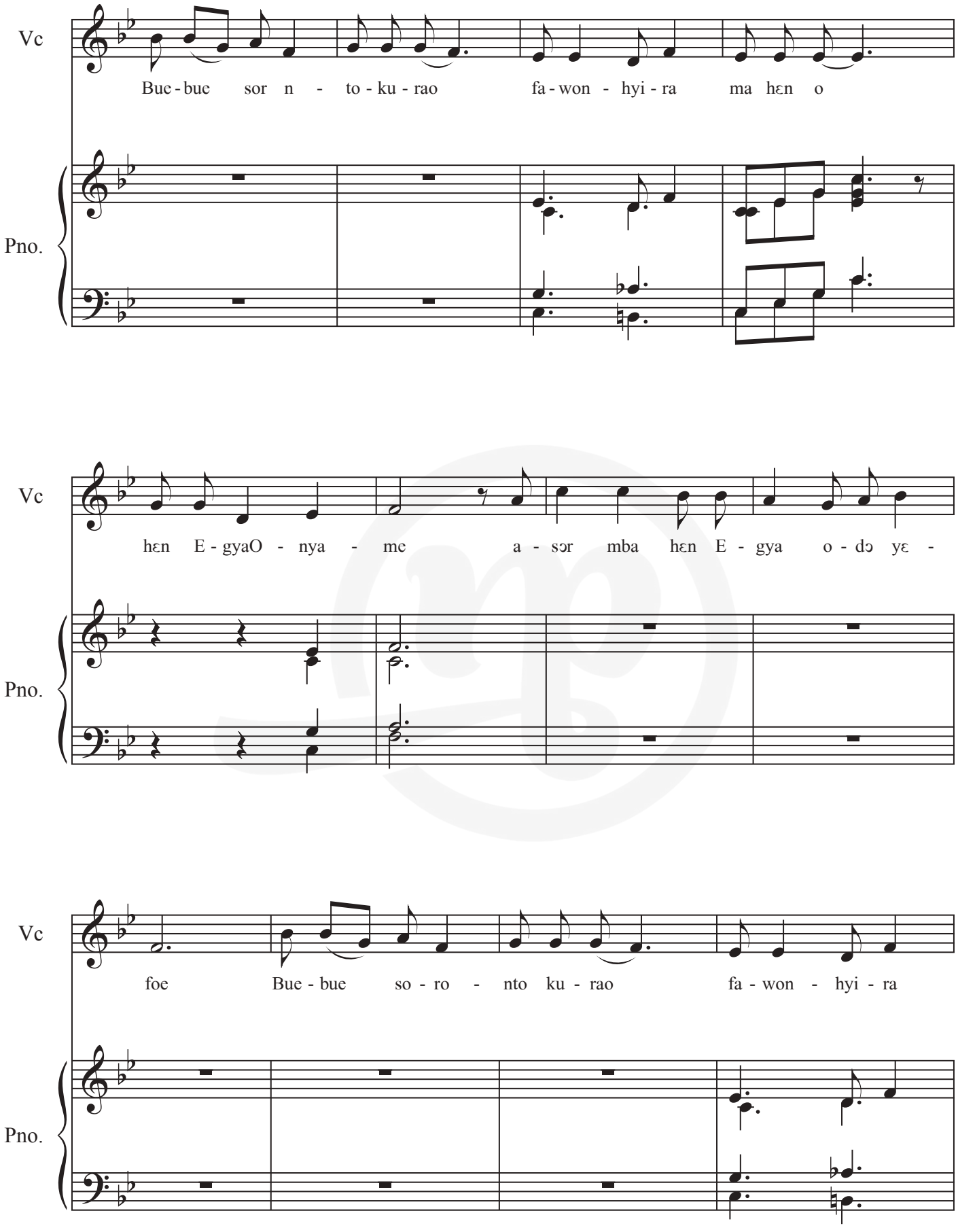

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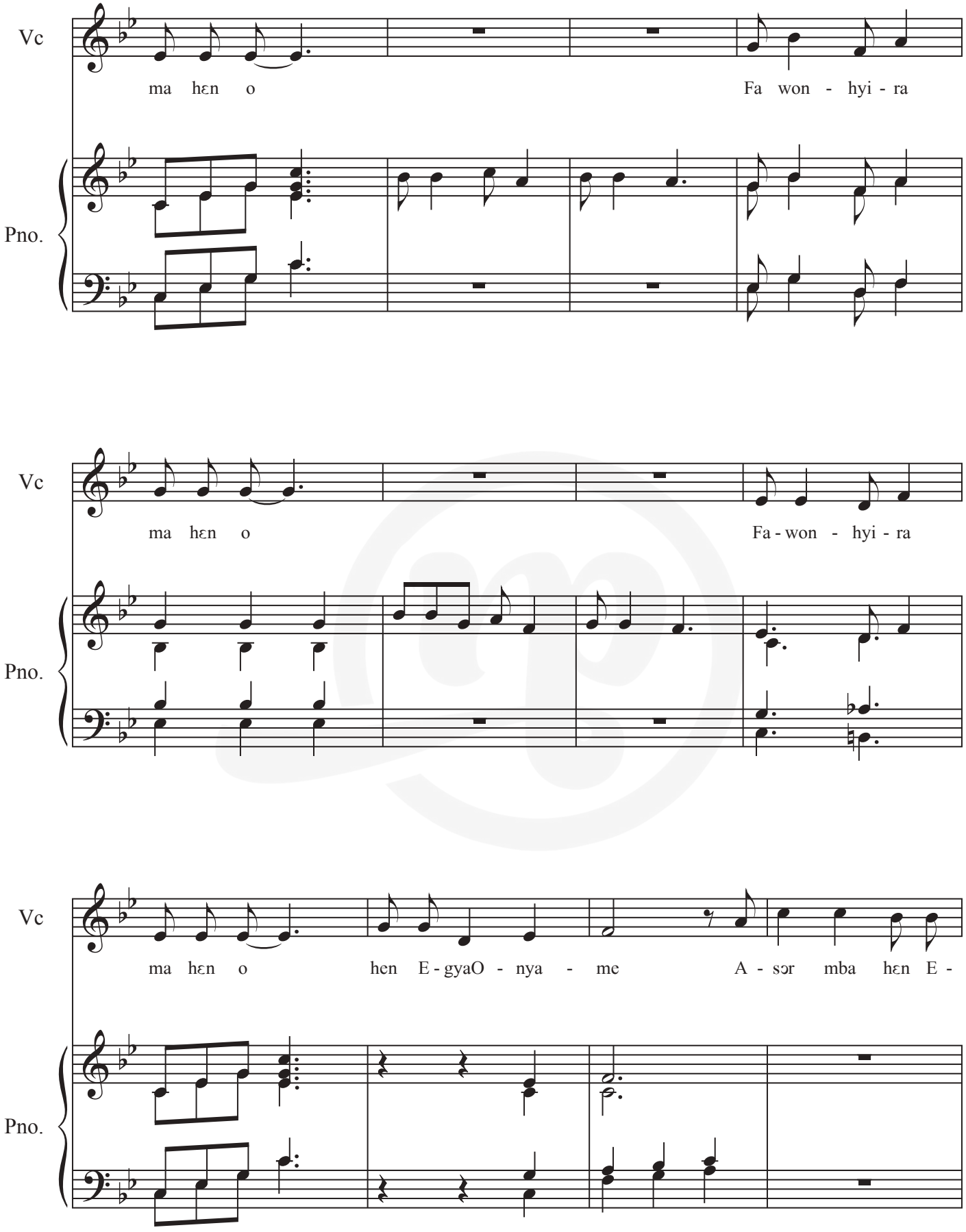

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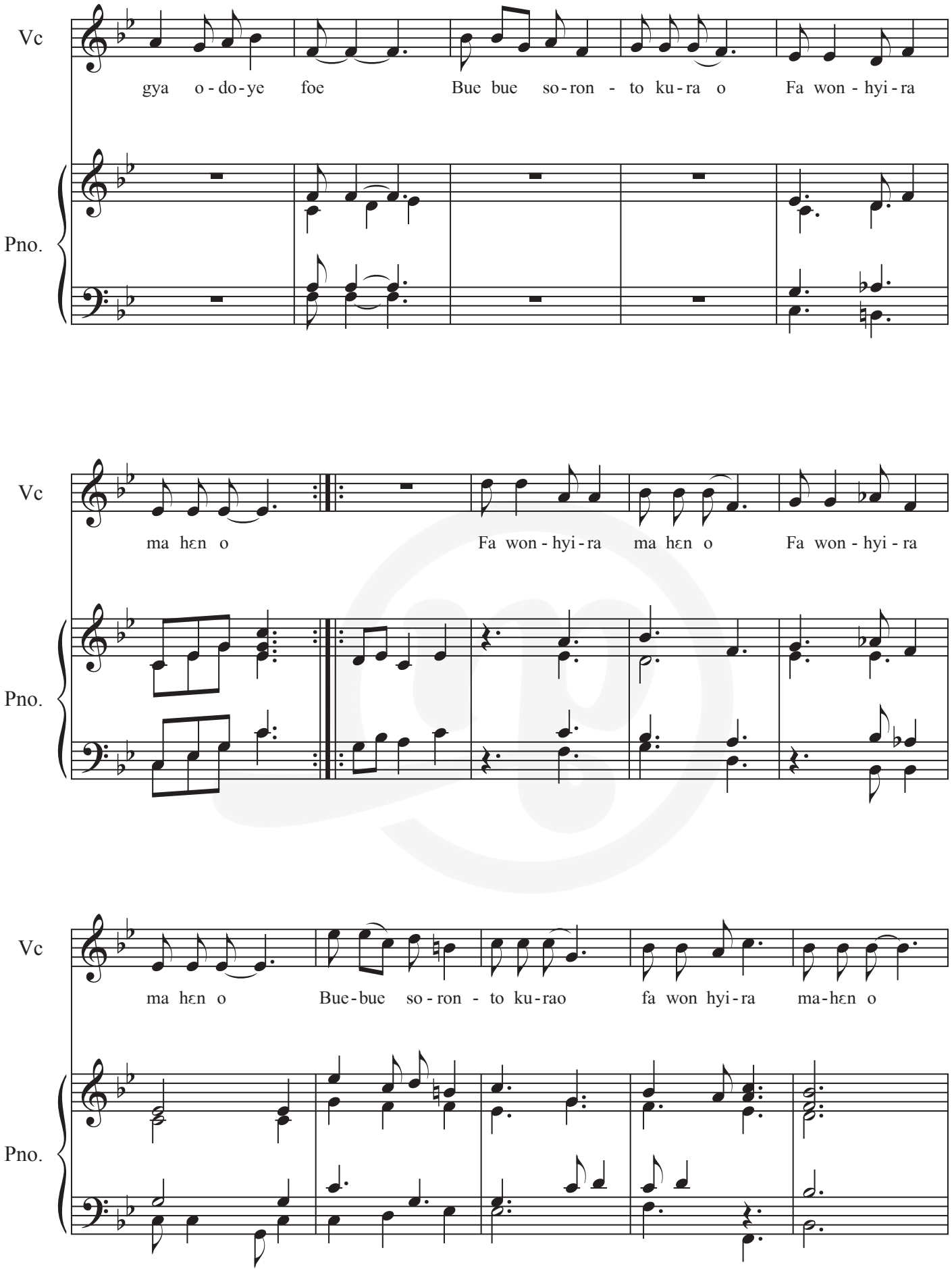

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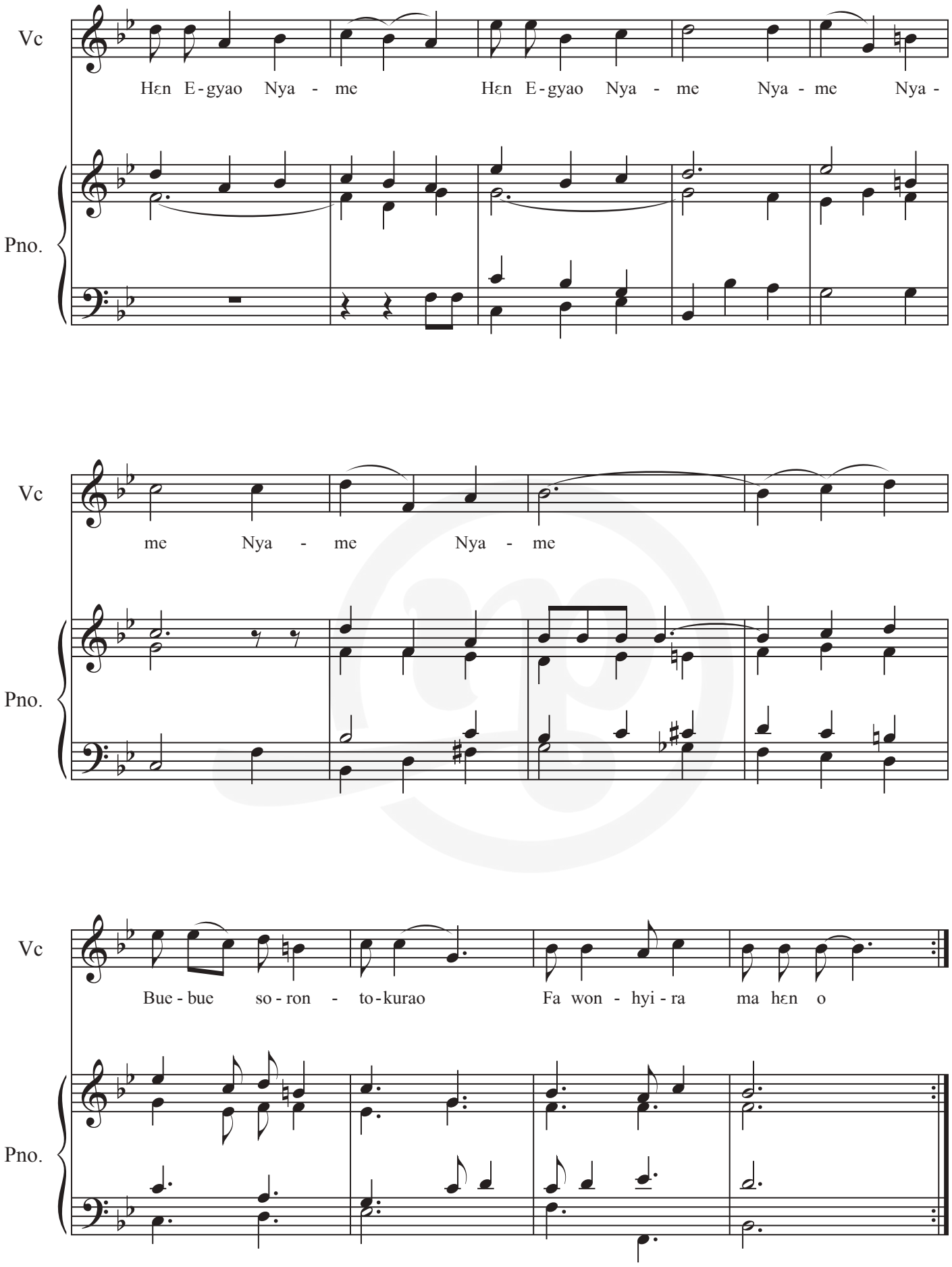

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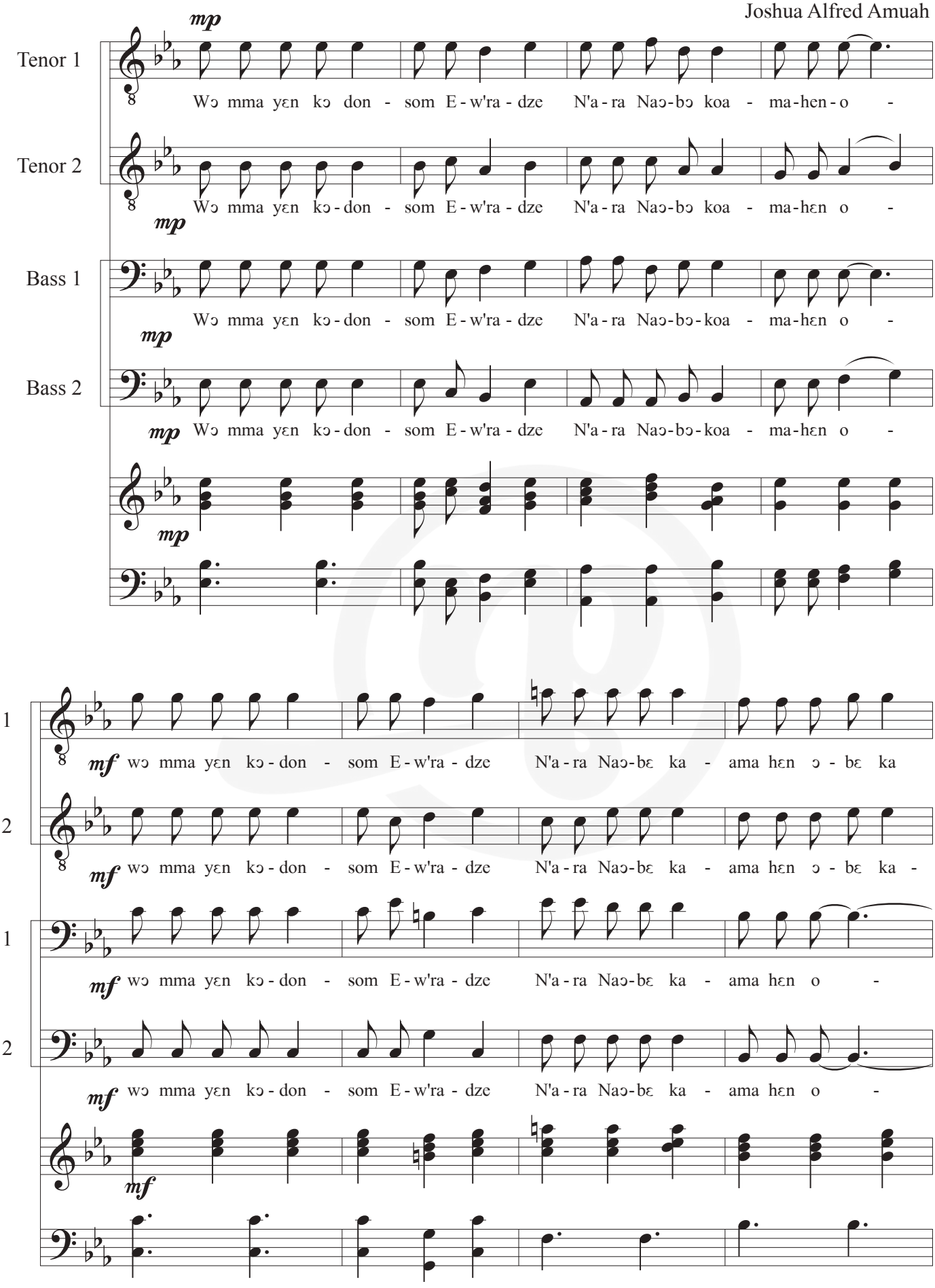
8 WƆMMA YƐNKƆ DO NSOM

(Let us continue to worship)

Joshua Alfred Amuah



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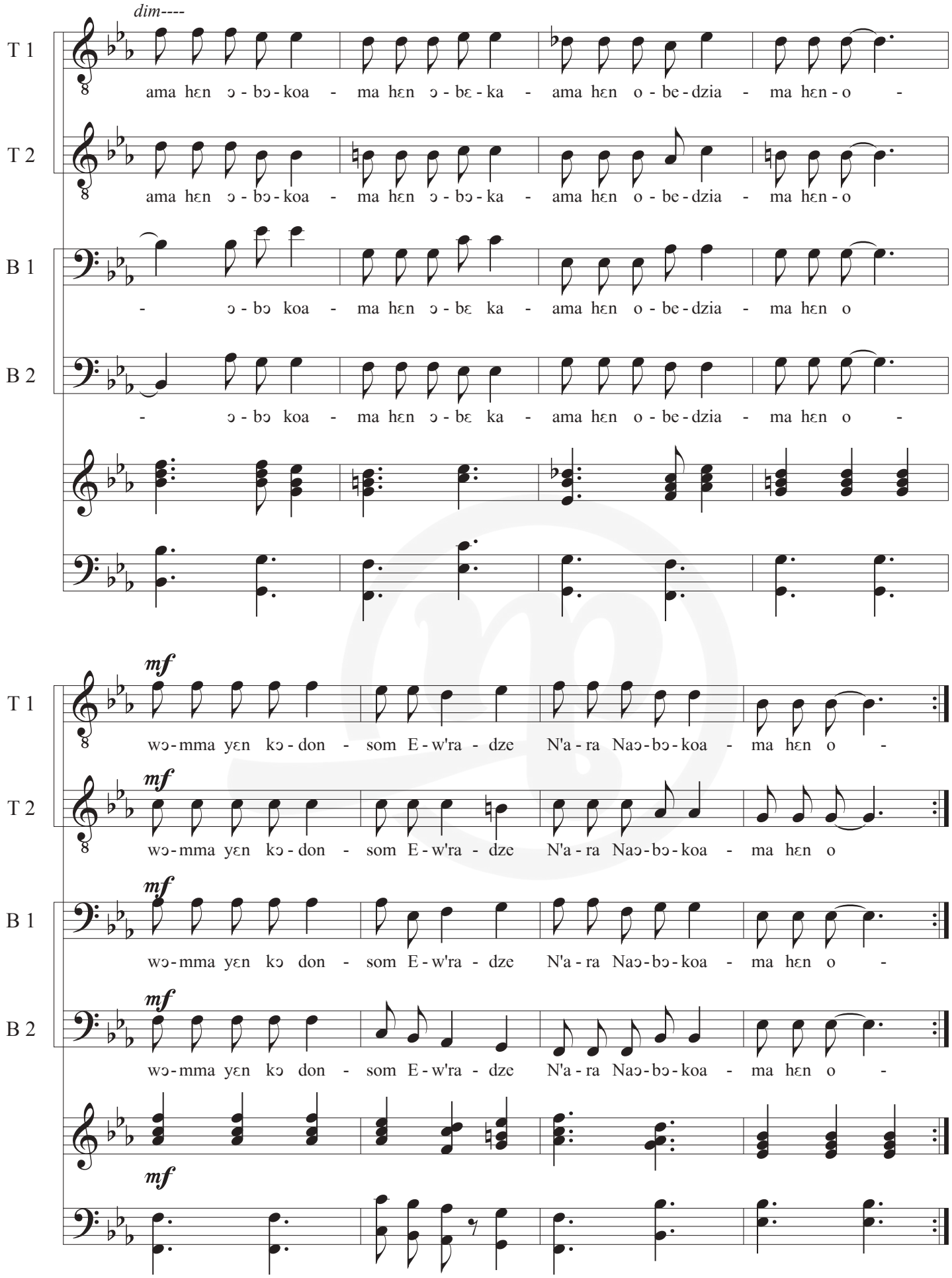

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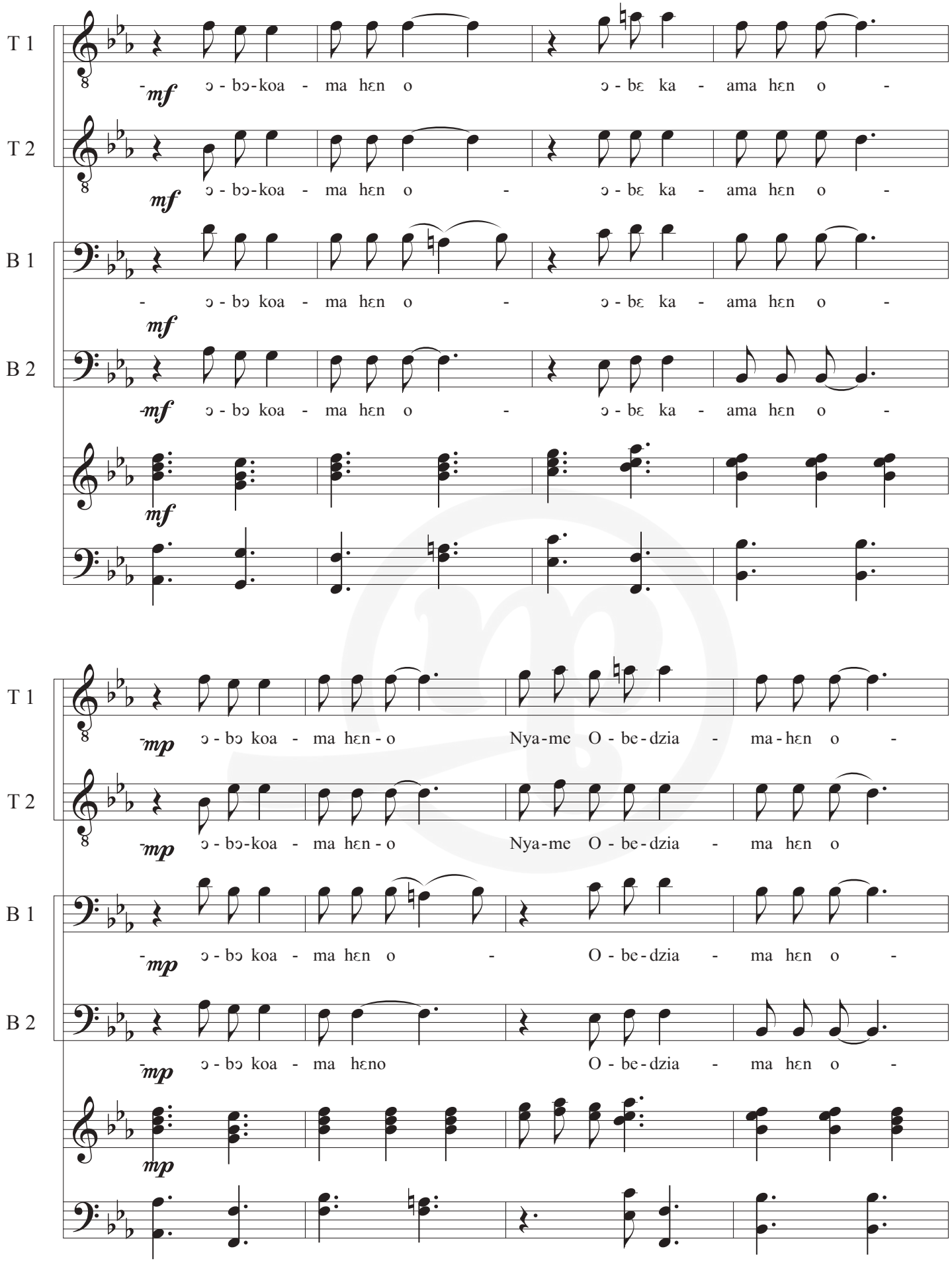

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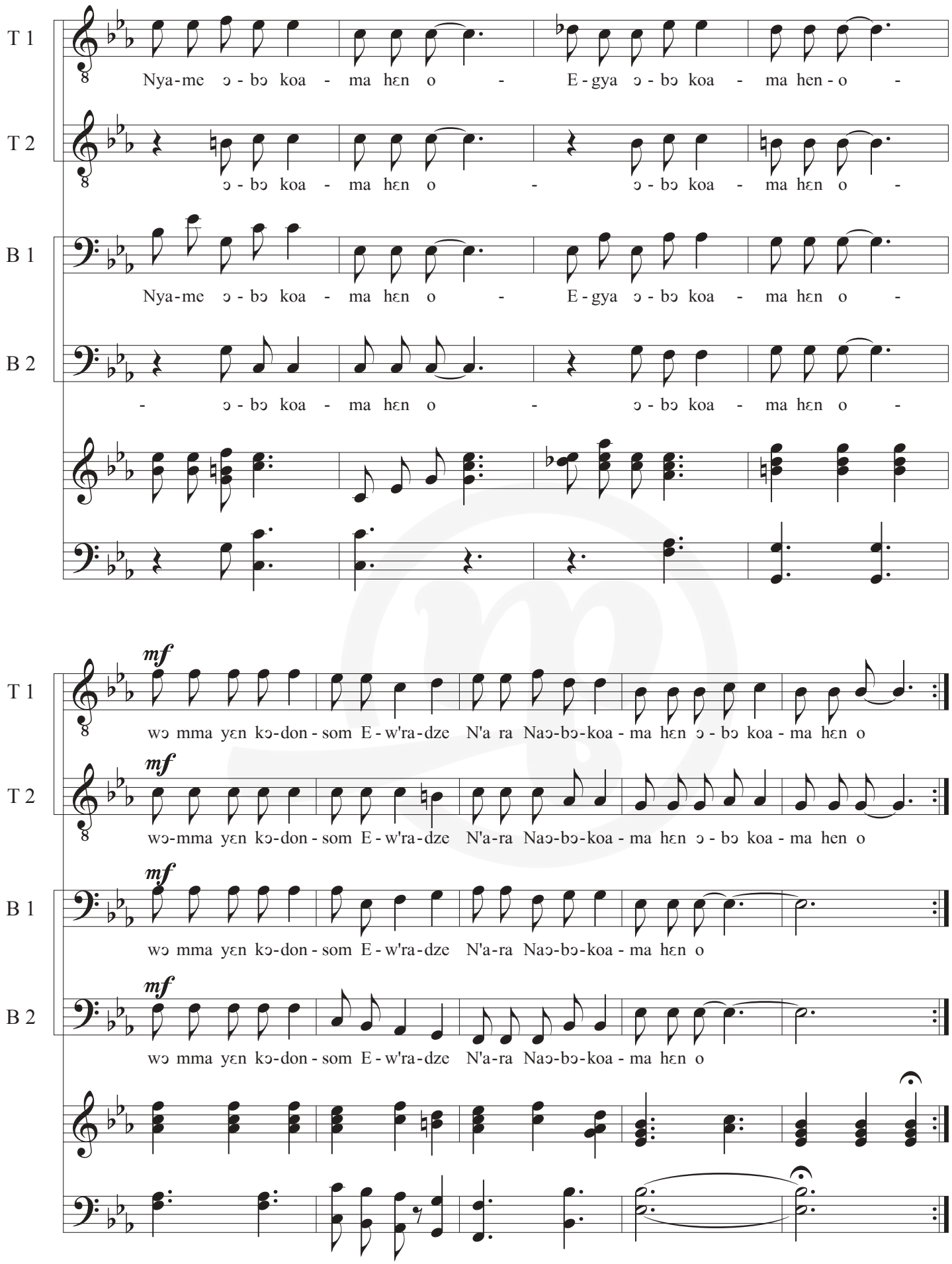

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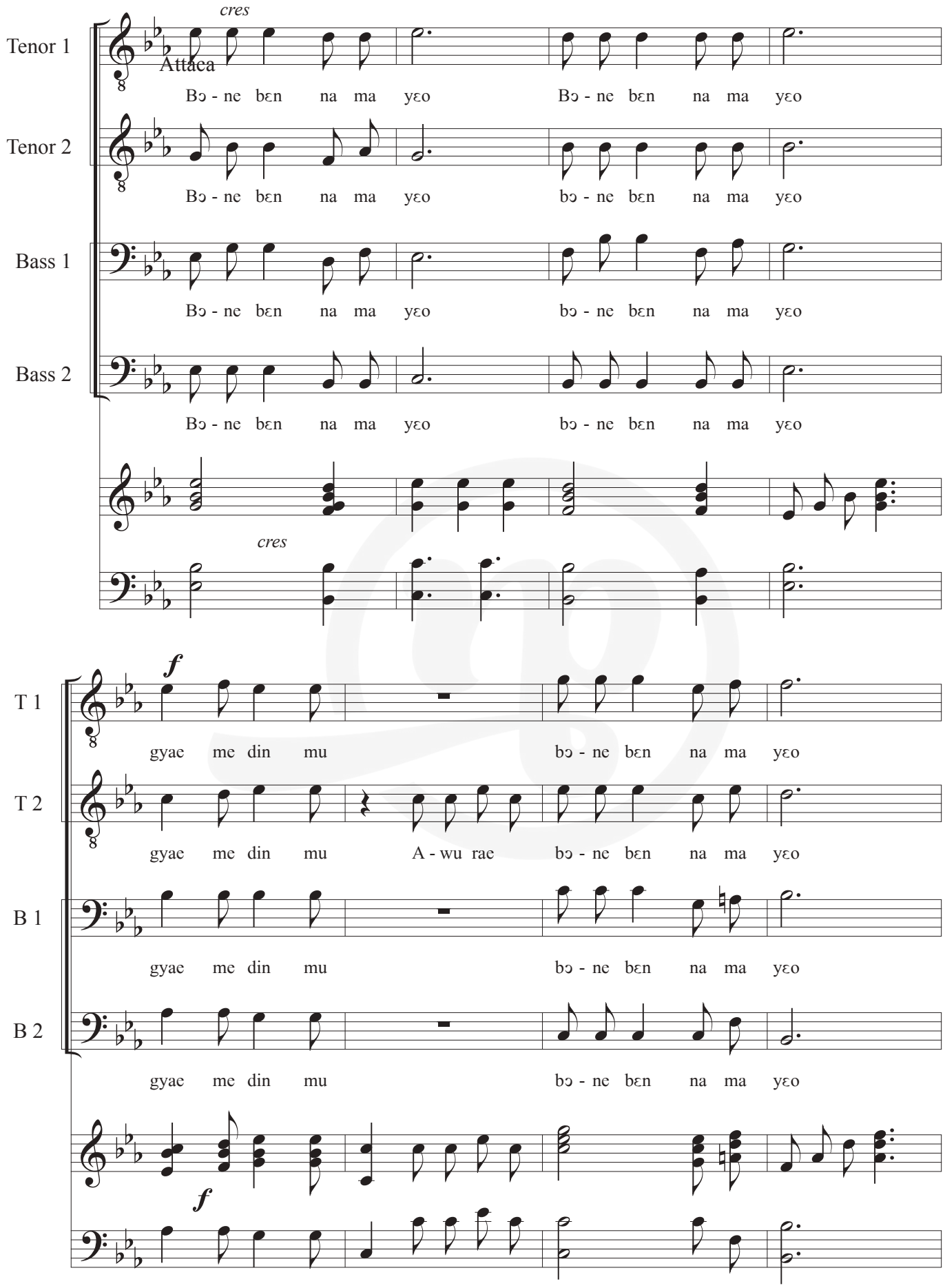
9 BƆNE BƐN

(What Crime)

Joshua Alfred Amuah



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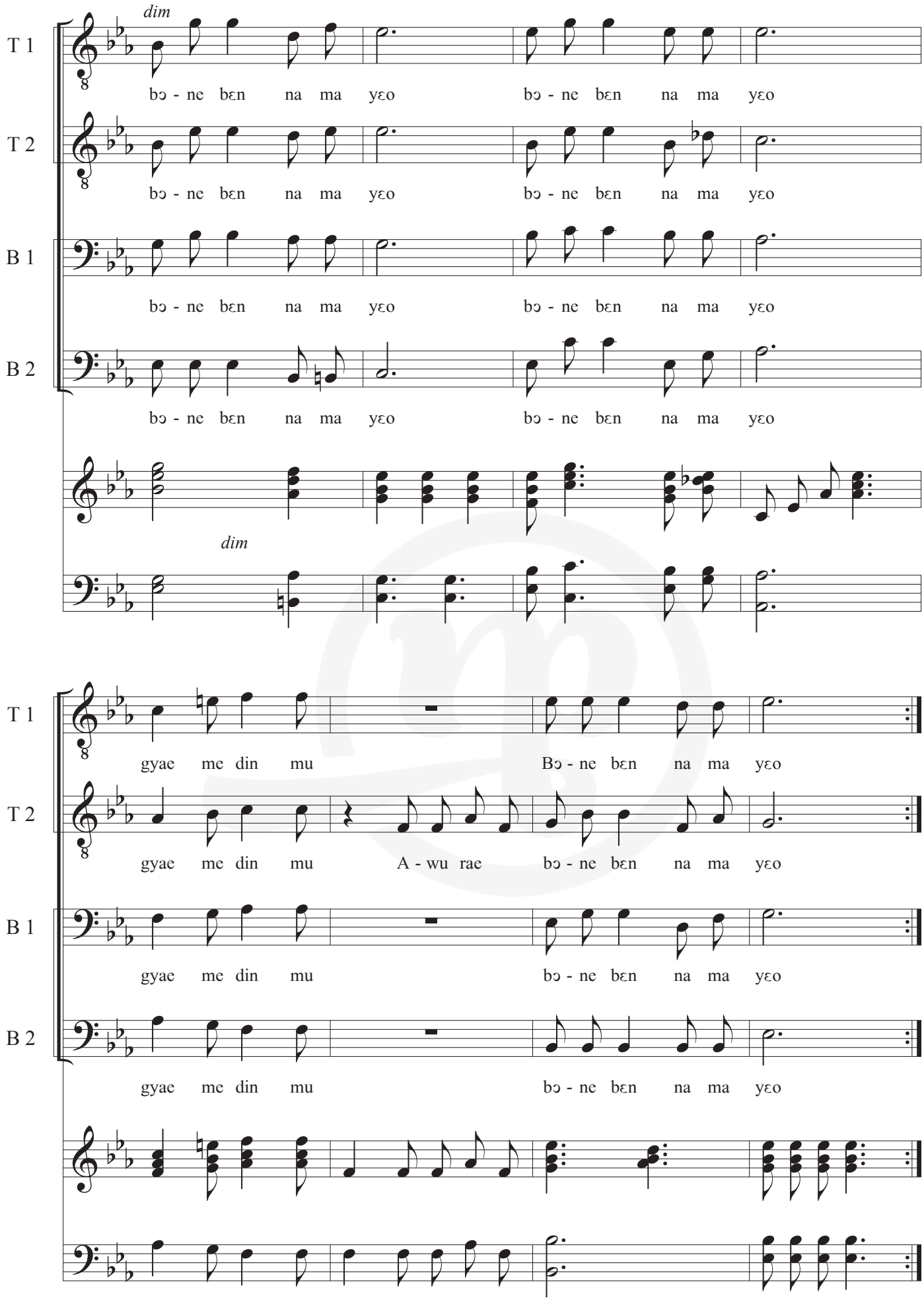

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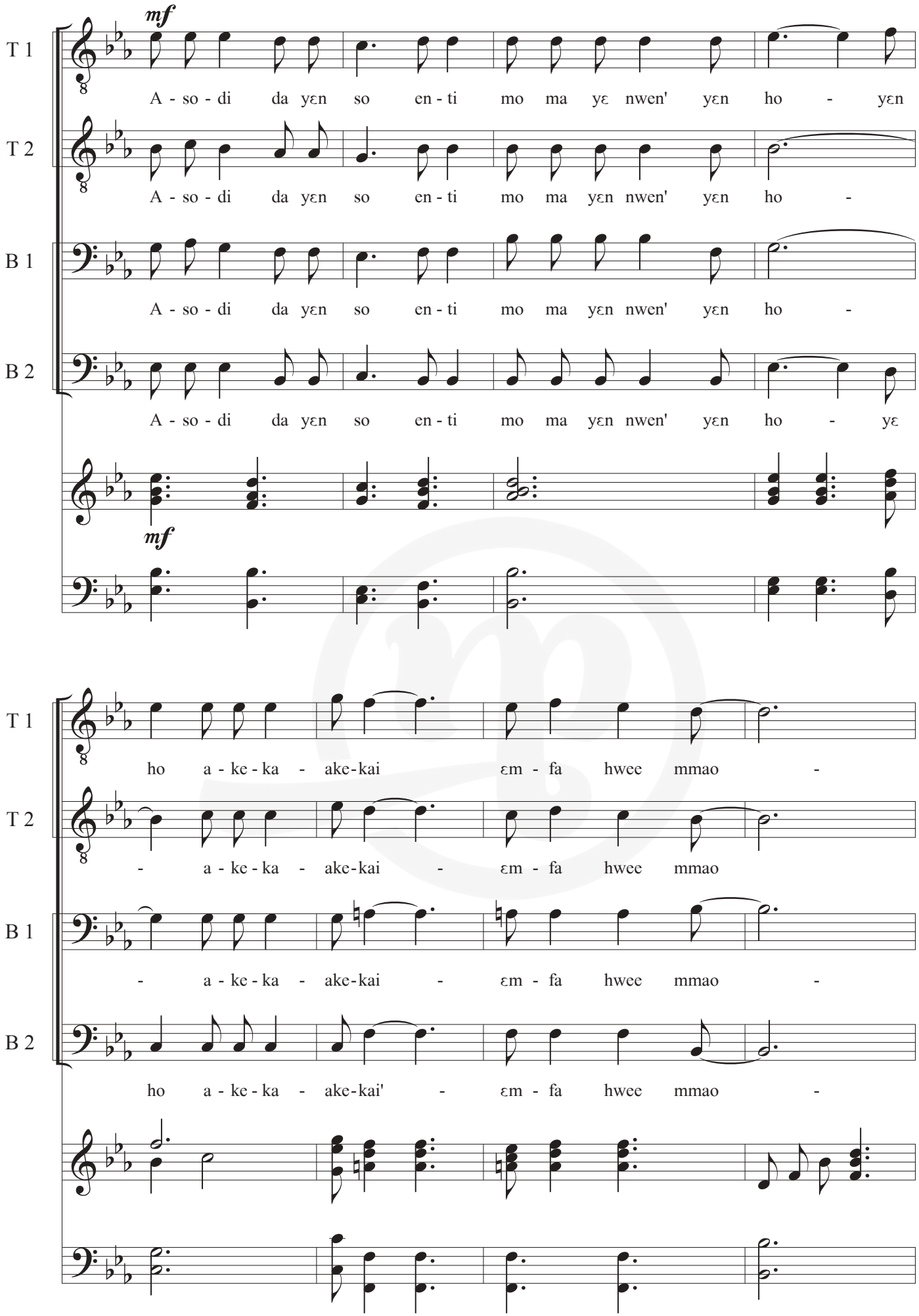

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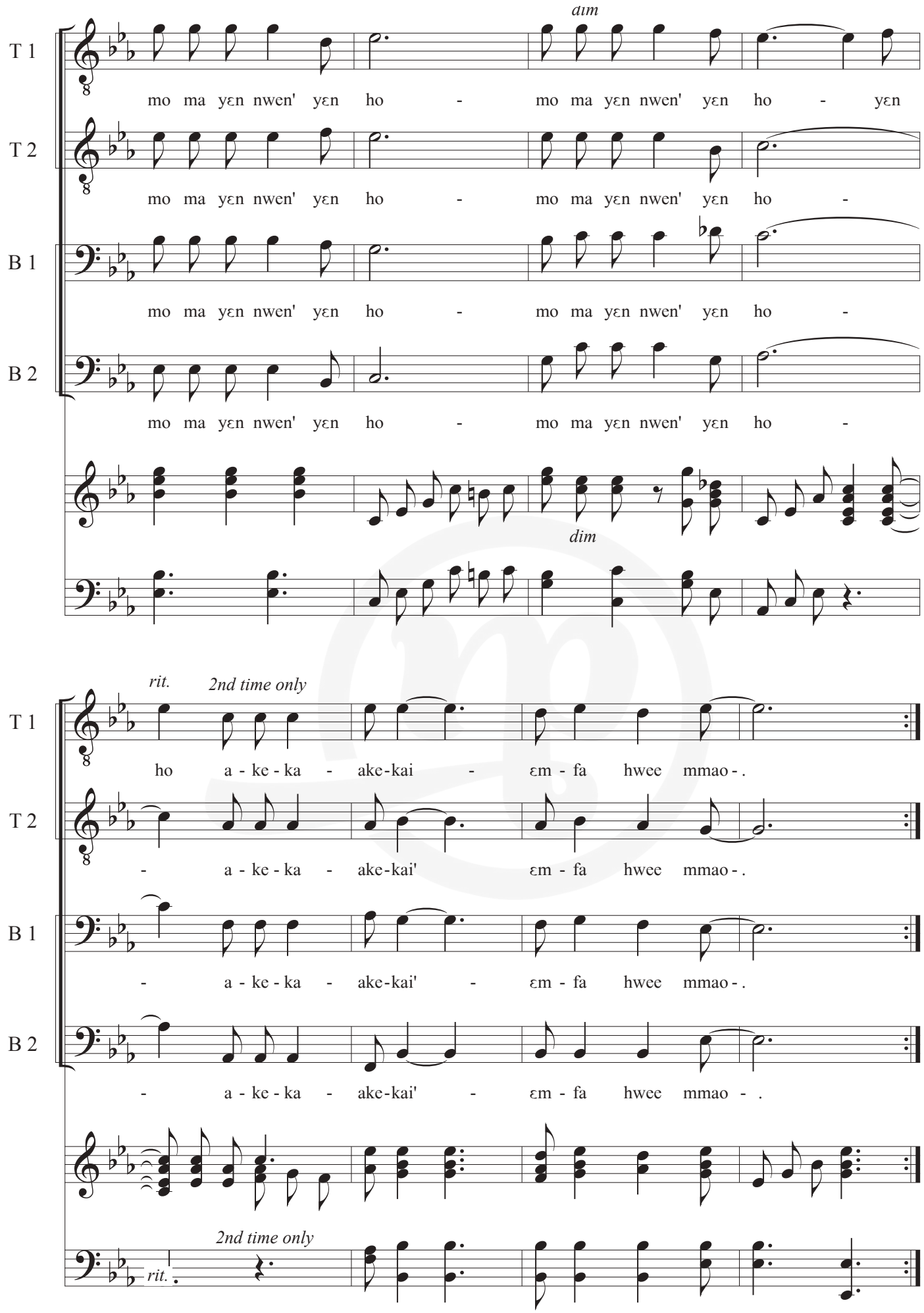

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ABOUT AUTHOR

Joshua Alfred Amuah is a currently Senior Lecturer in the Department of Music, School of Performing Arts, University of Ghana, Legon. He holds a Ph.D. in Music, from the University of Ghana, Legon and University of Rochester, NY, USA, M. Phil in Music Theory and Composition from University of Ghana, Legon, Bachelor of Education in Music and Ghanaian Language (Akan) and a Diploma in Music Education, from University of Education, Winneba.

He teaches Music Theory and Composition and other related courses to undergraduate and postgraduate students at the Department of Music, University of Ghana, Legon and is actively involved in Choral Directing and Adjudication throughout Ghana. With a teaching credential in Music Theory from the University of Ghana, he takes interest in the choral music composition using traditional music elements in contemporary Ghana. His research interest also spans a blend of indigenous and Western choral music compositional trends, which are utilized in the church.

He has written a number of books on Rudiments and Theory of Music for use of Senior High Schools, Colleges of Education and Universities. Within the last few years, Joshua has come out with two anthologies: Songs for Christmas, composed by Ghanaians and Passion pieces suitable for rendition during Palm Sunday, Good Friday and Easter Sunday.

He belongs to professional bodies of music including the American Choral Directors Association (ACDA), Ghana Music Teachers Association, (GMTA), Society for Ethnomusicology (SEM), Association of Methodist Church Choirs where he served as the National 1st Deputy Director of Music. He is also a member of the Pan African Society for Musical Arts Education (PASMAE).

To his credit, he won the first prize award of the Trades Union Congress (TUC) Ghana anthem composition contest in 1995.

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