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Julia Christensen

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FOLK SONGS OF GHANA:
The Mosomagor Song Book

BY

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School for International Training
Ghana: Arts and Culture
Spring 1998

ACADEMIC DIRECTOR:
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ADVISOR:
Dr. I. R. Amuah,
Prof. Of Music Education,
Univ. Of Cape Coast

MAY, 1998

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I guess there are a trillion people I could give some credit to for helping me with this whole thing. First of all, a huge thanks goes out to the people of Mosamagor. The bamboo orchestra has just been the jackpot for music, kindness, hospitality, etc. Thank you Bismark for spending so much time and energy on this project, and thank you Isaac for being a fantastic translator. The biggest thanks of all goes to Kojo and Efua for sitting and singing with me and for laughing with me as I struggled with the Fanti language. Thanks to Agoro for hooking me up. The Inst. for African Studies and the Music Dept. at Legon gets a thank you. Thanks to Ann and Yemi, the greatest AD's around. A big congratulation goes to the rest of the SIT kids: You have done well. My advisor has been amazing, and I couldn't have gotten a better teacher to help. Thank you Dr. Amuah And as for the people in America... Thanks to my parents for sending me off to Ghana in the first place, and the rest of the family for being the family. And thanks goes out to the extended family at 32 Broadway in little Tivoli, NY for always being there to remind me that electricity still exists (Is it sick to say I can't wait to hook my bamboo up to FX processors?...)

ABSTRACT

This project is focused on the traditional songs of Moscmagor, a village at the Eastern entrance to Kakum National Park. I was interested in learning to sing the songs, the meanings of the songs, as well as their histories and origins. I was also very interested in the singing techniques that are used, and how the singing of the songs is naturally effected by the fact that they have been learned within this oral culture. The fact that these songs are rarely written down gave me the idea of attempting to do so, using the Western process of notation. This gave rise to several interesting implications concerning rhythm and melody, as I will discuss later.

The result of all of this is a sort of songbook, with the songs written in notation, along with their lyrics, etc. I have also chosen to discuss the structure and the function of the songs within Mosomagor, and within the realm of West Africa, specifically Ghana.

METHODOLOGY

I stayed in the village of Mosomagor for 18 days. I was generally an active participant in Mosomagor, considering my role as an obvious visitor who came with intentions of learning about the music. There was not as much room for me to sit back and passively observe, although intense observation was an integral part of my stay in the village every moment of the day.

My process of methodology began with James Kojo Panford and Mary Efua Panford, two singers from the Kukyekukyeku Orchestra who taught me to sing about 25 of their songs. This of course took up a lot of time, simply because learning 25 songs in a foreign language is quite a task. From here, I had interview with Isaac Nana Kwasi, an English- speaking Mosomagorni, who helped me to translate the songs into English. I was also having discussions with my advisor in Cape Coast about the role of these specific songs outside of Mosomagor; i.e. their origins, and the contexts in which they were originally used.

Finally I used a Macintosh LC 475, a Casio HT-300, and Passport Encore v.2.5.2 in order to transpose the songs into Western notation.

I was doing much reading throughout.

CHAPTER ONE: THE STRUCTURE OF FOLK SONGS IN GHANA AND MOSOMAGOR

This study of folk songs has been conducted within the context of the notion that studying the music of a particular group of people can bring one to a greater understanding of the life of the people. All aspects of the songs in question have been considered; we will discuss the melodies, the rhythms, the lyrics, as well as the histories and origins of the songs. There are many reasons to assume that learning about the songs of a group of people may be enlightening indeed, especially when communication is difficult within the realm of spoken language. When speaking to each other fails to get the point across while attempting to communicate, humans may- and indeed do- resort to music as a means of interaction. As A.P. Merriam points out, "Through the study of song[s] it may well be possible to strike through protective mechanisms to arrive at an understanding of the ethos of the culture and to gain some perspective of psychological problems and processes peculiar to it."

We must keep in mind that the study of music on a scholarly level can lead to certain problems dealing with whether or not conclusions can actually be drawn about the people just by hearing the music that expresses their lives. Can music even be studied on a scholarly level? This is especially the case when studying a music outside of one's own culture. For instance, social scientist John Chernoff points out that the way that

Westerners perceive art in the first place may lead to misconceptions of art in another society, specifically that of West Africa. "As Westerners, we habitually look at art as something specific and removed from the everyday world...From such a perspective art reflects the social and psychological realities of its contexts." However, much of the music (considering that music is a form of art) that we experience in Ghana is very much a part of life that is not separate from the everyday lives of the people. Indeed, music is as natural of a phenomenon in Ghana as the pounding of fufu in the afternoon, or the bouncing baby on a mother's back. But the fact that the music in Ghana is such a part of life gives one all the more reason to look at this aspect of life.

Curt Sachs, musicologist, points out that "All higher creatures express emotion by motion. But man alone, apparently, is able to regulate and co-ordinate his emotional movements; man alone is gifted with conscious rhythm. When he has reached this consciousness... he cannot refrain from rhythmic movement..." We will extend this thought to include the whole of music, so that we may say that because human beings are capable of musical thinking, which is a solely human characteristic the study of music, is a study of a natural, innately human phenomenon. This validates the study of a culture's music as a study of an important part of their existence.

With these ideas in mind, let us begin to look at the songs in question, which are songs that are sung in the small Fanti village of Mosomagor. Although these songs were observed within the context of the village, most of them are sung all over Ghana. The

context of Mosomagor is that of a small farming village at the edge of the bush. The residents are mostly farmers. The exceptional thing about this farming village is the existence of the Kukyekukyeku Bamboo Orchestra, which is a musical group comprised of Mosomagorni people. The songs that will be mentioned in this essay are songs that are used by the orchestra for entertainment and performance. We will begin by looking at the general structures of folk songs in the context of Ghana, and we will refer to the songs of Mosomagor as examples.

STRUCTURE

The folk songs of Ghana are generally comprised of a very few phrases that are repeated over and over again. There are basically two structures of singers involved: There are songs that are sung by soloists, either accompanied or unaccompanied, and songs that are sung by a leader singing the song in its entirety and then immediately being repeated by a chorus. In Mosomagor, the latter of the two structures is most prominent. The Kukyekukyeku group involves four people who are specifically singers, and the rest of the group intermediately acts as a chorus as well. In most numbers the leader of the singers, who is a female, sings the entire song through, and the song is immediately repeated by varying numbers of people in the orchestra.

This form of call-response music is interesting in the sense of the structure that it creates in the song. In most Western folk songs, the structure is in the A-B-A form,

namely verse, chorus, verse. In Ghana, however, the form of the song initially is A-A-A, because the lyrics are simply repeated over and over again. However, when the songs are sung, they actually do fall into the A-B-A structure because the songs are A: sung by the leader, B: sung by the chorus, and back to A: sung by the leader.

However, we must keep in mind that one of the crucial points about the songs sung in Ghana is that there are no hard and fast rules about how they are sung, especially on the part of the leader. For this reason, the leader is often apt to improvise during their solo, so that the "A" portion of the formation can become "C" or "D" etc., leaving us with the A-B-C-B form.

The use of the call-response technique sheds light on the importance of interaction amongst musicians in the orchestra. It is even more poignant that the "chorus" of the group is actually comprised of the drummers, the dancers, and the singers, indeed, everyone in the group. When several instruments are being played simultaneously in West Africa, it is rare that one instrument takes precedence over another. This allows for everyone in the group to be very closely involved with what the other members of the group are doing. The singers are singing to the drummers and the dancers, the drummers are drumming to the dancers and the singers, and so forth. The very structure of these songs is telling about the situation that is meant to be created in the singing of them: Very interactive, and as they say, the more the merrier.

MELODY

The melodies of the folk songs in West Africa operate within octavian scales, although the scale as an abstract entity is not something the singer is aware of. It is interesting to point out that the "Western" scale, as we call it, was actually developed by Pythagoras while he was studying in Egypt, so the scale actually has its roots in Africa in the first place. Pitch, however, is not followed in the strict sense that it is in the West, where all instruments are to be tuned to the A below middle C being at a frequency of 440. Indeed, "landing right on the note, is not applicable to the singing of these songs, and several pitches are always being found in between the eight tones that make up the octavian scale. This non-application of the medium of a "scale" in music in Ghana helps to explain how the beginning and final notes of a song can occur on any end of the group of pitches being used, creating a very linear melody. It is interesting to look at this as opposed to the circular style that most Western music emulates, beginning and ending in roughly the same place.

H. Nketia points out a few structures that melody is based on in West Africa; we will look at the points that are relevant to the songs of Mosomagor.

There are songs that use the basic intervals of fourths, and only work within the four steps. This structure can sometimes involve two sets of fourths; for instance: C, G, D and A, E, B. We can see this in the song Kwame Nkrumah (see notation, Ch. 2). Here we have B, E, and D; G, C, and A. The pitches do not vary from these six notes for the entire

song. Another common melody structure involves three sequences of thirds, and one second. This spells out the solo in the song *Atseyá Dede* (see notation, Ch. 2) which goes from A to F, then from G to E, then from F to D, then from D to C and back to D. This song also fits into the category of songs that dance among six tones and rarely makes leaps any bigger than seconds or thirds.

Harmonies generally are sung in regular thirds or fourths, which seems to be a fairly universal harmonic structure. There are sometimes major sixths that are used for harmony, and often these sixths are replaced by minor sevenths, which could possibly be at the root of the familiar minor seventh chord that is used in jazz tunes. (i.e. C-E-G-B \flat , etc.)

In Ghanaian folk songs the factor of language is of utmost importance, not only in the lyrical sense but also in the melodic sense. Because the languages in these songs are tonal languages, attention is paid to the proper pronunciation as far as the pitch on which the word is sung. An easy way to visualize (or "audiolize") this is to imagine the function of the talking drum, which plays out the tones of the words without the words themselves. Singing involves the words and the tones, naturally.

It is very important to point out the significance of these songs being learned and passed on within an oral culture. This leads to several situations concerning the specific patterns of melody that are found in most songs in Ghana. First of all, it is very common to hear a single melody sung in various songs all over the country. The people of

Mosomagor have songs that they call original songs, but that can often only refer to the lyrics - the tune can be heard in other parts of the nation to go with other lyrics. Songs are passed on by a person/people hearing a melody, and taking it home and singing their rendition or even making up their own words to go with it. With this network of songs happening within an oral culture, one can see how there can be such a typical structure for melody.

On the other hand, the learning of songs by just hearing them and then interpreting them for yourself (which in essence is what it is to learn songs) leaves a lot of room for improvisation, which is something there is not room for in the realm of Western notation. This freedom of improvisation makes the act of transposing these songs virtually impossible. Perhaps this is why it is not attempted very often.

RHYTHM

Rhythm is a very interesting matter in West African music in general. Songs are basically polyrhythmic, with several different rhythms happening at once. The singing that accompanies instrumentals is no different. The song may begin on any beat of the measure, which is generally in 6/8 or 12/8. It can begin in between the beats, and even - confusingly enough - in between the on and off beat. This of course is another obstacle in transposing the songs.

Along with the rhythm that is being created by the instruments, the singers usually clap or use some sort of idiophonic instrument to keep time as well. In Mosomagor, most songs consisted of one 12/8 measure per phrase (or two 6/8 measures). The singers clap two set of three claps per phrase, but the claps do not correspond with the on and off beats necessarily. This clapping pattern is typical in most Ghanaian songs.

CHAPTER TWO: WRITING DOWN THE SONGS

We have discussed the basic principles that are necessarily examined in explaining the structure of the songs that follow. Writing the songs down in notational form is in many senses virtually impossible. As Nietzsche said, "When the inquirer, having pushed to the circumference, realizes how logic in that place curls around itself and bites its own tail, he is struck by a new perception: a tragic perception, which requires, to make it tolerable, the remedy of art." The "logic" in this case the desire to write the songs down in an orderly, referencable manner. This bites its own tail when the song is of too free of a form to have set in ink on paper. The "remedy of art" that is required here is the need to keep in mind what the song is capable of being without the transcriptions. The process of transposing these songs is by no means degrading to the music in the first place. As John Chernoff puts it, "Scholarship can help conceptualize music and in doing so balance itself in the perception of another kind of truth." The challenge of describing this music in the terms that a Western mind is used to grasping leads the researcher into a greater understanding of herself and of the music at hand. It is like describing something in your own words: The process brings you to a closer understanding of what it is you are even talking about.

"When we can more adequately portray that which had eluded us, we have broadened out capacity to respond to it. We may challenge ourselves and engage this

capacity any time we meet something new, and sometimes, scholarship can lead us to more fulfilling participation." I think John Chernoff just about says it there.

CHAPTER THREE: THE SONGS OF MOSOMAGOR

With all of the previously discussed points in mind, let's jump into the songs that were learned in the field. In this chapter, we will look at the words, the translations, the histories, and the notations.

First we will take a look at the context of these songs in Mosomagor. These songs are of the repertoire of the Kukyekukyeku Bamboo Orchestra, in Mosomagor. The music is made by the stamping of bamboo sticks, hollowed out in the center for reverberation and cut at different lengths for pitch. This sort of instrument is used by the Ga people of Ghana, and they are found in other parts of the world as well. Priestesses in Borneo pray two times a day at the end of harvest while these tubes are being stamped. In the Celebes, three or five girls walk home from the evening of harvest singing, "Stamp, oh friends, for we look down, look down at the imploring, the imploring young rice!" The bamboo in Mosomagor is used for three major rhythms: Highlife, Cha-cha-cha, slow, and gospel highlife. The songs in this text all belong with the highlife rhythm, which is the most commonly played.

Along with the stamping of these sticks, there is dancing, and singing. So, with no further ado, let's look at the songs.

SONGS BY AND ABOUT THE PEOPLE OF MOSOMAGOR

AYERE HWANA

Fanti:

Ayere hwana dze-o-o aye?

Ayere hwana dze-o-o aye?

Ayere hwana dze Papa Yaw-e-e,

Ayere hwana dze Papa Yaw-e-e,

Papa Yaw-o-o...

Ayere hwana dze-o-o aye.

English:

Why is this musical group here?

Why is this musical group here?

The musical group is for Papa Yaw.

The musical group is for Papa Yaw.

Papa Yaw, oh

This is why our group is here.

Mosomagor is a very young village, founded about 33 years ago. The bamboo music came to the village with Yaw Amoah. In the old days the music would be played by the men in the evening to attract the young ladies. It was used purely as entertainment after a long day of work at farm or in the bush. Ayere Hwana is used by the Kukyekukyeku Bamboo Orchestra to pay homage to the old man who brought the bamboo music to Mosomagor in the first place. However, sometimes other names are used in place of Papa Yaw. For instance, if the group is performing for an important

visitor, the visitor's name can be used in order for the group to pay tribute to this important audience member.

This song is indigenous to Mosomagor, as far as the lyrics and the context are concerned. The tune, on the other hand, is from the Apatempa form of music. Apatempa is a traditional female group of musicians who sing and dance. They are found in the Fanti region. This tune is specific to Apatempa, but often folk songs in Ghana have several different songs that are sung to the same tune. When asked about this, the singers in the Kukyekukyeku Orchestra said the tune had been in Mosomagor for years, and no one really knew how it had gotten there.

ESI TAWIA

Fanti:

Esi Tawia, sanbra odo.

Esi Tawia, sanbra odo.

Odo kakra me do nte nkorofu yinaa wo tan me.

Odo kakra me do nte nkorofu yinaa wo tan me.

Esi Tawia, sanbra odo.

English:

Esi Tawia, come back, my lover.

Esi Tawia, come back, my lover.

Just a small part of the love I have for you makes people
jealous of me.

Just a small part of the love I have for you makes people
jealous of me.

Esi Tawia, come back, my lover.

This is another song made up by the people of Mosomagor. Esi Tawia is the name of a woman. She is fictitious - she never actually left Mosomagor to break some poor man's heart. The tune is also specific to Mosomagor. The singing of the song is in the call/response pattern, with a female (namely Efua Mary Panford) singing the first "Esi Tawia, sanbra odo." and being followed by the whole chorus of singers. This call and response form of singing is the norm in Mosomagor, and is very common among all of West Africa.

Ayere Hwana

The image displays a musical score for the piece "Ayere Hwana". The score is written on seven staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is composed of eighth and sixteenth notes, often grouped in beams. The first staff starts with a whole rest, followed by a melodic line. The second staff begins with a whole note chord, then continues with the melody. The third staff features a triplet of eighth notes. The fourth and fifth staves continue the melodic development. The sixth staff shows a more complex rhythmic pattern with sixteenth notes. The seventh staff concludes the piece with a final melodic phrase and a whole note chord.

Esi Tawia

The image displays a musical score for the piece "Esi Tawia". The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The music is presented in a single melodic line across the staves.

SONGS ABOUT GHANA'S INDEPENDENCE

Kwame Nkrumah, Nyame Nhyira Woo

Fanti:

Kwame Nkrumah, Nyame nhyira woo,

Kwame Nkrumah, Nyame nhyira woo.

Nkan ye wo Gold Coast,

Nndf ye wo Ghana.

Nkan ye wo Gold Coast,

Nndf ye wo Ghana.

Kwame Nkrumah, Nyame nhyira woo,

Fahodi aba daa.

English:

Kwame Nkrumah, God bless you.

Kwame Nkrumah, God bless you.

Formerly, we were the Gold Coast,

And now we are Ghana.

At first we were Gold Coast,

And now we are Ghana.

Kwame Nkrumah, God Bless you.

Independence is ours.

This is a song that can be heard all over Ghana. It dates back to Ghana's independence in 1957. The version that is sung in Mosomagor is naturally in Fanti, although it can also be heard in Twi. The differences are minor, however. For instance in Fanti, the third line is sung "N kai ye wo Gold Coast" while in Twi it is sung "N kan ye wo Gold Coast". The differences are just small pronunciation variations.

The tune of this song is from the Apatempa style of singing, but is specific to this song.

Oman Ghana

Fanti:

Oman Ghana, yeye adzehye man,
 Ne mu nipa nyiaa so woye adzehye.
 Øno ntsi na øsfd, ye bø ye ho mbødzen.
 Na ye siesie no df ayerfor-o.
 Ghana/ Ghana/ Ghana/ adzehye-e man.

English:

Ghana is independent,
 We [the Ghanaians] own this land.
 This is why we all must work hard to take good care of her
 And prepare her as a beautiful bride.
 Ghana/ Ghana/ Ghana/ she is independent.

Kwame Nkrumah, Nyame Nhyira Woo

The image displays a musical score for the song "Kwame Nkrumah, Nyame Nhyira Woo". The score is written on seven staves, each beginning with a treble clef. The music is composed of eighth and sixteenth notes, often grouped into beamed patterns. The first six staves contain the main melody, while the seventh staff is mostly empty, suggesting a continuation or a specific performance instruction. The notation includes various rhythmic values and rests, typical of a vocal or instrumental line.

Oman Ghana

The image displays a musical score for a piece titled "Oman Ghana". The score is written in 2/4 time and consists of six systems, each with a treble and bass staff. The music is primarily composed of eighth and sixteenth notes, with some rests and dynamic markings. The first system begins with a treble staff containing a whole rest followed by a melodic line, and a bass staff with a whole rest and a chord. The second system continues the melodic line in the treble and provides a harmonic accompaniment in the bass. The third system features a more active treble line with eighth notes and a steady bass accompaniment. The fourth system shows a treble line with a mix of eighth and sixteenth notes, while the bass line remains consistent. The fifth system continues the melodic development in the treble and the accompaniment in the bass. The sixth system concludes the piece with a final melodic phrase in the treble and a bass line that ends with a double bar line and a fermata over the final note.

CHILDREN'S SONGS

Pre- Pra Ama

Fanti:

Pre- pra pre- pra Ama,

Pre- pra pre- pra Ama.

Onnkotum aware gye-o gye- O Ama,

Onnkotum aware gye- O gye -o Ama.

Ama, Ama!

English:

Pre- pra, pre- pra, Ama,

Pre-pra, Pre-pra, Ama.

If your marriage is so bad than just call it quits, Ama,

If your marriage is so bad than just call it quits, Ama.

Ama, Ama!

This is a song for little girls to sing. It is a clapping game, and the song is sung to the rhythm of two girls clapping their hands and slapping each other's hands. In the score of the song I have indicated the rhythm of the clapping. This song seems to be specific to Mosomagor, although there are variations of the song all over Ghana. Hand-clapping games are very common for little girls in all parts of the country, and for that matter, all over the world. "Pre-pra" is the name given to the games.

Although this song is specifically for children, the Kukyekukyeku Bamboo Orchestra uses this song in one of their numbers. The piece involves a group of girls being hit on by a group of men, and one by one, pairs of people marry off. The piece begins with the girls standing in a circle playing the game, which is much like a little dance when the clapping involves so many people.

Atta-A

Fanti:

Atta-a, Atta-a, Akuah Atta-a bra-o.

Atta-a, Atta-a, Akuah Atta-a Bra-o.

Me nni bribi me ka de ma ka madanfo Kwabina Kuma.

Me nni bribi me ka de ma ka madanfo Kwabina Kuma.

Atta-a, pre-pra, Atta-a!

English: Atta and Akuah,

Atta and Akuah.

I have absolutely nothing to say to anyone except my boyfriend,

Kwabina Kuma.

I have absolutely nothing to say to anyone except my boyfriend,

Kwabina Kuma.

Atta, pre- pra, Atta!

This is also a "pre- pra" game, or a song that is sung while little girls are clapping.

-It is interesting that the two examples of pre- pra games that were taught to me in

Mosomagor are about love and marriage.

Pre- Pra, Pre- Pra, Ama

The musical score is written in 4/4 time and consists of five systems of two staves each. The top staff of each system is for Singers (treble clef) and the bottom staff is for Clapping (bass clef). The piece begins with a key signature of one flat (Bb) and a 4/4 time signature. The melody for the Singers is characterized by a mix of quarter, eighth, and sixteenth notes, often with rests. The Clapping part provides a steady rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a final measure where the Clapping part continues while the Singers' staff is empty.

Atta- A

The musical score for 'Atta- A' is written in 4/4 time and consists of seven systems, each with a treble and bass staff. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a steady accompaniment of eighth notes. The piece features various rhythmic patterns, including eighth-note runs and quarter-note accompaniment. The notation includes stems, beams, and various note heads, with some notes underlined to indicate emphasis or specific articulation. The overall structure is a single melodic line supported by a consistent bass accompaniment.

Car Ra Reba- a

Musical score for the song "Car Ra Reba- a". The score is written in treble clef, key signature of two flats (B-flat and E-flat), and 2/4 time signature. The melody is presented on five staves. The first staff begins with a whole rest, followed by a sequence of notes: G4, A4, B-flat4, G4, F4, E-flat4, D4, C4. The subsequent staves continue the melody with various rhythmic values and accidentals, including a sharp sign above a note in the second staff. The score is printed on a background with faint, illegible text.

RELIGIOUS SONGS

Alleluya

Fanti:

Alleluya!

Soro abofo to ndwam,

Wo to ndwam se,

Alleluya!

Anopa, wiya, anadwoo-o-o-o,

Wo to ndwam se

Alleluya!

English:

Alleluia!

There are angels in heaven singing,

And here is what they are singing:

Alleluia!

Morning, afternoon, and night,

The angels are singing

Alleluia!

This song is one of many that fall under the realm of syncretic church music, meaning songs about Christianity that have been developed in Ghanaian languages. In Mosomagor, this song is sung by the New Apostolic Church, although further investigation led to the information that it is indeed sung by various churches all over Ghana. It is in fact a very general song that is not only heard in church, but in play as well. The Kukyekukyeku Orchestra includes it in their performances.

The song originated in Twi speaking areas. There are two Christian churches in the village of Mosomagor that could have brought the song there. But the people in the village say that the song was there long before the churches.

Ka Na Wu-o

Fanti: Ka na wu-o,

Yesu ka na wu,

Odifo Yesu ka na wu-o,

Nyame n'asam, ka ne wu-o.

Nti me ka na me wu ampara...

English:

Speak the word and you can die peacefully,

Jesus spoke the word and died peacefully,

Prophesizing Jesus spoke the word

Of all that concerns God.

I too will say these things and die peacefully.

Everyone, speak the word- It's true..

This song has a very joyful melody and the singers are very boisterous in singing it. At the end of the song in place of "Nti me ka na me wu ampara" the lead singer will mention a person's name in the group of people present; for instance: "Sister Julie se...", and then return to the start of the song. This is another example of syncretic church music, and though it is sung inside and outside of the church, there are differences in how it is sung. Inside of church it is sung by a group of people in unison, usually being directed by a leader. However, outside of church it is sung in the call/response pattern, and there is a big effort of get everyone involved in the singing. Often the lead singer will

improvise on top of the chorus with "Yesu se , o-o- Yesu se, o-o- Yesu se:" etc. The tune is from the central region.

Ye Wo Nyame

Fanti:

Ye Wo Nyame-a-a ,

Ye wo Nyame-a-a ,

Ye wo Nyame-a-a ,

Ye wo Nyame-a-a ,

Ye wo Nyame-a-a ,

Ye wo Nyame-a-a ,

Ye wo Nyame-a-a , Økyere doa obeba- Ampara!

English:

We have God,

We have God,

We have God,

We have God,

We have God,

We have God,

We have God,

When times are tough- It's true!

This is another syncretic church song that is used inside and outside of church. When I attended a church service in Mosomagor, I was surprised at the amount of songs that were actually sung in English. These songs are on special reserve for church services only, and were taught to the people by other Christians who had come to the town to help in building the church. The songs that are in the indigenous language, however, are sung

everywhere, for religious purposes and also for fun. The tune of this song is very simple, just moving up and down five pitches throughout the song. The tune is indigenous to the song, which actually comes from the Ashanti region.

Alleluya



A musical score for the piece "Alleluya" in 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody with a series of eighth notes. The third staff features a mix of quarter and eighth notes. The fourth staff has a more complex rhythmic pattern with eighth notes and a quarter note. The fifth staff continues with a similar rhythmic pattern. The sixth staff concludes the piece with a final note and a fermata.

Ka Na Wu- O

The image displays a musical score for the piece "Ka Na Wu- O". The score is written in 2/4 time and consists of seven systems of two staves each (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and bass lines. The score concludes with a final cadence in the seventh system.

Ye Wo Nyame

The musical score for "Ye Wo Nyame" is presented in 4/4 time and consists of five systems of two staves each (treble and bass clef). The piece begins with a vocal line in the treble clef and a piano accompaniment in the bass clef. The melody is characterized by eighth-note patterns and rests. The piano accompaniment features block chords and rhythmic patterns. The score includes several systems of music, with some systems containing faint, illegible text that appears to be bleed-through from the reverse side of the page. The final system concludes with a vocal line and piano accompaniment.

GENERAL SONGS

Salimali Kum

Hausa: La le ooo la oh le,
Salimali kum a e la la oo le.

English:

La le ooo la oh le,
I greet you and hope you receive blessing.

This is a Muslim song, in Hausa, from the north of Ghana. It has been considered that this song may not actually be truly Muslim because the religion does not sing. But, it is indeed a Muslim saying that is used in the song.

SAMANAM

Samana:

Samana/Twi: Oh, Samanamanamanamana

Samanamanam wa pe we,

Samanamanam Belly, a Belly,

Kumasi Bantama,

Belly wo.

Samamana By,

Ye Belly wo.

This song is difficult to translate, first because it is in the language of Samana from Burma, and secondly because there is some Twi gibberish added to it. It is a song from Burma, strangely enough. When the Ghanaian soldiers were fighting in Burma in World War Two for the British, they heard this song. They brought it back to Ghana,

threw in a little Twi, and it is now a song that all the armed forces of Ghana sing. It is also popular for soccer teams, etc.

Samaan

Fanti:

Samaan, Samaan nyimpa n'ewie o, ewie o,

Samaan, Samaan nyimpa n'ewie o, ewie o,

Samaan.

English:

At the end of a person's life,

They are left for the maggots to eat.

This song is an Apatampa tune that is used in funerals. The Kukyekukyeku orchestra sings it to commemorate the deaths of loved ones of members in the audience. When they perform this, members of the audience will come and stick money on foreheads of the orchestra members out of love for the deceased.

Salimali Kum

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is in bass clef with the same key signature and time signature, and contains a whole rest for the entire duration.

The second system of musical notation consists of two staves. The top staff (treble clef, one sharp, 6/8) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff (bass clef, one sharp, 6/8) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

The third system of musical notation consists of two staves. The top staff (treble clef, one sharp, 6/8) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff (bass clef, one sharp, 6/8) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

The fourth system of musical notation consists of two staves. The top staff (treble clef, one sharp, 6/8) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff (bass clef, one sharp, 6/8) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

The fifth system of musical notation consists of two staves. The top staff (treble clef, one sharp, 6/8) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff (bass clef, one sharp, 6/8) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Samana

The image displays a musical score for a piece titled "Samana". The score is written in 4/4 time and is divided into two systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat).

The first system shows the beginning of the piece. The treble staff starts with a whole rest, followed by a quarter note G4, and then a series of eighth notes. The bass staff is mostly empty, with a few notes appearing later in the system.

The second system continues the melody in the treble staff, featuring a mix of eighth and quarter notes, and some chords. The bass staff provides a simple accompaniment with quarter and eighth notes.

The third system is similar to the first, with a whole rest in the treble staff followed by a quarter note G4 and eighth notes. The bass staff remains mostly empty.

The fourth system continues the melody in the treble staff, with a mix of eighth and quarter notes, and some chords. The bass staff provides a simple accompaniment with quarter and eighth notes.

Samaan

The musical score for "Samaan" is written in 4/4 time and consists of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The score is primarily composed of rests in the treble clef staves, with the bass clef staves providing the melodic and harmonic content. The bass clef staves feature a variety of rhythmic patterns, including quarter notes, eighth notes, and chords. The piece concludes with a final measure in the bass clef staff.

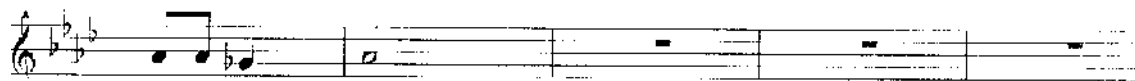
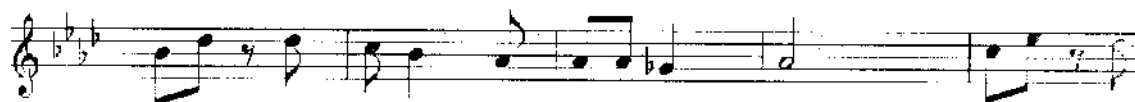
Mpanifoo- ye

A musical score for the piece 'Mpanifoo- ye'. The score is written on seven staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The music consists of a single melodic line. The first staff starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. The third staff starts with a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The fourth staff begins with a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The fifth staff starts with a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The sixth staff begins with a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The seventh staff starts with a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The score concludes with a final whole note G4.

Atseya Dede-e

The image displays a musical score for the piece 'Atseya Dede-e'. The score is written on eight staves, each beginning with a treble clef. The first staff includes a time signature of 12/8. The music is composed of eighth and sixteenth notes, often grouped into beamed patterns. There are several instances of triplets and sixteenth-note runs throughout the piece. The key signature is one flat (B-flat), and the piece concludes with a final whole note chord.

Ose Ye-e



KUKYEKUKYEKU BAMBOO ORCHESTRA

Alex Yao Arthur- dancer, 21

James Kojo Panford, singer/drummer, 28

John Kofi Assan, dancer, 15

Bizmard Amoah, leader of ensemble, 30

Samual Appong, dancer, 17

Eric Essel, dancer, 19

Kate Mensah, dancer, 19

Cecelia Amoah, dancer, 19

Mary Panford, singer, 20

Plilominna Dankwaa, dancer, 20

Charles Edoo, drummer, 27

Isaac Kojo Eduah, drummer, 23

Kwame Samual Assan, drummer, 9

Benjamin Mensah, drummer, 12

Isaac Nana Kwesi, drummer, 32

Joseph Endoah, drummer, 20

Felicia Mensah, singer, 35

Elizabeth Abo, singer, 35

Samual Panford, drummer, 22

Ishmal Mensah, drummer, 20

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Interviews between the dates of April 15th and May 4th, 1998: All Members of the Kukyekukyeku Bamboo Orchestra Dr. Isaac Amuah, Univ. of Cape Coast