UNIVERSITY OF CAPE COAST

ANALYSES OF SELECTED WORKS OF KENN KAFUI

EMMANUEL TACHIE ACHIRE

2014

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BY

EMMANUEL TACHIE ACHIRE

Thesis submitted to the Department of Music and Dance of the Faculty of Arts, University of Cape Coast in partial fulfilment of the requirements for the award of Master of Philosophy (Music Theory and Composition) Degree.

DECEMBER, 2014

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DECLARATION

Candidate’s Declaration

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate’s Name: Emmanuel Tachie Achire

Signature: ……………………………Date: …………………………

Supervisors’ Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor’s Name: Prof. Cosmas W. K. Mereku

Signature: ……………………… Date: ……………………

Co-Supervisor’s Name: Dr. Mawuyram Quessie Adjahoe

Signature: …………………….. Date: ………………………

ABSTRACT

Art music composers from Ghana have been working seriously since the colonial days to develop the genre till today. As every composer has his own style of writing art music, Kenn Kafui, who is the subject of this study has his unique styles of writing art music. The study sought to find out if innate experiences (whether tonal, melodic, rhythmic, timbral) from ones environment enhance creativity and innovation of new musical works.

Three major works of Kenn Kafui, a Lecturer in Composition at the University of Ghana, Legon were selected for analyses to expose his style of writing art music. It came out that the composer liked the use of African music resources–melodic, harmonic, rhythmic, form, timbre and their generative processes–in his choral and instrumental compositions. It was also revealed that as a prolific composer he has contributed to the development of art music in Ghana. He writes pieces for voices–solo with pianoforte accompaniment, SSAA, SATB, TTBB and double choir. In addition, he writes for piano, the orchestra and also a sonata for drums.

As an ambassador of Ghanaian art music Kenn Kafui attended several conferences to present his works. Among the eminent scholar-composers he interacted with are Akin Euba, Carl H. Stochausen, William Chapman Nyaho, Edwin Ferguson, Ton de Leeuw, Nigel Osbourne, El-Dabh, Maxine Franklin and Andrei Eschai. As a teacher-composer he has nurtured young talents like C. M. Placca, Sita Korley and David K. Kafui.

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I express my profound gratitude to Dr. Cosmas W. K. Mereku, the Principal Supervisor, for his time and patience in supervising this thesis. I also thank the Head of Department, Dr. Mawuyram Quessie Adjahoe, who was the Co-supervisor for the directions and suggestions that brought the work to fruition.

Similarly, I would like to thank Mr. Kenn Kafui of University of Ghana, Legon who is the chosen composer, for his time, assistance and guidance, especially, with the scores and their relevant stories.

Again, I thank Rev. Michael Ohene-Okantah of the University of Education, Winneba for his advice and guidance to pursue this Master of Philosophy Degree programme. Furthermore, I thank Dr. Paschal Zabana Kongo, who took us through the course work and further guided me in selecting a topic for my thesis.

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DEDICATION

To my parents and my siblings.

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CHAPTER ONE

INTRODUCTION

Background of the Study

Art music started many years ago in the western world during the later part of the middle ages which was based on western themes and later spread in most parts of the world (Machlis & Forney, 2003, p. 82). According to Amuah, Adum-Attah & Arthur (2004, p. 104), art music is a type of music which is notated and performed according to how it has been notated. Art music primarily refers to the classical traditions which are based on formal styles and techniques which demand focused attention from the performer and the listener and is also subject to criticism(s). In addition, art music is considered as a written tradition, preserved in some form of musical notation, as opposed to being transmitted orally, by rote, or in recordings. Art music which needs the use of standard forms of musical notation that evolved in Europe many years ago, can be vocal, instrumental or both vocal and instrumental (Kamien, 2002, pp. 11 - 12).

Art music could be either written in the tonal (where chords and harmonies are built on the notes of major and minor scales which follow each other according to certain established principles within a period of time in the musical framework of major and minor keys) or atonal (the absence of tonality) axes but the popular ones performed today are in the tonal axis. The inclusion of the new forms within the definition of art music is based upon the intention of the composer from the experience gained and the method of the composer in communicating the substance of music to the performer as well as the listener.

However, there remains an element of formality or intellectual discipline to the construction and communication of the content of the art music.

History and Periods of Art Music Composers in Ghana

During the 19th century, Christian missionaries started coming to Ghana for the propagation of the gospel which also led to the spread of Western civilization among the people. When they came to Ghana, some married Ghanaian citizens and gave birth to mulattoes. As part of their mission in the nation, they established schools to train their mulattoe children as well as some privileged Ghanaian citizens who were living with them to become teacher-catechists (Annoh, 1997, p. 242).

As these early missionaries were training people to become teacher-catechists to help them accomplish their mission, some of the citizens had the opportunity to be trained as reverend ministers. Some of these reverend ministers and the teacher-catechists had the chance of studying music. These were the people who also later trained some of the Ghanaians to become musicians, and this has continued to date. These composers initially wrote many hymn tunes. Examples include Rev. Gaddiel Robert Acquaah and Rev. Emmanuel Allotey-Pappoe (Enning 1999, pp. 1 - 5).

In the quest to neutralize the monotony of the western art music in Ghana, composers started incorporating traditional resources into the art music to bring variety of musical taste to reach many audiences. According to Agordoh (1994, p. 144) Ephraim Amu was the first Ghanaian composer to build our music by writing the western type of harmony with African rhythms. Agordoh, then added that Ephraim Amu is generally known to be the ‘Father of Art Music’ in Ghana. Amu’s style of writing western type of harmony with African rhythms started within the first half of the twentieth century and has become a practice till today. Composers have been working extensively to develop this style of art music from time to time. There are two groups of composers namely: the period where composers wrote solely with western themes and the period where African themes were incorporated into the western harmonies. The following, in my opinion, is a list of composers who have worked from the first group to the second.

The first group consists of Gaddiel R. Acquaah, Emmanuel Allotey-Pappoe, J. T. N. Yankah, E. F. Godwill, Theodore Ntem, etc.

The second group comprises Ephraim Amu, Isaac Daniel Riverson, Otto Boateng, Sam Yarney, Oman Ghana Blankson, Percy Mensah, Charles Graves, Alfred Entsua-Mensah, Philip Gbeho, William Bessa Simons, Ernest C. Bilson (Snr.), J.H. Kwabena Nketia, Nicholas Z. Nayo, Michael K. Amissah, Adolphus Ato Turkson, Augustine Adu Safo, Walter Blege, Captain Techie Mensah, Alfred Doku, Yaw Alfred Kornu, Daniel F. Nzeh, George Ernest Akrofi, Atta Annan Mensah, J.T. Essuman, Robert Nd4, Ben Annin, N. N. Koffie, George Hector Amonoo, Kwesi Baiden, Charles Ocansey, S.G. Boateng, R.O. Danso, W.E. Offei, Ernest C. Bilson (Jnr.), Kenn Kafui, George W.K. Dor, G.W. Addo, Cosmas W.K. Mereku, Michael Ohene-Okantah, Kweku Acquah Harrison, J. de-Graft Simpson, Nicodemus K. Badu, Kweku DwiraYeboah, Victor Agbenu, Alexander A. Agordoh, Godwin Adjei, Harvey Essilfie, S.K. Gyapong, Mozart H. Adzoetse, Samuel Asare-Bediako, Newlove Annan, Mawuyram Quessie Adjahoe, James Tsemafo-Arthur, Kras Arthur, Yaw Sekyi-Baidoo, George Mensah Essilfie, Bright

Amankwah, T. K. Ansah, Benedict Sackey, Joshua A. Amuah, Samuel Kojo Enninful, Kinsford Yaw Mensah, James V. Armaah, etc. All these composers have their own styles and techniques of writing music. These composers have their various contemporaries who start composing musical pieces within a period of time but they all fall under the second group.

Styles and Techniques of writing Music

Styles and techniques of writing music differ from musician to musician since there is no one way or mechanical way of putting musical sounds together to form a whole piece of work. It is an artistic form of combining and arranging instrumental or vocal tones in a structured and continuous manner through the aspiration(s) of the composer to reach his audience immediately or later (Palmer 1965, pp. 1 - 2).

Every writer has his or her own ways of creating music within a specified means. Some writers often stick to a particular style throughout their compositions, some writers find it necessary to step outside their comfort zone and try creating other types of music. Some composers are fond of the use of many chromatic notes in their works, e.g., Alfred Entsua-Mensah's compositions, while others like Ephraim Amu dislike the use of chromatic notes (Agordoh, 2004, p. 27). Some composers base their styles on rhythms, modulations, melodies, harmony, etc. The styles of writing music are based on certain principles established within a specific period of time. Every composer has his or her own style(s) and technique(s) of writing his or her music.

Statement of the Problem

Although art music, which has the branches to be choral (anthems, hymns, etc), instrumental (sonatas, concertos etc.) is utilized in schools, churches and at social programmes in Ghana, has limited level of popularity in the Ghanaian market. It is only the few people who are enlightened in music that are able to teach art music. Furthermore, only a small fraction of the few people who are able to teach art music are able to compose to fit their various objectives for which they write. Agawu (2011, p. 3) in his article, ‘The challenge of African music’, said that if African music includes traditional, popular and art music, then art music is the least prominent of the three. By this, he meant that art music is relatively limited in villages and cities, because of its symbolic potency. He then added that art music in its modern guise as the performance of the composed (written) scores for non-participating audiences reaches only small audiences. This poor reception is partly due to the recent histories of African nations, with political, economic and social factors impinging on the training of musicians, the availability of patronage and audience reception.

A study of literature about music education in Ghana shows that George W. K. Dor had written about Amu, Nketia and Nayo and their works. Alexander A. Agordoh had studied Amu and Nayo. Akrofi has written on Nketia. Augusta Addo had also studied Geoffery S. Boateng and his works. Quite recently, Joshua Amuah completed his study on the works of Newlove Annan, Dor and Kofi Badu. Currently, Dominic Darkoh is also studying Samuel Asare-Badiako.

On the contrary, Kenn Kafui, a prolific music teacher, composer and pianist, who has contributed immensely to the development of art music in Ghana, has not been a subject of any study. He has written many choral works of which most of them are in soprano, alto, tenor and bass (SATB), and the others in 1st soprano, 2nd soprano, 1st alto and 2nd alto (SSAA) and 1st tenor, 2nd tenor, 1st bass and 2nd bass (TTBB). Again, he has many instrumental music; some for the piano, the orchestra and has a sonata for drums. Kenn Kafui likes the use of African themes in his choral and instrumental compositions. Also, his works have rich melodic and harmonic resources that I think when exposed will be beneficial to the upcoming music theory students and composers. This challenge ignited the study. It is for this reason that the study goes on to propose Kenn Kafui.

Purpose of the Study

The purpose of this study, therefore, is to analyse selected works of Kenn Kafui by considering such elements as melody, rhythm, structure, harmony, accompaniment and song text on one hand and the constructional processes on the other. In addition, Kafui's stylistic development in composition as an African composer as well as his biography, in terms of his importance, history, formal music education and professional work is researched.

Objectives of the Study.

1. To collect bio data on the chosen composer.
2. To look at his output as a composer and his contribution towards the development of art music in Ghana.
3. To analyze three selected works of Kenn Kafui written for a variety of force to expose his style of writing music.

Research Questions

The following general questions guided the study:

1. Who is the man, Kenn Kafui?
2. What has been his output as a composer and his contribution towards the development of art music in Ghana?
3. To what extent has he used textual and rhythmic resources to establish African identity in his compositions?

Significance of the Study

Every research work basically seeks to address a problem or problems at hand. As the researcher will analyze some works of Kenn Kafui, the results will help in addressing the following areas:

1. It will help in teaching music theory and composition in schools at all levels.
2. It will also serve as a guide to composers to come out with rich and standardized compositions for academic and other purposes.
3. It will serve as feedback to Kenn Kafui himself to access his capabilities as a composer.
4. It will help Kenn Kafui to be more visible nationally and internationally.
5. People may be inspired by his example and emulate his life as a role model art composer.

Delimitation

Art music is composed in many forms; it can be choral or instrumental music. Choral music has the following types: soprano, alto, tenor and bass (SATB) or 1st soprano, 2nd soprano, 1st alto and 2nd alto (SSAA) and 1st tenor, 2nd tenor, 1st bass and 2nd bass (TTBB) while instrumental music can be piano work, a solo work for clarinet, orchestral or sonata for drums, i.e., African instruments. The composer has many of the above types of musical works but in this research, only three works were selected for study. They are *K4k4et4* – choral, *Pentanata* – pianoforte and *Kale* – orchestral. Thematic analyses of fifteen other works by the composer were highlighted.

Limitation

As the researcher does not speak and understand Ewe language spoken in the Volta region of Ghana in which the composer wrote several of the vocal works, a research assistant from the linguistic area who also speaks Akan was employed in the reading and interpretation. This was necessary to check principles of contour, rhythm and intonation with the melody. Consequently, this inability to read the lyrics of the Ewe language myself did not affect the authenticity of the analysis. To triangulate the results, my two supervisors who are from the Volta region of Ghana (Kpando and Peki to be precise) read through the analysis for authentication.

Layout of the Study

This report covers five chapters. The first embodies the background of the study which covers art music encapsulated, the statement of the problem and the purpose/objectives of the study. It continues with the theoretical framework and then related literature review. It highlights the methodology and hints on how the analysis is done. It finally outlines the research plan and ends with the layout of the report. The second chapter highlights his biography, in terms of his importance, history, formal music education and professional work as well as his output as a composer and his contribution towards the development of art music in Ghana. The third chapter presents the three selected works analysed in the study. The fourth chapter deals with the definitive analysis of the four selected works and the fifth summarizes the whole research concerning significance and relevance of the study and its perspectives.

Research Methodology

The Descriptive research design was used in dealing with the problem under study. According to Summers (2005, p. 1035), methodology is the set of methods and principles that one intends to use when doing a kind of work. In effect, it helps to sort out information in a reasonably, manageable form helping the researcher to reorganize data in a suitable order so as to make a work meaningful.

Population

The population comprised living music theorists and composers, users of art music including the church choirs, institutions, students, and the media.

Sample and Sampling Technique

Purposive sampling technique was used to select the population for the study. The sampling size was twenty (20). Four (4) lecturers in music departments of tertiary institutions who have been in the music education profession for over a decade; four (4) pianists who have passed through the hands of the researched as students; three (3) living Ewe composers; three (3) Evangelical Presbyterian church choir directors; two (2) Evangelical Presbyterian top clergymen; two (2) family members and two (2) media men.

Research Instruments

The instruments used in the data collection process included (i) interviews, (ii) Questionnaires (iii) collection of scores, (iv) listening to audio-visual CD recordings and (v) observation.

Interviews:

The researched, Kenn Kafui, was interviewed to provide his profile and other necessary details that helped the researcher to gather the needed information about him. In addition, the three (3) living Ewe composers; two (2) Evangelical Presbyterian church choir directors; two (2) Evangelical Presbyterian top clergymen; two (2) family members and two (2) media men were also interviewed to triangulate the information.

Questionnaires

Questionnaires were sent to the four (4) lecturers, four (4) pianists; the three (3) living Ewe composers and the two (2) E.P. top clergymen. The questionnaire was used to collect information on his bio data (his parentage, schooling, conducting career, teaching career, his contributions to the development of art music and his works). Other information gathered included why he composed a work; what inspired him and his contribution towards the development of art music in Ghana.

Collection of Scores:

Collection of the three scores was not easy since most of the works selected had not been published by the composer. The first scores given to the researcher were Kale and Pentanata which were readily available. It took the composer almost one year to find the *K4k4et4* score. Drumnata was to be part of the study but I was not able to retrieve the score from the composer himself or any other source so I had no option than to drop it from the study.

Listening to audio-visual CD recordings

The audio and / or video recordings of the performance of the three selected works were collected from the composer. Other sources visited for the recordings were the National Symphony Orchestra (NSO), International Centre for African Music and dance (ICAMD) at Legon, the Adenta Evangelical Presbyterian Church and several internet resources.

Theoretical Framework

The study is embodied with the Jacobson's (2011, p. 1) stylistic approach in studying art music composers and Sadoh's (2004, pp. 42 - 43) analytical approach to art music compositions. Jacobson, on one hand, states that in studying an art music composer these things must be looked at: the approach used by the composer, his importance, historical context, and the biography. Sadoh, on the other hand, suggests that in addition to Jacobson's, the analysis of an African composer's work must be based on cultural perspectives. He further states that cultural analysis must be based on three main characteristics of indigenous music from Africa, viz., elements of musical communication, elements of dance and elements of musical conception.

As Sadoh mentioned, in fact, to be able to analyse a work of an African art composer objectively, the two western approaches to analysis need to be integrated, viz., (i) themetic process–Réti, and (ii) formal analysis (Bent 1987, pp. 85 & 96).

Thematic Process (Reti)

The analysts who believe in thematic process regard music as a linear compositional process of which the basic theme of the music is considered as the fundamental idea of the whole piece of work. They think that it is upon a theme that a composer develops a piece of music by variation, inversions, transpositions, augmentation, reiteration, paraphrase, etc., to get a big work done (Bent, 1987, p 85).

Formal analysis (Zweiteiliges and Dreiteiliges)

According to Bent (1987, p. 96), formal analysts examine the overall structure of a musical work which stresses the recognition of recurrence, contrast and variation as AA, AB and AA^1 and the description of techniques in them. This includes the examination of the harmonic structure, melodic structure, motives, rhythm, variation techniques, and especially the relationships between small and large scale structures. It is based on succession of formal units (relies on proportion and symmetry as it is architectural in nature) and development (continuity and growth).

Literature Review

Introduction

This section takes a quick look at the trend on African art music composition in Ghana. The review is conceived in terms of showing readers in any discipline how African Art Music composers on one hand and their scholarly counterparts on the other have dealt with the issue of composition for consumption by churches, schools, concerts and for other events in the society. In the section, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings:

1. Composition
2. Stages of the Creation Process
3. Compositional Techniques
4. The Fugal Exposition
5. Analysis
6. Appreciating the Musical Art Work

Composition

According to Scholes (1991, p. 218) composition is practically merely the ‘putting together’ of materials (sounds) to make a complete work. As there are so many sounds which are put together to form an art work, not all sound(s) can follow each other even though they are sometimes selected at random. Palmer (1965, p. 1) also defines composition as putting musical ideas together in such a way that the result is a complete and well-balanced piece of music. It is a constructive art which is acquired through studies, experience, inspiration, etc. The organization of the sounds are done according to laid down procedures which were established within a specific period of time, e.g. impressionist composition(s) has its method that the composers follow, tonal composition(s) has its laid down procedures that composers follow during the process of composing. Aldwell & Schachter (1989, pp. 59 & 60) said that in writing of tonal composition(s), the composer gives much attention to the following two major principles of compositions: harmony (concern with relationship among chords) and voice leading (concern with the simultaneous motion of two or more parts (melodies)).

Basically, Whittal (2011, p. 114) posits that since composition is an art work that has no mechanical or one definite way of doing it, there are two fundamental questions that come to mind when one completes a work of art. These are:

1. Has the composer succeeded in expressing his/her emotions and service of beauty?
2. Has he/she done so in a way that he/she can gain and hold the attention of a reasonable proportion of an audience accustomed to that particular type of treatment he/she has adopted?

Strumpf, Anku, Phwandaphwand & Mnukwana (2003, p. 118) in Herbst, A., Nzewi, M. & Agawu, K. (2003) describe musical creation as a process which develops from one stage to another stage in the life of a composer. They related the stages to a child learning how to talk. The child starts by ‘coo’, ‘giggle’ and ‘cry’. As the child makes tremendous repetition of these sounds and also listens to other sound made by others, it gains an experience by putting these sounds together to get a better sound(s). This implies that composers at their initial stages compose simple form of music before extending it to the complex forms. There is a saying that “practice makes a man perfect” which directly supports the fact that music is an art and is done by manipulation of sound(s) and by continuous practice, the composer is able to choose the sounds which agree better with his/her intentions. A musical work which sounds better or best to a composer at the time of composing will sound nuisance or rubbish to the same composer in some time to come which means the composer has developed from that stage to a better or higher stage.

Composition could be classified under two main categories, namely, oral and written compositions. Bahle, cited in Bennett (1976, p. 3) identified two types of composers namely a ‘working type’ and ‘inspirational type’. The ‘working type’ composer uses a preconceived plan, testing and correcting this through rational thought which is an evidence of a written type of composition. The ‘inspirational type’ composer on the other hand, does little pre-planning, relying on improvisation. The emotional impact of the work is anticipated as the piece is being composed. All these two types mentioned above are written compositions. According to Herbst, Zaidel-Rudolph & Onyeji (2003, p. 142), in Herbst, A., Nzewi, M. & Agawu, K. (2003), written composition in African context is the developed form of oral tradition.

However, in African tradition composers use the oral type of composition which is not written down. In the traditional African context, the reason for composing is not merely a quest for individual aggrandizement but to contribute to the rich body of music that exist with a social, artistic, cultural and philosophical reference. If a composition is not notated or written, it could run the risk of undergoing changes through oral transmitting or perhaps even disappearing.

African composition differs from one culture to the other, because the culture establishes the palette of agreeable sound elements to be put together and call it music. Most African cultures have distinct identities or musical materials which make their music differ from one culture to another. Some cultures have pentatonic scale, some also hexatonic scale and others have heptatonic scale. As African languages are tonal in nature, composers are guided by the pitch inflections of the tones and the syllables in creating their musical sounds.

Stages of the Creation Process

As musical creation is an innate experience, composers mentally generate ideas and then develop upon them. This is supported by Rochberg (1988, p. 186) that in order to compose music, sounds and their movement should be internalized. This must happen inside the composer's mind and take fire from the imagination. It takes a period of time for the composer to complete the work. Reynolds (2002, p. 4) said that a musical work is achieved gradually over time in a manner that doubtless varies for each composer.

A prominent theorist, Bennett (1976, p. 6) in his research on composers suggests six stages involved in the musical creation process. He describes them as

(i) the germinal idea—kernel, inspiration, idea or germ; (ii) sketching of the germinal idea—first draft, gets a clear picture and design of the germinal idea which is purely mental activity; (iii) the development of the germinal idea—the various style(s), elements, items needed for the composition are chosen to design the work on paper/tape/computer; (iv) elaboration is refinement—the first draft is reworked; (v) final draft and copying of score; and (vi) revision—some elements may be deleted or some replaced, not any change which will affect the uniqueness of a musical piece.

Belkin (2008, p. 24) on another hand suggested five requirements for successful continuation after the beginning of a piece of music: (i) satisfactory flow – an emphasis on narrative continuity, (ii) contrast – to avoid monotony of the music which will renew the listeners' interest, (iii) suspense – a sense of sharp expectation to avoid a sense of premature closure, (iv) points of reference – a clear reference to something well defined and familiar and (v) climax – a point of maximal intensity.

Compositional Techniques

According to Palmer (1965, p. 3) compositional technique is a method by which a composer builds up his ideas into a musical sound structure that may be acquired through the study of the different branches of musical writings–melody, harmony, rhythms, and so on. The ability of a composer to identify and construct chords is an important and necessary step towards the goal of musical understanding; but by itself does not guarantee such understanding. Chord formation in musical compositions requires the use of both ear and mind in establishing how these chords: function, relate to each other and relate to create musical motion (Aldwell & Schachter 1989, p. 59). The various musical ideas put together can be in the tonal (where compositions are based on the musical framework of major and minor keys, with chords and harmonies that are built on the notes of major and minor scales which follow each other according to certain established principles) or atonal axis (where there is the absence of tonality).

Music written during the period from around 1600-1900 A.D. is generally considered to be tonal music because it is based on the common practice principles of the well-tempered major, melodic minor and harmonic minor scales and the harmonic system. The Common Practice Era includes the baroque, the classical and the romantic periods. Tonal music is still being written and performed today. Most tonal music are pleasant to the ear because it has less effect of dissonance in them and even most dissonances are immediately resolved into consonance according to certain principles. During the romantic period most dissonant chords were considered to be factors of motion and, for that matter, were not resolved immediately or even not resolved at all. This style of writing music during the romantic period where melodies and harmonies (increasing used of chromatics, stronger used of nonharmonic tones, the tendency to avoid dominant-to-tonic cadences, etc) were redefined, eventually opened the door onto the new of the twentieth century compositions (Kostka & Payne, 1995, p. 451).

Fugal Exposition

Fugue is one of the greatest developmental styles of writing music during the baroque period. It is a polyphonic composition for fixed number of voices or instruments built on a principal theme called subject (Kerman 2000, p. 126). He then added that the term fugue comes from the Latin word *fuga* which means *running away* and it manifests in a way that the subject is being chased from one voice to another.

In fugue writing, the exposition is the initial part in which all the voices have an opportunity of presenting the main melodic idea called: the subject (theme) and the answer (Cooper 1981, p. 266). Fugue can be either in three, four or five voices but the four voice fugue is the commonest one that most composers use in writing fugue.

Analysis

According to Hornby (2010; p. 47), to analyze is to examine the nature or structure of something, especially by separating it into its parts, in order to understand or explain it. To analyze a piece of music, therefore, there is the need for looking at the various melodic and harmonic structures within the scope of the composer's own intentions. Any criteria outside the scope of the composer's intentions will not authenticate the results of the analysis. This is supported by Chailley (1951, p. 104) who views analysis entirely from a compositional viewpoint, arguing that, "since analysis consists of 'putting oneself in the composer's shoes,' and explaining what he was experiencing as he was writing, one should not think of studying a work in terms of criteria foreign to the author's own preoccupations". Green (1965, p 70), also supported this idea by saying that to approach a piece of music with an open mind to discover what the composer has in store, is a safer procedure than to assume in advance that a particular pattern will be an evidence. A musical piece should be analyzed according to how it is but not with a different perception which may not result into the accuracy of the analysis. He further added that this does not mean that we cannot attempt a systematization of form.

Bent (1987; p. 1) agrees with Chailley (1951) and Green (1965) when he asserts that "underlying all aspects of analysis as an activity is the fundamental point of contact between mind and musical sound, namely, musical perception". As music is basically about sounds, understanding a piece of music is the ability of the brain to receive the sound(s) and process it or them. This consideration of the nature of musical perception should be of central concern to the musical analyst. In other words, to provide an adequate account of musical perception, reference must necessarily be made to the empirical findings of the musical ideas.

This view by Bent is supported by Warburton (1978, p. 120) when she argues that when analyzing a melody, the first essential is to hear the tune accurately, and it should be possible to do this without resorting to a piano or any other musical instrument. Singing aloud is a help but eventually it should be possible to hear melodies entirely mentally. She then adds that one should be sure to start from the right note of the scale, and never lose the feel of the tonal centre even if the tune modulates to a new key. Warburton further states that musical analyst should internalize the work to be analyzed before thinking about breaking the work into smaller section for the onward analysis. The analyst should listen or read through the work multiple times so as to know the work well, and even if possible should have them in mind before starting to analyze it. Try different recordings if one is not satisfied with what one hears.

Warburton, on the other hand, said that if the analyst is a pianist, he should play the music on a keyboard as well, to the best of his ability. He should make sure that he is conversant with the sounds and understands them well before attempting to break it down into smaller sections. If the analyst is familiar with the musical piece, breaking it down into smaller sections will not be a problem and it will ensure smooth and accurate break down. This breakdown of a musical piece of work by the analyst should not only be with the pitches but to the other musical elements and their relationship to each other. This position is echoed again by Green (1965; p. 70) who acknowledges that analysis is the separation of a whole into its parts and the exploration of the relationship of these parts to the whole and to each other. The pitches, the other musical elements and their relationship to each other make a piece of music a complete whole and beautiful and give a better understanding of it. LaRue (1992, p. 2) added his view to Green that in studying each part of musical elements in turn at various magnifications to fit all dimensions, we must try to understand the functions and interrelationships of these elements, so that we can make meaningful interpretations, identifying the significant aspects of each composer to his social environment.

Cook (1987, p. 9) on another hand says that there are two main ways musical analysts approach pieces of music namely: overall form and melodic, harmonic or rhythmic content. When analyzing a piece of music, the analyst should pick one musical element (pitch for instance) and listen to the entire song focusing on just that for a number of times till he is okay with it before moving on to the next element until the analyst exhaust all the elements within the piece of music. The analyst should write down everything he/she sees about the element before moving on to the next item. By the end of the exercise the analyst will have more grounds to form complex opinions about the composer's techniques.

Musical Analysts have been working extensively to develop the idea of musical analysis from time to time by developing analytical models to establish their principles of breaking down complex music into smaller unit(s) to see the elements that make up the whole piece of music and their relationship with each other e.g. Schenkerian analysis, Toveyan analysis, Thematic Process (Reti), Formal analysis (Zweiteiliges and Dreiteiliges) and others.

Schenkerian analysis is a type of model which assumes that every structural harmony must be in consonance and shows hierarchical relationships among its pitches which draw conclusions about the structure of the passage from this hierarchy. The most fundamental concept of Schenker's theory of tonality is the reduction of a whole piece of music to its simplest unit(s). To Schenker, the intervals between the notes of the tonic triad form a tonal space that is filled with passing and neighbouring notes that produces new triads and new tonal spaces for further elaborations until that piece of music is completed. It takes some fraction of musical analysts to reduce a whole piece of music to its basic unit(s). Dunsby and Whittall (1988, p. 62) says that Schenkerian model is for the gifted or expert musician and is affirmed by Cadwallader and Gagne (2007, p. 3), Forte & Gilbert (1982, p. 2) that schenker's approach is grounded in the fundamental principle of harmony and counterpoint and requires solid musicianship and a developed musical ear for the reduction of the piece of music to its simplest unit(s). Basically, Schenker categorises a piece of music into the following sub areas: Foreground (surface structure), Middle ground (intermediate structure) and Background (deep structure).

Orchestral analysis is another interesting area under the subject of analysis which travels beyond the scope of choral and piano works. In orchestral analysis, the tone color, the number of instruments and their ranges are taken into consideration before the composer starts writing for them. According to Piston (1955, p. 355) the objective in analysis of orchestral works is to discover how the orchestra is used as a medium to present musical thought with the view to simplifying the score so that order is seen by the layman. It is a means of studying how instruments are combined to achieve balance in sonority, unity and variety of tone color, clarity, brilliance, expressiveness and other musical values (p. 356). He further states that there are four ways of analyzing orchestral works. This he outlines as follows:

1. The examination of the musical texture, apart from orchestration to see what component elements make up the fabric of the music. E.g., melody, chords, harmony, contrapuntal lines, etc.
2. The distribution of the instruments and sections of the orchestra among the elements is to be noted. Problems might be encountered due to the fact that good orchestral work(s) keep continually changing in the arrangement of the instruments, and often in the type of texture as well.
3. Comparison of the elements should be made, evaluating the result of the distribution as to balance and contrast, and remarking any other qualities that may become evident.

4. Close examination of each element taken separately. This will take note of the choice and combination of tone colors, doubling and spacing, reinforcing of accents, etc., sometimes, an element is further divisible into what may be called sub-element.

In short, analysis is the process of breaking a complex topic or substance into smaller parts to gain a better understanding of it. Musical analysis explains the process of attempting to answer the question, how does this music work? The method employed to answer this question, and indeed exactly what is meant by the question, differs from analyst to analyst, and according to the purpose of the analysis.

Appreciating a Musical Art Work

Different people experience music differently. There are people because of their background appreciate music by judging the formal characteristics of the music itself. This group of people is popularly known as absolutists. To the absolutists cited in the prominent music philosopher, Reimer (1989, p. 16), to find the meaning in a work of art, one must go to the work itself and attend to the internal qualities which make the work a created thing, thus, in music, one would go to the elements themselves—melody, rhythm, harmony, texture, form, etc.,—and attend to what those arranged sounds do.

Conversely, there are others who derive the meaning outside the musical work itself. This group of people is known as the referentialist. According to the referentialist cited in Reimer (1989, p. 16), to find the meaning in a work of art, one must go to the ideas, emotions, attitudes, events, of which the work refers you to in the world outside the art work thus, the function of the art work is to remind you of, or help you understand, or make you experience, something which is extra-artistic, that is something which is outside the created thing and the artistic qualities which make it a created thing. To the referentialist, musical sounds serve as a reminder of, or a clue to, or a sign of something extra musical.

CHAPTER TWO

KENN KAFUI, THE COMPOSER

Introduction

This chapter deals with the importance, historical context, and the biography of Kenn Kafui who is a composer, conductor, pianist, folklorist, music theorist and scholar. It continues to examine the composer's works revealing the growing complexity of his style–how he acquired and applied basic compositional skills in writing his choral and instrumental pieces–which invariably revealed the experimentation with and synthesis of African traditional resources and western compositional techniques of the common harmonic practice era showing his trademark sensitivity to the expressive potential of the use of the *Kale* rhythm and the Ewe language (Omojola 1995, p.4; Jacobson 2011, p. 3 & Sadoh 2004, p.1). In conclusion, how his output of work has contributed to the development of art music in Ghana is discussed.

Historical Context

The composer of the selected works is among a chain of educators who established and consolidated music education in Ghana. Starting in the Gold Coast during the early twentieth century as the Prince of Wales College (later renamed Achimota College), Achimota College was the only institution in the whole of West Africa in the early 1930s where music was taught as a compulsory subject (Kwami 1994, p. 549). Commenting on teachers who have contributed to this cause, Kwami (1994, p. 550) begins with W. E. F. Ward, a former senior history teacher and music master at Achimota who was appointed in 1928 to build up music in the school. He continues to reveal how Ephraim Amu, doyen of African music in Ghana, made the most significant contribution to African music at Achimota, not only through his critical standards and the status he gave to African drumming but also through the publication of his twenty-five African songs (1933).

Another legend Kwami mentions is Robert Ashong Kwami who is apparently the father of my source. Kwami (1994, p.550) equally importantly underscores the fact that not only did the work of Amu and Robert Ashong Kwami lead to a 'real improvement in the music culture of the lower school' (cited Agyemang 1988, 106), they were also initially the only staff on the music teacher training programme which Amu established in 1949. Robert Kwami succeeded Amu as head and continued with both the African music and the western classical music, thus, laying the foundation for the Ghana National Symphony Orchestra. After his death, Philip Gbeho took over the management of music at Achimota, strongly continuing and promoting the extra-curricular work in African drumming. Finally, Kenn Kafui was appointed as music teacher at Achimota College in 1979 and made head of music in 1982.

The Composer's Parentage

Kenn Kafui was born at Hohoe in the Volta Region of Ghana. Nayo (1986, p. 27), reveals that he was born on 25th July, 1951. His father's name was Albert Avotri who hailed from Sovie near Kpando and his mother's name was Seline Kumadie who hailed from Hohoe. His parents lost their first son on the first day he was born. As a result of his parent's predicaments, various attempts were made to have another boy. Since these did not yield any good results, his parents went to Presbyter Akotia, who was a Prayer Warrior in the Evangelical Presbyterian Church (E.P. Church) at Alavanyo-Kpeme near Hohoe to pray for them in order to have another child. Amazingly, Presbyter Akotia prophesied that God would send a son through them to the world, and their son would become a great musician and will serve the Lord with his talent. His name shall be called Kafui meaning 'Praise Him' (i.e., God). Presbyter Akotia put them on fasting and prayer for a period of time before the actualization of the prophesy.

According to Kafui, this revelation was made to him by his grandmother, Dora and was confirmed by his mother, Seline. Kafui recounts the experience that at the age of twelve years, he and his parents visited Presbyter Akotia at Alavanyo-Kpeme to perform the thanksgiving rites with a big ram. Truly, all that Presbyter Akotia told the parents about Kafui have come to pass.

Education (School / Institutions / Conferences)

Kenn Kafui had his elementary education at Hohoe Evangelical Presbyterian Primary and Middle Schools. He continued at Kpando Secondary School for his secondary education in 1967 and completed in 1972 where his father was the music master. He studied Music as a discipline from Form 1 to Form 5. He passed the West African Examination Council's Ordinary Level ('O' Level) Music Examination at the end of the fifth year as scheduled. In addition, he took the Grade 8 (Final) of the Associated Board of the Royal Schools of Music, London (ABRSM) Examination, and passed at the same time.

After his WAEC ‘O’Level, he continued his studies at the Music section, Institute of African Studies now School of Performing Art, University of Ghana, Legon for Diploma in Music and graduated in June, 1975. At the same university, he studied and obtained Post Diploma in African Music (Musicology) from 1980 to 1982. Furthermore, he continued his education by studying for the Master of Philosophy Degree in Music (M.Phil Mus.) in Theory and Composition and Ethnomusicology at the same University. At the University of Ghana, Legon, he had the privilege to study under the professionalism of N. Z. Nayo, Ato Turkson, and J. H. Kwabena Nketia.

Kenn Kafui travels extensively on invitation to international workshops and conferences of composers (sometimes the only Ghanaian or the only African) where at times he gets the opportunity to address the meeting, and also learn from some well-known composers like: Dimiter Christoff (Bulgaria), Andrei Eschpai (Russia), Ton de Leeuw (Netherlands), Makoto Shinohara (Japan), Doug (U.S.A), Marlos Nobre (Brazil), Carlos Michands (Argentina), Charles Camilleri (Malta), Nigel Osborne (U.K.), etc. To him, the most outstanding contact with the other composers was coming face to face with Karl Heinz Stockhausen of Germany at a project workshop entitled “Stockhausen Project Workshop” at Den Hague Conservatorium, in the Netherlands in 1982. He was one of the four African composers who were invited to the ‘21st All Union of Soviet composers’ that brought together over seven hundred composers from the USSR and some countries in all the other continents of the world, which took place at the Kremlin in Moscow (May 1986). In October 2005, Kafui upon invitation from the U.S.A. joined Akin Euba (Nigeria) and EL- Dabh (Egypt), two of the African leading composers and ethnomusicologists’ resident in the U.S.A. to present African art music to Asia in China. Earlier in 1975, he was among a twenty one member group selected from the University of Ghana, Legon to represent the institution on ‘International Festival of Youth Orchestras Performing Arts’ in Aberdeen, Scotland.

Teaching Career

Kenn Kafui joined the staff of Achimota College in 1979, and became the head of Music Department in 1982. He worked as Teaching Assistant and a Tutor on the Extension program of the Music Department of the University of Ghana, Legon from 1975 to 1979. He also taught composition and orchestration as a part-time lecturer at the National Academy of Music now Music Department of the University of Education, Winneba, from 1981 to 1987. He is currently a lecturer in Theory and composition and Head of composition at the Music Department of the University of Ghana, Legon.

Career as Conductor

At Achimota School, he taught and conducted two operas by Gilbert and Sullivan-‘The Mikado’ in 1982 and ‘The Pirates of Penzance’ in 1985. From 1986 to 1996, he was appointed as the Officer-in-charge and conductor of the Ghana National Symphony Orchestra.

Church Contribution

Kenn Kafui was born into Lorenz Wolf Evangelical Presbyterian Church, Hohoe in the Volta Region of Ghana. He was a resident member and the Chief patron of the Evangelical Presbyterian church, University of Ghana, Legon from February 2006 to January 2011. For five years, he was the resident senior member (lecturer) supervising the church until the arrival of a newly appointed chaplain in February 2011. He also worshiped and served as Choirmaster/ Organist at the Evangelical Presbyterian churches at Madina, Kisseman, and Light of the world (Kotobabi) all in Accra.

Just after his Diploma course in Music at the University of Ghana, he assisted the late great composers and Choirmasters of the Church, N. Z. Nayo and R. K. Ndo in organizing the National Union of the Evangelical Presbyterian Church choirs from 1974 onwards and currently, he is still helping the organizers to organize the choirs. He was appointed to be a board member of the Erstwhile Evangelical Presbyterian Church Music Education and was the convener of Festival Committee in the church. His large repertoires of sacred music (for choir – a cappella, solo with organ and choir and orchestra) are frequently performed in the Evangelical Presbyterian Churches and several other churches. He is also a founding member of the “Evangelical Presbyterian. Church Hadzigbale society” appointed by the Church.

Kenn Kafui, has been very innovative in his works making use of traditional African elements. For example in his work for choir and Orchestra “*D4mko ma yi*”, meaning “send me and I will go”, (Soma me na m1k4) which was commissioned by the Evangelical Presbyterian church in 1982 to mark the indigenous priesthood centenary celebration and was performed by the Madina Evangelical Presbyterian Church choir and the Ghana national symphony

Orchestra. The composer used the rattle to accompany vocal sections and in some other sections, he used the Ghanaian talking drums and the friction Drum (*Lakle3u*).

His Awards and Entries

By virtue of the contribution made to the development of art music by Kenn Kafui, the following awards have been given to him:

1. The Entertainment, Critics and Reviewers Association of Ghana award for best contemporary art music composer and performer in Ghana from 1986 - 1987.
2. The Highest recognition of the 47th Synod of the Evangelical Presbyterian Church, Ghana under the citation "As a great Composer of our times" in 1987
3. The American Medal of Honor award by the American Biographical Institute in 2000.
4. The award from First General Assembly of the Evangelical Presbyterian Church, Ghana, for composition and promotion of Church Music in September 2009.

Entries have been made on him in several music books and sources. Some of them include:

- 8th Edition of the "International Who is Who in Music"
- Euba, Akin – "Modern African Music" a catalogue of selected archival materials at Iwalewa-Haus, University of Bayreuth Germany. Published by University of Bayreuth, Iwalewa-Haus, 1993.

His contribution to the development of art music

Kenn Kafui has trained some people like George Francois, David Kafui, Sita Korley, and others to become musicians. These musicians have also joined the race of developing the art music by teaching and performing it. He has also expanded the range of composing art music by adding a new genre he created himself and named it Pentanata to the existing ones and also has written a sonata for drums.

In his ‘Pentanata no.2’, he makes the pianist to accompany the piece at a point with the container rattle. Currently he has several good works written for choir (a cappella), choir and orchestra, the symphony orchestra, piano, organ, traditional African instruments, solo (voice) and piano and solo (voice) and orchestra. ‘Mida Akpe’ (Thank God), ‘Jesus My Protector’ etc are some of his choral musical pieces sung in many parts of the world.

His works

Although Kenn Kafui started composing hymns and anthems for the church during his secondary school days yet his first work for choir and orchestra “Dzifo Gbowo Na Vu Egbe” (Let the gates of Heaven open today) in 1974 at the beginning of his third year of his Diploma course. The work was first performed on 22ndNovember, 1974 by Medina E. P. Church Choir and the Ghana National Symphony Orchestra at the Saint Cecilia’s Day concert at the Commonwealth Hall, University of Ghana, Legon.

Kenn Kafui, who is one of the leading art music composers of his era of composers in Ghana, has the following works to his credit:

Hymns

Hymns in the new E. P. Church “Hadzigbale” are numbers 186, 237, 496, 554, and 562

Choral (A Cappella) Works in Homophonic style

1. Nutifafa (Peace) KAF 1.No.1 1972
2. Yehowa Fe L-l- (The love of God) KAF.1No. 2 1973
3. Nunya Adidoe Asime Tu Ne (Knowledge is like a Baobab tree) KAF.1.No. 5 1979
4. To God Be the Glory 2011

Choral Works in Contrapuntal Style

1. K4k4et4 (The Holy One) KAF. 1 No.6 1980
2. Mawu Tso Fut4wo Kahl0 (God Arose and the enemies scattered) 1983
3. Wo Dolawo Va Di Anyi (Your Messengers arrived) KAF.1 No.9 1983
4. Mitso Hadzidzi (Praise God with songs) KAF.1 No.10 1984
5. Goodness Costs Nothing KAF.1 No. 13 1986

Compositions on African Traditional Antiphonal Form

1. Brighten the Corner where you are KAF.1 No. 14 1988
2. Akpe Na Mawu (Thanks be to God) KAF. 1No. 15 1989
3. Hohoe E. P. Church Centenary Song 1989
4. Xexeame Fa Kadi Ye Mie Nye (We are the light of the world) 1999
5. W4 `keke Sia Kokoe (Sanctify this day) 1998

6. Zodede Kple `g4yiyi	(Moving forward)	2006
7. AmenuVevee Loo	(It is mercy)	2011
8. Egbe Nuwo	(Current Affairs)	2011

Female Chorus (SS AA)

1. Miw4 D4 Kple L-l-	(Work lovely) KAF. 1 No. 11	1983
2. Ne Nyo N4viwo	(I should be well friends) KAF. 1 No. 12	1984
3. God Bless Our Homeland		1994

Choral Orchestral Works

1. Dzifo Gbowo Na 3u	(Heaven Gates Should Open) KAF. 2 No. 1	1974
2. Mawu Fe Gb4gb4	(God's Spirit) KAF.2. No. 2	1975
3. Mawu Na Yra Hafialawo	(May God bless choir Masters) KAF.2 No. 3	1977
4. Mawu Na Yra Kpasec	(May God bless Kpasec) KAF. 2 No. 4	1978
5. D4m Ko mayi	(Send me and I will go) KAF.2 No. 5	1982
6. Glory to God	KAF. 2 No. 6	1991
7. Dzidz4 6liwo Ne @i	(Make Joyful noise)	1997
8. KafuKafu Na Wo Mawu	(Praise be to God)	2000
9. Mi Heyi Le ~utifafa Me	(Go in peace)	2000
10. ~utik4k4e Na Mawu	(Glory be to God)	2004
11. Choose You This Day Whom Thou Will Serve		2004
12. Dzidz4 ^li	(Joyful Noise)	

Works for the Symphony Orchestra

1. Symphony NO. 1 in D KAF. 3 No. 1	1975
2. Rhapsody KAF.3. No. 2	1976
3. Kale (Bravery) KAF. 3 No. 3	1977
4. Pentaphony KAF. 3 No. 5	1986

Piano Works

1. Six Easy African Pieces for Piano	1976 - 1977
2. Kafui’s Rudiments and Keyboard Pieces for the Beginner	1981
3. A Successful Day - Keyboard Song	1984
4. Divine Thought - Keyboard Song	1985
5. 4 Keyboard Song	1986
6. Pentanata No.1 KAF. 10 no.1	1980
7. Pentanata No.2 KAF. 10 No, 2	1986
8. Sonata in D Flat	1987
9. Meli Kpliwo (I am with you)	2002

Organ Works

Divine Love and Peace Bridal / Wedding March No. 1	1986

20th Century Works

Visitation (Serial Music)	1985
Black Visitation (Aleatoric)	1986

Works for African Traditional Instruments

Drumanata No.1

Solo Works (Vocal/Instrument)

1. Nunya (Knowledge) (Tenor & Piano) 1976
2. Dzogbenyuie (Good luck) (Tenor & Piano) 1977
3. Sonata for Clarinet in B Flat and Piano 1983
4. Enye Yie Enuanom (Brothers and Sisters, it is okay) (Tenor & Orchestra) 1986

Simple Choral Anthems

1. Ts4 Nye Nuv-wo Kem (Forgive me) 1981
2. Fia M4 Nyui Lam (Guide me) 1982
3. A Child Is Born 1982
4. Let All Men Rejoice 1982
5. X4 Mia 5a’Kpedada (May you consider our gratitude) 1987
6. Mida Akpe Na Mawu (Thank God) 1989
7. Kafui (Praise Him) 1980
8. Dzidz4m Be Menye Yesu T4 (I am glad I belong to Jesus) 1993
9. Jesus My Protector
10. It is Finished 1998
11. What Do You Fear? (Nuka Vom Nele)
12. Lord I Glorify Your Name 1992

13. Blessed Achimota

14. The Lord Jehovah Says Fear Not!

15. The Kpasec School Hymn 2003

16. Aseda Nka Wo (Thank you)

17. Asomdwee (Peace)

18. Gbi Duk4 Ha (Gbi Traditional Area Song)

19. Kin

Kafui's chief ambition is to compose music based on indigenous African material, which could be appreciated by many audiences world-wide.

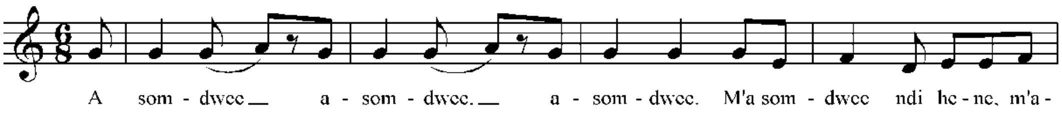
Musical Themes of some Works not selected for Analyses

Kenn Kafui has many other vocal works written for various choral ensembles. He has works for soprano, alto, tenor and bass (SATB); 1st soprano, 2nd soprano, 1st alto and 2nd alto (SSAA); 1st tenor, 2nd tenor, 1st bass and 2nd bass (TTBB); and double choir arrangements (i.e., SSAATTB). Again, he has many instrumental pieces written for various media including the piano, the western classical orchestra as well as the Pan-African orchestra.

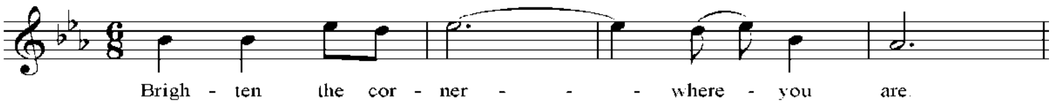
The following are themes of some of his other works:

Choral

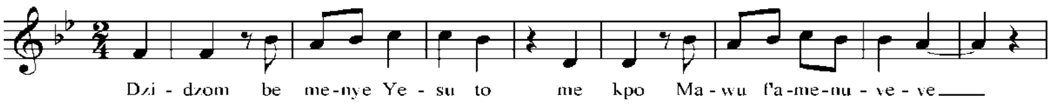
1. *Asomdwee* (Peace)


A som - dwee__ a - som - dwee.__ a - som - dwee. M'a som - dwee ndi he - ne, m'a -

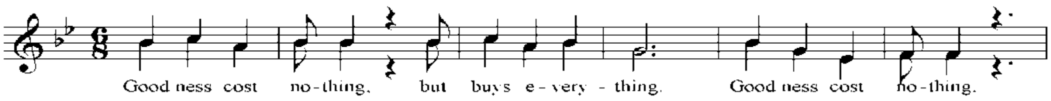
2. *Brighten the Corner*


Brigh - ten the cor - ner - - - where - you are.

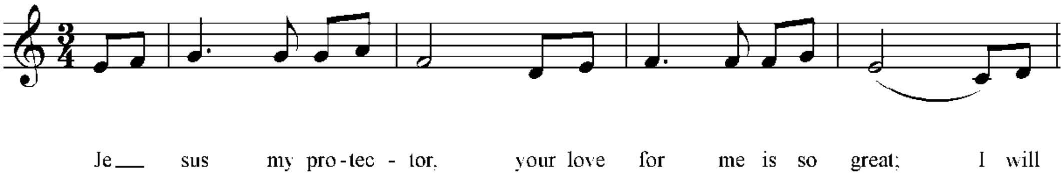
3. *Dzidzom be me*


Dzi - dzom be me-nye Ye - su to me kpo Ma - wu ƒa-me-nu - ve - ve

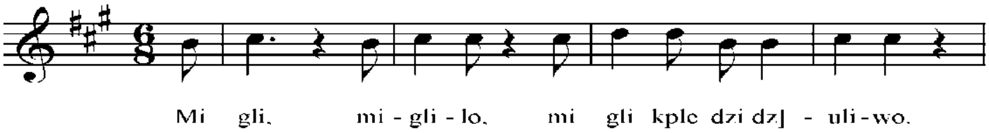
4. *Goodness Cost Nothing*


Good ness cost no-thing, but buys e - very - thing. Good ness cost no-thing.

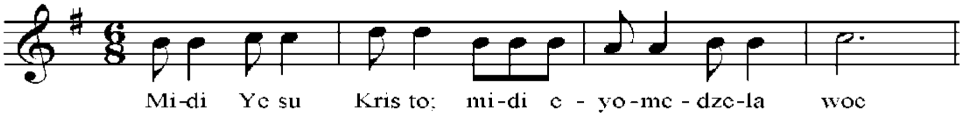
5. *Jesus my Protector*


Je__ sus my pro-tec - tor, your love for me is so great; I will

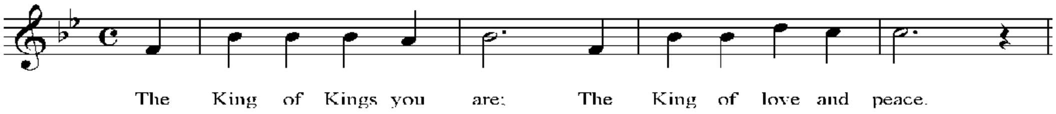
6. *Migli Miglio*


Mi gli, mi - gli - lo, mi gli kple dzi dzɔ - uli-wo.

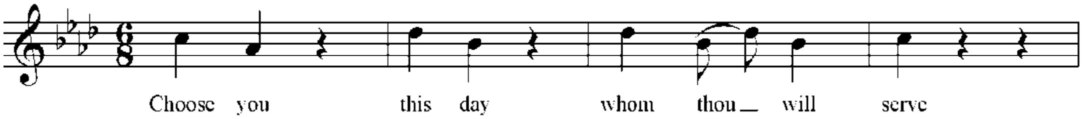
7. *Midi Yesu*


Mi-di Ye su Kris to; mi-di e - yo-me - dze-la woe

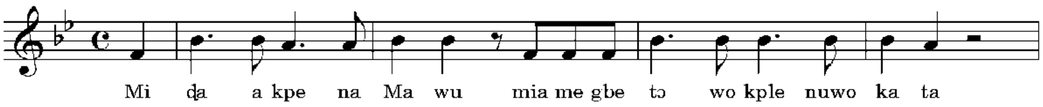
8. *The King of Kings*


The King of Kings you are: The King of love and peace.

9. *Choose You This Day*

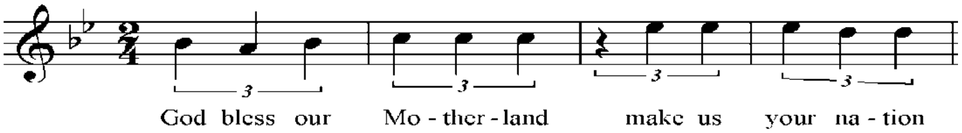

Choose you this day whom thou will serve

10. *Mida akpe na Mawu*


Mi ɖa a kpe na Ma wu mia me gbe tɔ wo kple nuwo ka ta

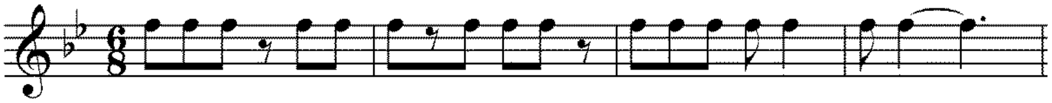
1st& 2nd Soprano and 1st and 2nd Alto (S S A A)

1. *God Bless Our Motherland*


3
3
3
3
God bless our Mo - ther - land make us your na - tion

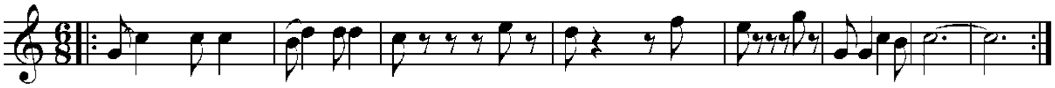
Chorus and Orchestra

1. *D4m Ko Ma yi*

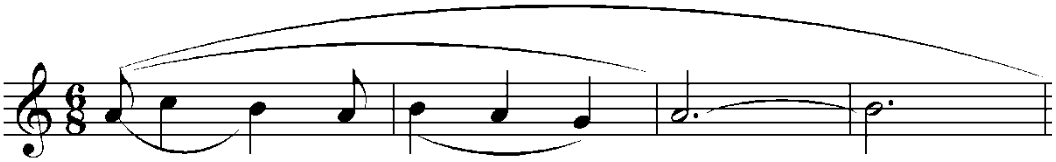


Piano Works

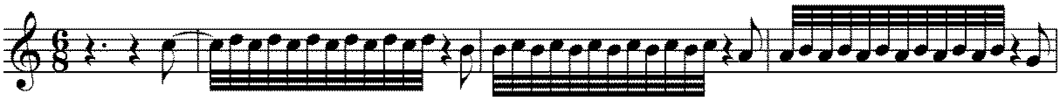
1. *Mele Tsitsim*



2. *Y4m Mat4*



3. *Meli Kpli Wo*



The Composer's Source of Inspiration

Composition is one of the key aspects of Music which deals with creation of music in a certain style within a specific time. Composition is often classed as the creation and recording of music via a medium by which others can interpret it (i.e., paper or sound). It has undergone so many years of transformation depending upon the period that music was composed or written. The musical thinking differs from period to period. Composers have different sources of inspiration, some are inspired through dreams, some emotions and situations, some cries of animals, stories and historic events etc.

According to Summers (2010 p. 842) Inspiration is anything that gives one new ideas for something one does. Inspiration takes different forms. Sloboda (1988) cited in Andrews (2004, p. 4) identifies both conscious and unconscious operations throughout the inspiration and the execution of writing new music. It

takes some few ones who are able to trace different sources of inspiration throughout their lifetime. Some composers run out of ideas after some few years. Inspiration for musical creation is not manipulated by composers at any time. This is supported by Palmer (1965, p 7), who said if inspiration could be turned on and off at will, as easily as a tap, the composer will never find himself at a loss for ideas. Interviews with Kenn Kafui reveal the following as his source of inspiration as a composer:

1. During the romantic period, musicians tried as much as possible to avoid the dominance of German music by way of going into musical nationalism, so as Kenn Kafui also tried his best to contribute towards the development of African Art Music which was started in Ghana by Ephraim Amu where traditional African themes are incorporated into the various compositions in order to avoid the dominance of the western art music. The rich culture and the many traditional dances found on the land of Volta Region give way to Kenn Kafui (who also from Volta Region) to do much research into them which aid him to come out with rich compositions e.g. *Kale, D4m Ko Mayi, Drumnata* (sonata for drum)

2. He is sometimes inspired by some works of some great musicians like Ephraim Amu, N. Z. Nayo, Ludwig van Beethoven etc., which compel him also to do something e.g., *K4k4et4*.

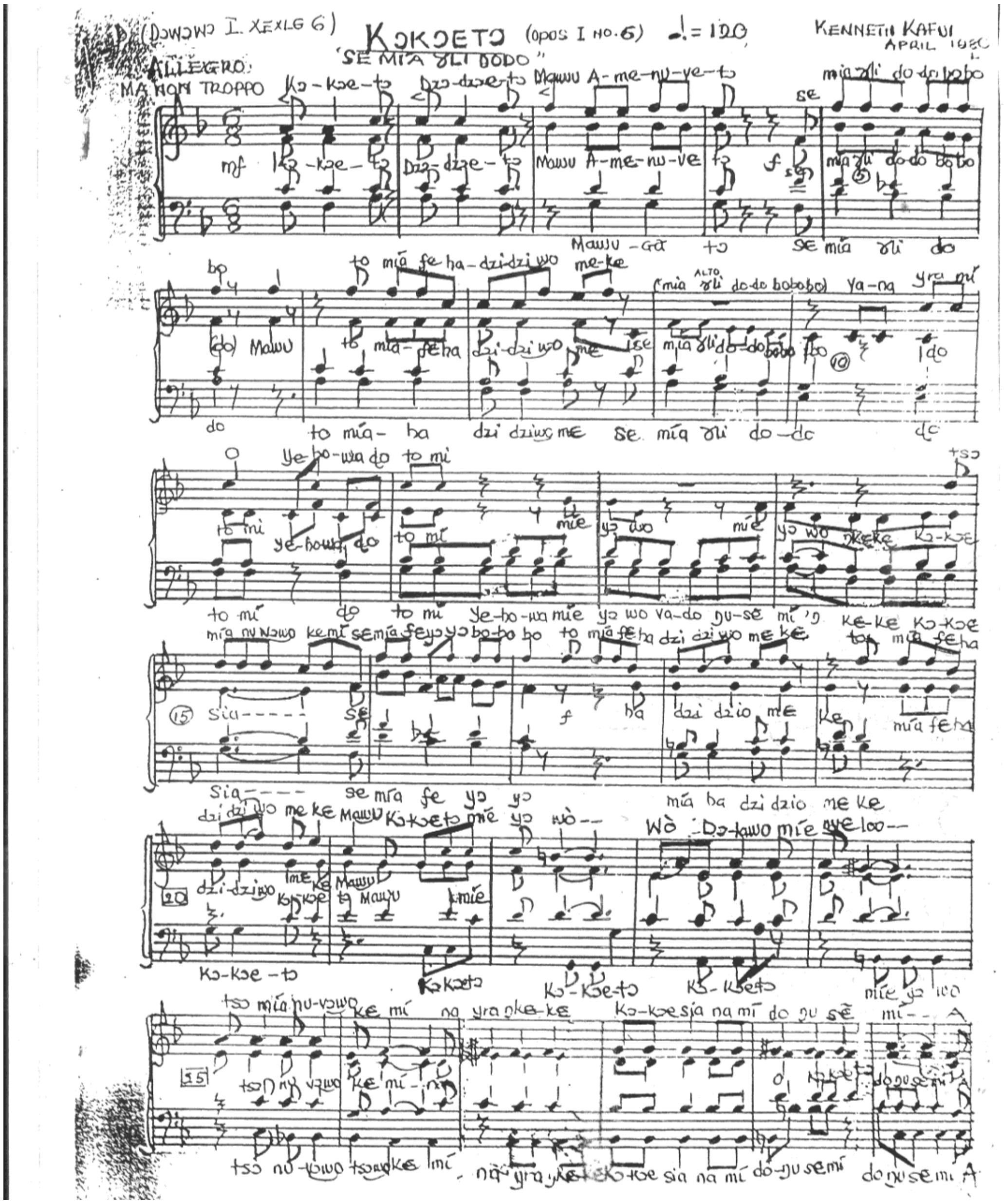
3. At times, he challenges himself to do something which is not in existence or create a new style of composing musical pieces e.g. *Pentanata* (the use of two different pentatonic scales), *Drumnata* (sonata for drum).

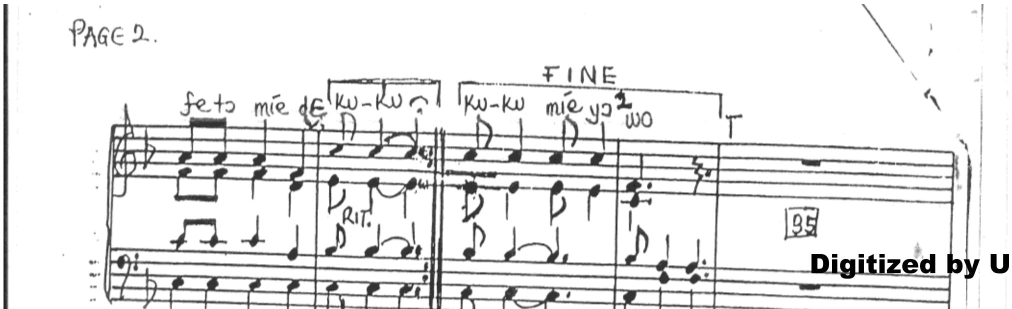
4. He always motivates himself in terms of compositional difficulties. He further explained that when he was composing *Pentanata*, there were many compositional challenges he faced with the use of two different pentatonic scales in a composition. He added that it took him about ten years to complete *pentanata.*

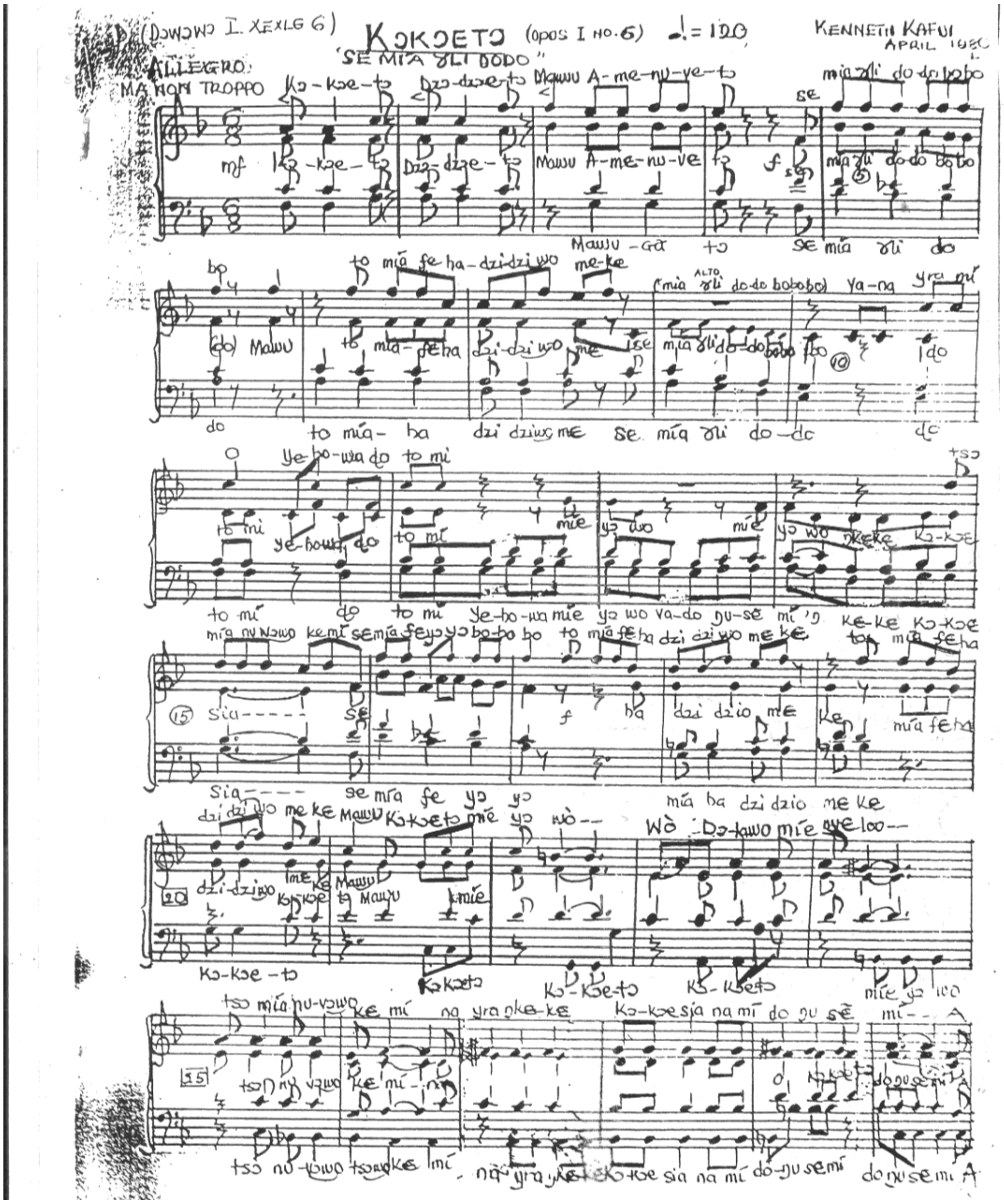
CHAPTER THREE

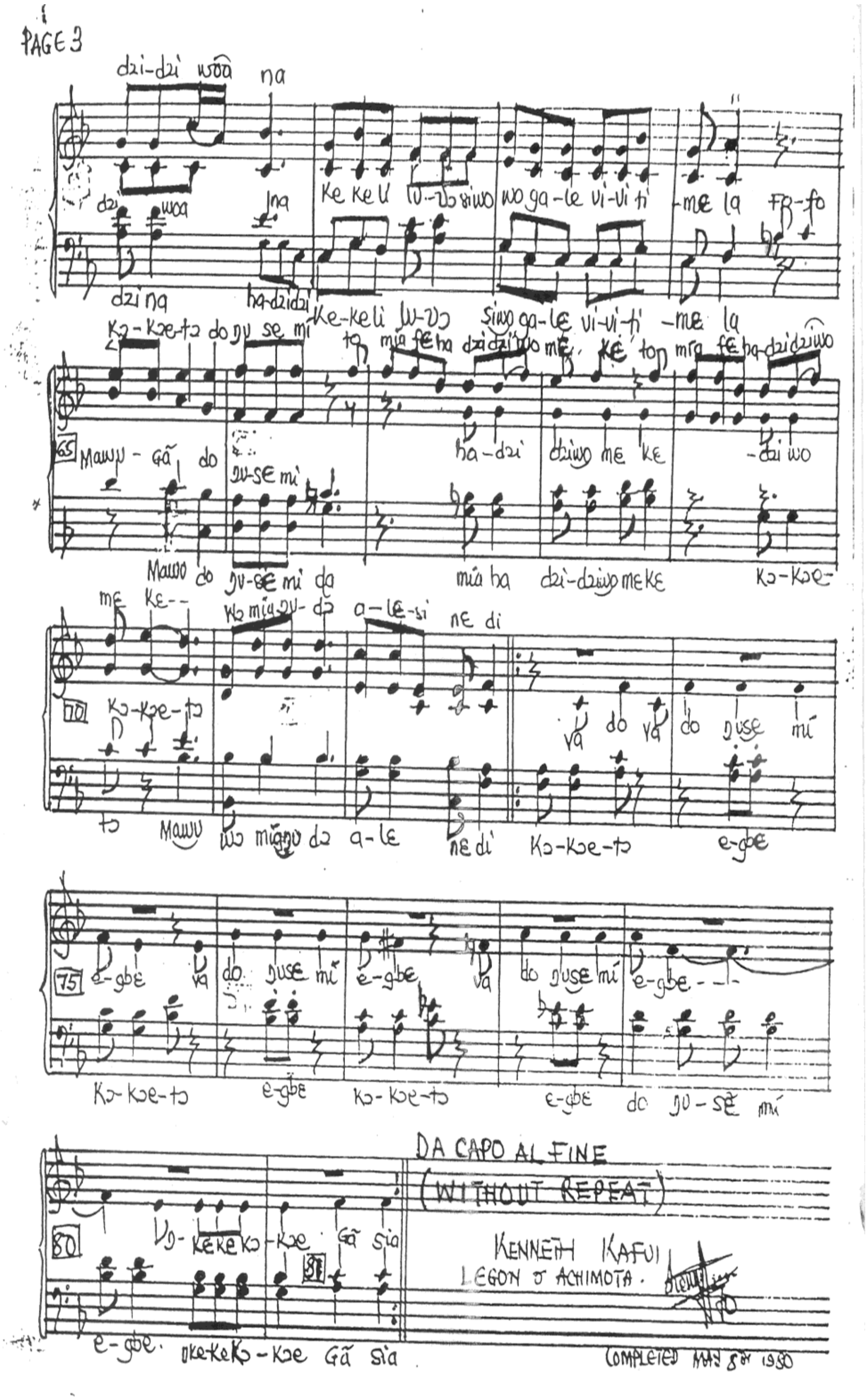
THE MUSICAL SCORES OF THE SELECTED WORKS

K4k4et4

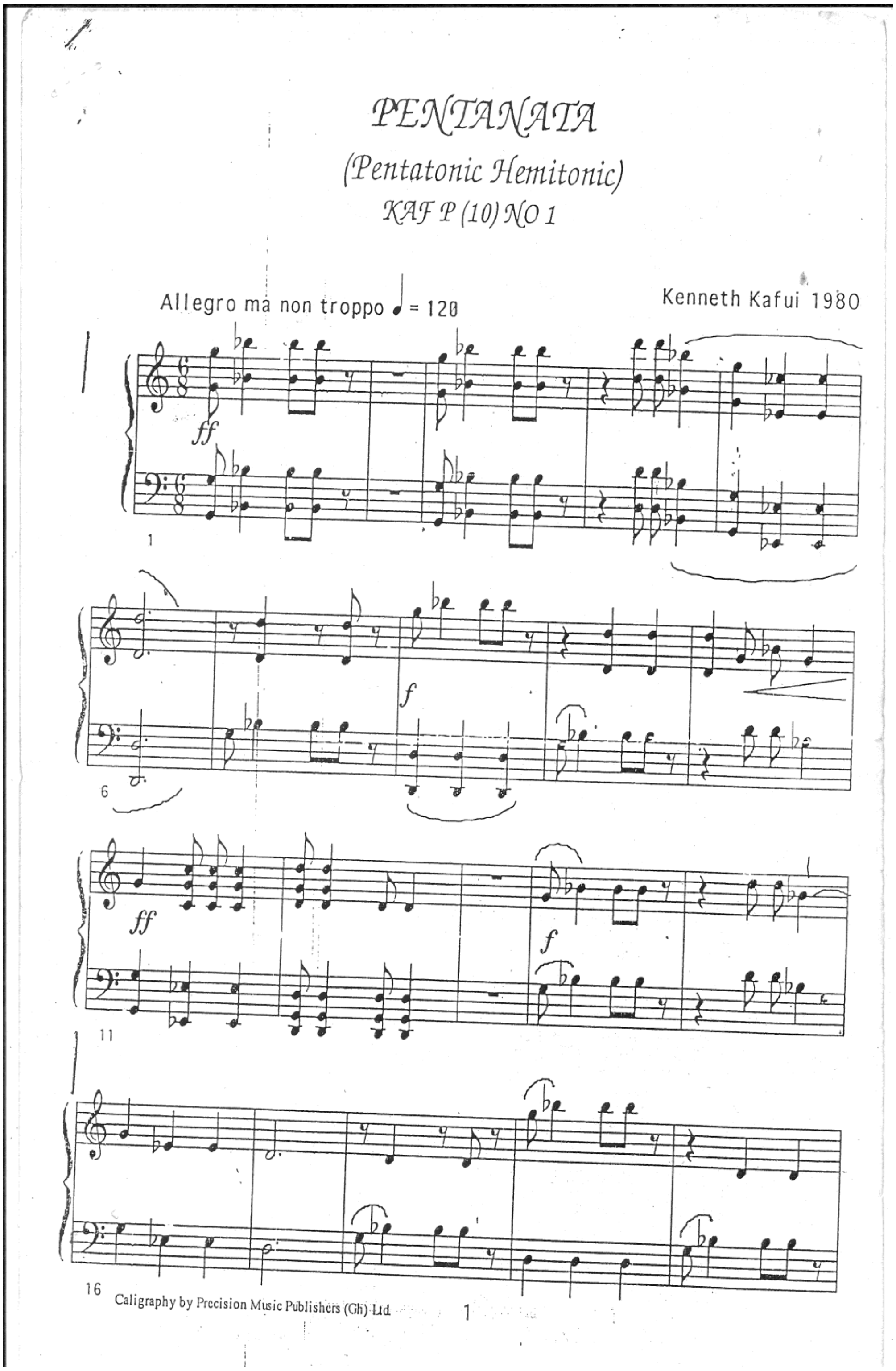

(Dɔwɔwɔ I. Xexlẽ 6)
Kɔkɔetɔ
(opus I no. 6)
♩. = 120
Kenneth Kafui
April 1980
'Se mia ɖli dodo'
Allegro ma non troppo
mf
f
ALTO
⑩
⑮
20
25

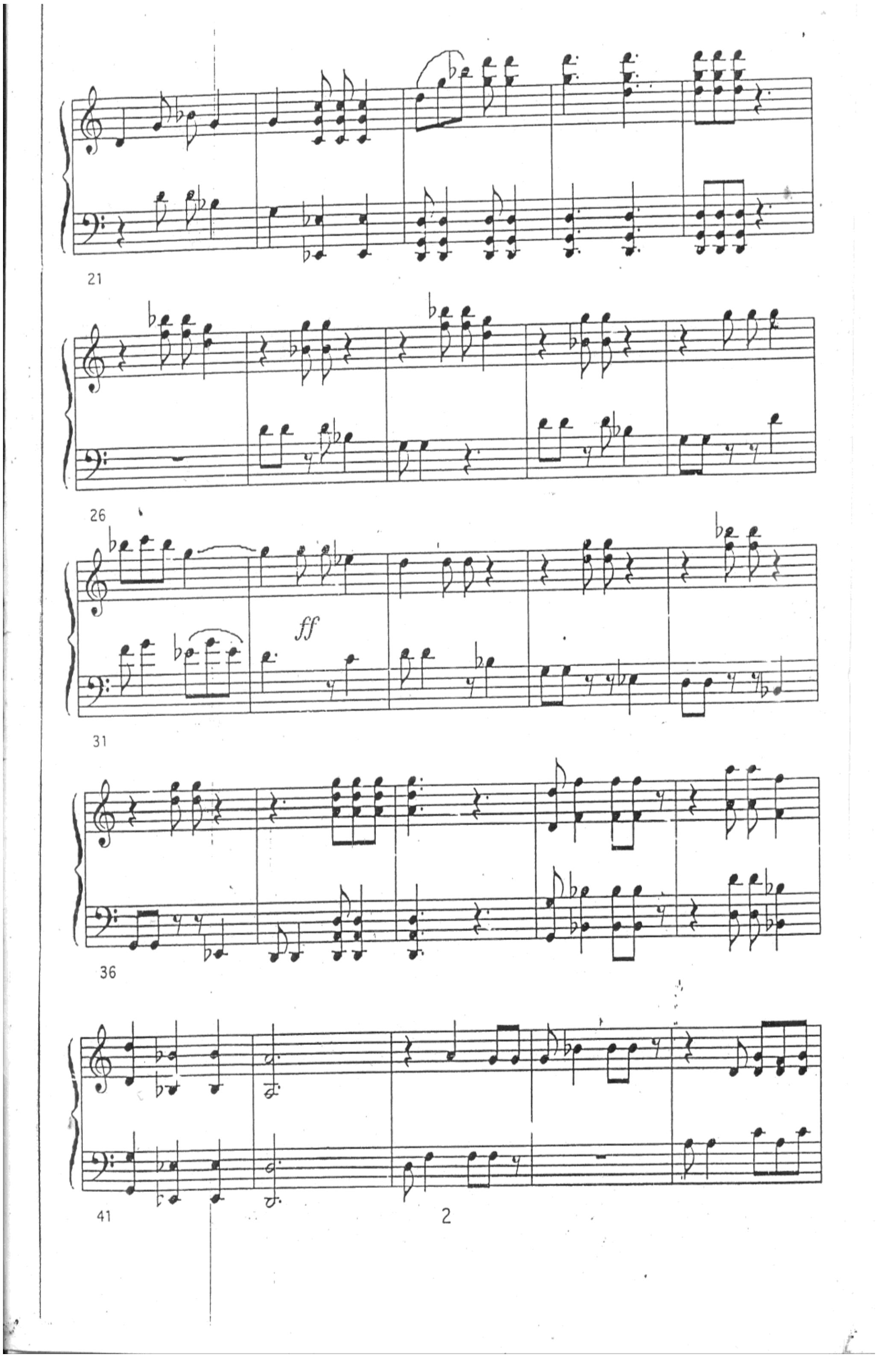

PAGE 2.
FINE
fetɔ mie dE kuku
kuku mie yɔ wo
RIT.
95

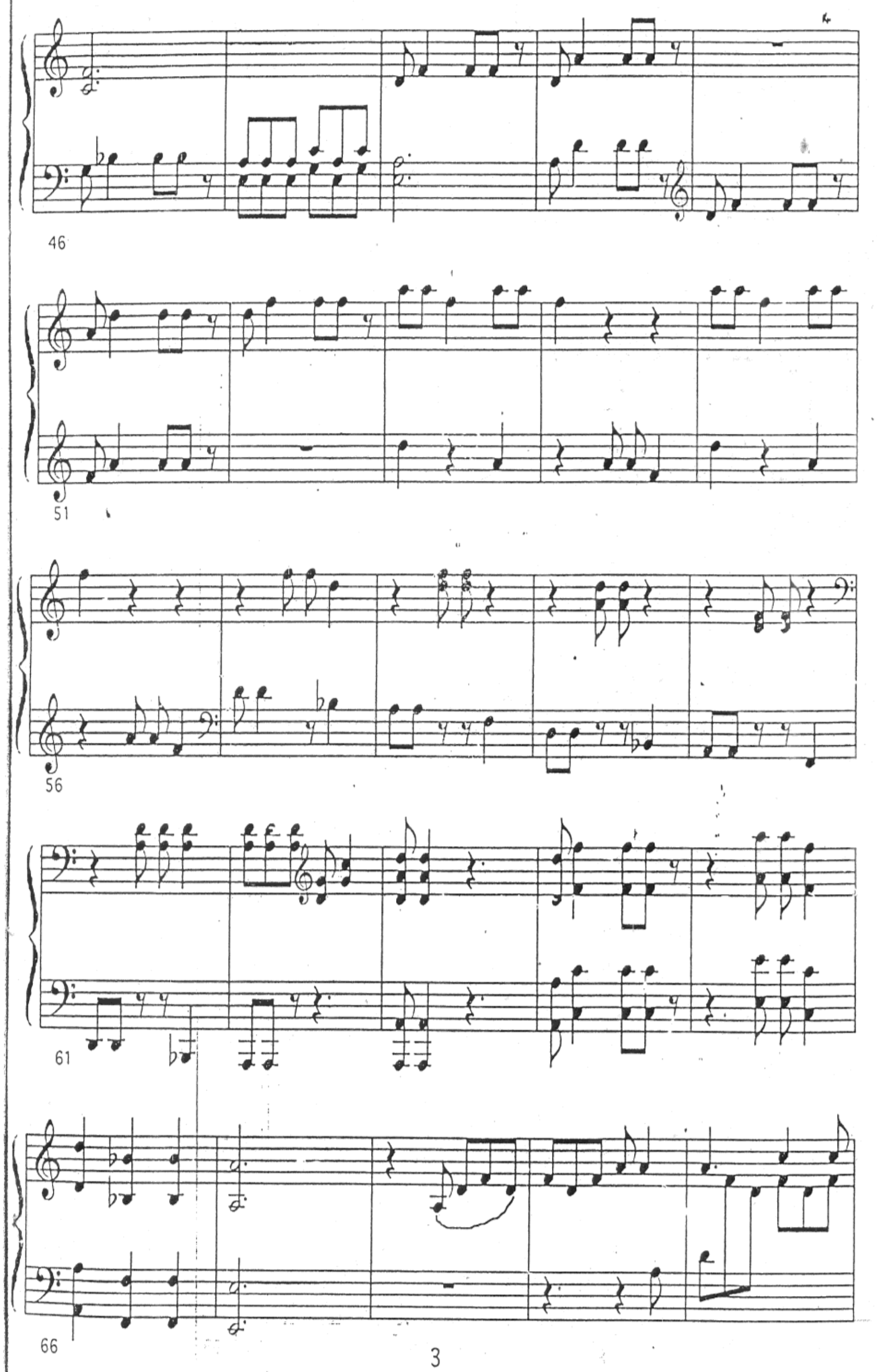

(Dɔwɔwɔ I. Xexlẽ 6)
KOKOETO (opus I no. 6)
"SE MIA ƉLI DODO"
♩. = 120
KENNETH KAFUI
APRIL 1980
ALLEGRO MA NON TROPPO
Kɔ-kɔe-tɔ Dzɔ-dzɔe-tɔ Mawu A-me-nu-ve-tɔ
mia ɖli do do bobo
Mawu-ga tɔ se mia ɖli do
to mia fe ha-dzi-dzi wo me-ke
mia ɖli do do bobo ya-na yra mi
ye-bo-wa do to mi
to mi ye-bo-wa mie yo wo va-do ŋu-se mi ɔ ke-ke Kɔ-kɔe
mia nu-vɔwo ke mi se mia fe yɔ bo-bo bo to mia fe ha dzi dzi wo me ke
Sia---- se mia fe yɔ yɔ mia ha dzi dzio me ke
dzi dzi wo me ke Mawu Kɔ-kɔe-tɔ mie yɔ wo--
Wò Dɔ-kawo mie ye loo--
Kɔ-kɔe-tɔ Kɔkɔetɔ Kɔ-kɔe-tɔ Kɔ-kɔe-tɔ mie yɔ wo
tsɔ mia nu-vɔwo ke mi na yra ke-ke Kɔ-kɔe sia na mi do ŋu sẽ mi--- A
tsɔ nu-vɔwo tsɔ ke mi na yra ke-ke Kɔ-kɔe sia na mi do-ŋu se mi do ŋu se mi A

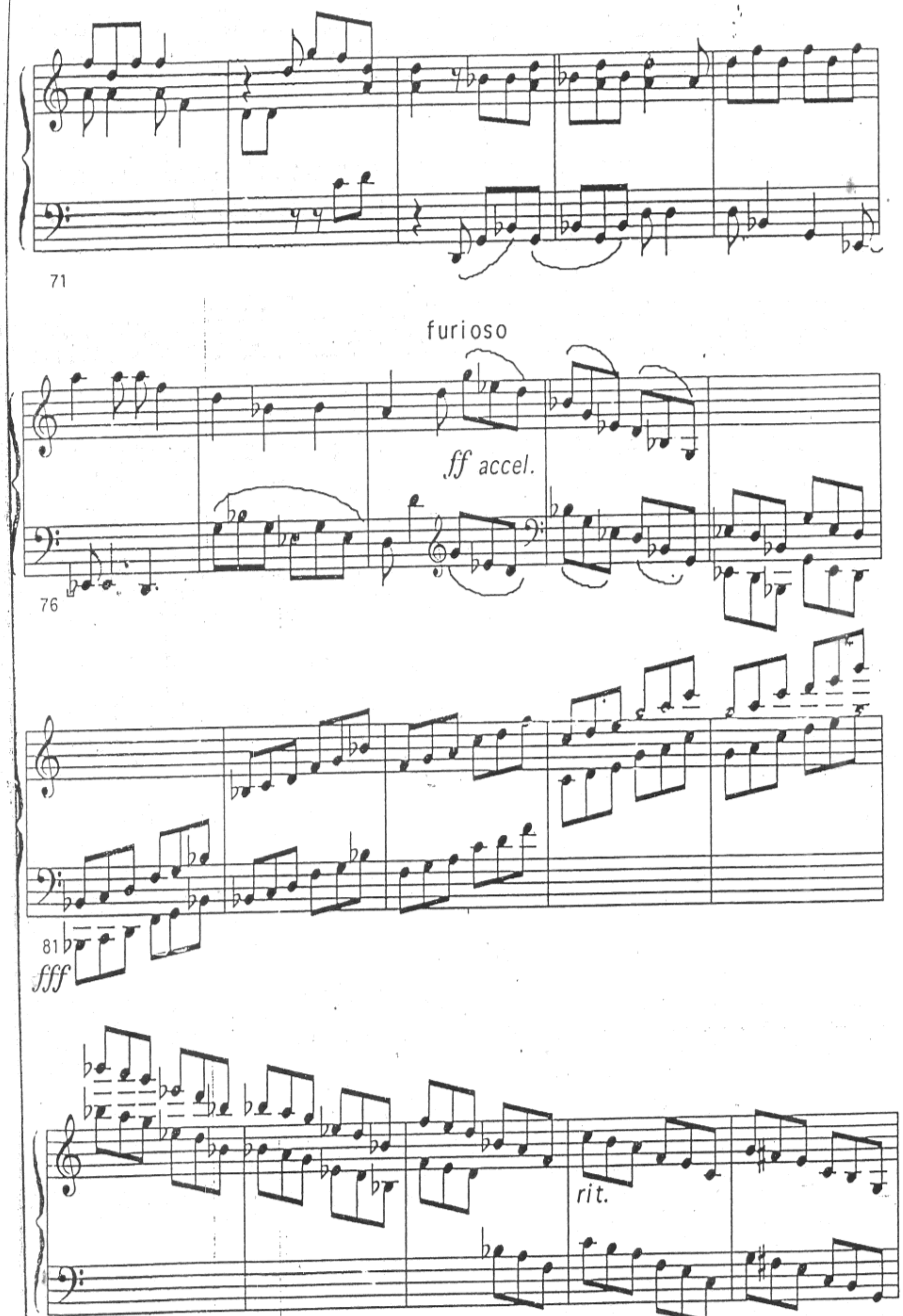

PAGE 3
dzi-dzi woa na
dzi woa na
Ke ke li lu-vo siwo wo ga-le vi-vi ti me la fo-fo
dzi na ha-dzidzi ke-keli lu-vo siwo ga-le vi-vi ti me la
Ko-koe-to do ŋu se mi to mia fe ha dzidziwo me, ke ton mia fe ha-dzidziwo
65
Mawu - gã do ŋu-se mi
ha-dzi dziwo me ke -dzi wo
Mawu do ŋu-se mi da mia ha dzi-dziwo meke Ko-koe-
me ke- wo mia ŋu-do a-le-si ne di
70
Ko-koe-to
va do va do ŋuse mi
to Mawu wo miŋu do a-le ne di Ko-koe-to e-gbe
75
e-gbe va do ŋuse mi e-gbe va do ŋuse mi e-gbe
Ko-koe-to e-gbe ko-koe-to e-gbe do ŋu-se mi
80
vo-kekeko-koe gã sia
e-gbe okekeko-koe gã sia
DA CAPO AL FINE
(WITHOUT REPEAT)
KENNETH KAFUI
LEGON & ACHIMOTA.
COMPLETED MAY 8th 1980

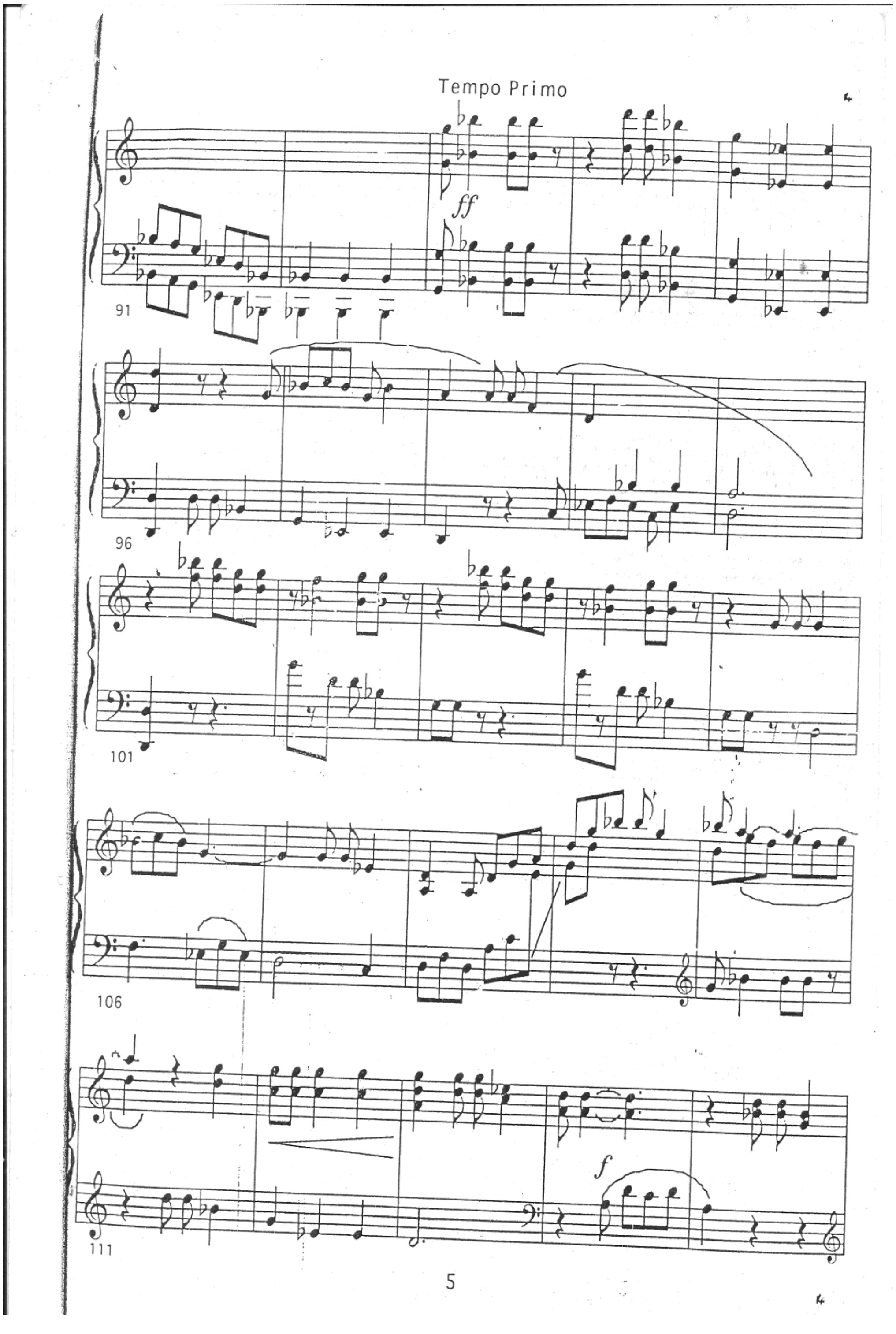
Pentanata

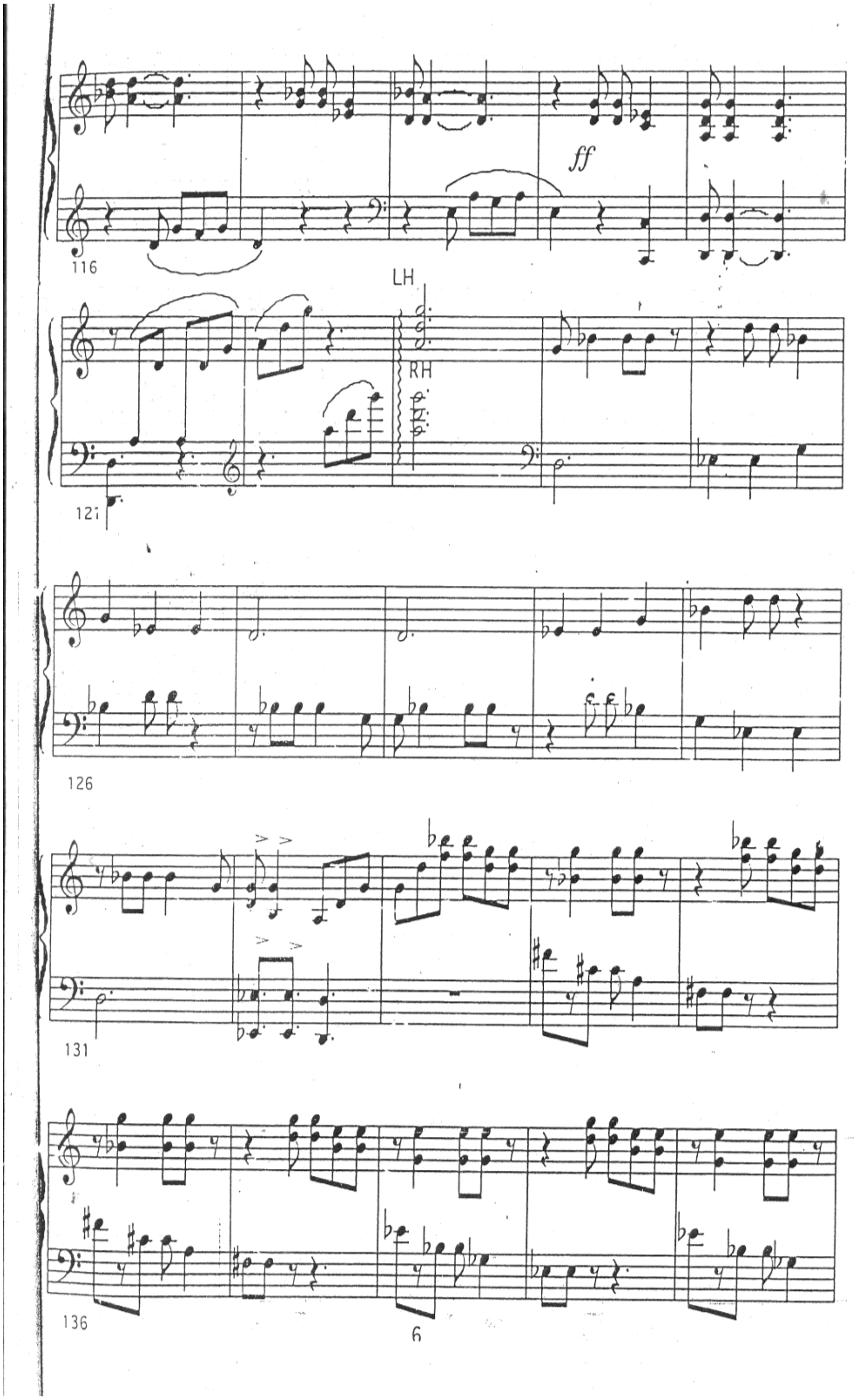

PENTANATA
(Pentatonic Hemitonic)
KAF P (10) NO 1
Allegro ma non troppo ♩ = 120
Kenneth Kafui 1980
ff
1
6
f
11
ff
f
16
Caligraphy by Precision Music Publishers (Gh) Ltd
1


ff

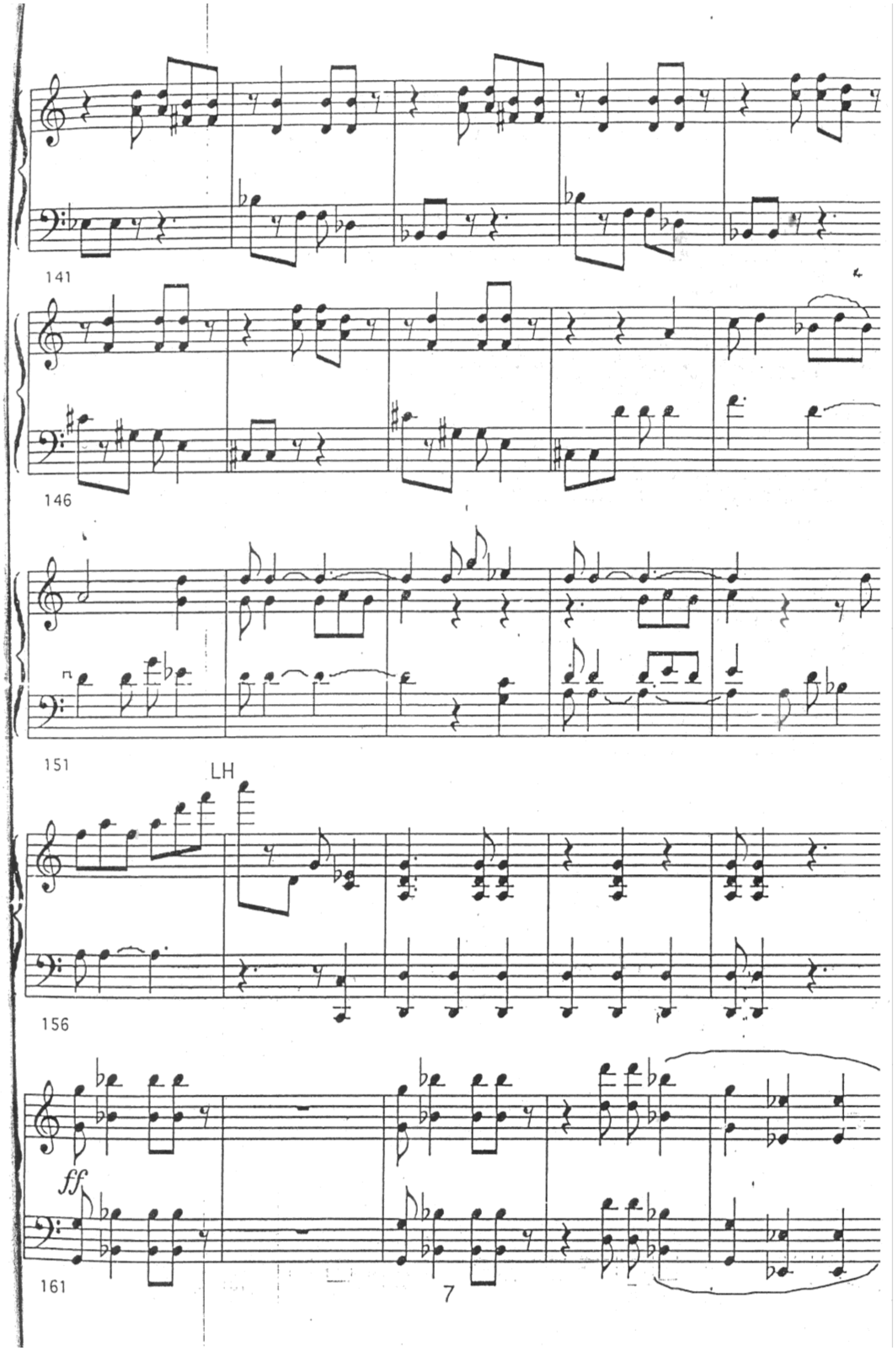


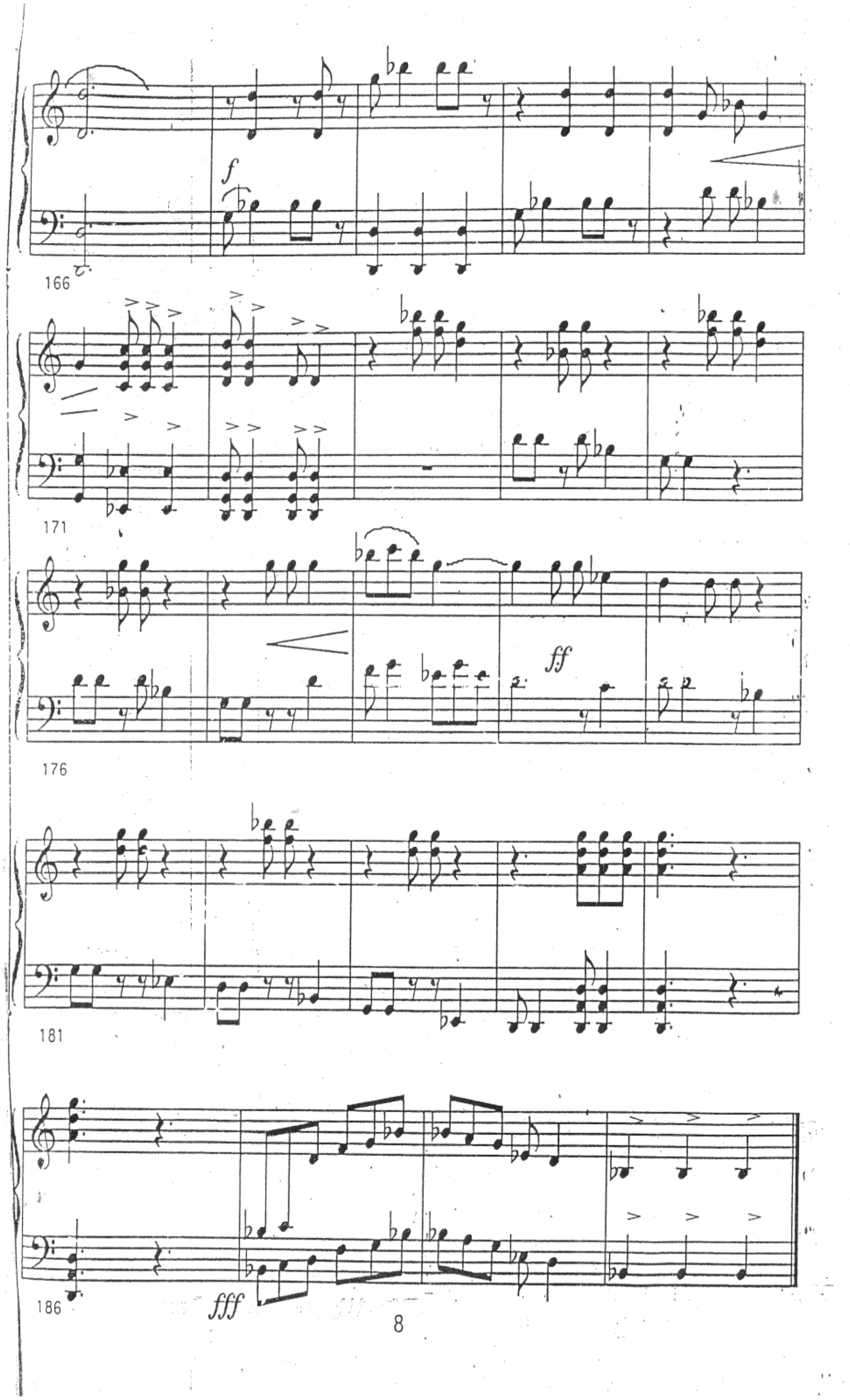

71
furioso
ff accel.
76
81
fff
86
rit.
4


Tempo Primo
ff
f



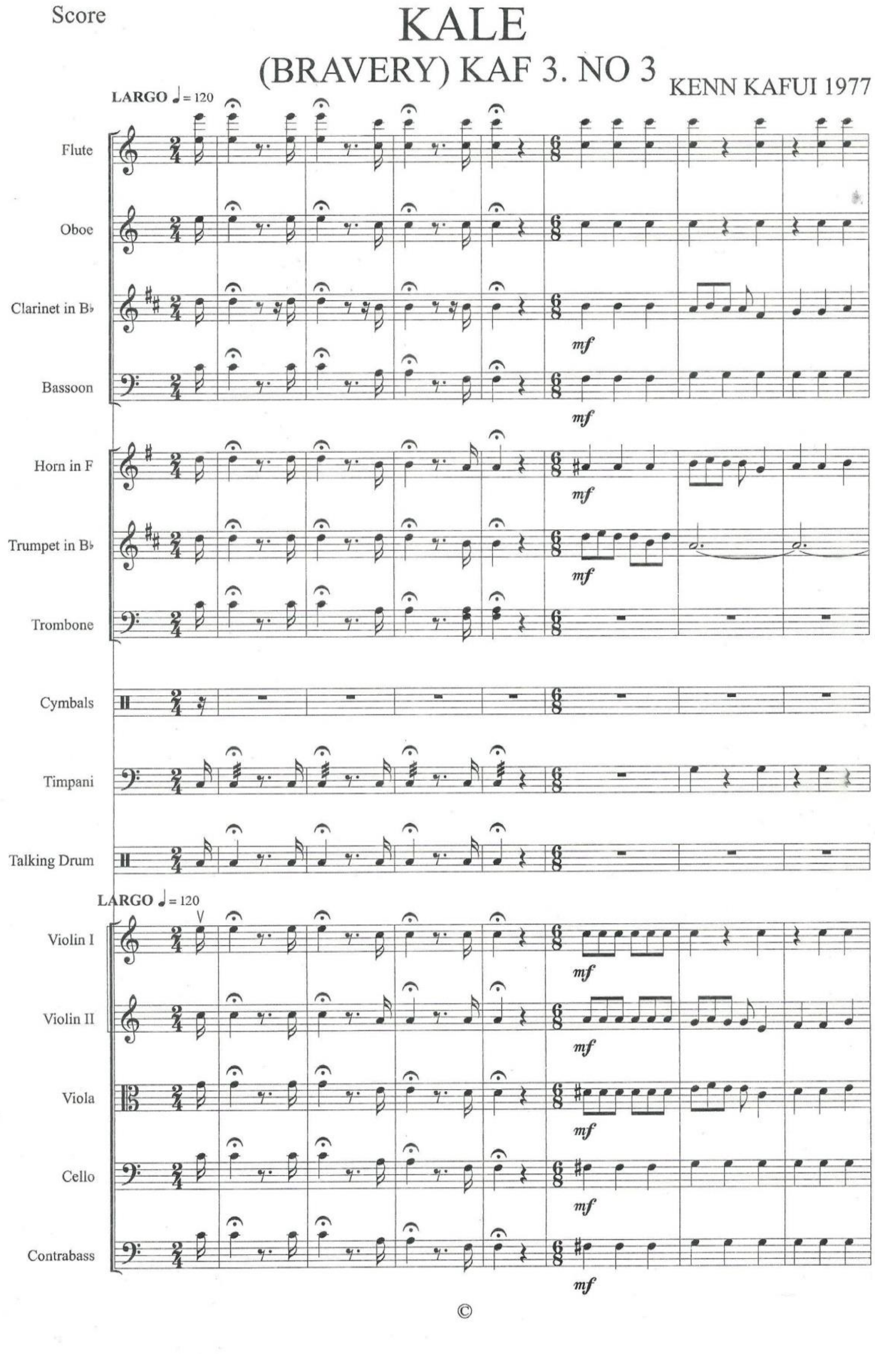
ff
LH
RH

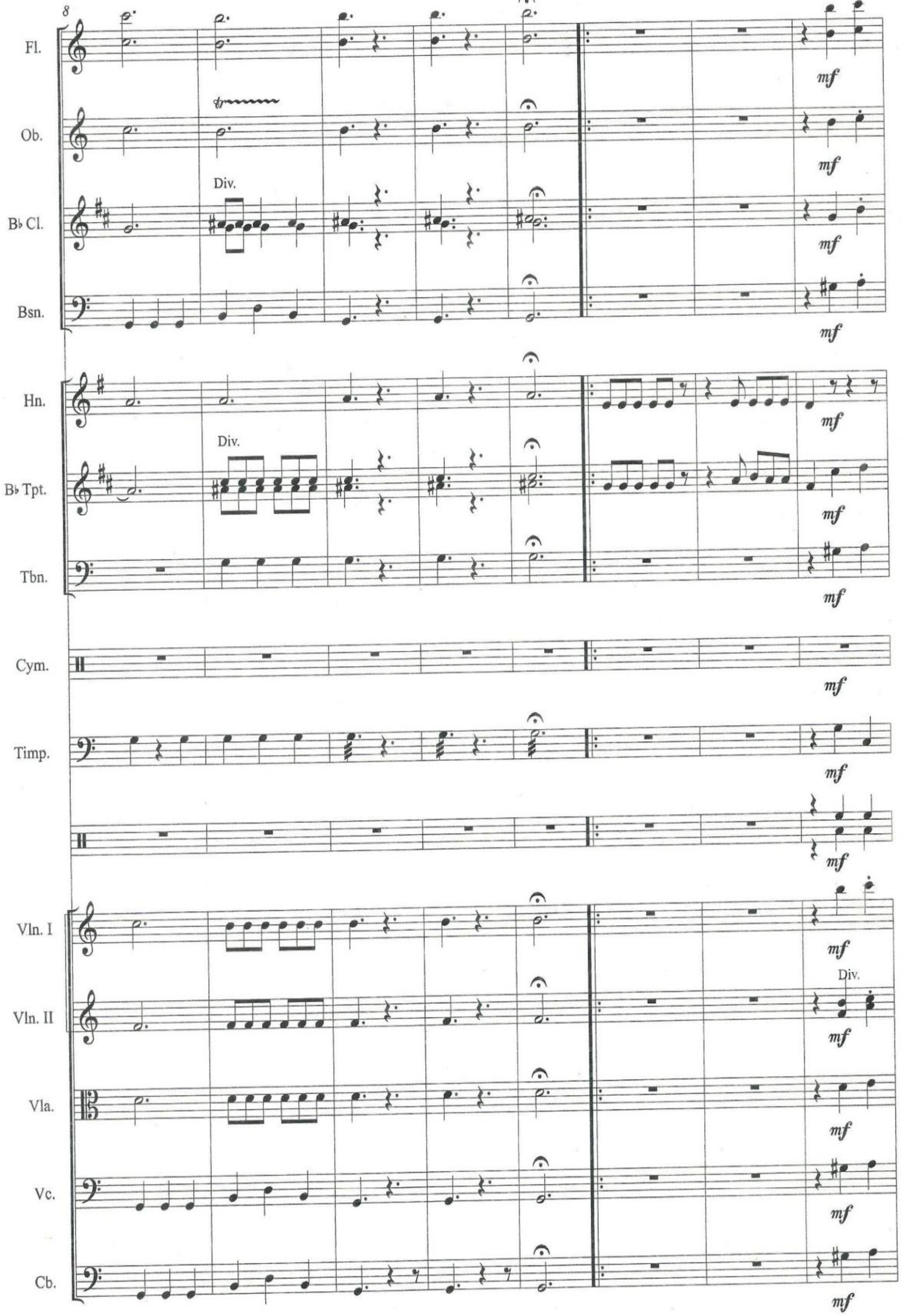

LH
ff


f
166
171
176
ff
181
186
fff

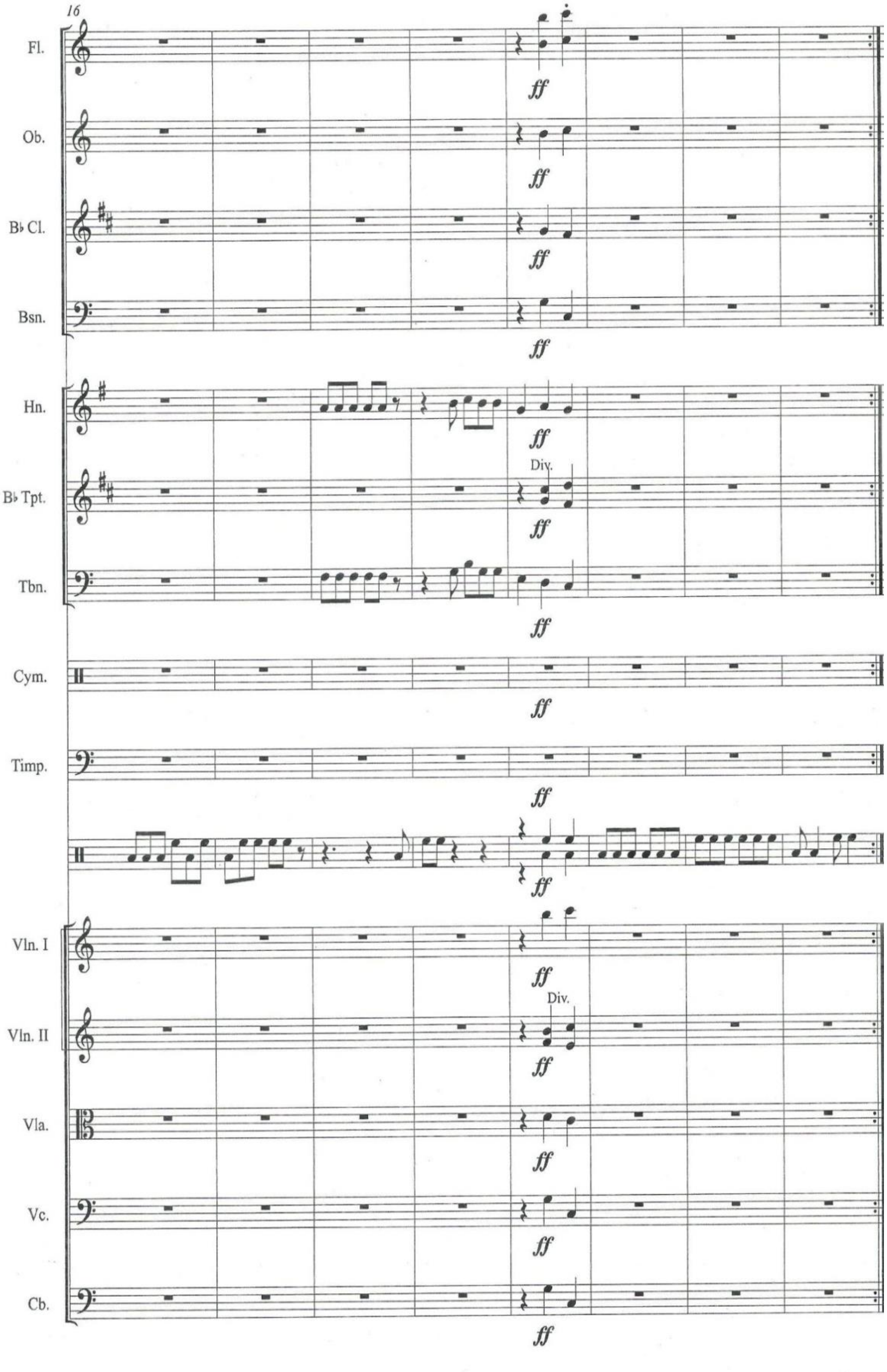
8

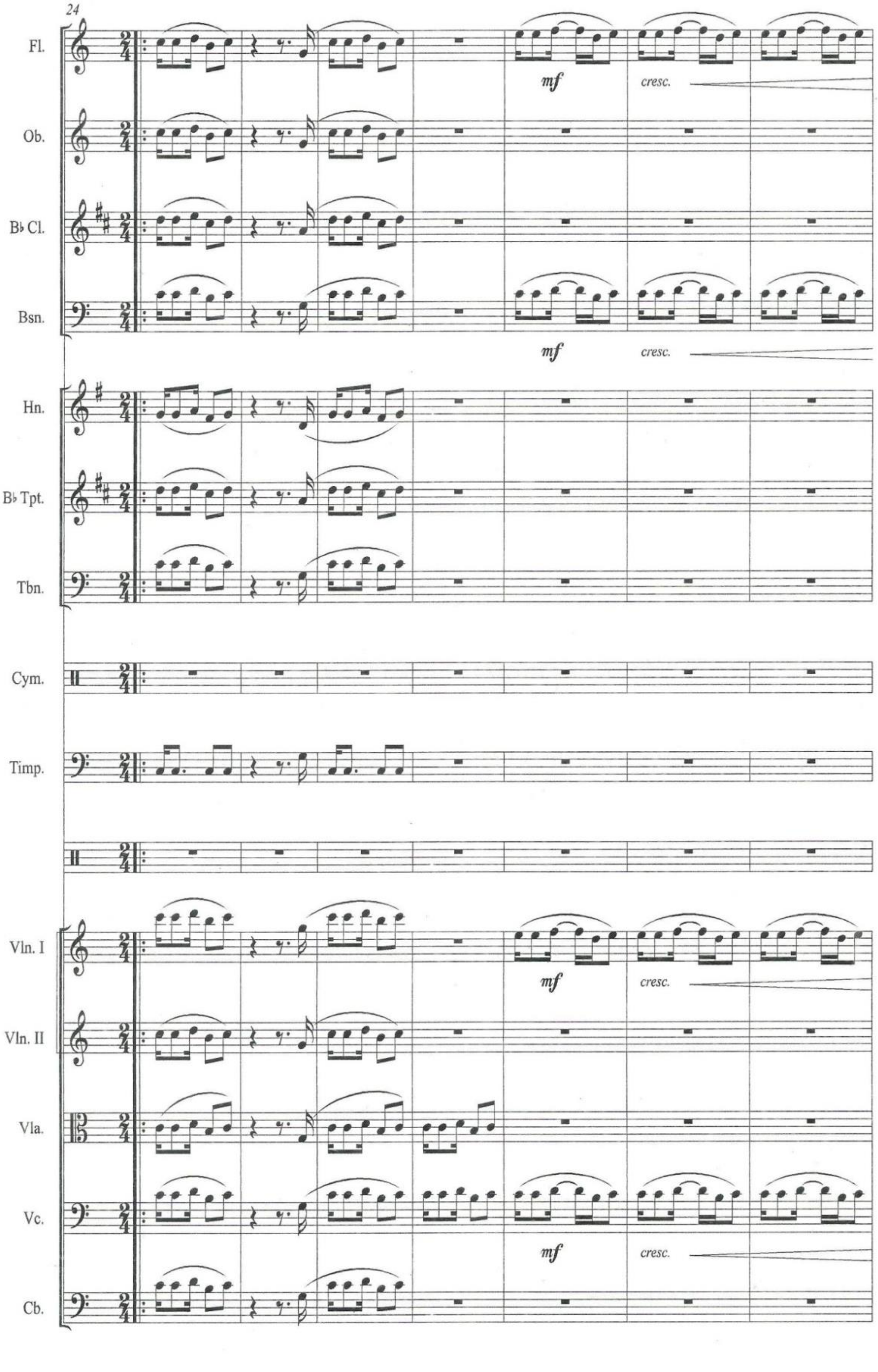
Kale (Bravey) KAF 3. No 3

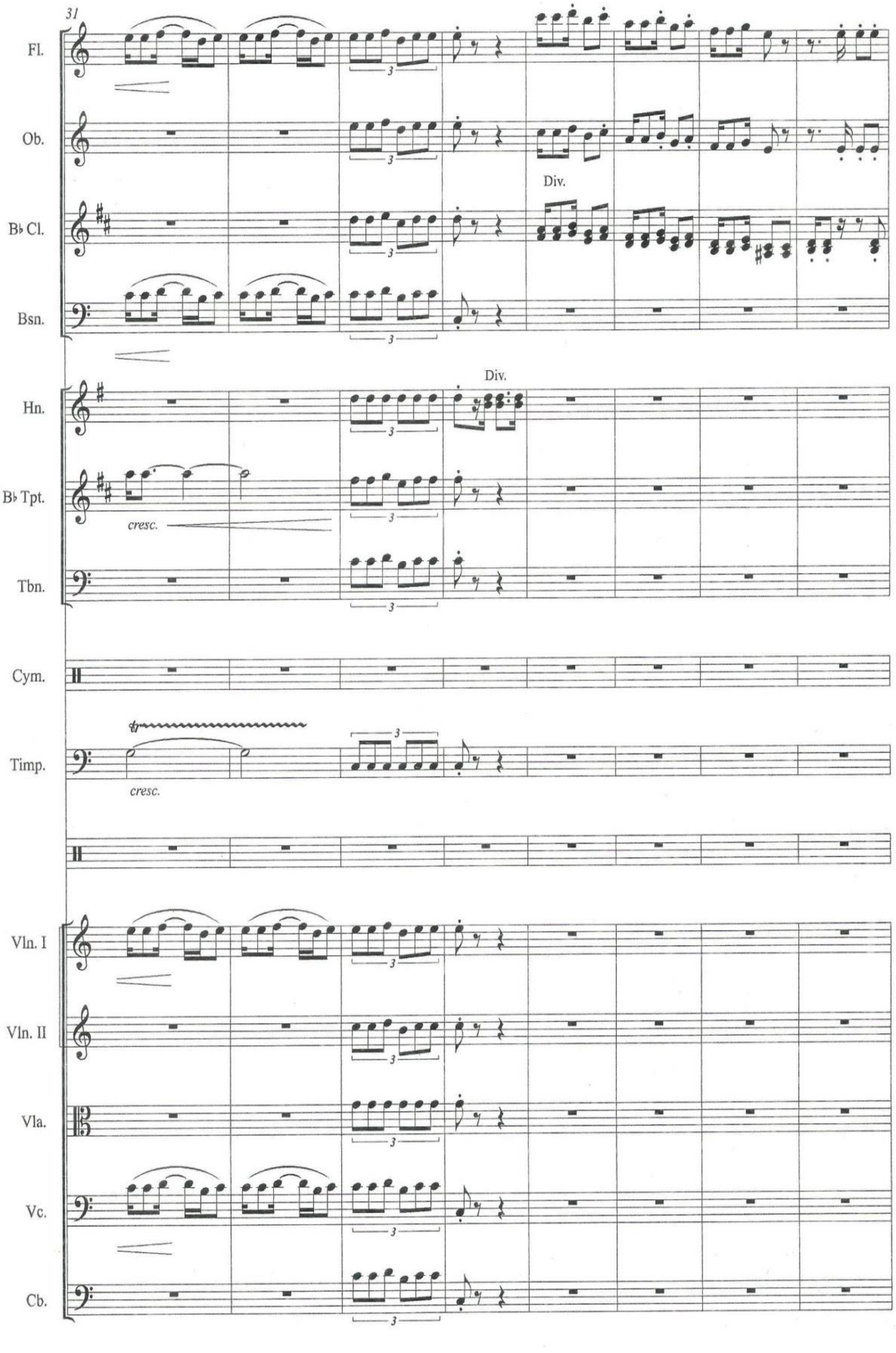

Score
KALE
(BRAVERY) KAF 3. NO 3
KENN KAFUI 1977
LARGO ♩= 120
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Cymbals
Timpani
Talking Drum
LARGO ♩= 120
Violin I
Violin II
Viola
Cello
Contrabass
mf
©

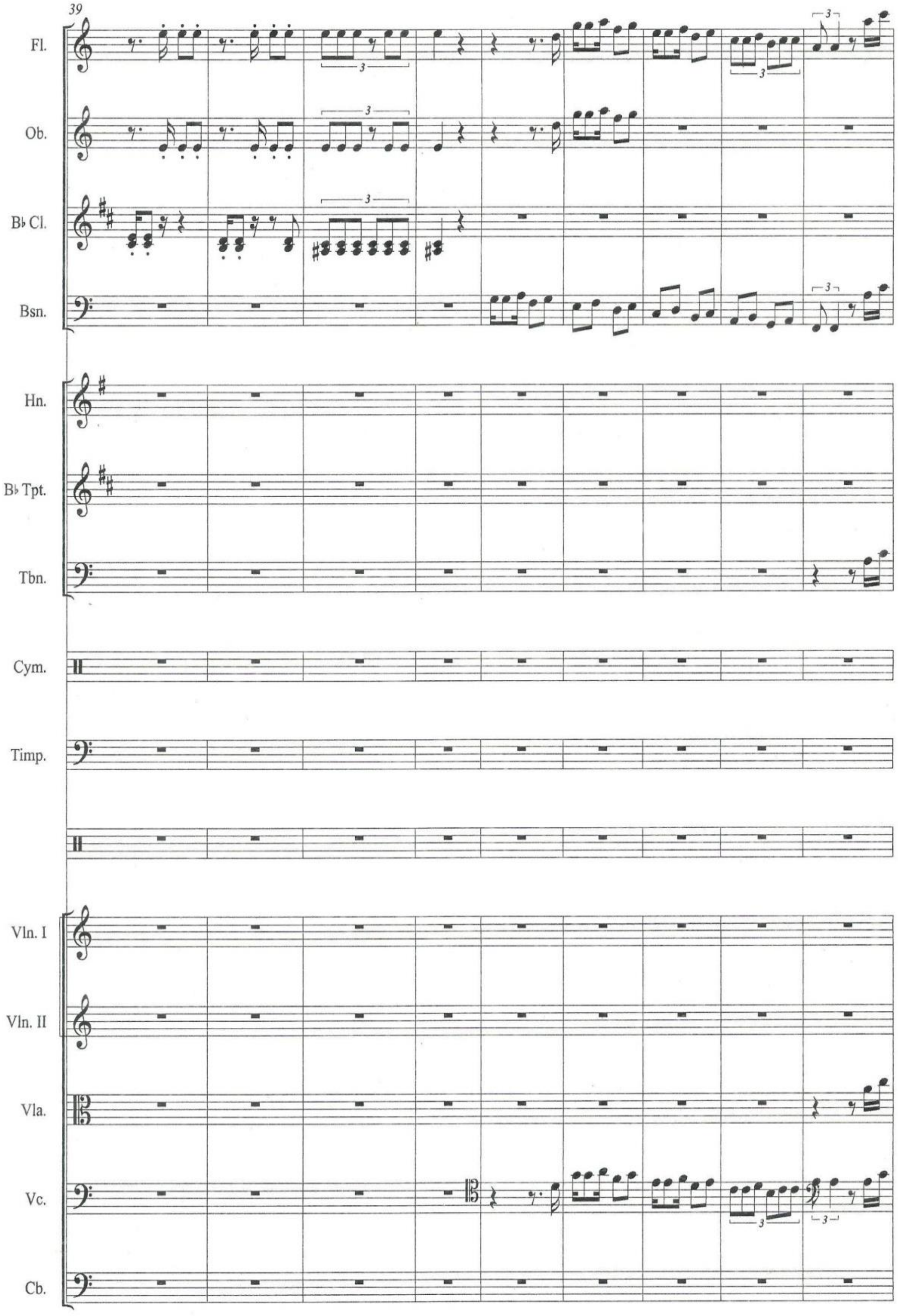

8
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Div.
Div.
Div.
mf

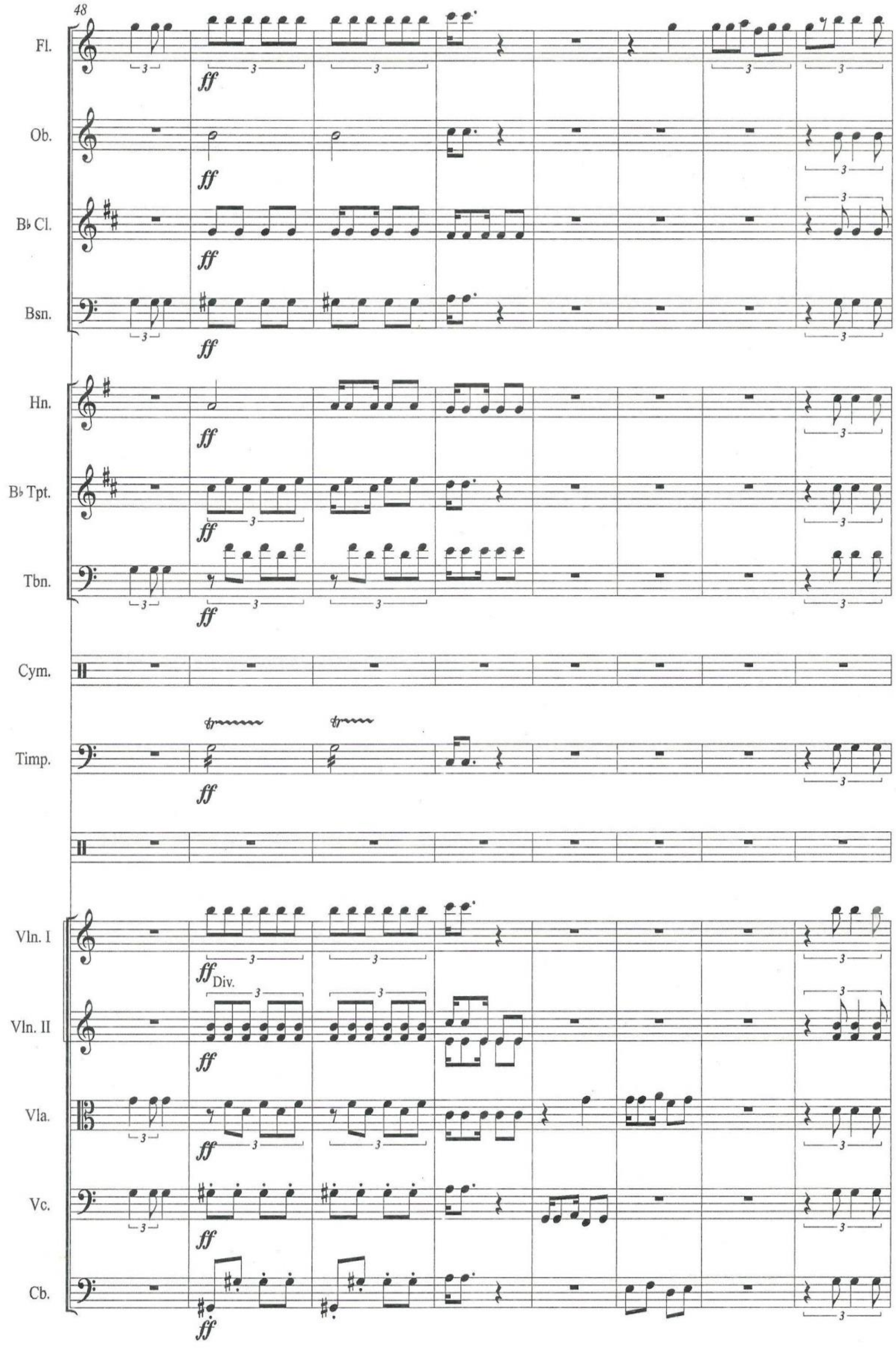
KALE


16
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
Div.

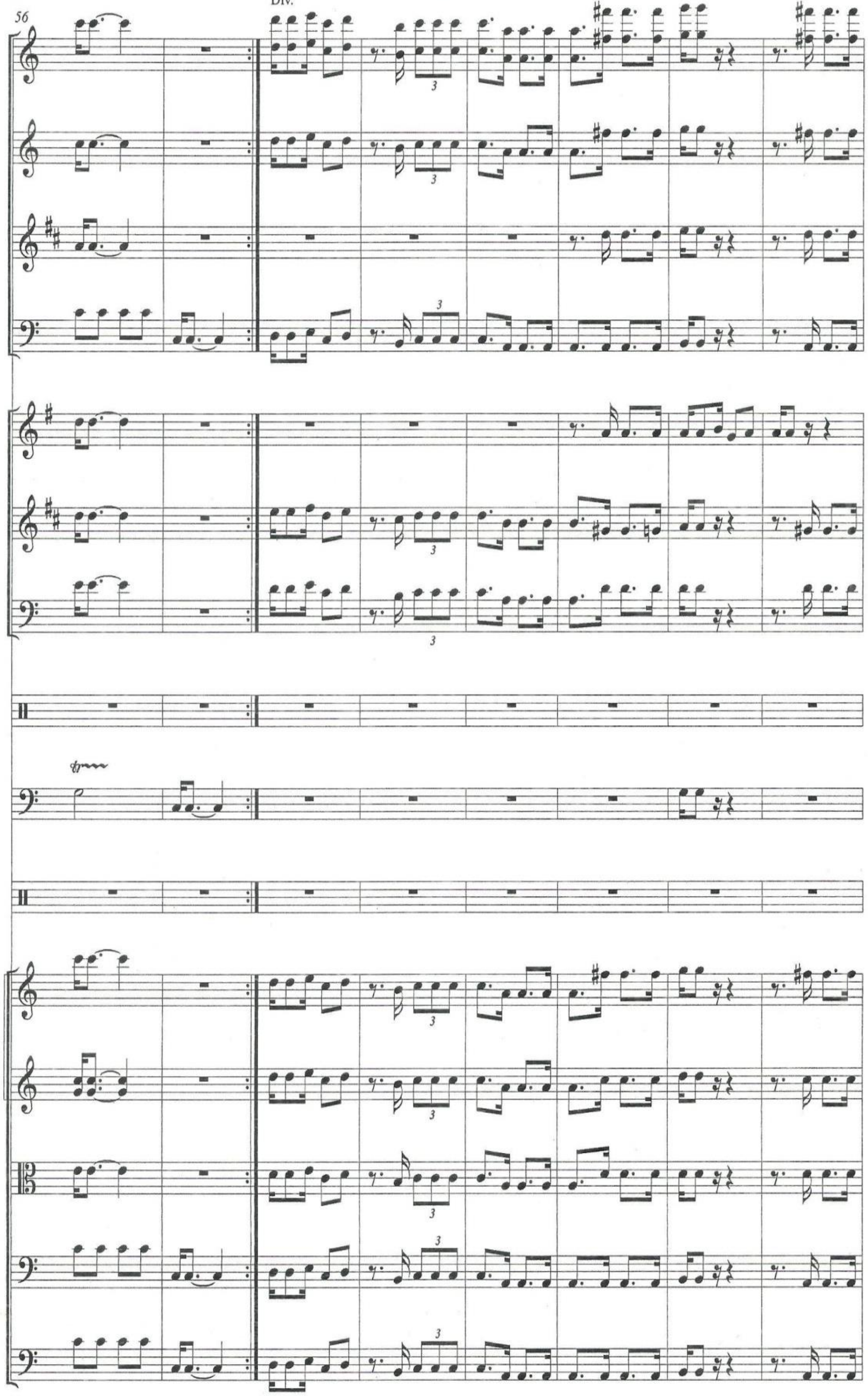

24
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
cresc.

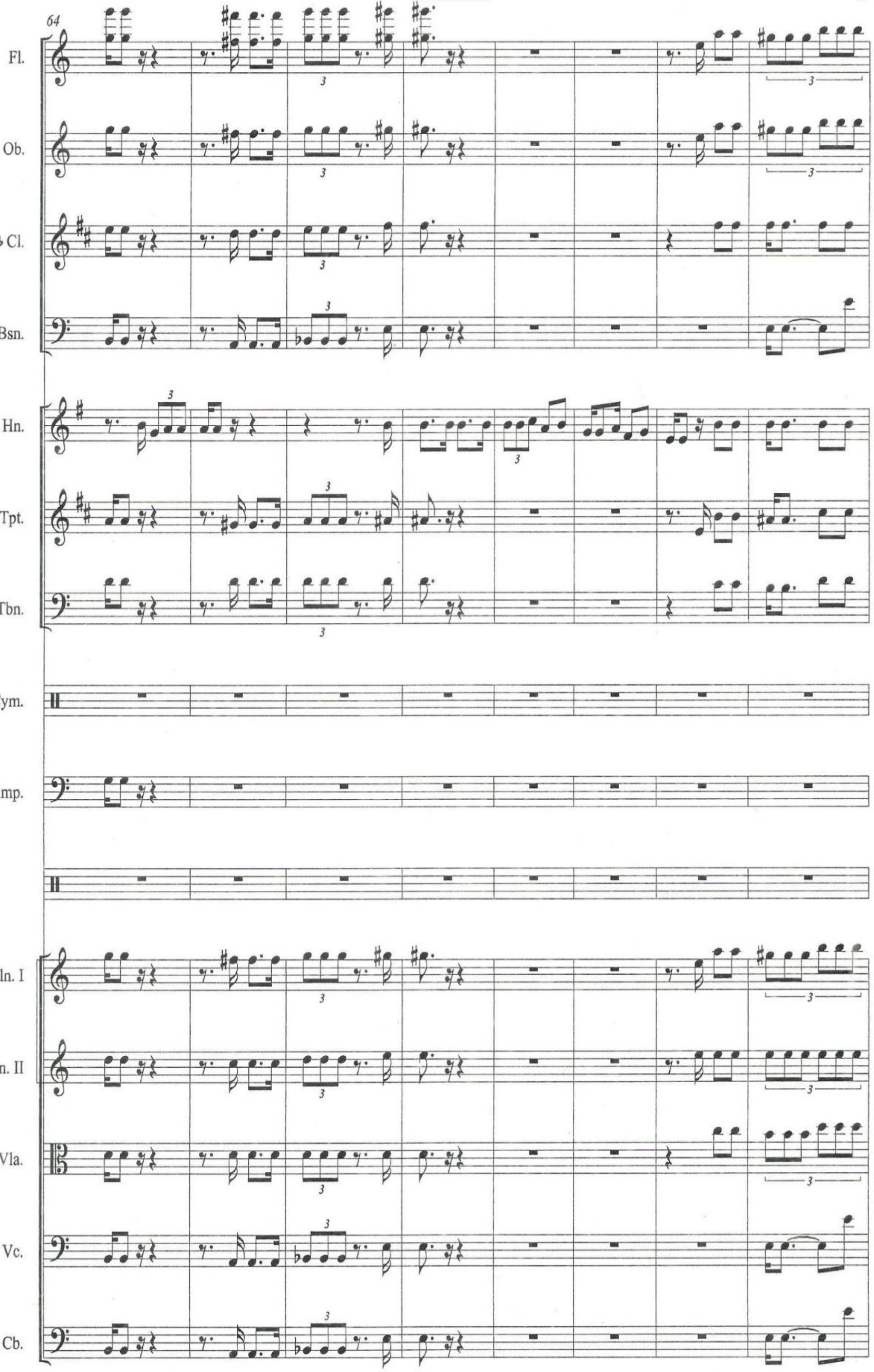

31
Fl.
Ob.
B♭ Cl.
Div.
Bsn.
Hn.
Div.
B♭ Tpt.
cresc.
Tbn.
Cym.
Timp.
cresc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

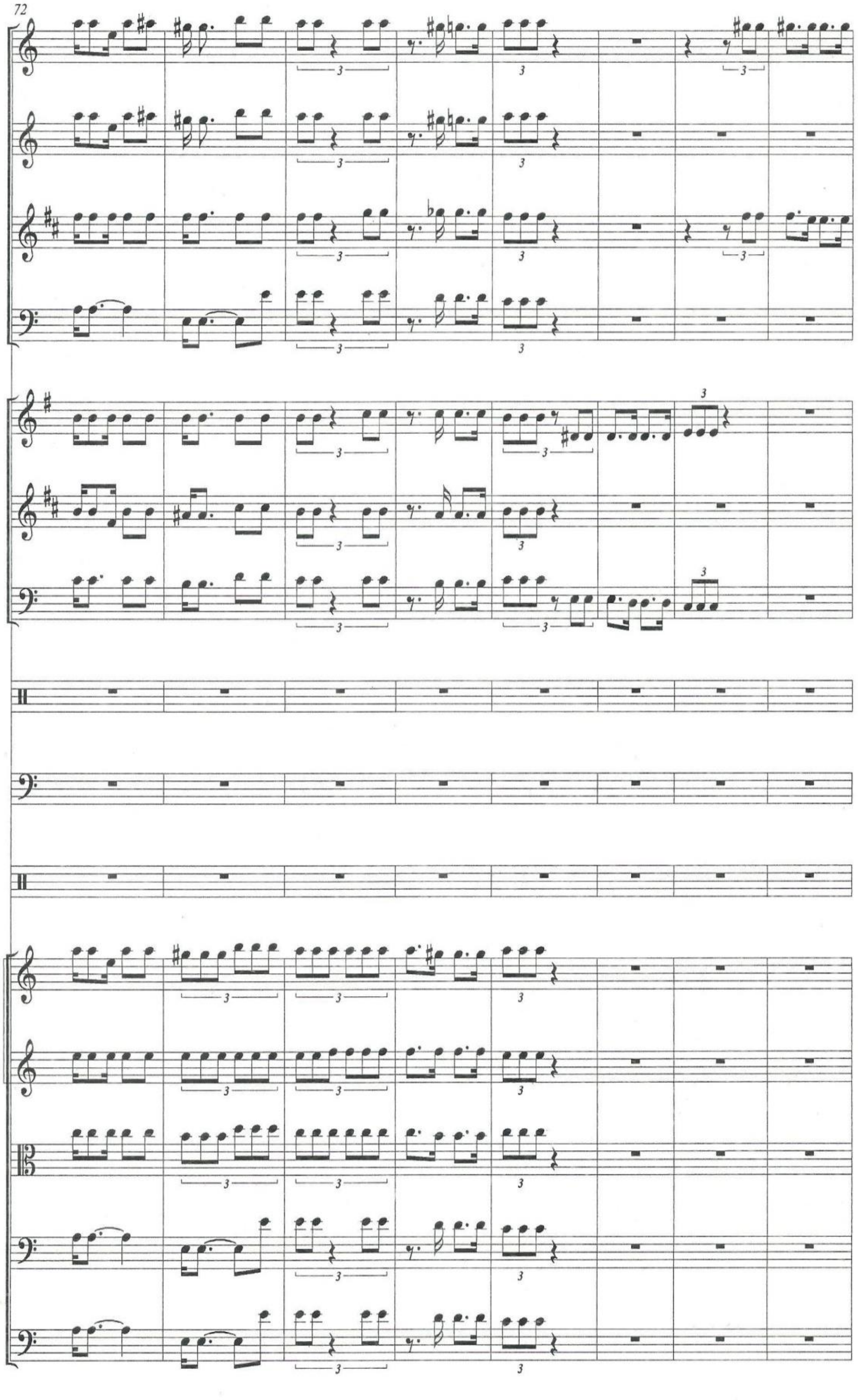

39
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

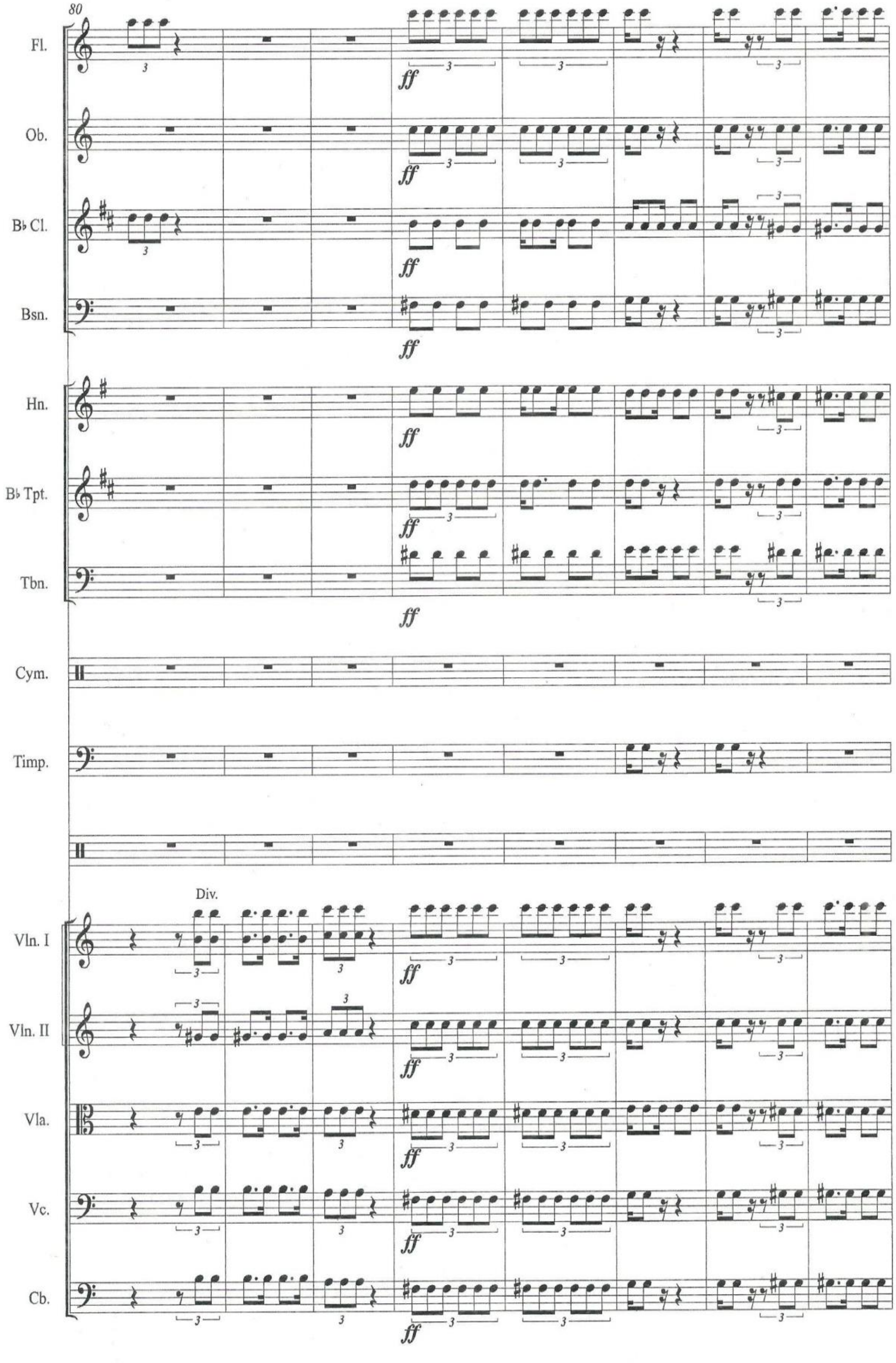

48
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
Div.

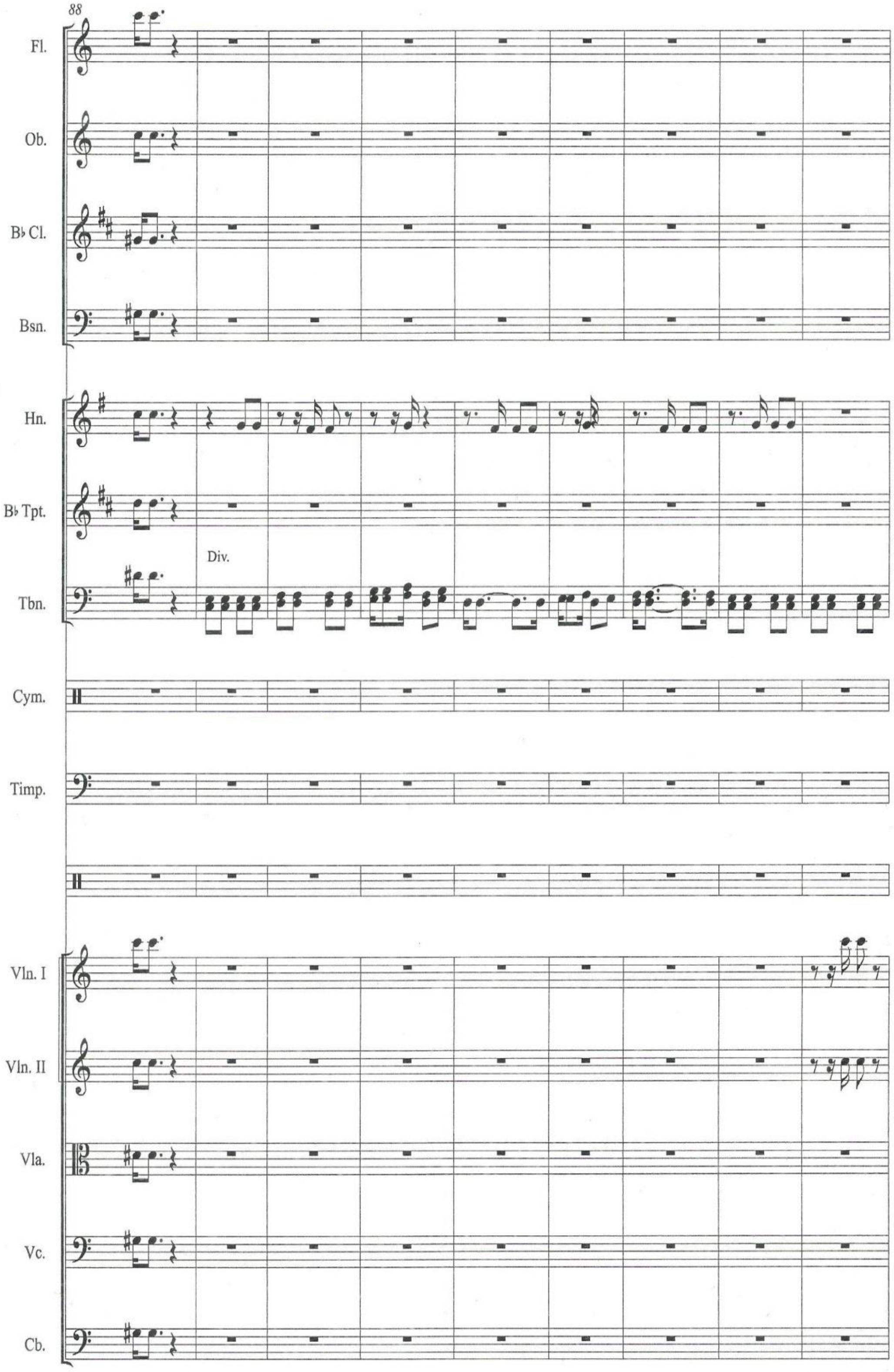
KALE

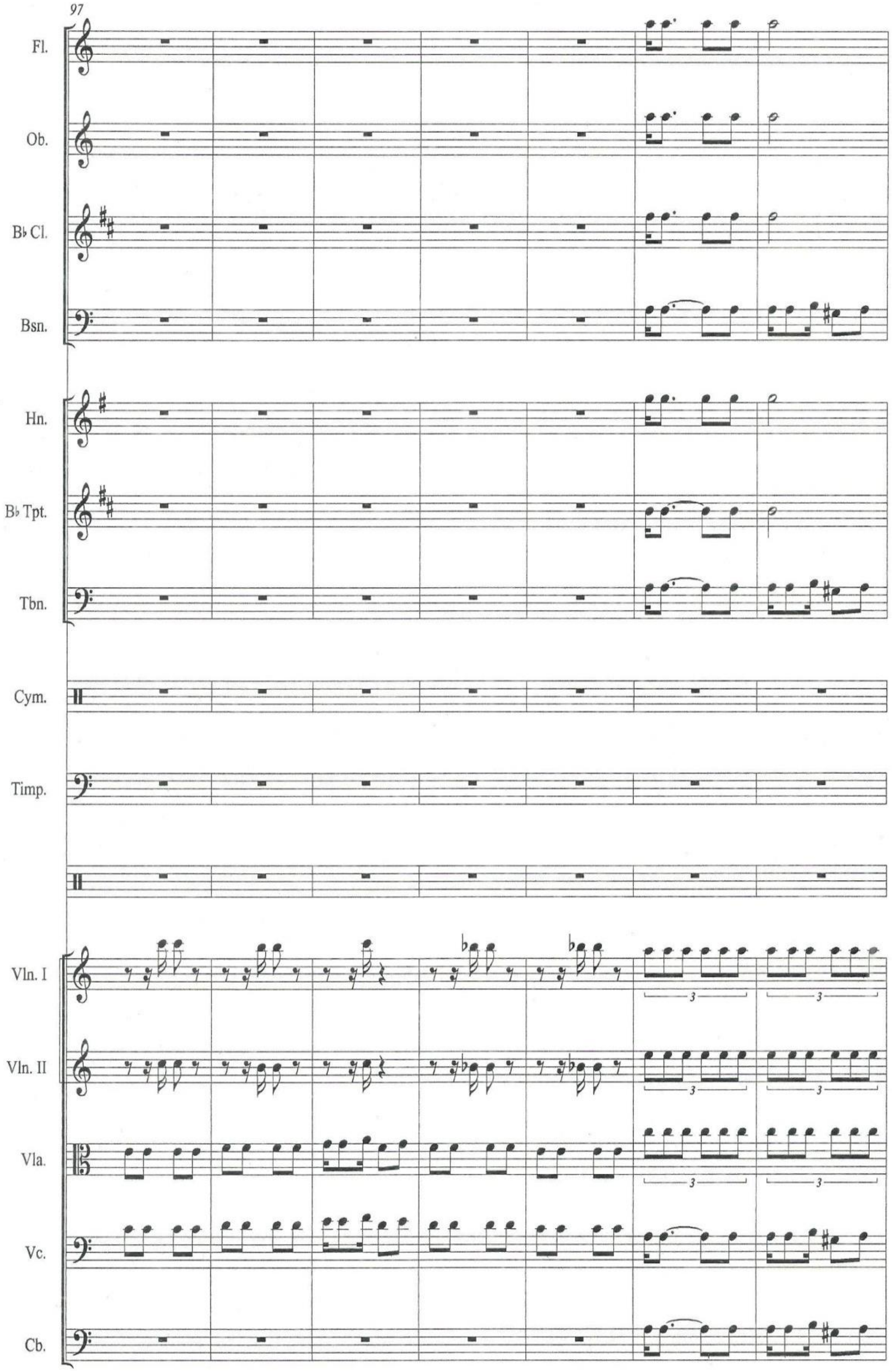

56
Div.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
tr
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

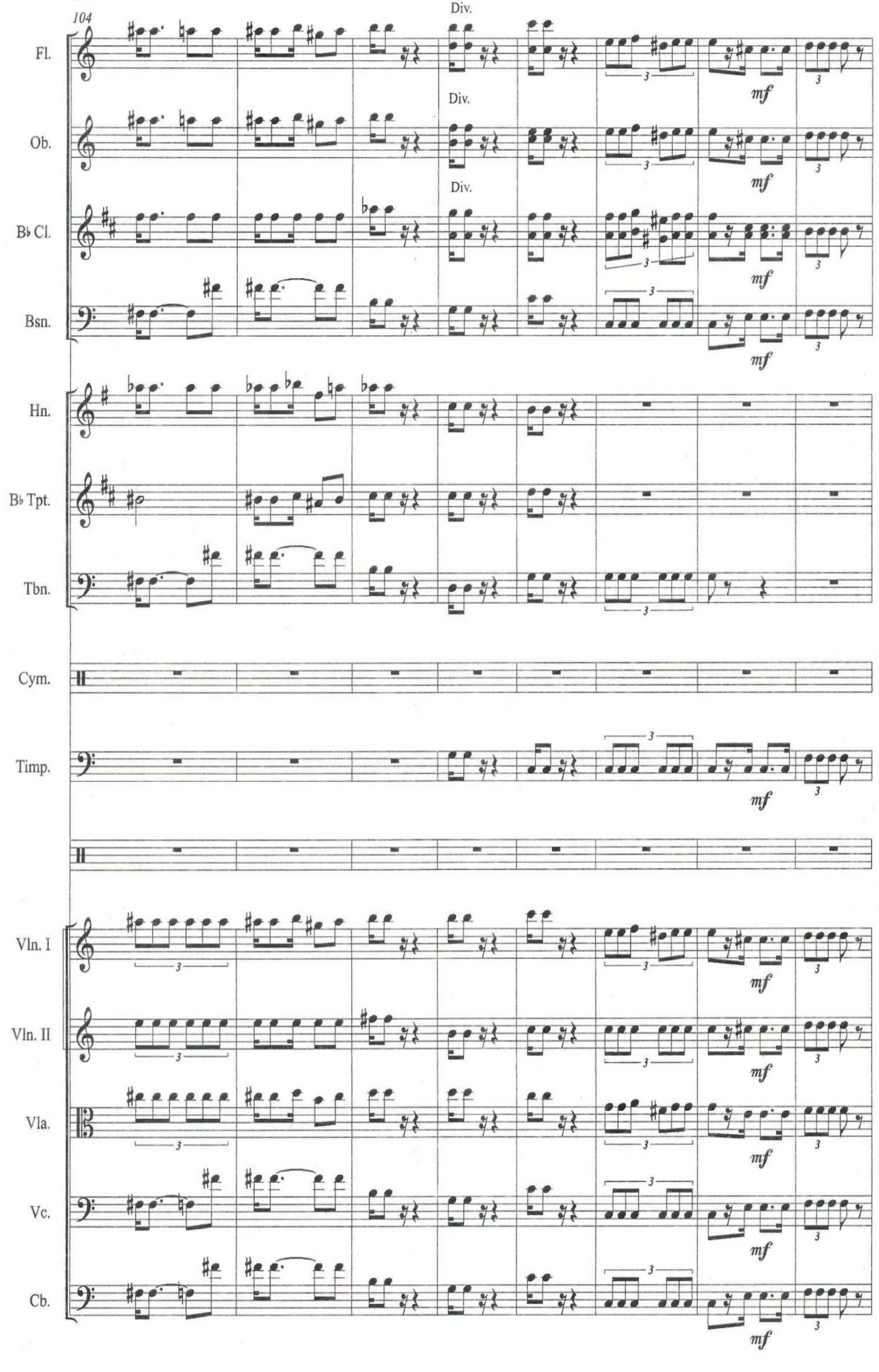

64
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

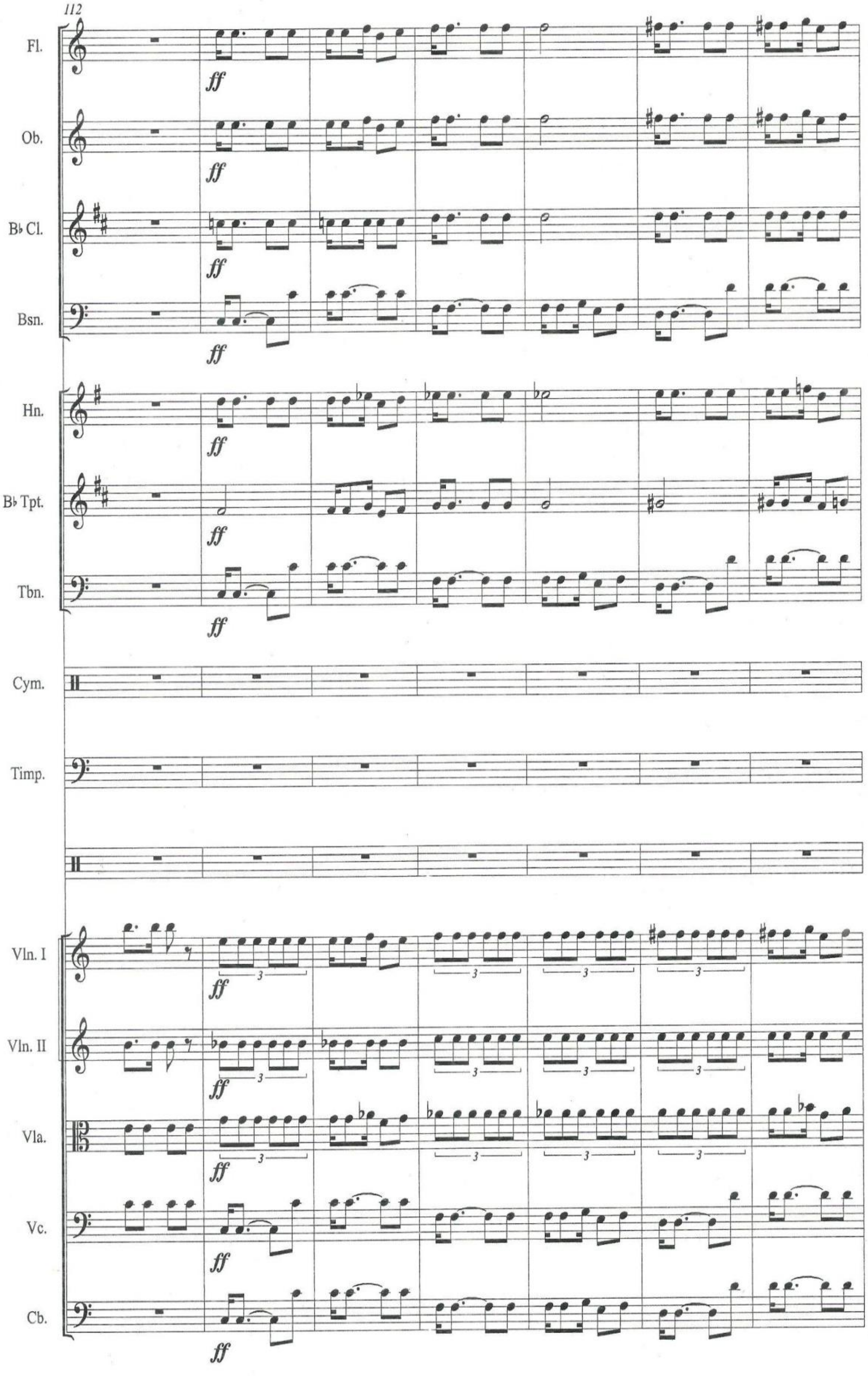

72
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

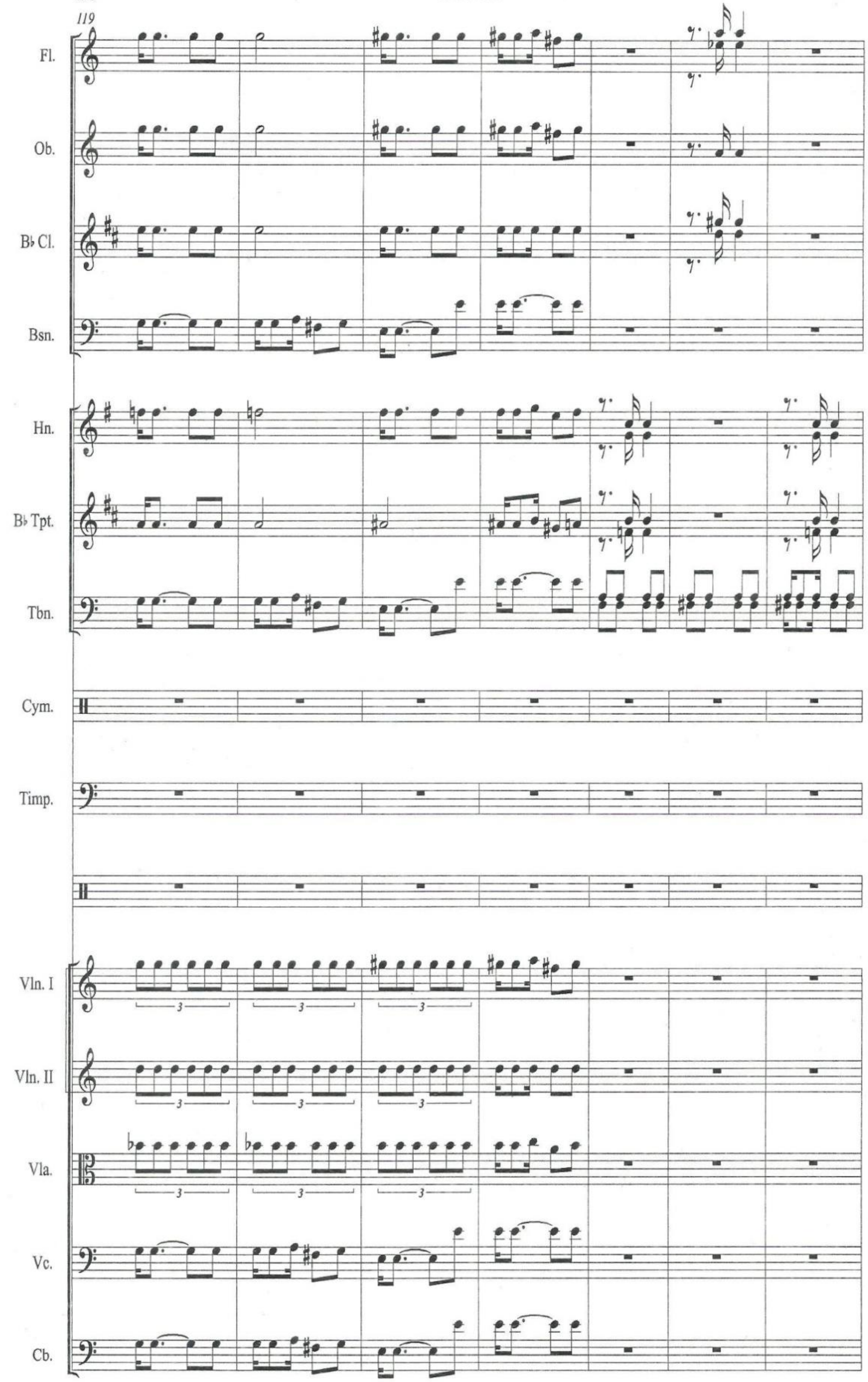

80
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Div.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
3

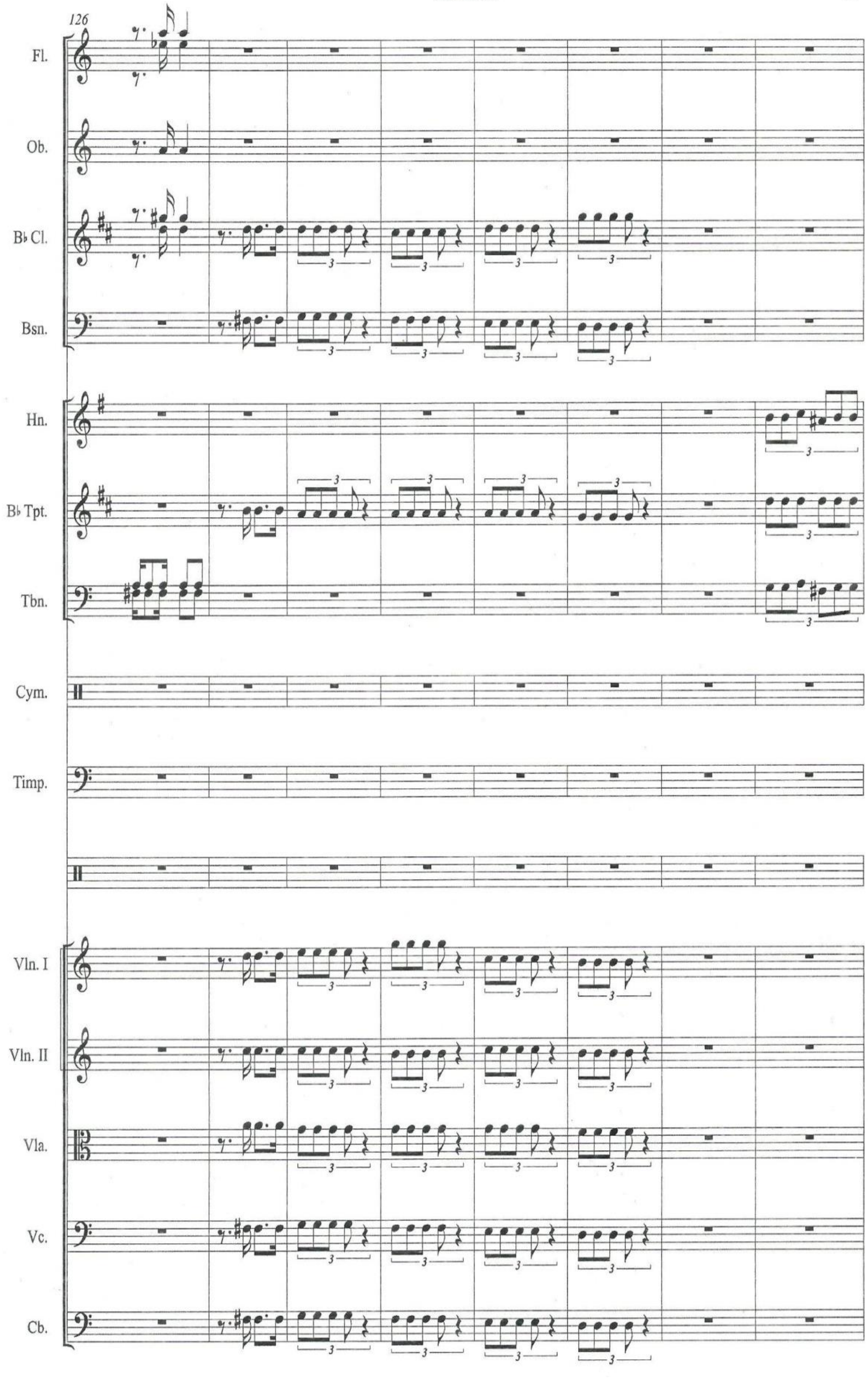

88
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Div.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

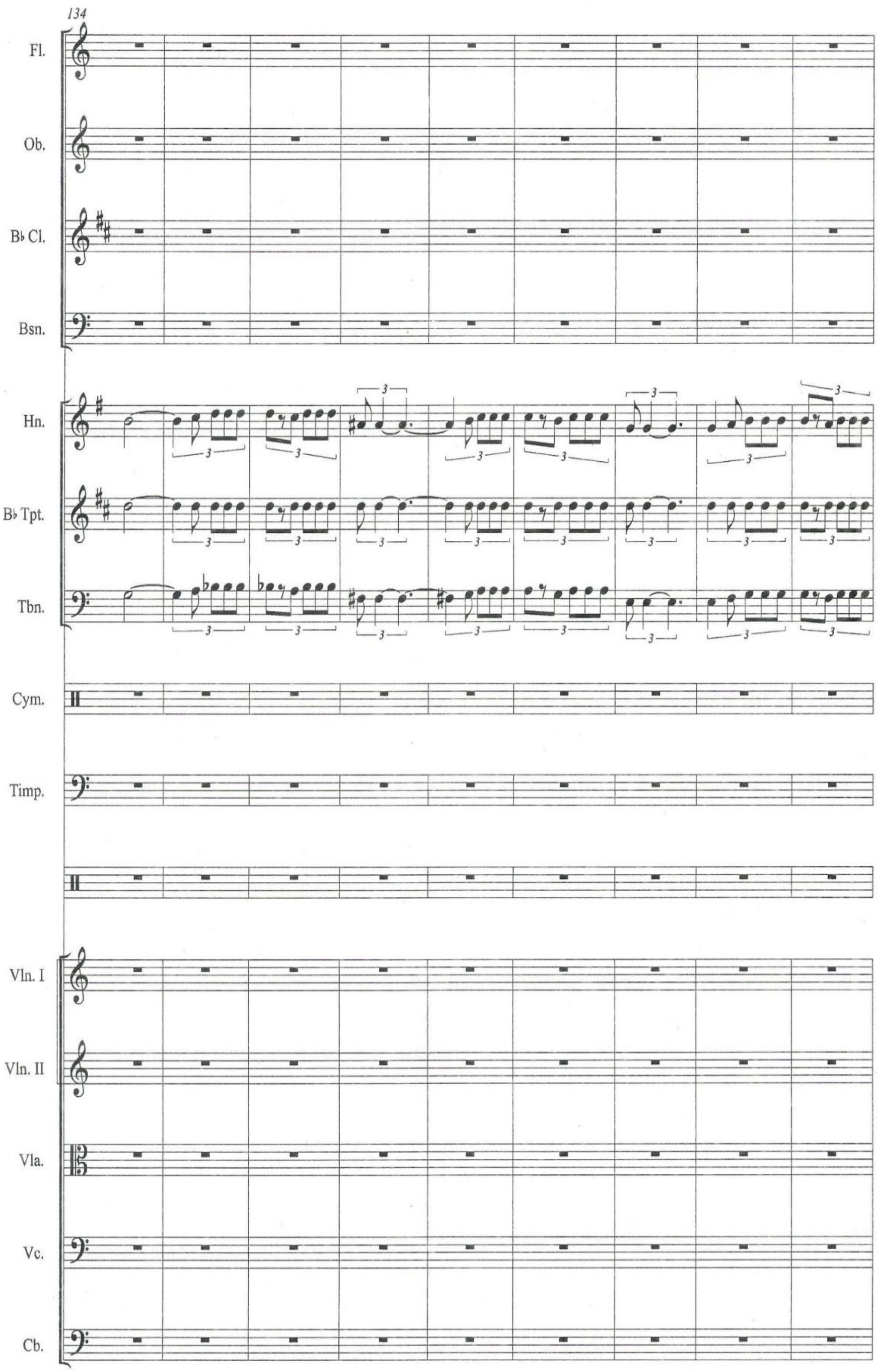

97
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3


104
Div.
Div.
Div.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
mf


112
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
3


119
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3


126
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Cym.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.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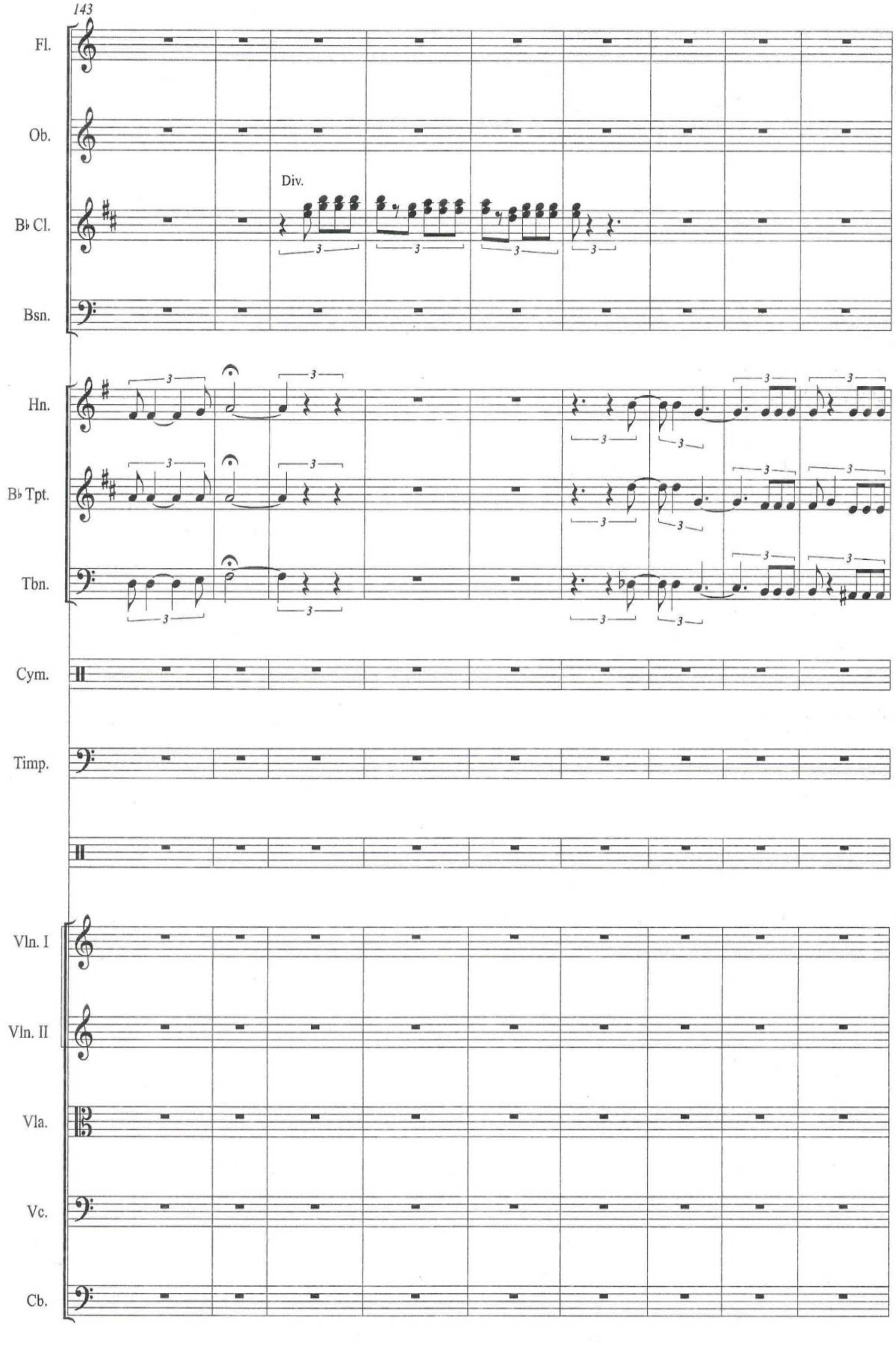
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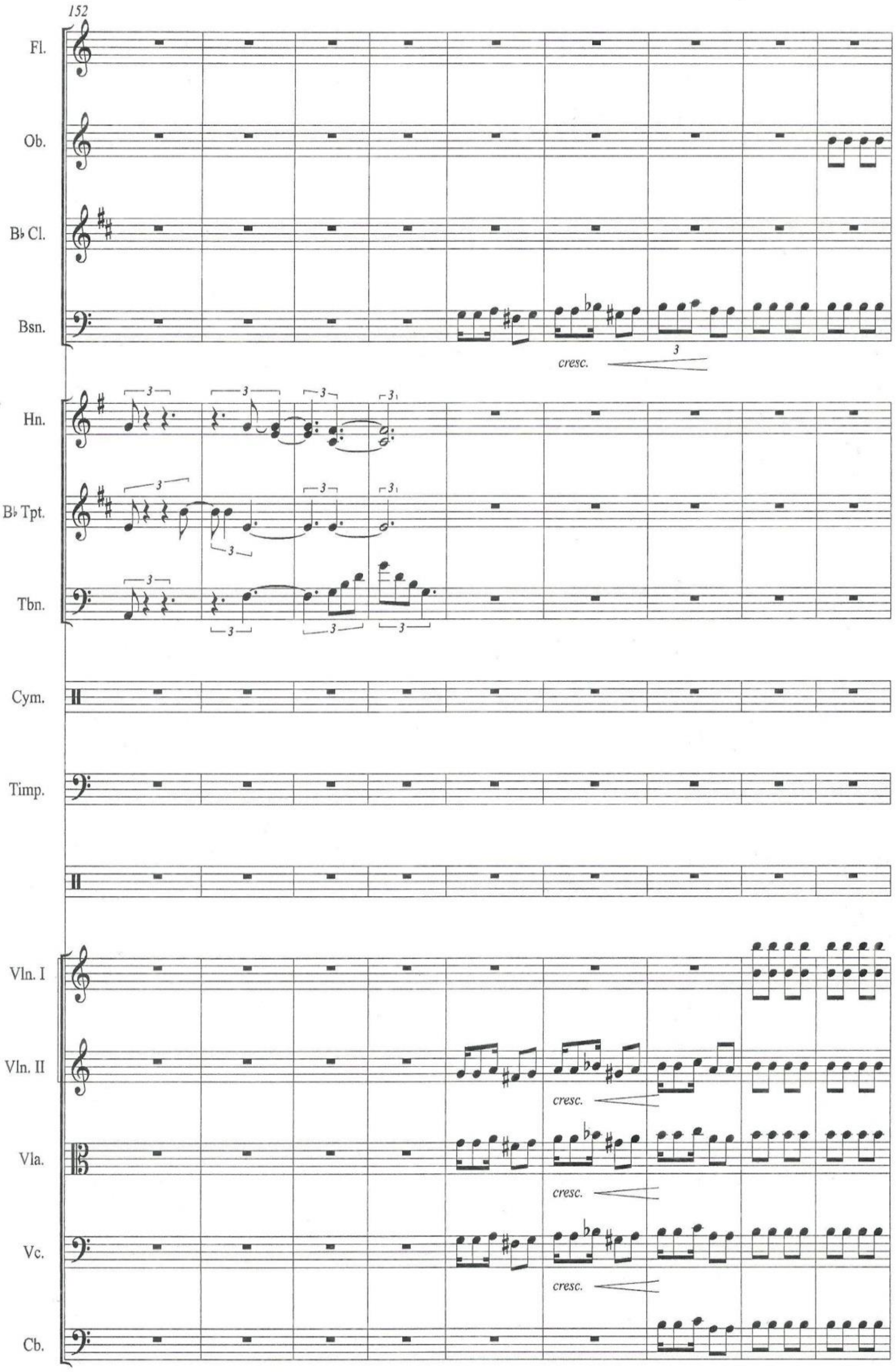
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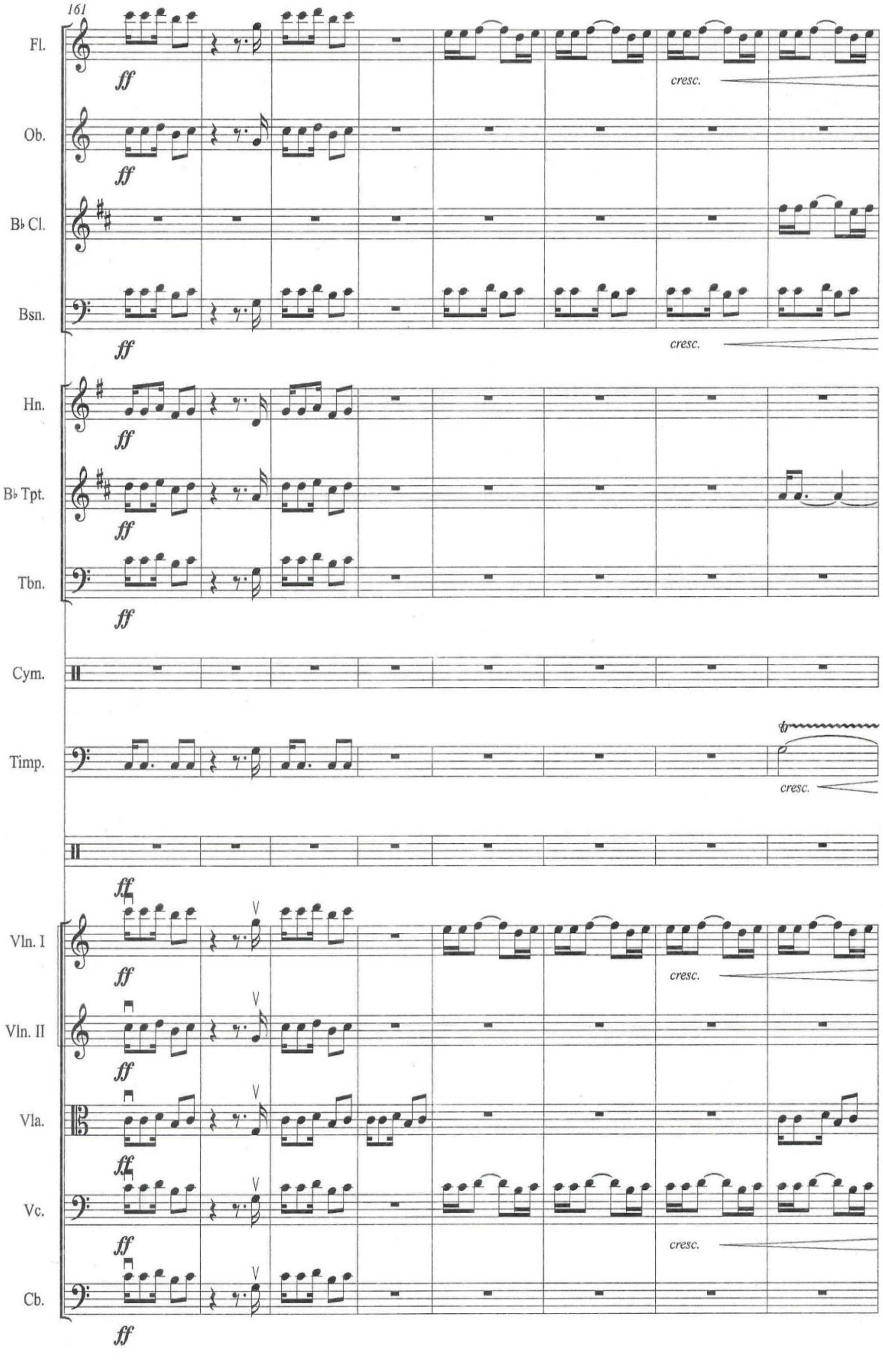
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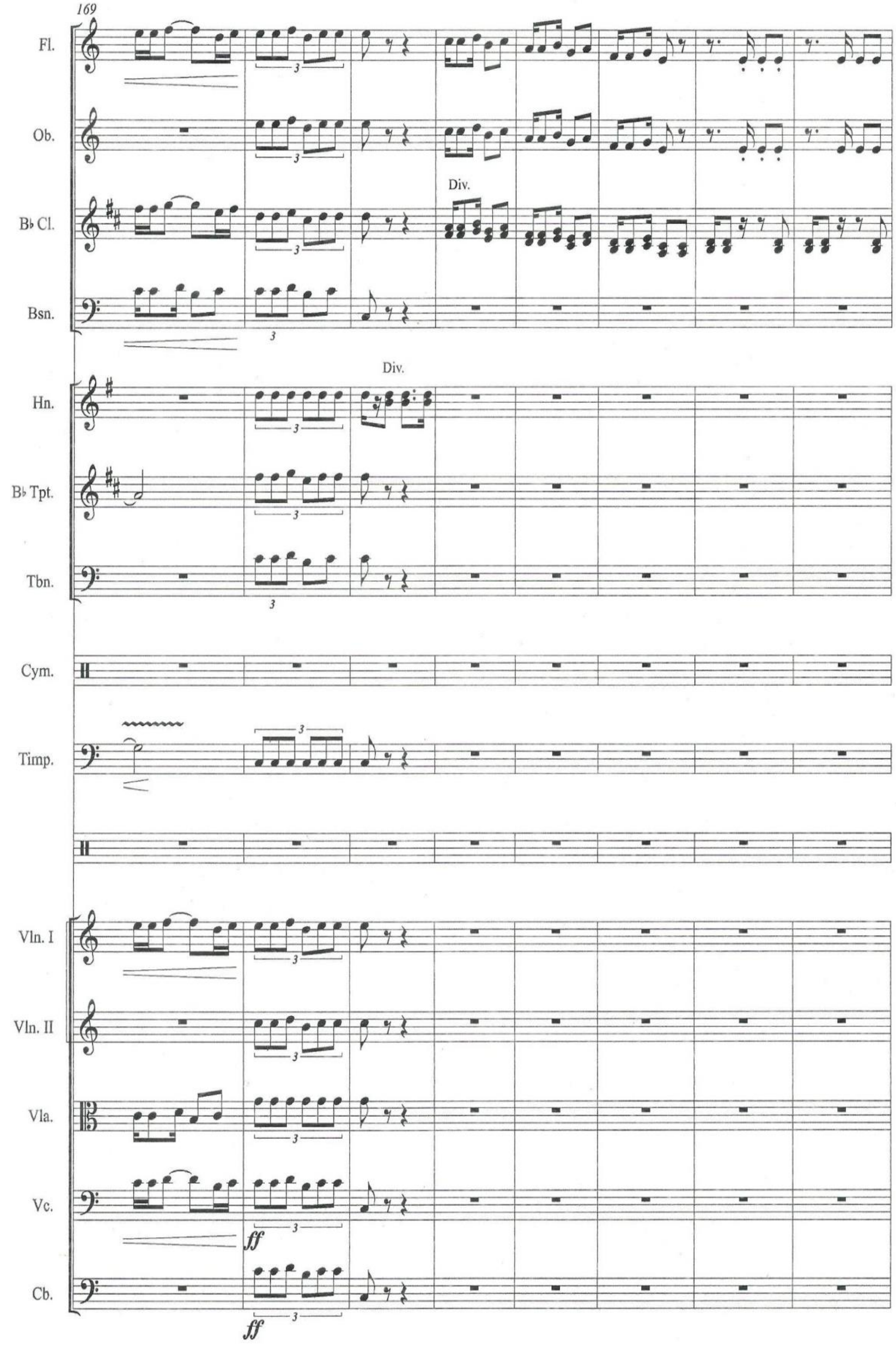
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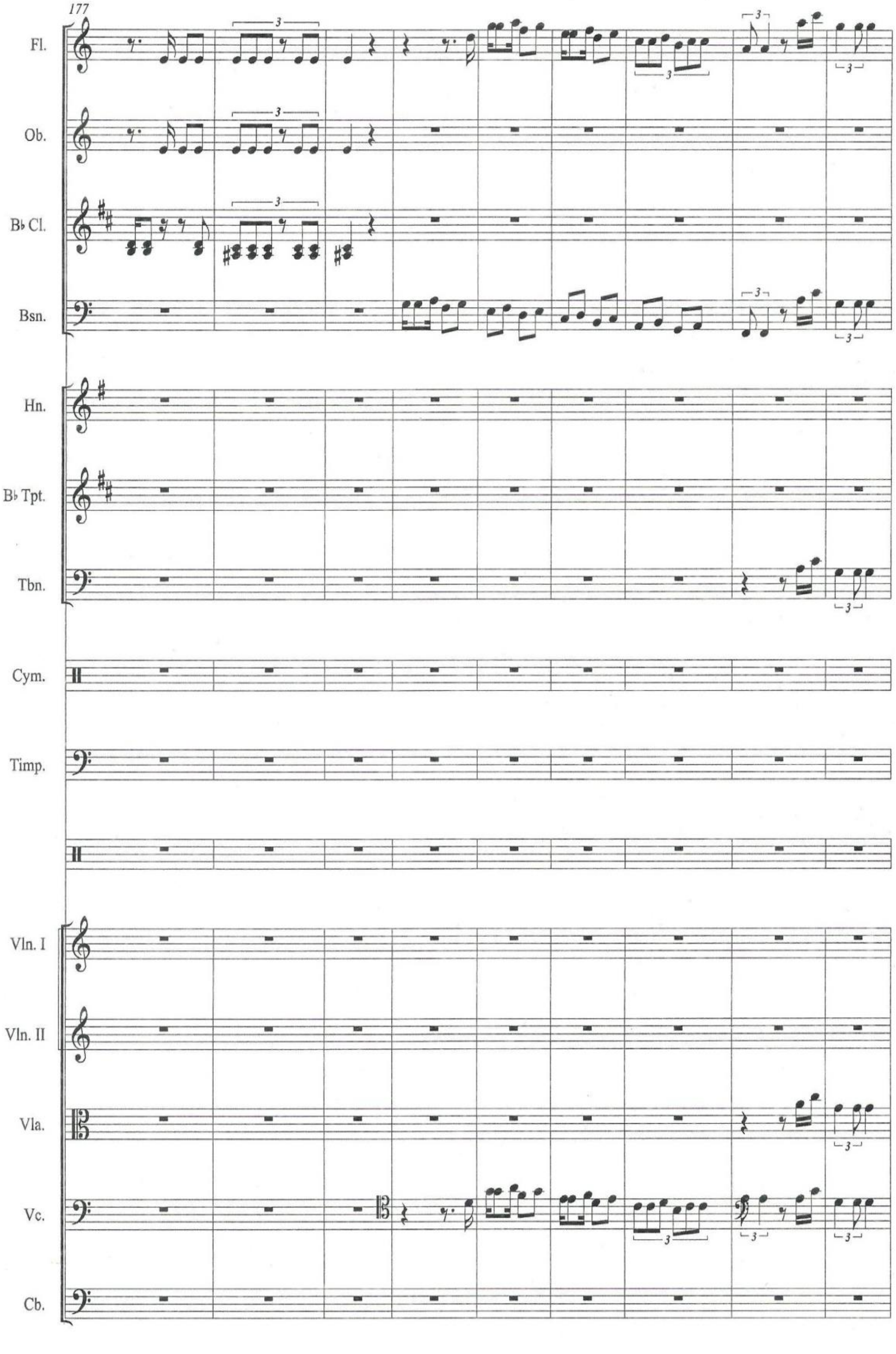
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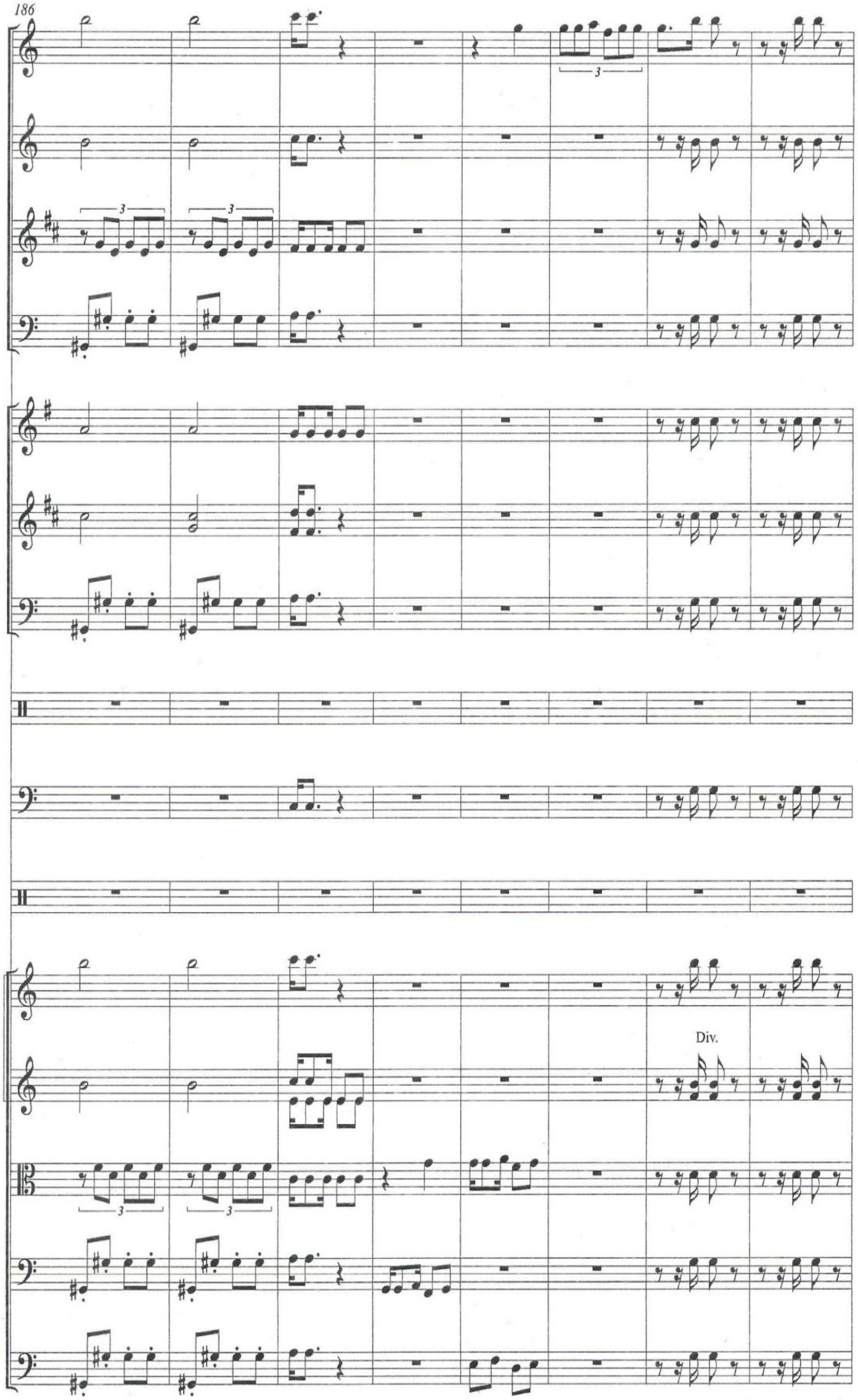
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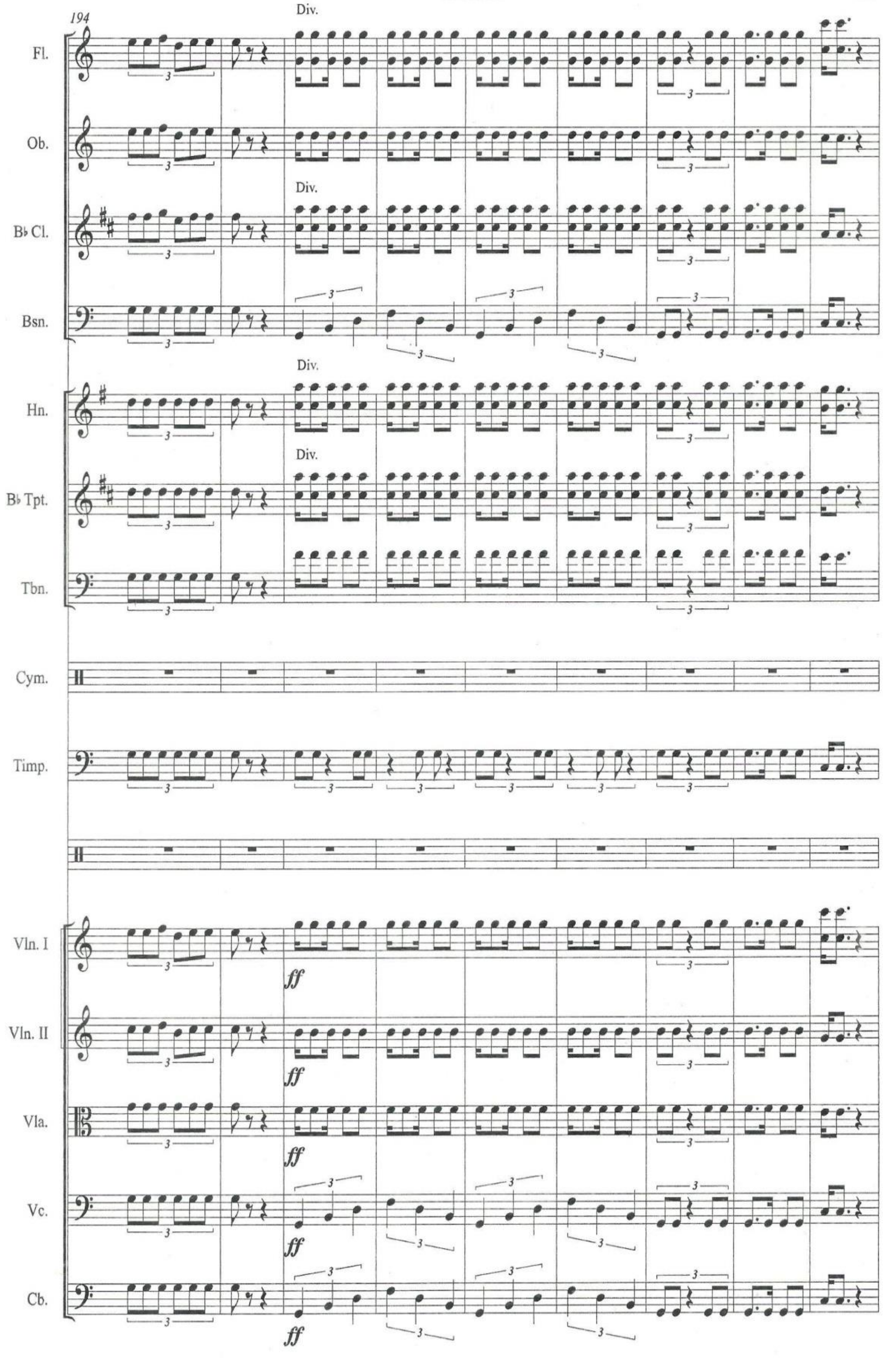
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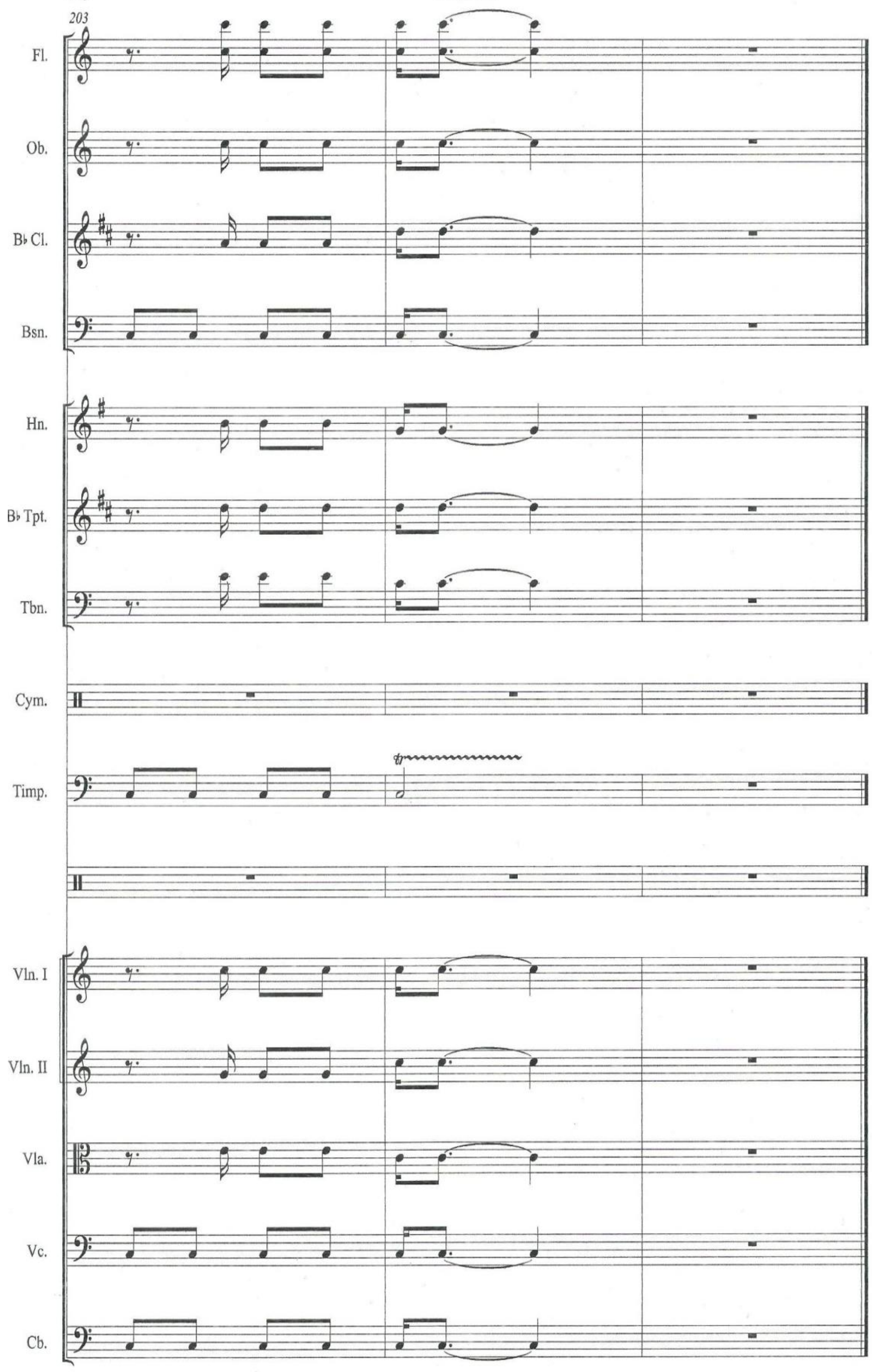
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CHAPTER FOUR

ANALYSIS OF THE SELECTED WORKS

K$K$ET$

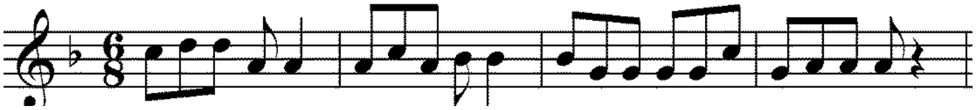
It is a choral piece of work for Soprano, Alto, Tenor and Bass (SATB) which was completed on the 5th of May, 1980. It starts and ends in the key of F major, even though there are modulations from F major to some related keys. The song was written in $\frac{6}{8}$ time signature which is a compound time and has a metronome mark of a dotted crotchet equal to one hundred and twenty (♩. = 120). This means that the performer should perform one hundred and twenty (120) dotted crotchet beats in a minute. The composer, by the use of *allegro ma non troppo* (which means fast but not too much) at the beginning made the tempo liberal to performers to decide on the tempo around the metronome mark.

Form

K4k4et4 is in ternary form which appears as A B A. The A section starts from bar one to bar thirty-four while the B section starts from bar thirty-six to bar eighty-one and then comes back to the A section. The B section opens with fugal exposition from bar thirty-six to bar fifty-one and continues with other materials to bar eighty-one without continuing with the other fugal materials. In Ghana, most composers do not write complete fugue but they only write the exposition and end there as in “Iesu Aseda” by Adu-Safo, “Aman mm1 hw1” by Asare-Bediako, “Moma mento nnwom nyin’ay1” by Kofi Badu, “Yen som 4man Ghana” by Kwame Nkrumah, “Ghanal4m” by Victor Agbenu

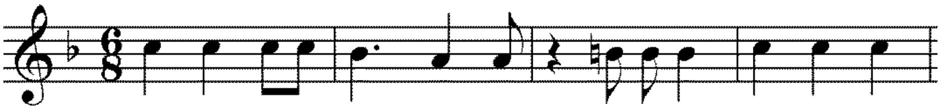
The Fugal Exposition

As the tradition, a fugal exposition demands the announcing of the subject in the various voices and the countersubjects in some voices, the exposition of K4k4et4 follows this order. It begins with a calm, graceful subject from bar 36 – 39. Example 1 shows the subject



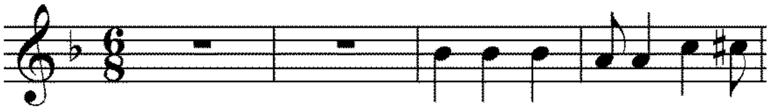
Example 1 K4k4et4's fugal theme

The soprano voice opens the exposition with the above subject in the tonic key. As the alto voice comes in with a real answer in C major which is the dominant key, the soprano voice continues with another theme called countersubject. Example 2 shows the countersubject



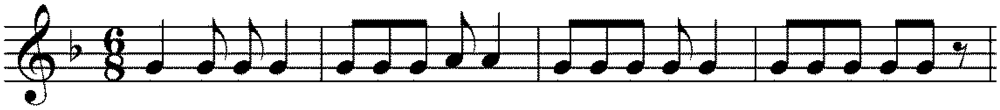
Example 2. K4k4et4's countersubject

As the alto voice answers in the dominant key, the soprano voice continues with the countersubject in C major and it stretches from bar 40 – 43. The tenor voice enters with the same subject in the tonic key while the alto voice then takes the countersubject in the tonic key which was stated in the dominant key by the soprano voice. As tradition demands, the soprano voice comes in with the second countersubject in the tonic key. Example 3 shows the second countersubject in the tonic key.

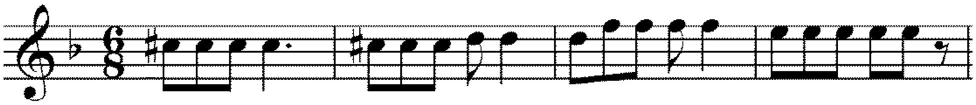


Example 3. K4k4et4's Second countersubject

Finally, the bass voice enters with the subject in the dominant key which is C major while the tenor takes the countersubject in the same C major from bar 48 - 51. As the soprano voice takes the third countersubject, the alto voice comes in with a new material without taking the second countersubject as the principle of fugal exposition requires. Example 4 shows the alto voice's new material instead of the second countersubject while example 5 shows the third countersubject



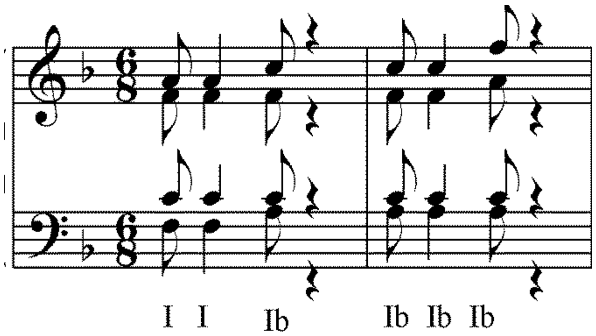
Example 4. Alto voice's new material



Example 5. K4k4et4's third countersubject

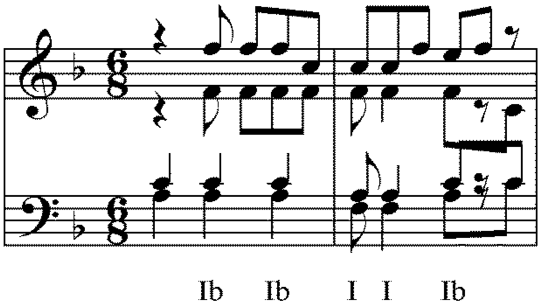
Harmonic Progression

Musical works are developed as a result of harmony and voice leading. In the process of developing the movements of the parts, consideration is given to the vertical order of arrangement. Aldwell & Schachter (1989, p. 60) said that the unit of harmony is the chord. The various movements of the chords influence the kind of motion used. Since harmonic progression is a creative work, it differs from one composer to another. In K4k4et4, the composer's choices of chords bring variation of movements and breaking of some rules. The use of the tonic chord and its first inversion dominates in section A. The introduction, which starts from bar 1-2 is harmonized with chord one and its first inversion. Example 6 shows the two bar introduction and its chord progression

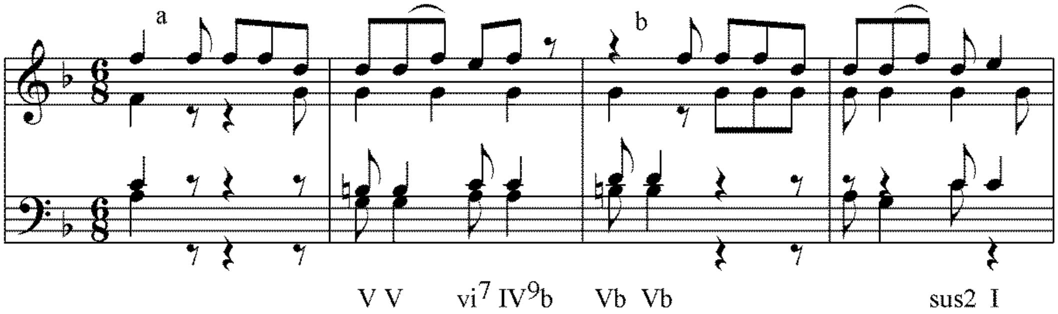


Example 6. The two bar introduction and its chord progression

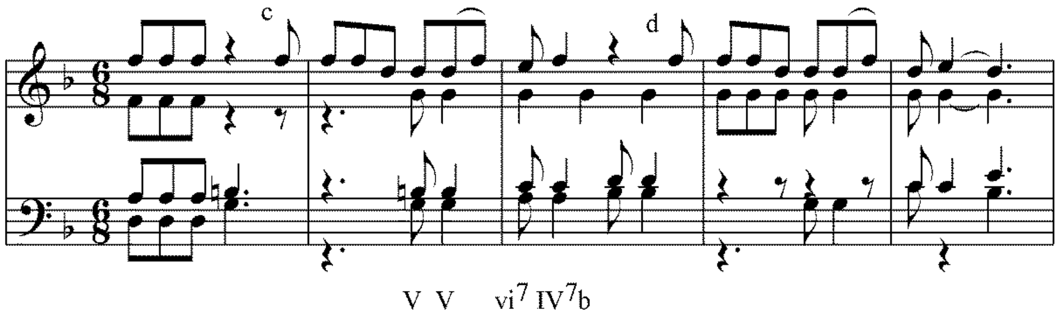
The melodic phrase from bar 7 - 8 appears several times in the work with different harmonic progression. Apart from the one at bar 7-8, it appears again with a little variation at bar 17 - 18 and 19 - 20. In addition, from the last note of bar 66 to the second note of bar 68 and the last note in bar 68 to bar 70. Example 7 shows the first appearance while example 8 and 9 show the second and the third time and, the fourth and the fifth respectively.



Example 7. The first appearance of the most recurring theme



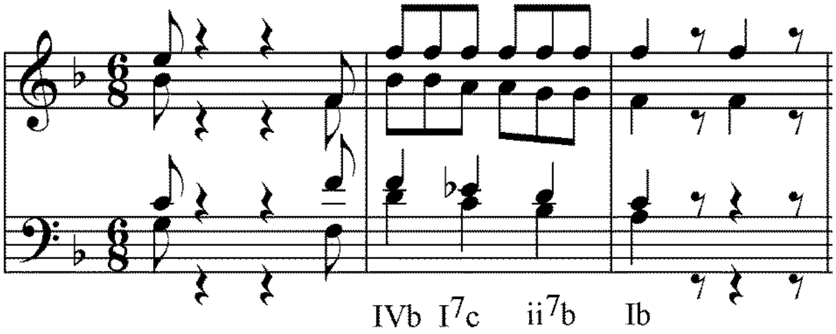
Example 8. The second and the third reharmonization of the theme



Example 9. The fourth and the fifth reharmonization of the theme

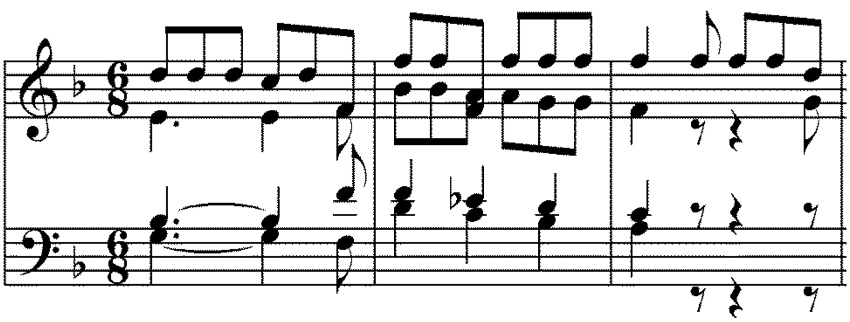
The C section of example 9 which represents the fourth appearance is harmonized in C major as the second and the third times also come in C major but the harmonic progression of the D section which represents the fifth appearance has a different chord progression. However, the harmonic progression of the first time appearance is in the tonic key.

Example 10 below, which appears from the last note of bar 4 to bar 5 comes immediately before the phrase at bar 7-8 thus example 7 (the most recurring phrase in work). It is stated again immediately before example 8 with a little variation from the last note of bar 15 to bar 16.

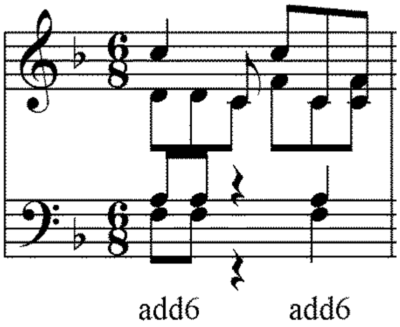


Example 10. Se mia6li dodo bobobo motive

As there is a variation in the melody of the second appearance, it creates a crossing of note between the soprano and the alto voices at bar 16 which occurs on the third note of the bar. There is another crossing of note between the soprano and the alto voices within bar 11 and occurs on the last note of the bar. Example 11 shows the second appearance with a variation in the melody while example 12 shows the crossing of note at bar 11



Example 11. The second appearance of the Se mia6li dodo bobobo motive



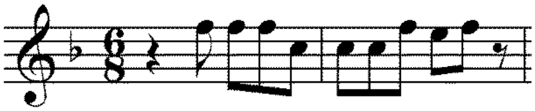
Example 12. Overlapping and crossing of notes

Aside the crossing of note in example 12, the soprano voice overlaps the alto voice as the second and the fourth notes of the soprano voice are lower than the immediate notes of the alto voice.

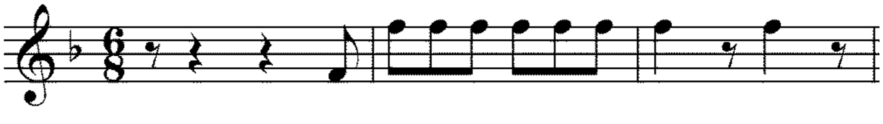
Melody in K4k4et4

Melody is a series of single notes that add up to a recognizable whole (Kamien, 2002, p. 39). Every composer has his or her unique style of arranging sounds in order to reach his audience as there are many artistic ways of bringing the various techniques of melody writing together. In K4k4et4, the composer uses leap and repetition of notes techniques mostly in the melody. The melodic phrase from bar 27 – 30 appears to be scalic ranging from raised first degree to the third degree (from the chromatic scale) even though, it appears from bar to bar. The pitches of the melody range from C4 (which appears only in bars 10 and 11 as the lowest) to F5 (which appears in some of the bars as the highest pitch).

As the use of leap technique of writing melody involves different intervals, the composer uses variety of intervals according to his aspiration for which he composed the work. The smallest leap technique in this musical piece is a 3rd while the biggest leap technique is an octave. Example 13 below is the most recurring phrase in the melody and is preceded by the '*se mia6li dodo bobobo'* motive at example 14 with variations in the subsequent appearance in the A section (from bar 1 – 34) of the melody.



Example 13. The 'to mia5e ha dzidziwo meke' motive



Example 14. The 'se mia6li dodo bobobo' motive

Every melody has its contour (geographical shape) which outlines the shape of that particular music. It is easier and simpler to draw contour in phrases which are smaller sections of a melody. The diagrams below show some melodic phrases and their melodic curve or contour in k4k4et4. Figure 1 below shows the most recurring melodic phrase and its melodic contour in k4k4et4

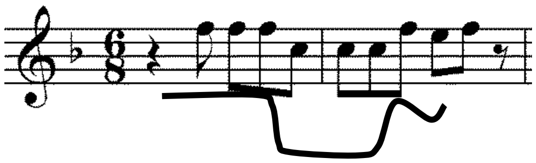


Figure 1. The contour of ‘to mia5e ha dzidziwo me ke’ motive

Figure 2 below shows the subject of the fugal exposition and its contour

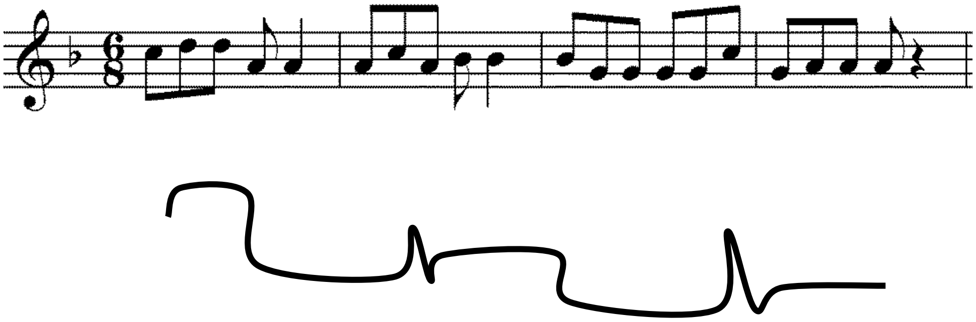


Figure 2. The melodic contour of the fugal exposition's subject

Figure 3 shows the countersubject of the fugal exposition and its contour

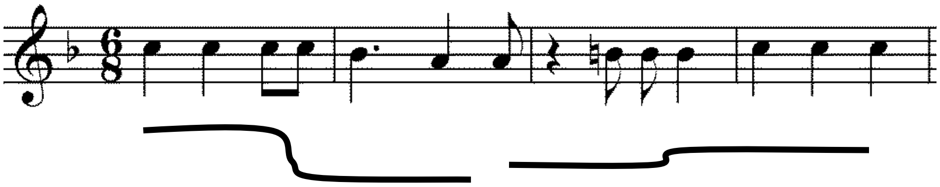
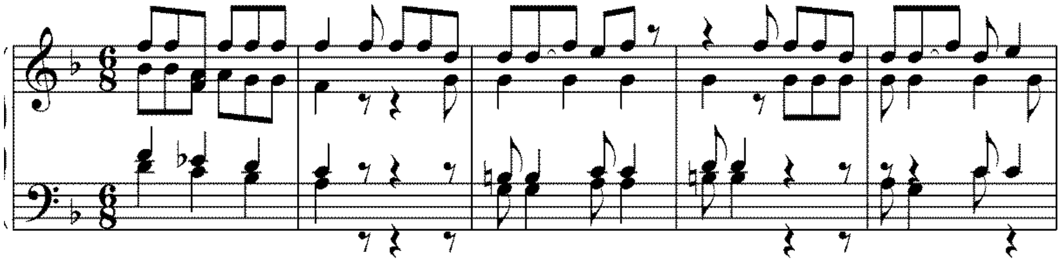


Figure 3. The countersubject of the fugal exposition

Modulation

It is the process of changing from one key to another within the same piece of work, (Machlis and Forney, 2003, p. 122). It is used to bring contrast in tonal centers within the same work. In order to avoid the monotony of hearing one tonal centre from the beginning to the end, the composer changes the tonal center from F major to C major which is the dominant key from bar eighteen to bar twenty-five. He ends the phrase at the first note of bar seventeen and begins the next phrase within the same bar in the new key without any transitional material linking the two keys. This type of modulation is called Phrase or direct modulation and is frequently use to change tonal centres to closely related keys, particularly the dominant or the relative major/minor key. Example 15 shows how the composer modulates to the dominant key

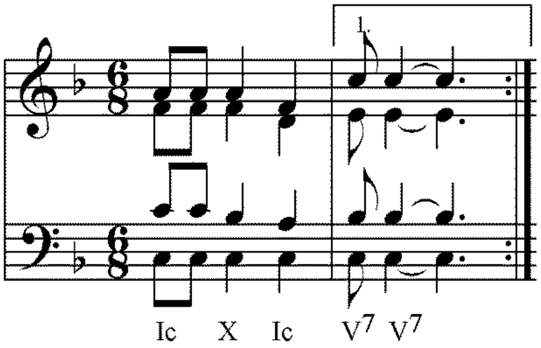


Example 15. Modulation to the dominant key

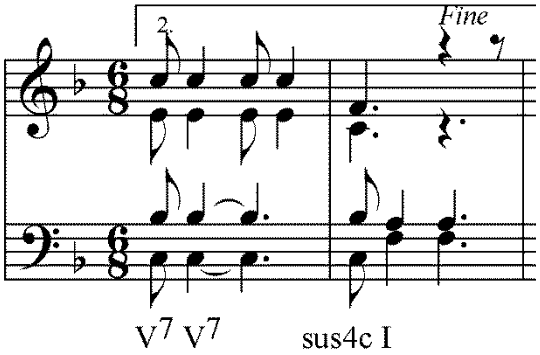
By the use of V^7/IVc chord in bar 16 behaves to modulate from the home key to the subdominant key but it does not, since it resolves to chord II^7b. So it is an ornament to give a rich harmony. Similar modulation discussed above occurs from the last note of bar 66 to bar 67 and comes back to the home key.

Cadences

According to Piston (1988, p. 60), Cadences are phrase endings which mark the breathing places and establish tonality in music. Its use depends on what the composer wants to achieve, whether to obtain a masculine or feminine ending, to end a phrase or to end the whole work. In K4k4et4, several cadences are used to mark the breathing places. The punctuation use at bar 22 is a half cadence which progresses from chord ii^7 without the fifth to chord V^7 (ii^7 – V^7). The cadence of the first time ending of section A is a half cadence with the progression from second inversion of chord one through the added sixth chord to the dominant seven chord without the fifth (Ic – add6 – V^7) while the second time ending is a perfect authentic cadence with the progression from the dominant seven without the fifth through the suspended fourth chord to the tonic chord (V^7 – sus4 - I). Example 16 shows the first time ending as example 17 shows the second time ending.



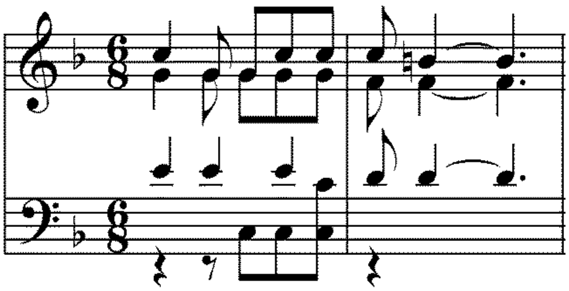
Example 16. The first time ending of section A



Example 17. The second time ending of section A

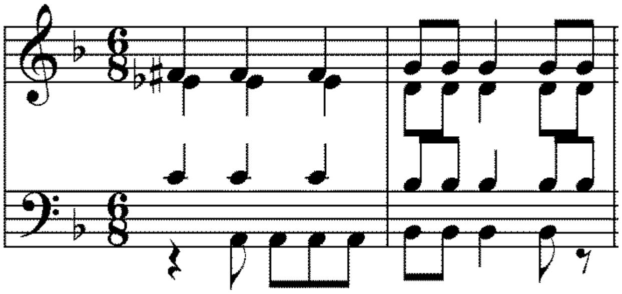
Sequences

According to Kostka and Payne (1995, p. 107), Sequence is a pattern that is repeated immediately in the same voice but begins on a different pitch class. As the composer uses many musical devices in k4k4et4, he as well uses sequences in the work. The phrase below which appears at bar 21-22 immediately repeats itself at a minor third ($^{-}$3) below with a little variation with respect to the first note of the bar at bar 23-24. The pattern below in example 18 illustrates the first appearance



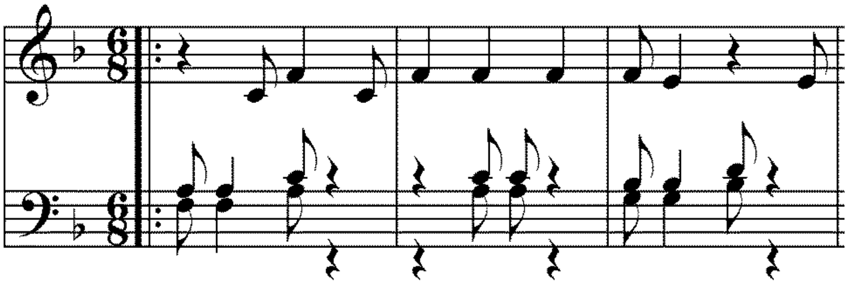
Example 18. The first appearance of the sequence

The example below which appears at bar 27 -28 immediately repeats itself at an interval of a major second (2) above with a little variation with respect to the rhythmic pattern of the second bar of the sequence at bar 23-24. The pattern below in example 19 illustrates the first appearance



Example 19. Another appearance of sequence

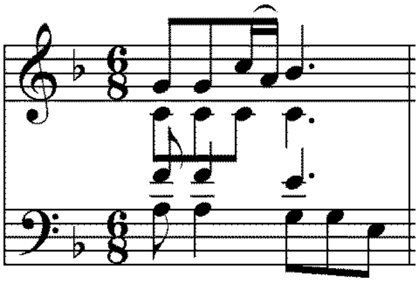
Again the phrase below which stretches from the last note of bar 73 to the second note of bar 75 immediately repeats itself with a major second (2) above, from the last notes of bar 75 to the second note of bar 77 and finally, it appears for the third time with a major second (2) above from the last note of bar 77 to the second note of bar 79. The pattern below in example 20 illustrates the first appearance



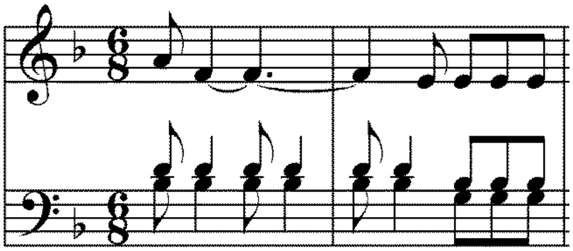
Example 20. Another appearance of sequence

Rhythm

Kamien (2002, p. 32), Rhythm is the pattern of durations of notes and silences in time. It is the time signature which helps to shape the rhythmic patterns of a piece of work. Every piece of music has its rhythmic patterns. In K4k4et4, the rhythmic pattern involves the arrangement of different beats types ranging from semi- quaver to a dotted crochet note. The shortest note value which is the semi quaver appears twice in the work, following each other with a slur in bar 61 in the soprano voice while the longest note value in the work appears in the same soprano voice from the first beat of bar 79 to the first beat of bar 80 with tie, joining the various beats together to form a long note. Example 19 illustrate the appearance of the shortest note as example 20, the longest note

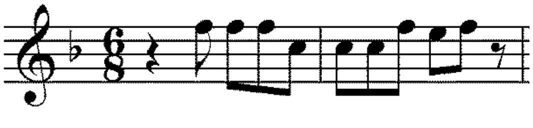


Example 21. The shortest note value in K4k4et4



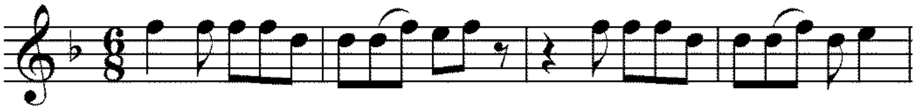
Example 22. The longest note value in K4k4et4

The various harmonic rhythms of the right hand (the soprano and the alto voices) are different from the left hand (the tenor and the bass voices). This style dominates throughout the piece but however there are some few phrases which appear with the same harmonic rhythm throughout the various voices e.g. the first two bars, bar28, bar 31-32, bar 52, bar 55-56, bar 63. The rhythmic pattern below which appears at bar 7-8, appears five (5) times in the work.

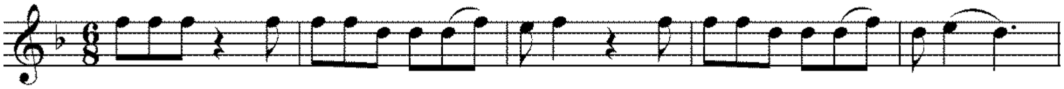


Example 23. The most recurring rhythm in K4k4et4

Aside the bar 7 – 8, it appears at bar 17 -20. It appears again from the last note of bar 66 to bar 70 which is rhythmically different from the first to the third appearances.



Example 24. Variation of most recurring rhythm in K4k4et4



Example 25. Another variation of the most recurring rhythm in K4k4et4

Text

The lyrics used in this work (K4k4et4) make it to be sacred music. Performance of this work needs active involvement of oneself since it is an appeal to the creator of mankind to listen to one's cry. On the other hand, it helps the listener to meditate on certain issues that will help him or her to reduce emotional stress. Below are the lyrics and its translation from Ewe language to English language.

KƆKƆE TƆ "SE MIA Ɣ LI DODO"

Kɔkɔetɔ, Dzɔdzɔetɔ, Amenuvetɔ se mia ɣli dodo bobobo to mia ƒe hadzidziwo me ke se mia ɣli dodo bobobo. Đo to mi Yehowa, ɖo to mi mie yɔ wo le ŋkeke kɔkɔe sia, se mia ƒe yɔyɔ bobobo to mia ƒe hadzidzi wo me ke Mawu kɔkɔe tɔ mie yɔ wo. Wo Dɔlawo mienye loo! tsɔ mia nuvɔwo ke mi na yra ŋkeke kɔkɔe sia na mi, do ŋuse mi.

Aƒetɔ mie ɖe kuku mie yɔ wo, wo Mawu si ɖea ɖokuiwo fia na to aɖaŋu vovovowo me pɛpɛpɛ ƒo siawo katã ta enye hadzidzi. Mawu wɔe bena mia ƒe hadzidziwo nana kekeli luʋɔ siwo ga le viviti me. Fofo Mawugã do ŋuse mi to hadzidziwo mɛkɛ. Va do ŋuse mi egbe, va do ŋuse mi egbe, va do ŋuse mi egbe ŋkeke kɔkɔe gã sia.

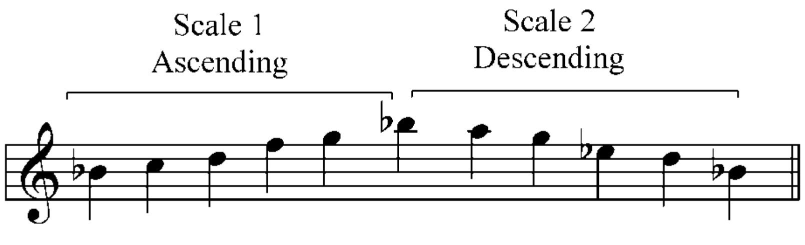
THE HOLY ONE “HEAR OUR CRY”

The holy one, the righteous one. The merciful one, hear our loud cry through our songs. Hear us Jehovah, through our song, this holyday. We are your angels, strengthen us and bless this Holyday for us. Please, Lord, we call on you, who manifests your creativity in diverse ways especially through singing. Lord, may you enlighten the souls that are in darkness through singing. Father Lord, may you strengthen us through singing this great day.

ANALYSIS OF PENTANATA KAF P (10) NO 1

The word Pentanata comes from the two words Pentatonic and Sonata. Pentanata is a new musical genre created by the composer, Kenn Kafui and then developed it for a solo instrument (piano) which was completed in 1980. It starts and ends in the key of B^b major without key signature, even though, there are modulations from B^b major to some related keys. Pentanata Kaf P (10) No 1 is written in $\genfrac{}{}{0pt}{}{6}{8}$ time signature which is a compound time and has a metronome mark of a crotchet beat equal to one hundred and twenty (♩. = 120) which means that the performer should perform one hundred and twenty (120) crotchet beats in a minute. The composer, by the use of *allegro ma non troppo* (which means fast but not too much) at the beginning made the tempo liberal for the performers to decide on the tempo around the metronome mark (it could be a little bit faster or slower than the speed of the metronome mark).

The music involves two pentatonic (five note) scales in different forms. One of the pentatonic scales is heard when the scales of the music ascends while the other pentatonic scale is also heard when the scales of the music descends. The scales are illustrated below



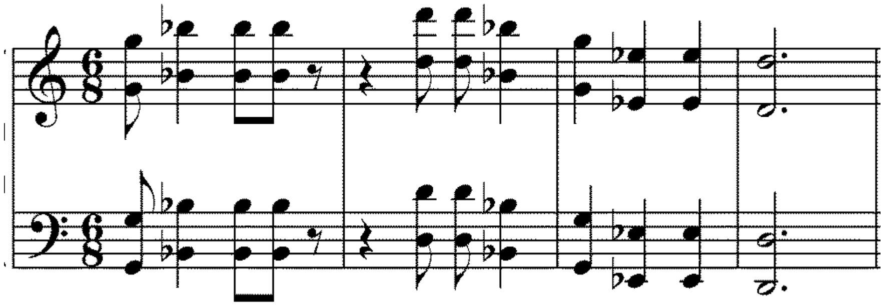
When the two scales are put together as one scale, a heptatonic scale emerges but a scale is heard at a time. The composer uses the scales to create a pentatonic music that sounds music from African specifically from Volta Region of Ghana. The rhythmic pattern combinations of the music require special dexterity. Also, some variations of the rhythmic patterns of the music have some identities of *agbadza* rhythms in variations.

Form

Pentanata KAF P (10) NO 1 is written in sonata form which appears as A B A^1 where the letter A is called the *exposition*, the letter B is the *development* and the A^1 is the *recapitulation.* The exposition (section A) starts from bar one to bar sixty-seven (1 - 67) while the development (section B) starts from bar sixty-eight to bar one hundred and sixty (68 – 160) and finally, the recapitulation (section A^1) starts from bar one hundred and sixty-one to bar one hundred and eighty-nine (161 – 189).

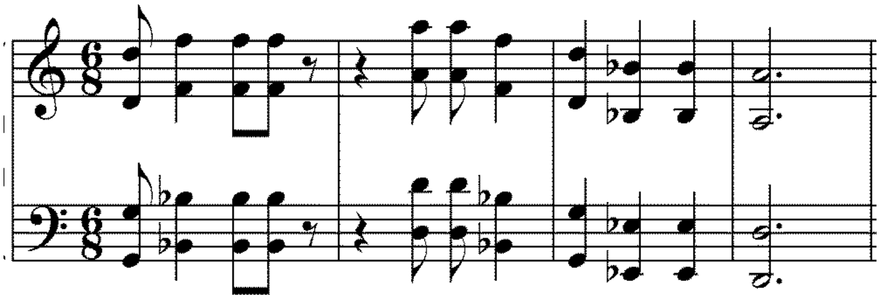
Exposition

According to Kamien (2002, p. 157), exposition is the first section of the sonata - form movement, which sets up a strong conflict between the tonic key and the new key; and between the first theme and the second theme. As pentanata is a sonata in pentatonic, it has the first section to be the exposition which stretches from bar 1 – 67. It starts with a four bar theme for four voices in parallel octaves which starts on the submediant note and ends on the mediant note. The theme is established in Bb major without key signature as shown in example 26 below



Example 26. Pentanata's first theme

This theme appears several times in the work. It appears in the exposition and the development as well as the recapitulation. As the principle of a sonata form establishes with regard to the relationship between the first theme and the second theme, he transformed this same theme to be the second theme which appears in the dominant key, F major at the right hand notes as the left hand notes are still in Bb major from bar 39 – 42 as illustrated below in example 27 below



Example 27. Pentanata's second theme

Development

This section is the second part of the Pentanata which is in sonata form and stretches from bar 68 – 160. In the development section of Pentanata, the composer uses materials from the exposition and transforms them in many ways.

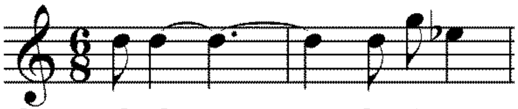
Also, the composer writes two different pentatonic scales in different keys, both related and remote keys. The two scales are the traditional pentatonic (d r m s l) and another pentatonic (d m f l t). He writes the scales with the change of key without any transitional material linking the various keys. This type of modulation is called Phrase or direct modulation and is frequently use to change tonal centres to closely related keys, particularly the dominant or the relative major / minor key but he uses the same style also for the remote keys. The development section starts from the key of F major as the exposition ends in the same key which is the standard of a sonata form and modulates to the different keys.

Recapitulation

This is the third section of the Pentanata and represented by A^1 section of a sonata form which stretches from bar 161 – 189. It is the shortest section among the three sections of the Pentanata. In this section, the composer writes in Bb major and remains in it till the end of the music. Most of the materials used in the exposition appear in this section but there is no modulation to the dominant key and also ends with ascending and descending scale in Bb major that comprises the two pentatonic scales ending on the tonic note.

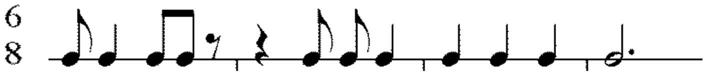
Rhythm

There are many ways of forming rhythms for the formulation of a piece of music. In Pentanata, the rhythms are simple, varied and diluted. The shortest note within the work is the quaver which appears in most of the bars throughout the various sections of the work while the longest note is a tied note of two crotchets and a dotted crotchet beat which appear in bars 110 – 111, 152 – 153 and 154 – 155 of the development section of the work as illustrated below in example 28



Example 28. The longest note value in pentanata

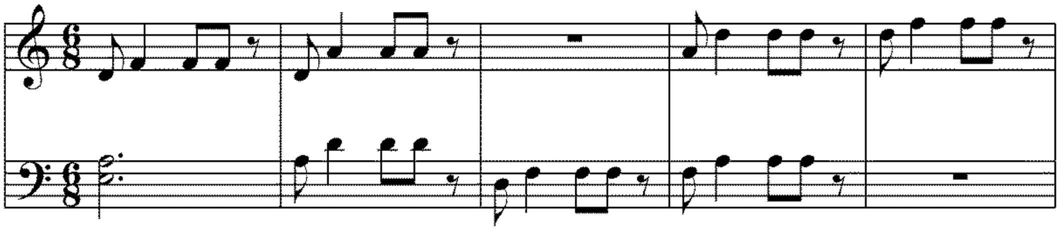
The rhythmic pattern below is the most recurring pattern within the work as it appears in all the three sections of the work and is shown by example 29.



Example 29. Most recurring rhythmic pattern in pentanata

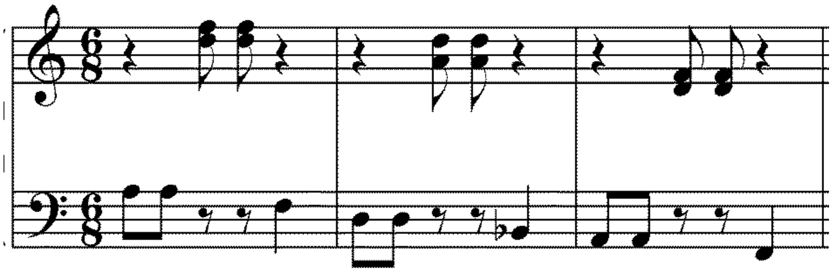
Sequences

According to Cooper (1981, p. 85), Sequence is the repetition of a few notes or a phrase at a different pitch level(s) which could be higher or lower from the original notes. It occurs within the same voice which provides variety and continuity in musical composition. As the composer wants variety and continuity in pentanata, he uses a sequence with a variation in pitch within the notes forming the sequence from bar 48 – 52 and is illustrated below in example 30



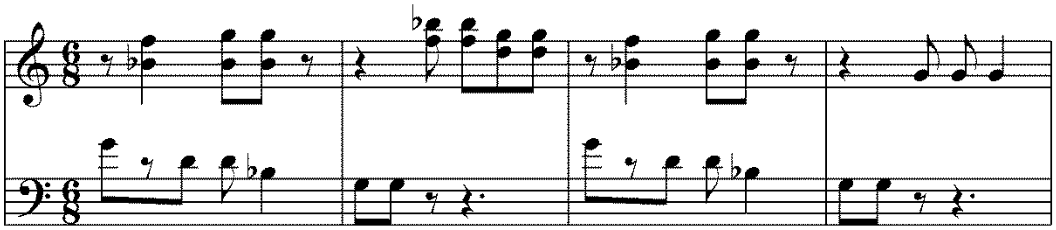
Example 30. Sequences 1in pentananta

Example 31 below which appears at bar 58 – 60 of the work shows another technique used by the composer where the idea in the first bar of the example appears in the next two bars at different pitch levels to get varieties of sounds.

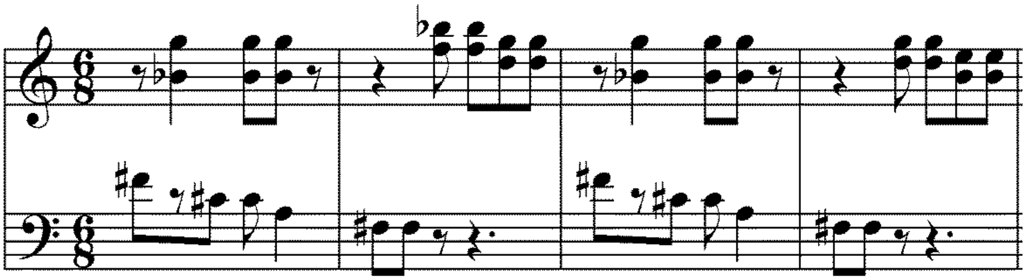


Example 31. Sequence 2 in pentanata

Example 32 below occurs for the first time at bar 102 – 105 in the pentanata. The most recognizable notes for the sequence are the left hand notes. The left hand notes appear for the second time at a minor second below the original notes at bar 134 – 137 while the right hand notes remain with a little variation as illustrated in example 33 below

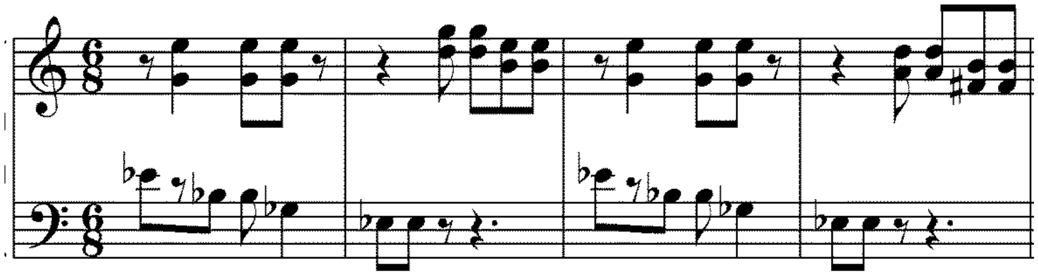


Example 32. Sequence 3 in pentanata



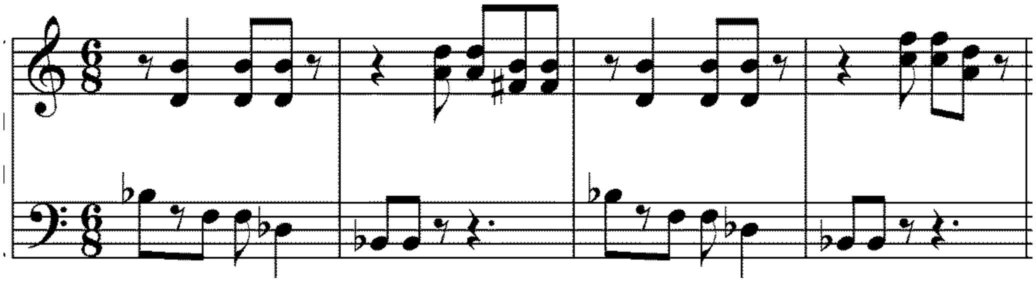
Example 33. Sequence 4 in pentanata

The same left hand notes theme appear for the third time at bar 138 – 141 at a major second below the second appearance while the right hand notes also appear at a minor third below the second appearance with a little variation as illustrated in example 34 below



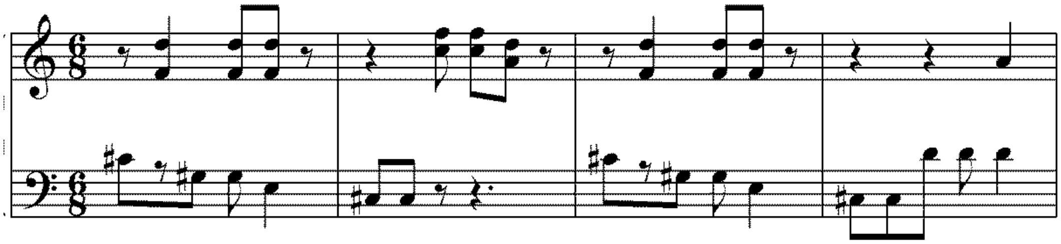
Example 34. Sequence 5 in pentanata

By the composer's effort to create variations in the work, he makes the whole section both the left and right hands notes appear the fourth time at bar 142 - 145 at a perfect fourth below the third appearance with a little variation in the right hand notes as shown by example 35 below



Example 35. Sequence 6 in pentanata

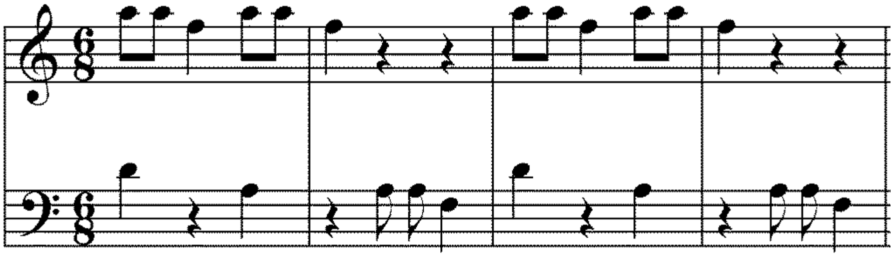
The same left hand notes theme appear for the fifth time at bar 146 – 149 at an augmented second above the fourth appearance while the right hand notes also appear in minor third above the fourth appearance with a little variation as illustrated in example 36



Example 36. Sequence 7 in pentanata

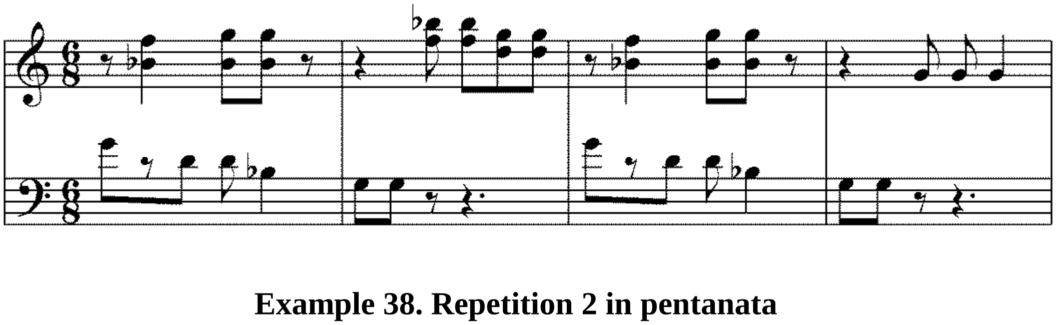
Repetition

Repetition, according to Kamien (2002, p. 52) is reiteration of a phrase, section, or entire movement, often used to create a sense of unity by the same voice(s). It could appear immediately or later within a work. There are several repetitions in the Pentanata and they are highlighted below. The two inner voices of the first theme are stated again at bar 14 – 17. The phrase labeled example 37 which appears at bars 53 and 54 is immediately stated again at bars 55 and 56



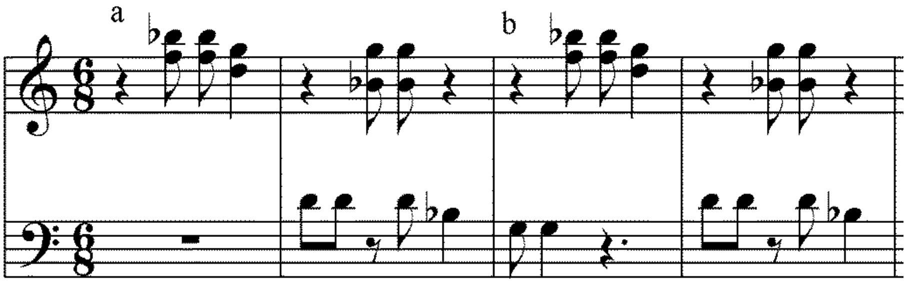
Example 37. Repetition 1 in pentanata

The musical idea of the first two bars of example 37 below which appear at bars 102 and 103 in pentanata is stated immediately at bars 104 and 105 with a little variation within the right hand notes of the second phrase.



Example 38. Repetition 2 in pentanata

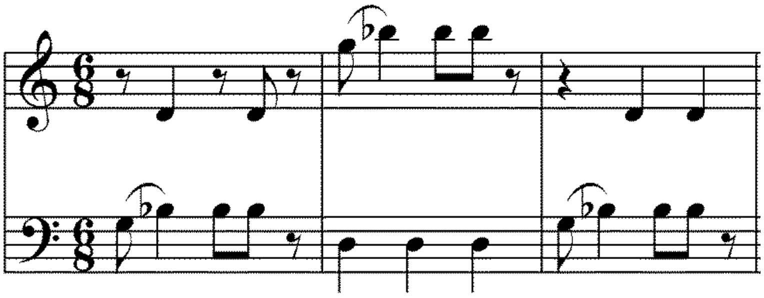
The ‘a’ section of example 39 below appears at bars 26 and 27 and is immediately stated at bars 28 and 29 as illustrated above at the ‘b’ section which appears with a variation in the left hand notes. The same reiteration of the phrase appears from bar 173 – 176 in the recapitulation.



Example 39. Repetition 3 in pentanata

Imitation

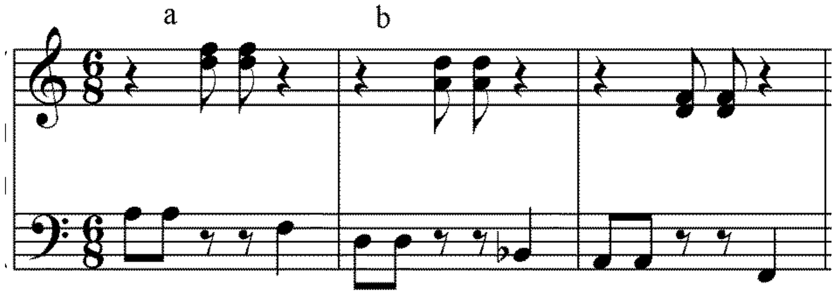
Any melodic idea presented in one voice and then restated in another voice is known as imitation (Machlis and Forney, 2003, p. 28). In an effort to enrich the composer’s style of writing, he uses an imitation technique at bar 7 – 9 and states again at bar 18 – 20 as the notes for both two hands in bar 7 are interchanged in bar 8 (the right hand notes are taken by the left hand and vice versa) and then to bar 9 and is shown by the example 40



Example 40. Imitation

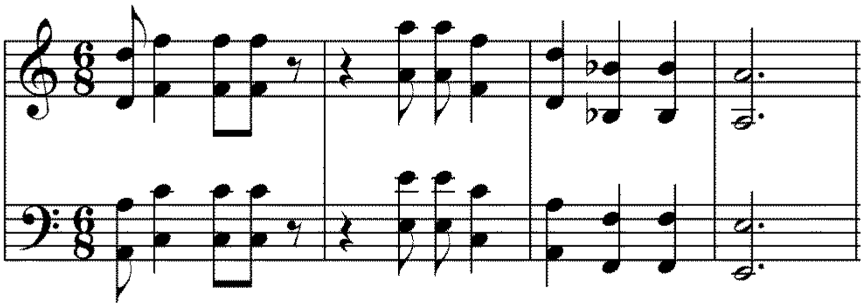
Harmony

In Western music, vertical sonorities are produced primarily by three different kinds of harmony: secundal, tertian and quartal. From these all other spellings of vertical sonorities are formed from interval inversions (Cooper, 1981, p. 441). As the music is in the pentatonic scale, the composer did not follow functional harmonies of the common practice tonality but rather based on tertian and quartal sonority harmonization mostly as in example 41below



Example 41.Tertian and Quartal harmonies

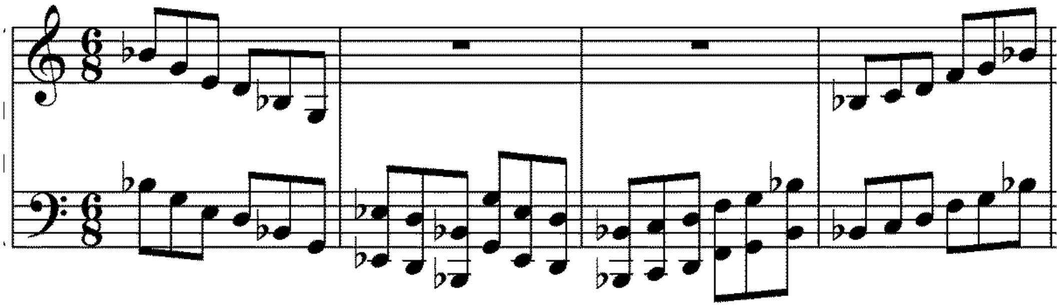
The ‘a’ section of example 41 which appears at bar 58 – 60 has tertian harmony while the ‘b’ section has quartal harmony all at the right hand notes. The theme below that appears for the first time in parallel octaves in Bb major without key signature at the very beginning of the music appears for the third time at bar 64 – 67 with variation on the interval between the right hand notes and the left hand notes. As the interval between the two hands is parallel octaves in the first appearance, it becomes parallel fourths in the third appearance and is illustrated in example 42



Example 42. The theme with variation

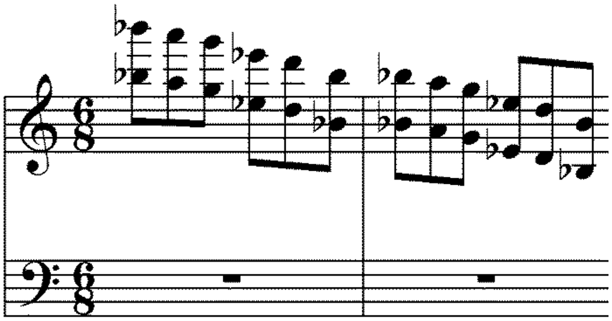
Modulation

A shift from one key to another key within the same piece of music is known as modulation (Kamien, 2002, p. 47). The shift of key is a temporary change which brings variety and contrast in music and is likely to end in the home key. As the work starts in Bb major as the tonic key, it modulates to F major, which is the dominant key from bar 39 – 67 which starts with the second theme. The composer uses abrupt type of modulation since it fits into this style of movement from the tonic key to the dominant key. It first modulates back to Bb major which is the tonic or the home key from bar 75 and ends with the two different scales in Bb major at bar 82 as shown in example 43



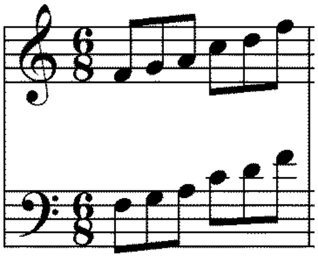
Example 43. Modulation back to Bb major

The ascending of example 44 above is written without the ‘te’ which is the 5th degree of the pentatonic scale but the descending scale in Bb major which appears at bars 86 and 87 come with the 5th degree of the scale which is ‘te’ as shown in the example 44

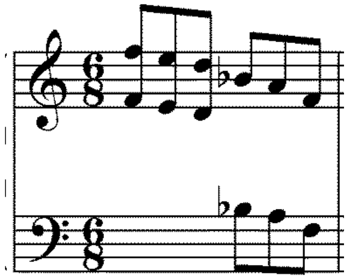


Example 44. Modulation to Bb major

Example 45 below which appears at bar 83 is the traditional pentatonic scale in ascending order of magnitude while example 46 below is the other pentatonic scale in descending order of magnitude as they all appear in F major which is the dominant key.

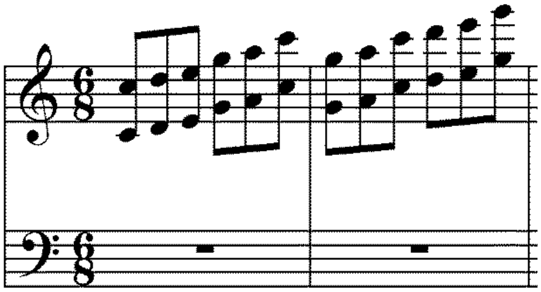


Example 45. Modulation to F major ascending

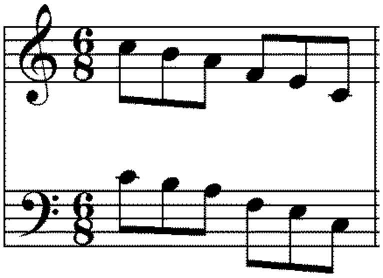


Example 46. Modulation to F major descending

In the quest to get the feel of variety of tonality, he writes the same scales in C major which is a remote key to the home key, in both ascending and descending order of magnitude from bar 84 – 85 and bar 89. The two scales at example 47 below are in C major, only that the second scale starts and ends on the dominant note which is the 4th degree of the traditional pentatonic scale.

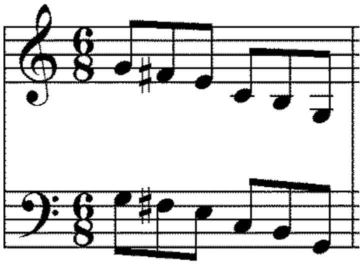


Example 47. Modulation to C major ascending



Example 48. Modulation to C major descending

He then writes the same pentatonic scale in descending order of magnitude in another remote key to the tonic key at bar 90 in G major as in example 49



Example 49. Modulation to G major descending

ANALYSIS OF KALE

This section of the work is based on a musical piece of work entitled *Kale*, in Ewe language which means bravery in English Language and is justified by the nature of the movements of the pitches and the rhythmic patterns within the music. He based the theme on a traditional material from Akpi ensemble which is a war dance. Kale, which was written in 1977, is one movement of a symphony. It was composed when Kenn Kafui was a student at the University of Ghana, Legon, studying for his Diploma in Music.

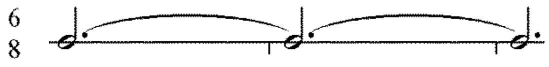
It is an instrumental piece of work for the orchestra and is written for the following set of instruments: flute, oboe, clarinet in B^b, bassoon, horn in F (French horn), trumpet in B^b, trombone, cymbals, timpani (C F G), talking drums, 1st violin, 2nd violin, viola, ‘cello and contra basso. It starts and ends in the concert key of C major, even though there are modulations to some related keys. It starts with an anacrusis note in $\frac{2}{4}$ time signature which falls within the second beat and moves to $\frac{6}{8}$ time signature from bar 5 - 23 after which the music returns to $\frac{2}{4}$ time signature from bar 24 to the end of the music. The composer, by the use of *Largo* at the beginning of the music meant that performance of this piece of work should be very slow. Finally, it was commissioned by Ghana Broadcasting Co-operation symphony orchestra at the University of Ghana, Legon festival of art.

Form

As every musical work has its systematic shape of presenting the various ideas to the listeners, Kale has its own shape in the form of a through composed which is also presented as A B C D and a coda. The A section starts from bar one to bar twenty-three, the B section starts from bar twenty-four to bar fifty-seven, the C section starts from bar fifty-eight to bar one hundred and thirty-two and the D section starts from one hundred and thirty-three to bar one hundred and ninety-five as the concluding section (coda) starts from bar one hundred and ninety-six to bar two hundred and four.

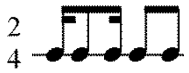
Rhythm

According to Kamien (2002, p. 32), Rhythm is the pattern of durations of notes and silences in time. It is the time signature which helps to shape the rhythmic patterns of a piece of music. Every piece of music has its rhythmic patterns which outline the movements of the beats. In Kale, the rhythmic patterns involve the arrangement of the different beat type ranging from semi - quaver to a dotted minim note. The semi quaver which is the shortest note value appears most in the work while the longest note value appears once in the notes for trumpet in Bb at bar 6 – 8. It is a note of three dotted minim beat tied together as in example 50 below

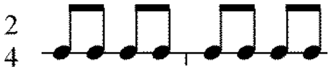


Example 50. The longest note value in kale

As every piece of music has its principal rhythmic pattern, so as Kale has examples 51and 52 as the principal rhythmic patterns of which other rhythms within the score are developed or formed around to build the whole work, “Kale”.

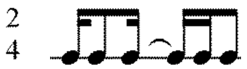


Example 51. The principal theme in kale



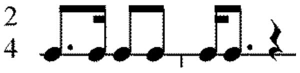
Example 52. Variation 4 of the principal theme

Out of the principal rhythmic patterns, the examples: 52, 53 and 54 are several basic patterns which come out as a result of the attempt to develop and vary the principal rhythmic pattern stated above in example 51



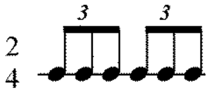
Example 53. Variation 1 of the principal theme

The example 52 above dominates in the B section of the work



Example 54. Variation 2 of the principal theme

The C section of the work is built around example 53 above

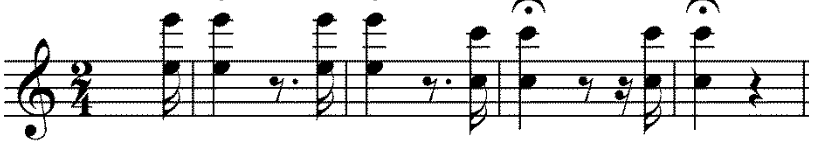


Example 55. Variation 3 of the principal theme

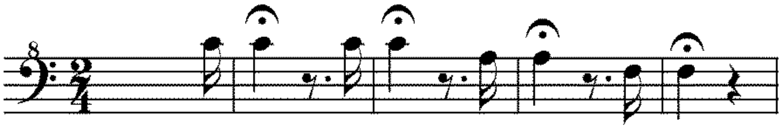
These rhythmic patterns above interchangeably appear in the work, Kale. At times they appear concurrently since each instrument plays a different rhythmic pattern(s) (vertical arrangement of rhythmic patterns), which demonstrates contrapuntal music other than homophonic texture.

Sequences

According to Kerman and Tomlinson (2000, p. 21), Sequence is the technical word for duplication of a phrase at two or more different pitch levels immediately in the same voice. As the composer uses many musical devices in kale, he as well uses sequences in the work. In this score Kale; sequences basically appear at different places within the notes of the various instruments. Example 56 below which appears from bar 1 to the first beat of bar 2 immediately repeats itself from the last beat of bar 2 to the first beat of bar 4 at an interval of a major third below the original pitches throughout the various pitch instruments with the exception of the bass instruments which have a little variation in the notes as illustrated by example 56 below

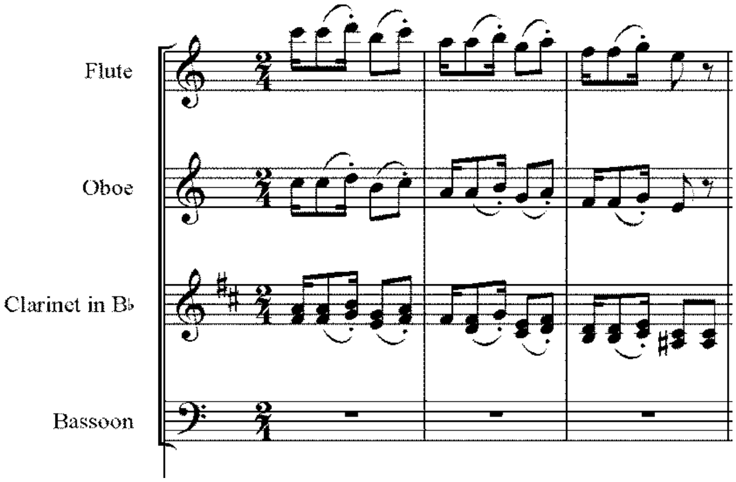


Example 56. Sequence 1



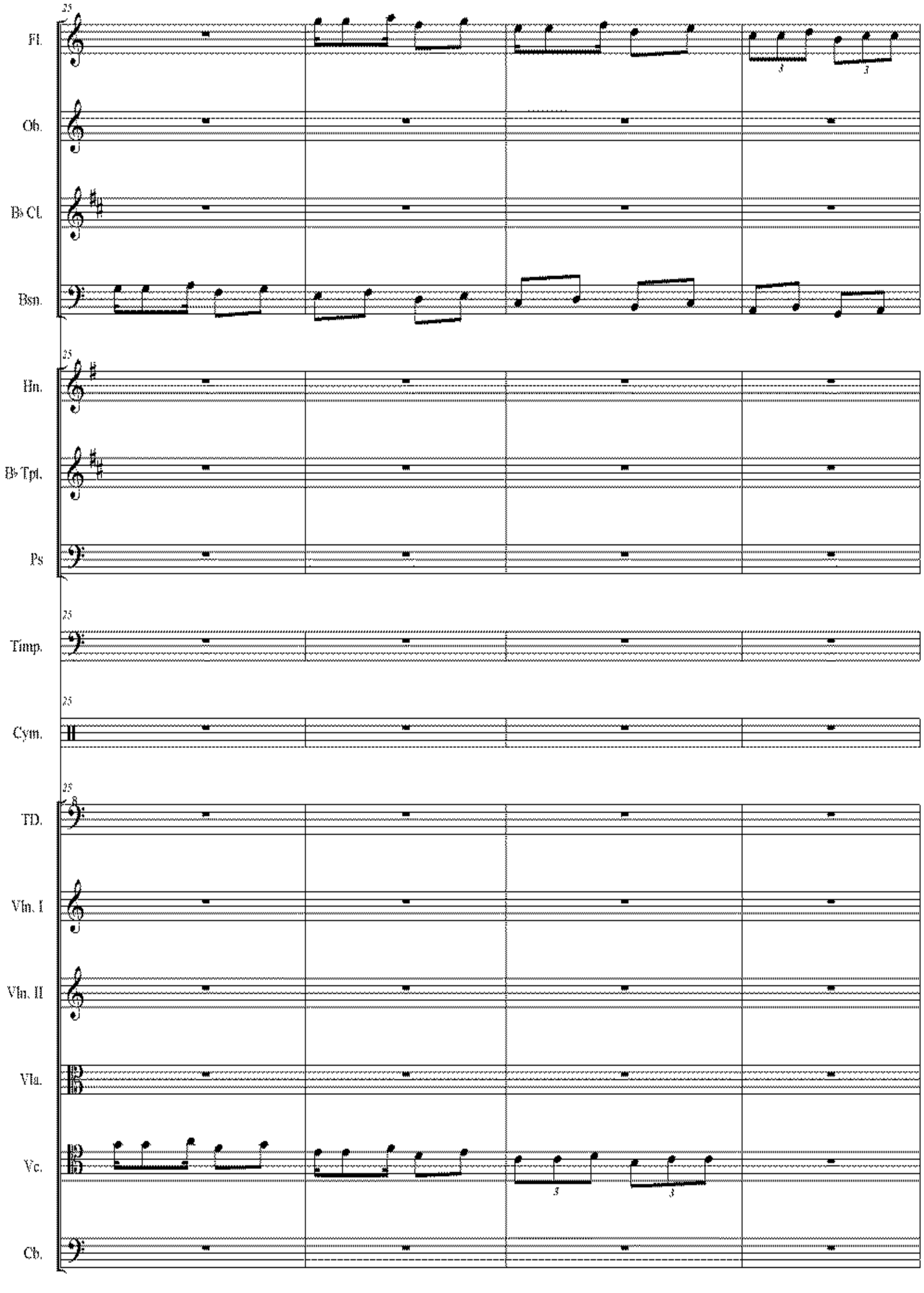
Example 57. Sequence 2

In addition, example 58 below which appears at bar 35 immediately repeats itself at an interval of thirds below the original notes up to bar 37.



Example 58. Sequence 3

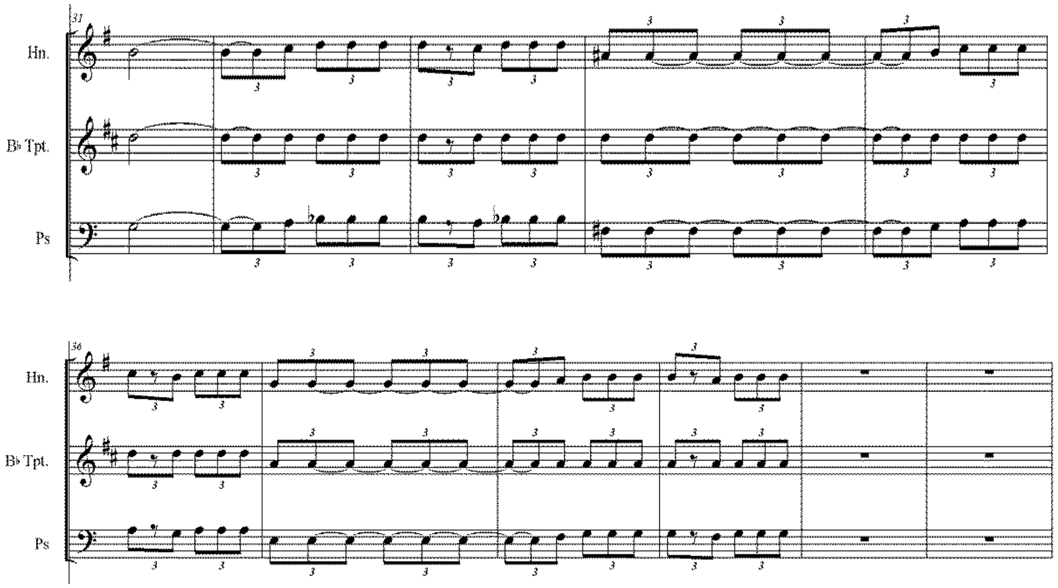
Also, the motive at bar 44 immediately repeats itself at bars 45 and 46 within the notes of both flute and 'cello as in example 59 below


25
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Ps
Timp.
Cym.
TD.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

Example 59. Sequence 4

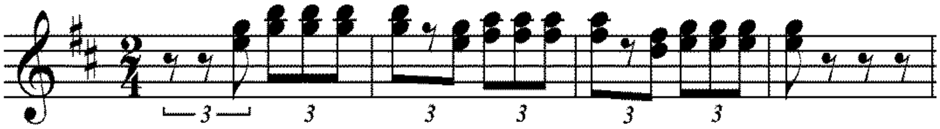
At the same bar 44 – 46 stated above, bassoon also plays a different sequence alongside the flute and the ‘cello which is illustrated in example 59 above.

Furthermore, the composer by mastering of this device uses example 60 below which appears at bar 134 to bar 136 in forming a sequence at an interval of a minor second ($^-2$) below the actual notes and again repeats the motive at another interval of a minor second ($^-2$) which ends at bar 142.



Example 60. Sequence 5

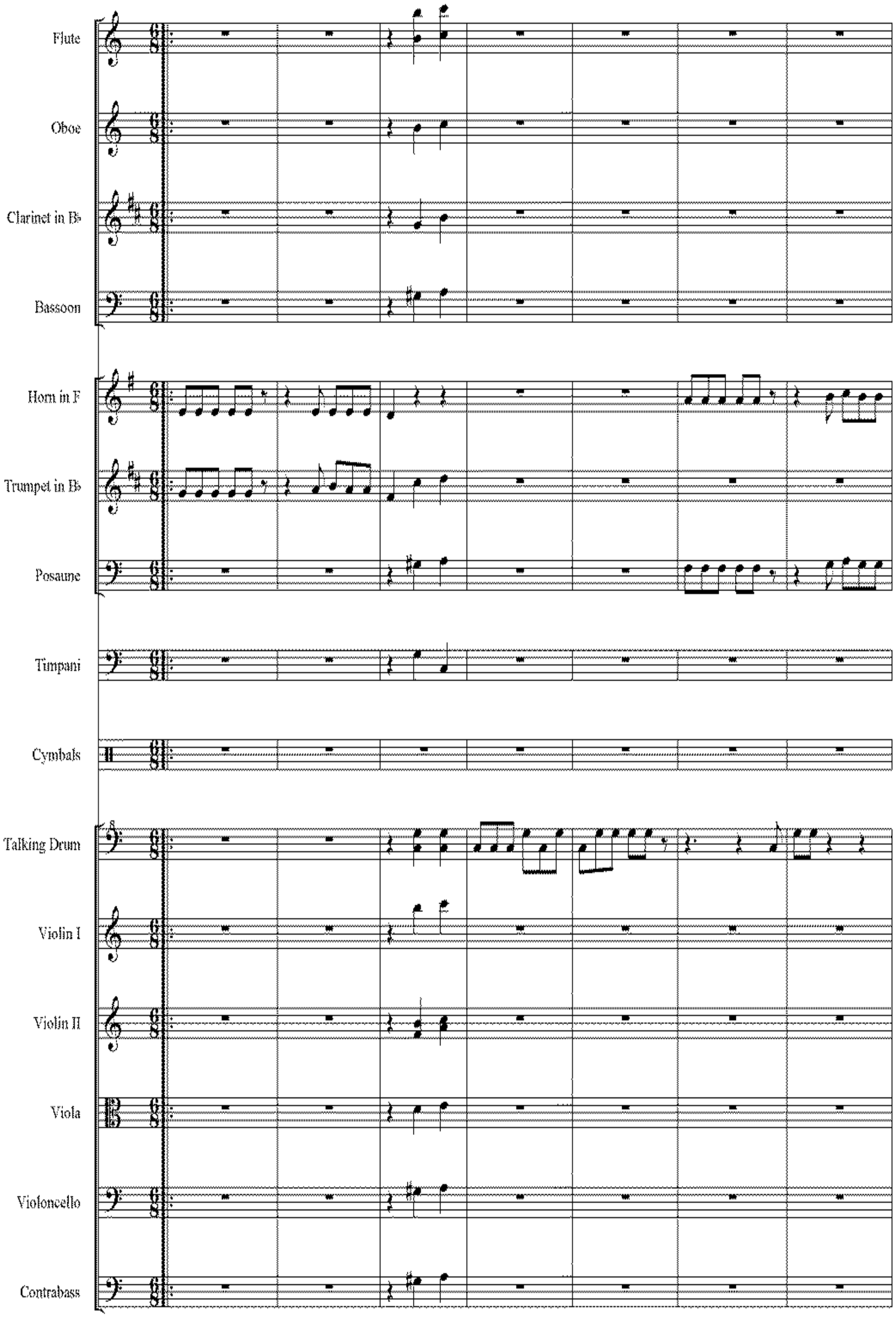
Example 61 below shows a sequence played by clarinet in Bb at bar 145 - 148 at an interval of a second below the original notes each time the motive appears.



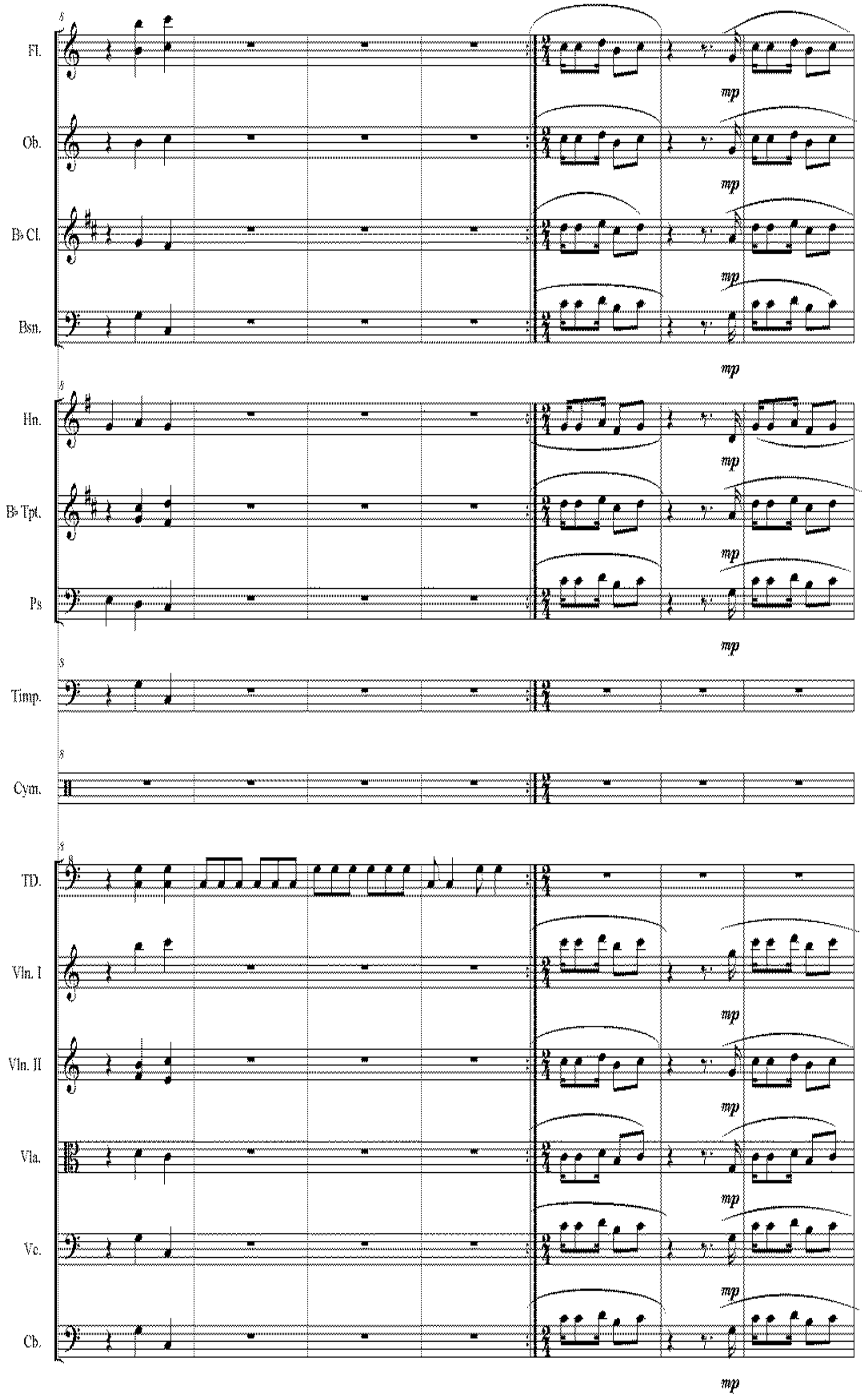
Example 61. Sequence 6

Call and Response

In the quest to develop the work kale, the composer uses this device, call and response prominently as a tool of progression from one level to another. Call and Response is a performance style with a singing leader who is imitated by a chorus of followers (Machlis and Forney, 2003, p. 37). The composer varies the system of choosing instrument(s) to lead the various call and responses. From bars 13 and 14, horn in F and the trumpet in B^b call for the others to come in at bar 15. Also, talking drums take over from bar 16 as the leader, after which horn in F and trumpet in B^b come in at bar18 - 19 before all others come in at bar 20. The talking drums alone take from bar 21 - 23 which is its last role to perform in the work, Kale and that part ends the $\frac{6}{8}$ rhythms in the piece of music. The following examples (example 62 and example 63) illustrate how the composer uses this device in the early part of the music.


Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Posaune
Timpani
Cymbals
Talking Drum
Violin I
Violin II
Viola
Violoncello
Contrabass

Example 62. Call and Response 1

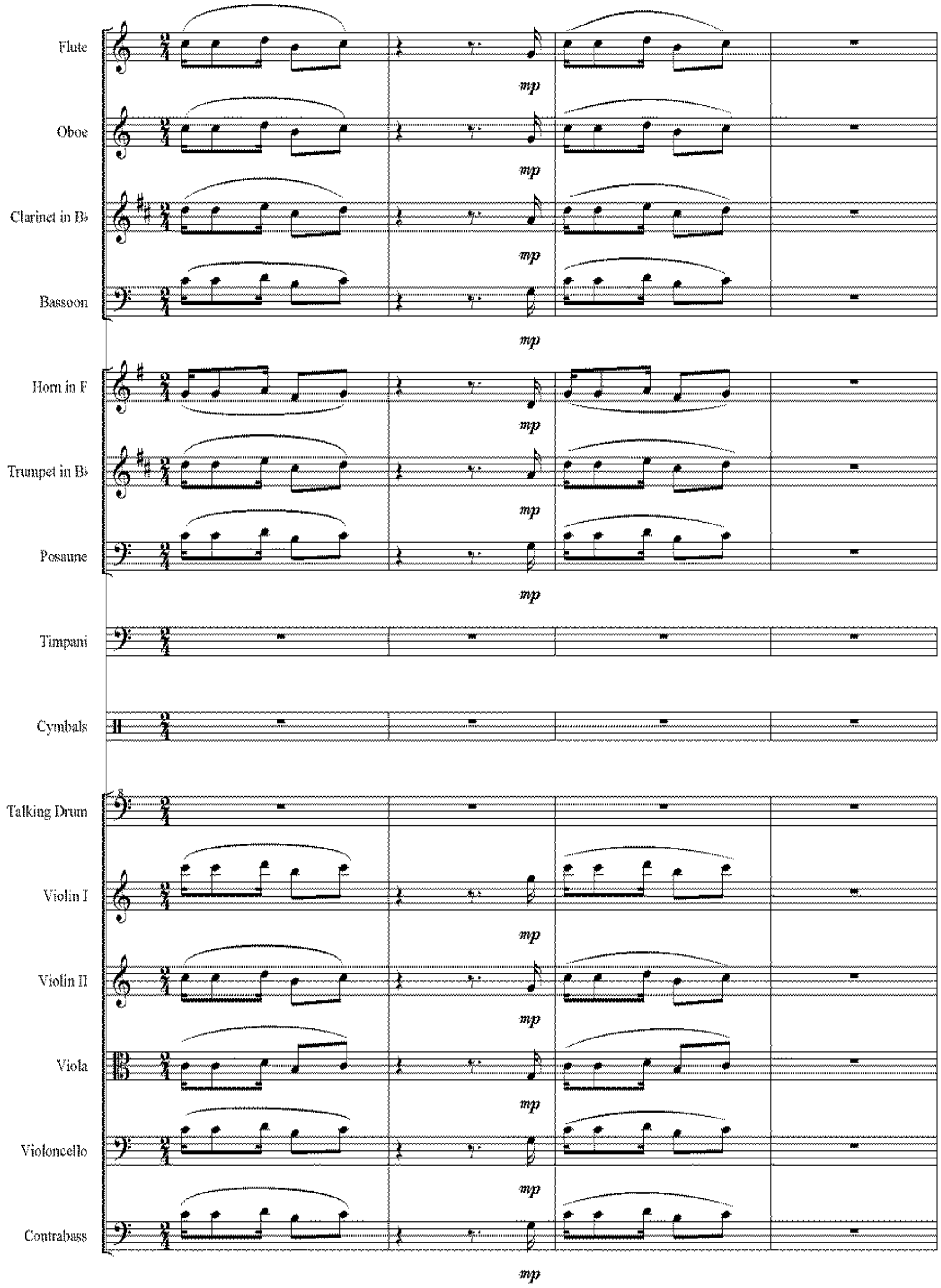

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Ps
Timp.
Cym.
TD.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp

Example 63. Call and Response 2

Texture

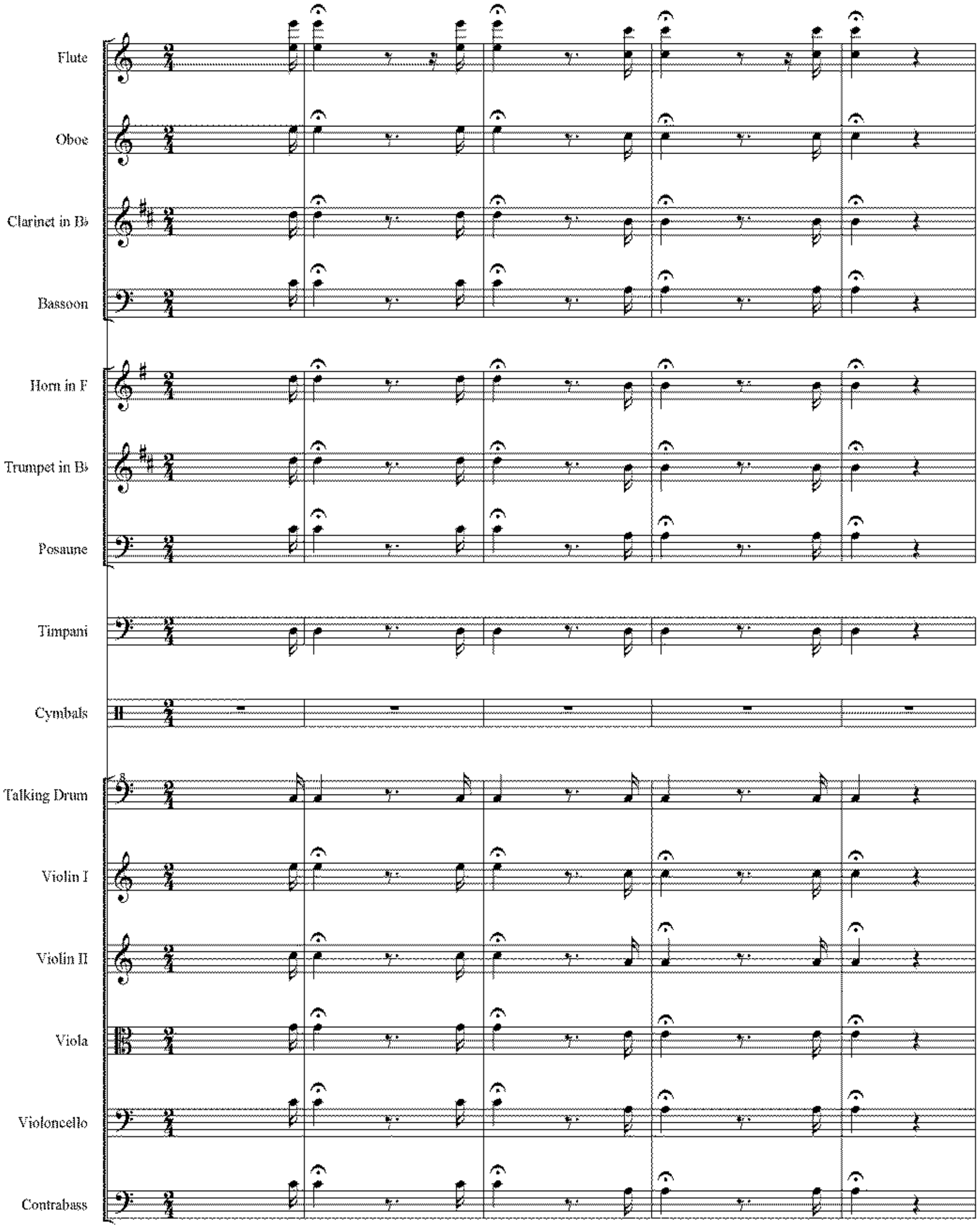
Kerman and Tomlinson (2000, p. 22) define texture which is adopted from the word, textiles (weaving of various threads – loose or tight, even or mixed) as the blend of the various sounds and the melodic lines occurring simultaneously in music. In the process of developing the movements of the various parts or sounds, consideration is given to both horizontal and vertical dimensions. The various movements of the different types of beats influence the kind of motion used since texture depends on how creative a composer is. As a matter of fact, texture of orchestral work differs from one composer to another. In kale, the composer uses four different types of orchestral textures out of the seven textures mentioned by Piston (1955, pp. 355 - 411) in presenting his musical thought. The five types of orchestral textures are orchestral unison (tutti), melody and accompaniment, secondary melody (primary and secondary melodies and accompaniment) and part writing. However, the choices of musical ideas or devices by the composer bring variation in the various textures, since he sometimes breaks some principles of texture which have been firmly established during the common practice era.

From bar 24 – 26, the composer uses a technique known as orchestral unison (tutti) which is the first orchestral technique as said by Piston (1955, pp. 355 - 363). All pitched instruments take the same melody at the same time and is shown by example 64 below


Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Posaune
Timpani
Cymbals
Talking Drum
Violin I
Violin II
Viola
Violoncello
Contrabass
mp

Example 64. Orchestral unison

Example 65 below which appears at the beginning of the music highlights the use of an orchestral technique known as melody and accompaniment, what we normally refer to as homophonic texture. Even though, the various instruments play the same rhythmic pattern they differ in pitches.

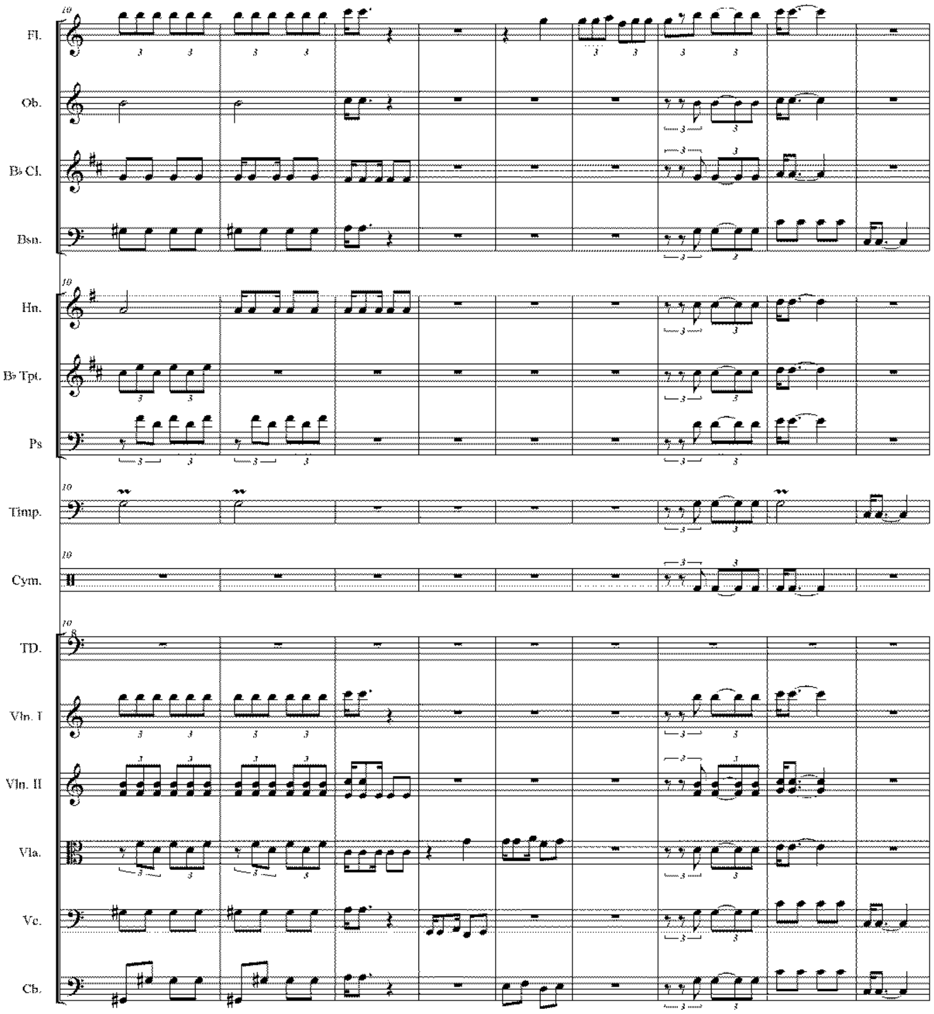

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Posaune
Timpani
Cymbals
Talking Drum
Violin I
Violin II
Viola
Violoncello
Contrabass

Example 65. Melody and Acompaniment

The composition of example 65 with regard to the structure of melody and accompaniment in connection with the distribution of the various instruments to the component is as follows:

Component	**Instrument(s)**
Section A (melody):	Flute, Oboe and 1st Violin
Section B (accompaniment):	Clarinet in Bb, Bassoon, Horn in F, Trumpet, Bb in Posaune, 2nd violin, viola, cello and contra basso

Also, from bar 49 – 57 shows the use of part writing texture as a musical device which is one of the orchestral techniques. It is basically a composition of four independent melodies made to sound at the same time which does not follow vertical sonority in a choral tradition and is shown by example 66 below.

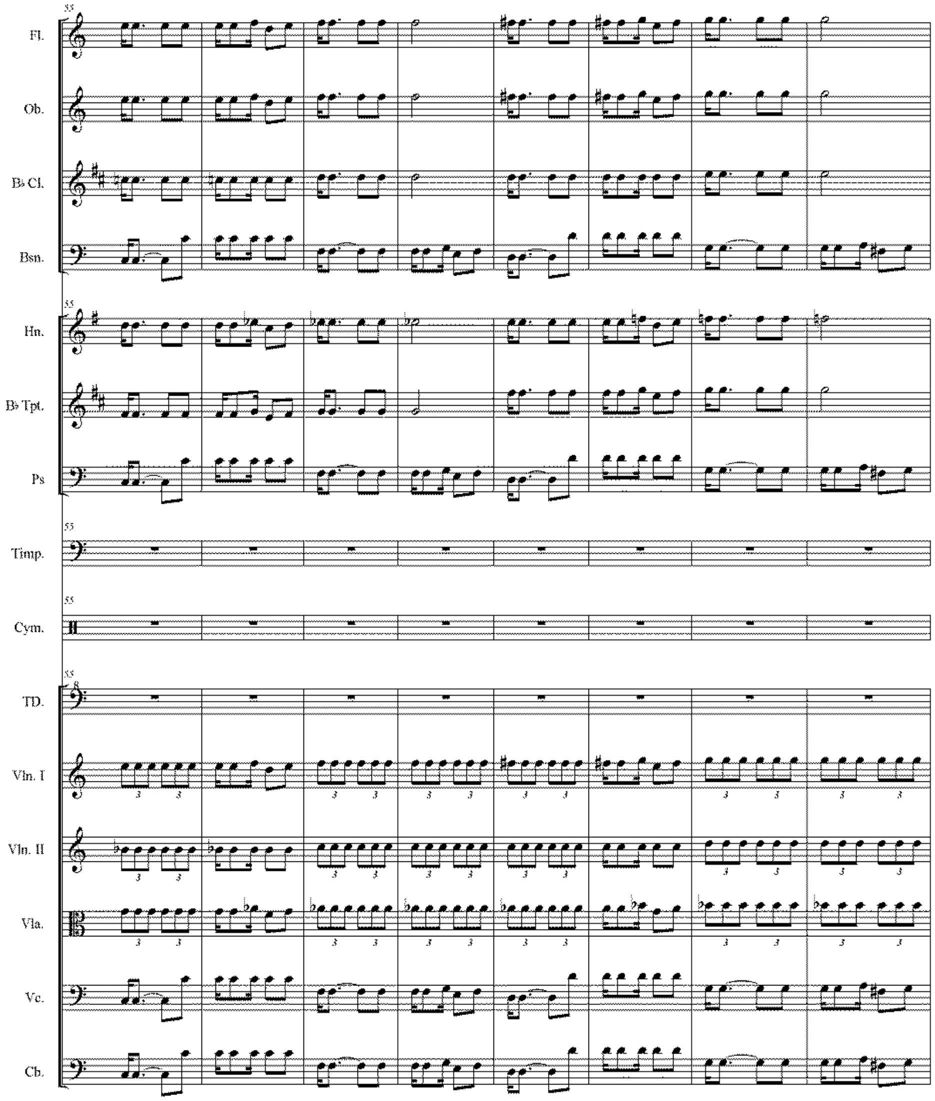

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Ps
Timp.
Cym.
TD.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Example 66. Part Writing

The composition of example 66 with regard to the structure of part writing (interweaving of melodies) in addition to the distribution of the various instruments to the melodies is as follows:

Component	**Instrument(s)**
Section A	flute and 1st violin
Section B	oboe
Section C	clarinet in Bb, horn in F
Section D	trumpet in Bb
Section E	2nd violin
Section F	trombone and viola
Section G	bassoon, cello and contra basso

Again, by the attempt to develop the music by varying his techniques, the composer as well uses another orchestral technique known as secondary melody which has the component, primary and secondary melodies and accompaniment as illustrated by example 67 below.


55
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Ps
Timp.
Cym.
TD.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Example 67. Secondary Melody

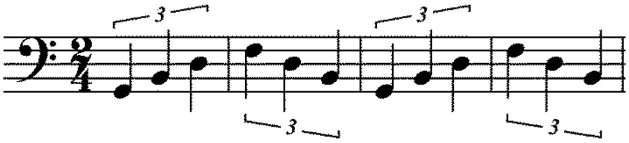
The composition of example 68 with regard to the structure of secondary melody is as follows:

Component	Instrument(s)
Section A (primary melody):	flute and oboe
Section B (secondary melody):	1st violin

Section C (accompaniment): clarinet in Bb, bassoon, horn in F, trumpet in Bb, trombone, 2nd violin, viola, cello and contra basso

Arpeggio

The composer introduces a technique known as arpeggio (which is a way of sounding broken chords by individual tones one after the other instead of simultaneously, (Machlis and Forney, 2003, p. 48) from bar 196 – 199 for the following bass instruments: bassoon, V 'Cello and contra basso. The chord itself is a dominant seven (V^7) and is illustrated by example 69



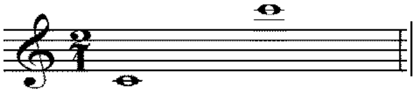
Example 68. Arpeggio

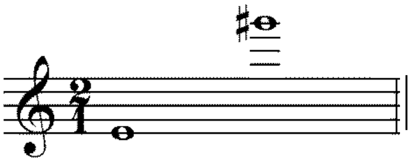
Ranges of Instruments Used

Kamien (2002, p. 8) defines musical instrument as any mechanism that produces musical sounds (could be higher or lower in pitch). Every musical instrument has its definite concert key as well as its range (the distance between the highest and the lowest tones). The following are the actual ranges of the instruments and the ranges of the various instruments in this work:

Actual Ranges **Ranges in the work**

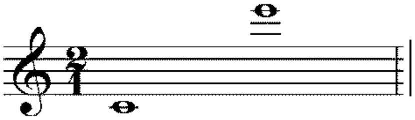
Flute

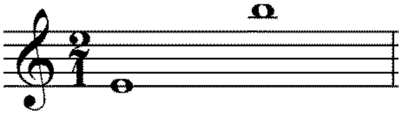




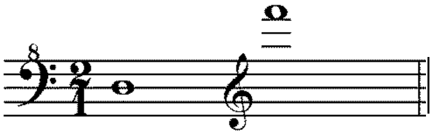
The normal range of a flute extends up to C7 which is an octave higher of the C6 above.

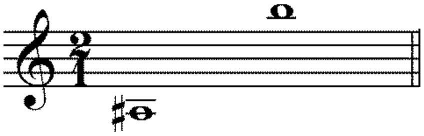
Oboe



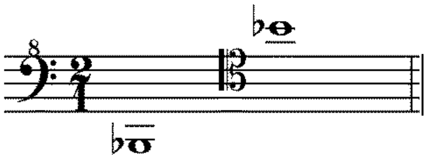


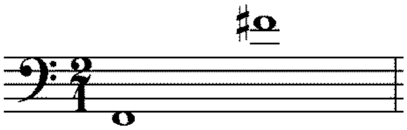
Clarinet in Bb



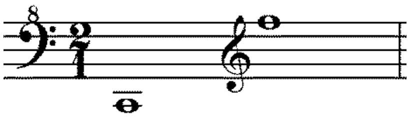


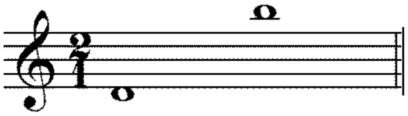
Bassoon





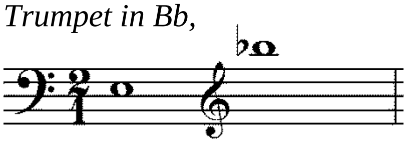
Horn in F (French horn),

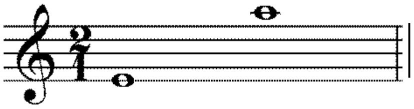




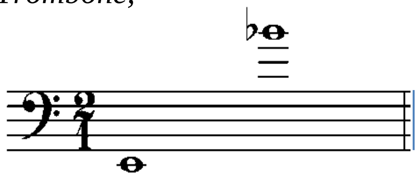
Actual Ranges **Ranges in the work**

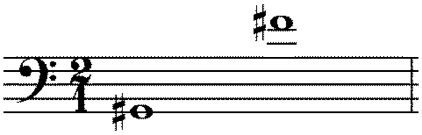
Trumpet in Bb,



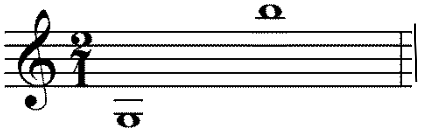


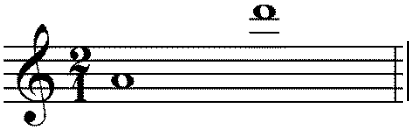
Trombone,



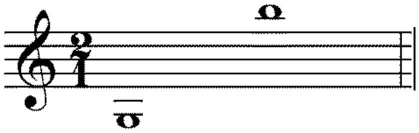


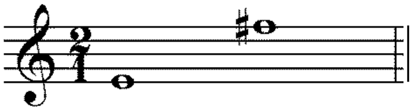
1st violin,





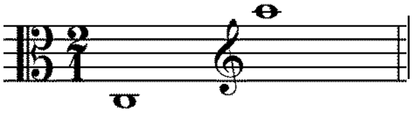
2nd violin,

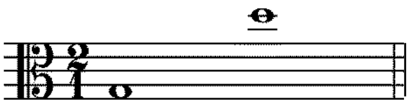




Actual Ranges **Ranges in the work**

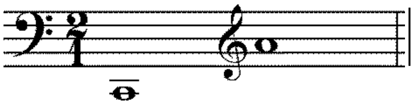
viola,

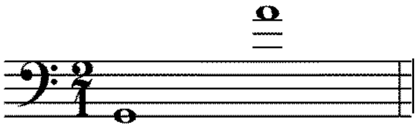




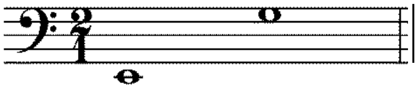
‘

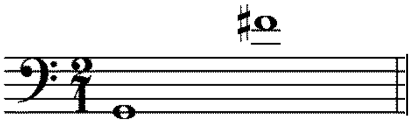
Cello





Contra Basso





The actual range of contra basso extends both octaves higher and lower than the range written above. It ranges from E1 – G4.

CHAPTER FIVE

SUMMARY, FINDINGS, PERSPECTIVES AND CONCLUSION

Summary

The research study is about analysis of selected works by Kenn Kafui. He is a lecturer in Theory and Composition at the University of Ghana, Legon and a Ghanaian composer. The study was conducted to find out the following about the chosen composer: (i) his output as a composer and his contribution towards the development of art music in Ghana (ii) his style of writing music as a composer, (iii) his sources of inspiration as a composer and (iv) collection of bio data on the chosen composer.

As the composer is a Ghanaian and wanted to develop the African art music, he based most of his themes on traditional African Music materials and harmonized in the western idiom that highlights musical nationalism which took its root during the Romantic Period. Three of his works were selected from three different media which include: (i) *K4k4et4* - choral (ii) *Pentanata*- pianoforte and (iii) *Kale* - orchestra were analyzed based on Jacobson's (2011) stylistic approach in studying art music composers and Sadoh's (2004) analytical approach to art music compositions and integrated with some fundamental principles of (i) Formal analysis by zweiteiliges and dreiteiliges and (ii) Thematic Process by Reti. The other works which were not selected for the analysis were mentioned in this Thesis writing.

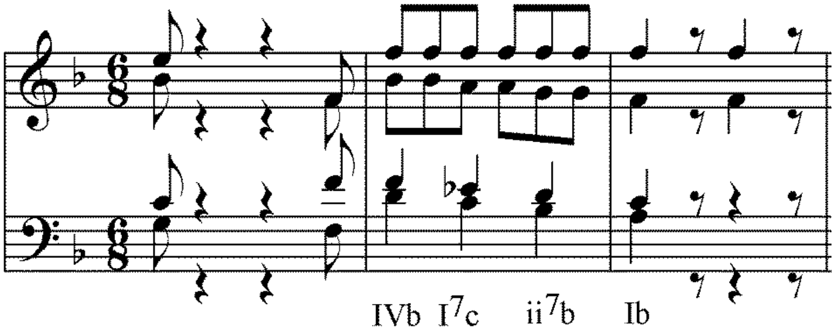
Chapter One highlights the background of the study, the research methodology and the relevant literature about the work. Chapter two is the bio data of the chosen composer and his works. Chapter three comprises the selected score. Chapter four is the presentation of the actual analysis of the selected works and Chapter five is the summary, findings, perspectives and conclusion of the research study.

FINDINGS

The following are findings from the selected works:

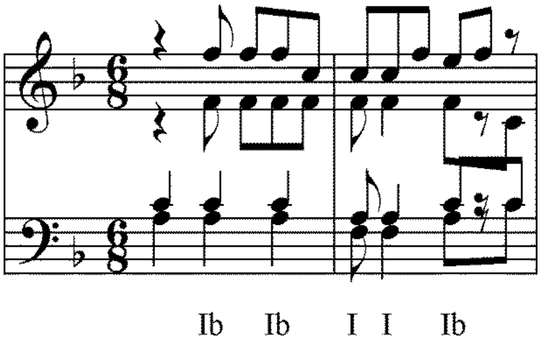
K4K4et4

1. Most of the advanced chords (seventh, ninth etc) and second inverted chords which have dissonance sounds were not resolved into consonance sounds. The example below which appears at bar 4 and 5 is an evidence of the statement made.

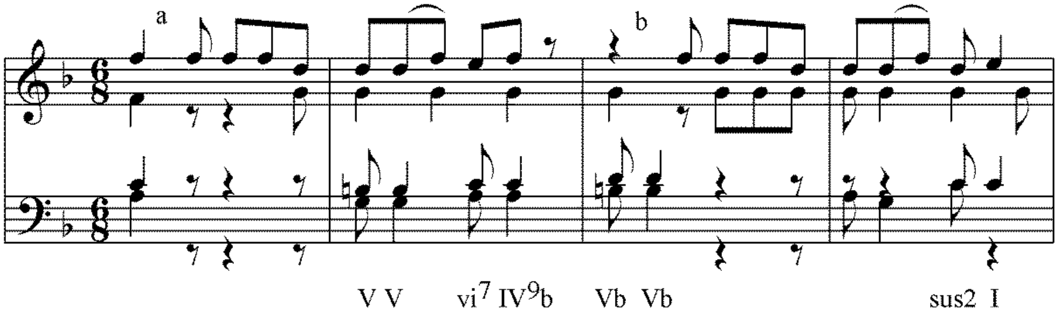


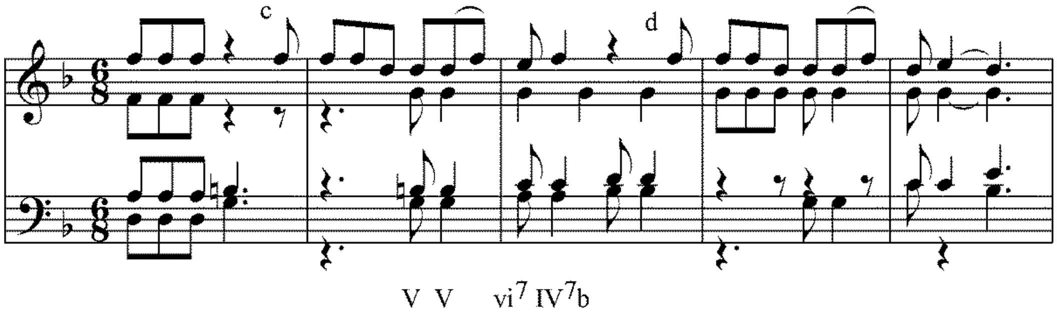
The above style of harmony is characteristic of Music of the Romantic era.

2. Subsequent appearances of a phrase or an idea come with variations either in pitch or in rhythm. Kenn Kafui does not repeat a phrase or an idea without any variation. The following are some examples from the musical scores to back this statement.



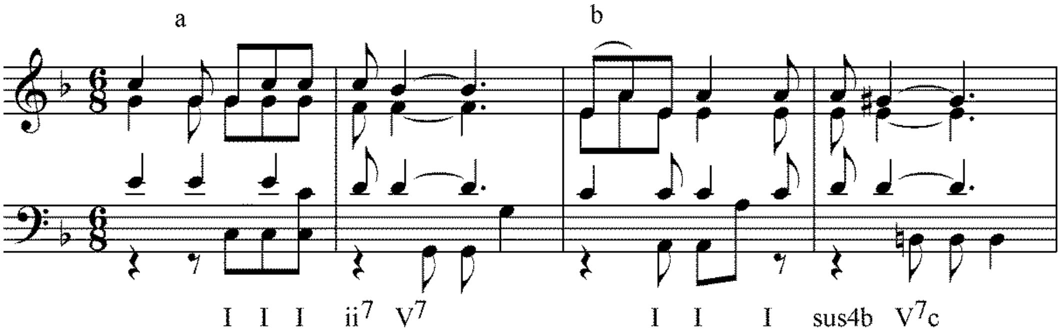
i. The melody of the example above appears the second and the third time with variation in pitches while the fourth and the fifth time come with variation in rhythm as in the examples below


a
b
V V vi^7 IV^{9}b Vb Vb sus2 I


c
d
V V vi^7 IV^{7}b

ii. Furthermore, the harmonies of the various appearances are also different from each other.

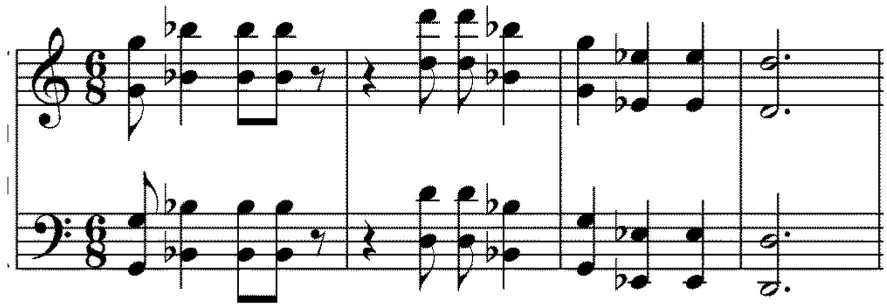
The example below shows a sequence in K4k4et4 where the second appearance being the 'b' part, varies from the 'a' part in both harmony and pitches even though 'b' is a sequence of 'a'.


a
b
I I I ii7 V7
I I I sus4b V7c

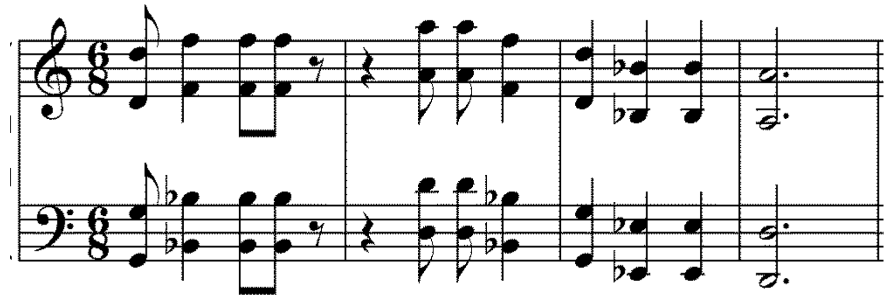
Pentanata

1. The composer uses a theme which appears in parallel octaves in B^b major without key signature for the first group and transforms the same theme and uses it as a second theme for the second group since it is a requirement for writing in sonata form and is illustrated below

First theme



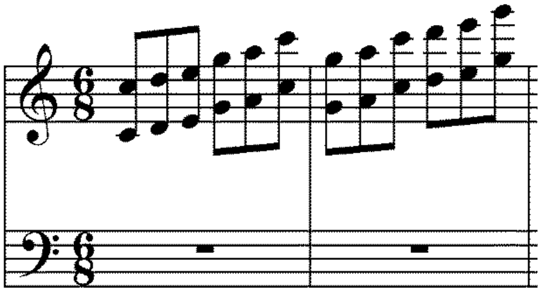
Second theme

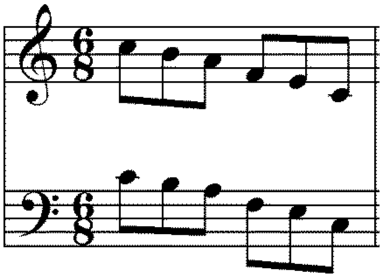


Looking at the second theme above, the composer intends to write the theme in F major but does not. He only writes the right hand notes in F major while the left hand notes are in Bb major creating an interval of parallel fifth between the notes on the two staves.

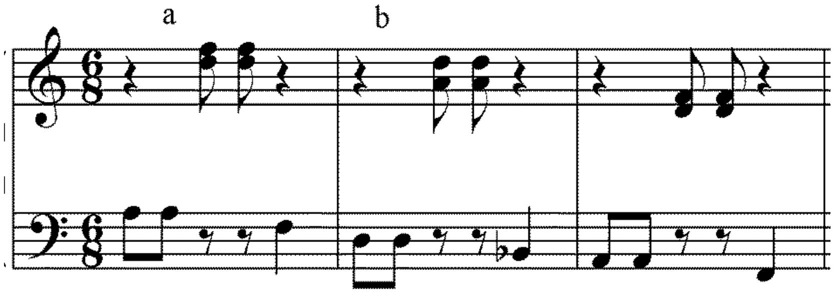
2. The composer uses two different pentatonic scales in pentanata. The ascending scales are in the traditional pentatonic scale (d r m s l) while the descending scales

are in another pentatonic scale (d m f l t). The two scales below show ascending and descending scales in C major.



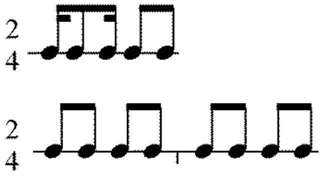


3. He did not follow functional harmonies of the common practice era but used secundal, tertian and quarterly harmonies. The ‘a’ section of example below which appears at bar 58 – 60 has tertian harmony as an example while the ‘b’ section has quartal harmony.

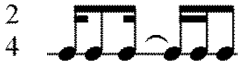


Kale

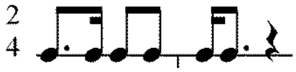
Kale is basically developed on the themes below that are resources from Akpi which is a traditional dance from Volta Region of Ghana.



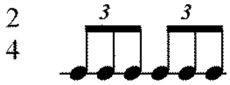
The rhythmic motives above are the principal ideas which were developed and varied in different ways to create the music, Kale. Some variations of the main motives above are shown below



The example above dominates in the B section of the work



The C section of the work is built around example 3.04 above



The example 3.05 above dominates in the D section of the work

These rhythmic patterns above interchangeably appear in Kale. At times they appear concurrently since each instrument plays a different rhythmic pattern(s) (vertical arrangement of rhythmic patterns), which demonstrates contrapuntal music other than homophonic texture.

The following analysis shows the number of bars an instrument plays out of the 204 bars and their percentages

Instrument	Number of bars played	Percentage
Flute	135	66.2
Oboe	109	53.4
Clarinet in Bb	118	57.8
Bassoon	120	58.8
Horn in F	120	58.8
Trumpet in Bb	119	58.3
Posaune	128	62.7
Cymbals	6	2.9
Timpani	56	27.5
Talking Drum	14	6.9
1st Violin	114	55.9
2nd Violin	107	52.5
Viola	118	57.8
Cello	132	64.2
Contra Basso	101	49.5

Perspectives

Poor academic performance is not only a miserable situation but also a waste of human and natural resources needed for the development of a nation. Musical composition is an area that needs technical know-how and critical attention in handling it. It takes only the experts in music who are able to write good music to reach most audiences with their various skills and techniques immediately or later.

Kenn Kafui is a prolific composer and has many choral works of which most of them are written for soprano, alto, tenor and bass (SATB), and the others are for 1st soprano, 2nd soprano, 1st alto and 2nd alto (SSAA) and 1st tenor, 2nd tenor, 1st bass and 2nd bass (TTBB). Again, he has many instrumental music; some are for the piano, the orchestra and has a sonata for drums.

As there are many techniques used in composing different styles of Art Music, Kenn Kafui, has written many works with different techniques and styles. Since Thesis writing has its requirements, there are other works of the composer that the researcher did not capture in this research study to address the objectives of this thesis writing. The following are strongly recommended for any further research on this topic:

(i) the other pentanata series should be looked at to bring out the various techniques in the works

(ii) the techniques he used in composing a sonata for drums since drums are not pitch oriented

(iii) the contour of his choral music in reference to the lyrics

(iv) compare and contrast the phrasing of his choral work with English text to the works with the Ewe text

(v) compare and contrast the techniques involved in writing vocal music to instrumental music.

Conclusion

This research study has been successful as the researcher put more effort into the work. The researcher visited Kenn Kafui, the composer several times at his residence to collect the needed scores, to interview him on: (i) the selected works (ii) his personal lifestyle: (a) his parentage, (b) his musical career etc. The researcher intended to analyze *drumnata* (sonata for drums) as part of the selected works but he dropped it since Kenn Kafui could not provide the score or had from any other person.

Kenn Kafui is someone who has done a lot to develop the African art music by: (i) training some people to become musicians, (ii) writing works which are performed in churches, schools (for academic purposes), theatres etc. (iii) performing the art music at many places. He uses traditional African materials in most of his works.

The result of this study is beneficial in the following ways: (i) it is a tool for teaching theory and composition in schools at all levels. (ii) it serves as a guide to composers to come out with rich and standardized compositions for academic and other purposes. (iii) it is a feedback to Kenn Kafui to access his capabilities as a composer. (iv) it is a medium for people to know Kenn Kafui and some of his works to serve as source of inspiration to them. Finally, it will help all musicians who get in touch with this research study.

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