

UNIVERSITY OF CAPE COAST

HIGHER LIFE: THE RHETORICAL PROFILE OF THE HIGHLIFE SONG
TEXT

KWESI QUAYSON

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UNIVERSITY OF CAPE COAST

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TEXT

BY

KWESI QUAYSON

Thesis submitted to the Department of English, Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfilment of the requirements for the award of Doctor of Philosophy degree in English.

MAY 2018

DECLARATIONS

Candidate's Declaration

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

Candidate's Signature Date

Name: Kwesi Quayson

Supervisors' Declaration

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

Principal Supervisor's SignatureDate.....

Name: Prof. Kwadwo Opoku-Agyemang

Co-Supervisor'sSignature.....Date.....

Name: Dr. Moussa Traore

ABSTRACT

This study interrogates the highlife song text's rhetorical profile as a layered proposition. The thesis of this research is that the rhetorical profile of the highlife song text is realizable in a multi-dimensional context which uses both the verbal and the non-verbal as its medium. The focus of the study's investigation is on how the song text articulates its rhetoric via the musical, the literary and the socio-cultural – the constituents of its envisioned three-dimensional rhetorical profile. Using a combination of semiotic, reader-response, and performance theories as its theoretical framework, the research examines the dynamics that underpin the song text's rhetorical expressiveness as a synthesis of its verbal, non-verbal and derivative texts. It attempts to establish the gestalt that is the rhetorical profile of the highlife song text. The significance of this research is to expose the unique ways in which the highlife song text articulates its rhetoric, in the hope of opening a new window of interrogation on the highlife song text as a worthy object of literary study. It is also to participate in the scholarly discourse on Ghanaian popular culture with a view to its further enrichment.

KEY WORDS

Gestalt

Highlife song text

Literary

Reader response

Rhetorical profile

Socio-cultural

Verbal, non-verbal

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DEDICATION

To Nyame Atse, Pentsiwa, Adwoa Amissah and Adwoa Mensima

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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The study of popular music song texts as a literary/ethnographic enterprise may not have been common practice in Ghanaian academic circles but not any longer, or so it seems. Gradually and increasingly, there is a growing intellectual interest in the nature and value of such as highlife and hip life music and their song texts. See Collins; Shipley; Arthur.¹ It is instructive however, to note that research interest in the highlife culture for example, appears to have travelled, perhaps the same hard road as that in our traditional culture – oral literature, surrogate literary forms (e.g. visual symbols, dance drama and ritual music). Until recently, Ghanaian academia exhibited at best, a curious condescension and veiled intolerance towards such home grown/indigenous cultural products. These attitudes were informed by at least two related factors: neo-colonialist inhibitions and their concomitant conservatism which, on the one hand, erroneously regarded our indigenous creative arts heritage as ‘dondological’ trivia not worthy of any serious academic attention, and on the other,² showed an aversion for interrogating new propositions configured away from familiar conceptual notions. Thankfully, a combination of nationalism, liberalism and commercialism has raised research interest in indigenous popular culture in general, and highlife culture in particular to a new level, making it possible for this study to participate in the discourse of the highlife song text from the perspective of its rhetorical profile and the dynamics that inform it. For the purpose of historical grounding, the study proposes to begin its discourse by situating it in the history of literary/verbal text and music correlation as literary

expression and performance. This should establish a broad context within which one can appreciate the time honoured complementarity between music and literature, their possible synthesis in performative expression and its relevance to the focal issue of the study – the rhetorical profile of the highlife song text.

The history of lyricism and its correlation with music may date as far back as that of human culture. Human beings in all cultures are known to wax lyrical either spontaneously or deliberately in expressing a heightened state of consciousness; in moments of grief, celebration or calm contemplation, lyricism becomes an appropriate vehicle for sublime personal and communal expression. It is a higher order verbal expressiveness used to indulge one's creative sensibility and ultimately, to mediate the human condition, when confronted with psychologically challenging or inspiring propositions. Ancient bards of the Western tradition such as Homer of Classical Greece (see the Homeric Poems) and African griots such as the Kuyates and Diabates of the Mandinke (Bebey, 1975) articulated their narratives in lyrical renditions,³ just as artistes in contemporary theatre (e.g. the operatic tradition) and popular music are doing today. The equivalent of the European troubadour/minstrel, the West African griot, may be considered an antecedent to today's popular musicians in their quest to engage issues of both public and private interests in service of their communities. In keeping with traditional panegyric poetry for example (Agovi, 1989), both the griot and the contemporary popular musician may extol the virtues/profiles of their individual/corporate patrons. Both artistes may also serve as mouthpieces of public interest in their renditions. In as much as these artistes appear to have a convergence of function in their social significance, there is however, a fundamental difference in their respective modes of

acquiring their status, and primary foci: the griot acquires his/her status from genealogy, (i.e. his/her art and the training that goes with it are handed down from bloodlines) and he/she becomes a repository of the history, genealogies, customs, mores and the performing arts heritage of his/her culture, thus focusing on projecting the authentic cultural self-image of his/her people (Bebey, 1975; James, 2012; Keita, 2014). The contemporary popular musician may not necessarily acquire his/her status/art from a genealogical hand down, but from random and often times informal musical sources; furthermore, his/her focus is more on music, and also, not restricted to projecting indigenous culture, but is also adaptable to received/aculturated forms of expression. Thus, while the griot represents a storehouse of authentic cultural information, the contemporary popular musician represents new possibilities in intercultural accommodation, and as a complement to the griot, provide opportunities for constructing a new decolonized cultural identity.

It is worth noting, that the operatic and popular music traditions have sometimes adopted or adapted already existing texts from literary canon for their purposes; they have also used original texts by specialized lyricists such as librettists (for operas) and song writers (for popular music), who write imaginative lyrics to fit given contexts. “Dido,” an operatic work based on Virgil’s (19 B.C.) *Aeneid*, David Bowie’s “1984,” based on George Orwell’s (1949) novel of the same title and Sweet Talks’ “Adam and Eve” based on the biblical story of Adam and Eve are credible examples of how both classical and popular music traditions appropriate textual material from literary canon for their purposes.⁴ This circumstance attests to the relative symbiosis that has and continues to exist between the literary and the musical.

But while texts used in art music, particularly those adopted or adapted from literary works are readily recognizable and acknowledged for their literary merits, the same cannot be said of popular music song texts, at any rate not to the same degree, in the context of Ghanaian scholarship. This notwithstanding, the literary and other significance of Ghanaian popular music song texts offer an interesting area of scholarship worth exploring. Although in Ghana, pioneering researchers such as J.H.K. Nketia et al. had blazed the trail in exploring the literary and other functional components of both traditional (see *Anyan*, 1966) and highlife (see *African Art Music*, 2004) music types,⁵ scholarly treatment of particularly highlife music song texts, remain rather scanty. Van der Geest (1980), Yankah (1984), Agovi (1989), Collins (1994), Oti (2009) and Kwesi Owusu (2015) are among the few scholars who have documented their research interest in highlife music and interrogated highlife song texts. In response to motivations to contribute to addressing this lack, this study attempts an analysis of the rhetorical profile of the highlife song text, using a selection of highlife song texts in Akan and English for their literary, musical and socio-cultural values.

1.1 Statement of the Problem

There appears to be a prevailing paradox in respect of the range and depth of scholarly interest in highlife lyricism, and the functional role of the music generally in society. There is also a curious gap in the discourse of the highlife song text in respect of its constitution and rhetorical expressiveness. While the paradox is validated in the status of highlife music as Ghana's popular music of authentication, and its relative longevity vis-à-vis the little scholarly attention it appears to have attracted, the gap in the discursive practices on the highlife song

text is in respect of the rather one-dimensional manner in which the highlife song text is discussed to the exclusion of its other integral textual constituents. For example, the discussions invariably focus on the verbal component and its different issues of address, be they historical, generic, development and spread of the genre (Collins, 1992, 1994, 1996), political and/or socio-cultural implications of the lyrical content (Agovi, 1989; Oti, 2009; Owusu, 2015; Van der Geest, 1980; Yankah, 1984, 2001) et al. This circumstance thus invites further interrogation, in response to which this study finds it pertinent to examine the rhetorical profile of the highlife song text for its envisioned multi-layered textual features: the musical, the literary and the socio-cultural, a textual synthesis that is perceived as constituting the song text's rhetorical profile. Finally, the study hopes to prompt increased research interest in Ghanaian popular music song texts in hope of promoting scholarship in a seldom researched area of Ghanaian popular culture.

1.2 Research Questions

The following are some of the research questions the study will pose to facilitate its inquiry:

Primary Question

- a. What possible range of textual dimensions may be realized in the rhetorical profile of the highlife song text?

Secondary Questions

- b. How do these textual dimensions function to generate the highlife song text's rhetorical profile?

- c. How will the study's envisioned multi-dimensional nature of the highlife song text's rhetorical profile enrich the discourse on the highlife song text as an object of literary studies?

The above research questions have been necessitated by the principal quest of the study: to interrogate the rhetorical expressiveness of the highlife song text and its status as a credible work of art.

1.3 Significance of the Study

The significance of this study is in its attempt to obtain a more comprehensive appraisal of the highlife song text's rhetorical profile, which the study locates in its layered textual constitution of both the verbal, and the non-verbal. Furthermore, the study's intimations of a re-interrogation of the concept of the song as text, has far reaching implications for the song text discourse: firstly, it offers a shift away from the hitherto limited manner of addressing the (highlife) song as text and literature. Secondly, it opens a window to the unique rhetorical profile of the song text in general, and the highlife song text in particular. Thirdly, it provides an alternative perspective on the discourse of the song as text and literature. Fourthly, it is envisaged that this study will illuminate further the rich literary and other functional undercurrents of Ghanaian highlife song texts and thereby generate greater research interest in Ghanaian popular music's lyricism generally. Finally, it is also expected that the study will provide a pertinent context for documenting further, an important area of Ghanaian popular culture.

1.4 Delimitation

The study has limited its focus to interrogating selected highlife songs in Akan and English that address a range of themes dealing with the personal, the communal, the universal and the transcendental. The personal may include such themes as love, hope, death, frustration, perseverance and ambition; the communal may include themes of heroism, patriotism, identity and solidarity; the universal may include themes of humanism, morality and mortality; the transcendental may include themes of the mystery of death, life in the hereafter and consciousness among others. The songs are also selected to reflect the traditional and contemporary styles in highlife: the dance band, the guitar band and their contemporary derivatives. The texts will be analyzed for their literary, musical and socio-cultural constituents and how these combine to produce the peculiar rhetorical profile of the (highlife) song text. The choice of songs in Akan and English is to enable a more focused and in-depth study of the texts, in view of the multiplicity of languages in which highlife verbal texts may be realized, and the challenges of dealing with texts in languages the researcher does not speak. The study's focus also allows the researcher to select his songs on the basis of their relevance to the stated broad thematic and stylistic areas rather than on particular artistes. This last consideration (i.e. theme and style vrs. particular artistes) notwithstanding, the selected songs indeed reflect a mixture of both iconic highlife artistes (e.g. Kwa Mensah, Ramblers, Nana Ampadu, George Darko) and unsung ones (e.g. Quayson and Essah). Furthermore, the song choices were informed by a desire to cover certain specific periods in the transition from the Gold Coast to Ghana and to the present, i.e. the period leading up to independence, independence and post-

independence. This is to help track the relative change in emphasis on specific themes and styles in time. The delimitation is also to avoid a nebulous discussion, given the sheer numbers of highlife artistes, many of whose works have merit enough for their inclusion in this study.

1.5 Methodology

The study's methodology employs mainly a library research approach to collect its primary and secondary data. While the former covers primarily highlife songs in Akan and English, the latter deals with any relevant literature on highlife music and song texts generally. The choice of highlife songs in Akan and English is based on the researcher's familiarity with the two languages, which familiarity will be enabling and facilitating of the study's inquiry. Additional criteria for the song choices include chronology, which informed a sampling of highlife songs from the 1950s to date; this is to enable a tracking of significant issues addressed in highlife songs within the period, as well as any observable changes in style and production quality over time. There are also thematic considerations, which look at songs that address three broad thematic areas of the political, the religious and the secular as they correlate with the personal, the communal/national and the universal; the stylistic criterion addresses highlife music's established variants such as dance band style, 'palm wine' guitar style and other hybrid styles. Overall, the song choice criteria is to enable a relatively comprehensive coverage of the genre's association with Ghana's nationalist politics, socio-cultural identity and the aesthetics of self expression. The primary data (i.e. the songs) are collected from the Ghana Broadcasting Corporation's gramophone library, a reliable repository of published musical recordings of both highlife and other contemporary music

types, and from online and private sources. Relevant publications on texts, song texts, highlife music and highlife musicians will serve as secondary sources for the study.

Twelve songs will be purposively selected from published recordings; the lyrics of the songs in Akan will be translated and together with the lyrics of the songs in English, sorted according to their relevance to any one of the following specific thematic areas: the political, the cultural, the sentimental, the philosophical and the celebratory, as they correlate with the personal, the communal, the universal and the transcendental. It is worth noting the objectives and approach that inform the translation of the Akan songs' lyrics into English: to make the lyrics accessible to non Akan speaking audiences; to obtain an alternative version of the songs' verbal texts in English; to obtain a translation that sounds natural and elegant in the target language (as against a mechanical and literal one); to indulge the researcher's poetic sensibilities as a student of literature through translation. The sample size of twelve song texts is informed by the researcher's desire for a manageable size neither too big nor too small, which is able to address the range of themes and styles the study intends to explore. Furthermore, the choice of song texts, from a chronological standpoint, aims to sample songs from the immediate pre-independence years, through the immediate post-independence era to the present. This is to enable a tracking of any changing trends in the content and style of the song texts, as aforementioned, vis-a-vis the changing fortunes of the polity from a colonial to a post-colonial entity, and the expectations that have attended these changes and subsequently. The sorted song texts will then be analyzed as primary data for their rhetorical profile as reflected in the synthesis of their literary, musical and

socio-cultural content. This is predicated on the underlying motives of the study's design, which seeks to confirm the notion that the content of the highlife song text has multiple textual features which work in tandem to project its composite rhetorical profile. The design is a three-tier pattern of the musical, the literary and the socio-cultural that constitutes the composite rhetorical profile of the highlife song text. A combination of reader-response, semiotic and performance theories will provide the theoretical framework. Given that the study bases its methodological approach on identifying the non verbal, verbal and derivative textual constituents of the song, and how these together generate its rhetorical profile via the dynamics of rendition and reception as a gateway to its inquiry, this theoretical framework is considered most appropriate. While the semiotic element provides the rationalizations for the textual status of the song text's verbal and non-verbal constituents as configurations of coherently interpretable signs, reader-response and performance theoretical elements address the structuring principles underlying the generation of derivative texts, from reception and rendition dynamics respectively. The theoretical variants of reader-response, be they as represented in the transactional reader-response of Louise Rosenblatt (1938), the affective stylistics of Stanley Fish (1980), the subjective reader-response theory of David Bleich (1978), the psychological reader-response theory of Norman Holland (1975) or the social reader-response of Stanley Fish (1980) address the interpretive possibilities in the highlife song text in the context of the dynamics that inform its reception by audiences.

1.6 Organization of the Study

The study will comprise five chapters and will be organized according to the following chapter outlines: chapter one provides the background to the study, the problem statement, the research questions that will facilitate the study's enquiry, the study's significance, delimitation, methodology, organization of the study and conclusion. Chapter two comprises the literature review, which explores scholarly discourse of conceptual relevance to the study, theoretical framework and the sample analysis, while chapter three addresses the synthesis/gestalt that produces the rhetorical profile of the highlife song texts; chapter four analyses the musical, literary, and the socio-cultural content of the selected song texts. The final chapter will conclude on the study's findings, while an appendix to contain excerpts from the full scores of selected songs, (the full scores are stored on an accompanying compact disc), a bibliography, and endnotes will complete the sequence.

1.7 Ethical Consideration

This study validates itself by affirming its commitment to uphold all ethical considerations in relation to due acknowledgement of sources, acknowledging all sources of information consulted, accordingly.

1.8 Summary

The foregoing introductory chapter has attempted to place the study within its discursive context by providing information pertinent to their respective captions of abstract, background to the study, statement of the problem, research questions, significance of the study, delimitation, methodology, organization of the study, and a statement on ethical considerations related to the study. These

chapter inclusions establish a credible context for carrying out the study; they also provide a reliable road map for tracking the course of the study in terms of the consistency of its quest and the logic that informs it. Altogether, the chapter offers an enabling gateway into the study's substantive consideration – to interrogate the rhetorical profile of the highlife song text.

The next chapter will look at the literature review that is, a survey of scholarship relevant to the conceptual focus of the study. This should provide the reasoned justifications for the study's ethos.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The phenomenon of antecedence and its relation to growth and development is an important consideration in cultural studies; hence, this study's quest to interrogate the rhetorical profile of the highlife song text is informed by some fundamental assumptions of both conceptual and historical significance. The nature of text, its functionality in a socio-cultural context and how this relates to the highlife song text's rhetorical profile and function are discussed in this literature review from conceptual, historical and contemporary points of view.

2.1.1 Text and Textuality

The concept of text as a communicative composition is predicated upon certain common determinants such as signs, configurations, coherence, detachability, replicability, reflexivity and defined users (Barber, 2007). Mikhail Bakhtin (1986) defines text as "any coherent complex of signs." This view of what constitutes a text resonates with Hanks' (1989) definition of a text as "any configuration of coherently interpretable signs by a community of users." In effect, a text is a form of representation or expression which is generated and used within a socio-cultural context and thus is ultimately of social and cultural significance. Even though one may convey meaning through such non-verbal media as clothing, music, dance, gesture and "through complex ritual which often defy verbal exegesis," (Barber, 2007) verbal texts appear integral to these other ways of making meaning because of the centrality of language to human activities; textual productions "are at the core of human efforts to create form... [they constitute a crucial and] central human impulse." (Ibid.p.4; Volosinov,

1973). So the study's focus on verbal texts, specifically as a component of the highlife song text, takes due cognizance of this centrality and how it informs such considerations as entextualization and textuality. Furthermore, the study considers such non-verbal media as instrumental music, dance and gesture as textual equivalents in their capacity to coherently articulate meaning from a "structural system." (Tyson, 1999, p.200). By inference these media may be considered integral to the rhetorical expressiveness of the highlife song text. In this regard, the study proposes to use a framework of reader response (a derivative of structuralism) and performance theory to examine the highlife song text's rhetorical expressiveness.

Entextualization as a process of detaching a stretch of discourse from its local context to make it remarkable, usable and quotable in other contexts and therefore culminate in the creation of a text (Silverstein & Urban, 1996), is relevant to this study. In consideration of this, the verbal constituents of highlife song texts then are regarded as configured detachments of discourse and referential quotations from the composer's experience and from the lore of his local or universal community, designed to endure beyond the moment of utterance. The manner in which these configured detachments are made to function as texts within their socio-cultural contexts determines their textuality. From the foregoing, language as the substance of discourse and culture as the basis of social ethos provide the framework for the creation of verbal texts and their validation as such.

Therefore, the nature of verbal texts as tissues of words produced and used by humans to express and to communicate thoughts in a variety of contexts has been, and continues to be a subject of critical discourse. Textures, forms and the

meanings associated with texts have engaged the attention of both literary and language scholars as crucial motivations for thought and study. For example, Mikhail Bakhtin (1986) observes that “where there is no text, there is no object of study and no object of thought either.” This appears to confirm the centrality of texts, as aforementioned, to human discourse and in any intelligent communicative engagement. The text then, be it verbal or non-verbal, becomes a fundamental framework for expressing life itself (Gikandi, 2003).

The foregoing notwithstanding, the concept of what constitutes a text had until recently, been narrowly defined to exclude oral texts, appearing to be oblivious of the critical importance of oral literary texts for example, as reference templates for the written tradition. The history of the bardic/troubadour/griot tradition in both Western and non-Western cultures attests to the principal use of orality and musical accompaniment as modes of transmitting both sacred and secular texts, as pertains in the Homeric poems of classical Greece, and in alphabetic non-western cultures before the introduction of the script, (Bebey, 1975; Ehrenfield, 2011; Hoffman, 2001; Johansson, 2008; Sloane, 2001). Therefore, to ignore oral literary texts as of no consequence is to indulge a fallacy. Thankfully, this fallacy has since been overthrown by such scholars as Ruth Finnegan (1970) et al, whose works interrogated and validated oral texts as credible literary material that should be taken seriously by contemporary literary scholarship. Oral texts therefore retain their validity as textual templates from which written texts may be formulated. In effect, “writing is not what confers textuality. Rather, what does is the quality of being joined together and given recognizable existence as a form.” (Barber, 2007). It is instructive to note however, that writing as a method, is only one way of creating text. Texture and

structure then become critical determinants of what may be called textual and any oral/written composition of note may be said to possess remarkable attention-worthy texture and form. Unlike the ordinary flow of conversation, both oral and written texts of the kind may be viewed as “detachable forms of thought amenable to repetition, quotation and commentary, with their own independent and privileged existence.” (Ibid. p. 3) Texts, whether oral or written, are said to be essentially forms of “speech acts embedded in the context of their emission and reception.”(Ibid.). This assertion underscores the functional capability of song texts in terms of their emission and reception, i.e. their production, transmission and reception from a musical context, for example. To the extent that texts reflect the creative formulations of human actions in their function as interrogators, interpreters and commentators of/on social facts, they are part of social reality. Furthermore, they are reflexive in their attitude to this reality as “they criticize forms and norms, confirm and consolidate them,” (Ibid. p. 4) and by so doing, become a community’s introspective mechanism for evaluating its own creations. Wendy James (2003) privileges textual production and its underlying creative stimulus as critical to human efforts to create form; she considers this creative impulse as central to what she calls a “new portrait of anthropology.” This view of the centrality of creativity to textual production appears to impute a composite value to creative texts, which value may manifest as philosophical, didactic, devotional, motivational and aesthetic. By inference, these attributes may be manifest in song texts in so far as song texts are products of creative initiative and have socio-cultural significance (Yankah, 1984; Agovi, 1989, 1990; Nketia, 2004).

The attributes may be located in the musical, literary and socio-cultural dimensions of the song texts.

2.1.2 Verbal Text and Music

Verbal text and music correlation is a universal phenomenon in human culture. The combination of verbal text with music in a rendition is common practice in virtually all cultures. Historically, verbal text-music permutation has been a feature of both oral and written literary traditions. From classical Egypt-Sumerian literary traditions through Greco-Roman, Amerindian, Oriental and Melanesian literary cultures to that of Africa, this permutation had characterized literary and musical presentations till date, confirming the symbiosis that informs the music- verbal text correlation. This symbiosis is not fortuitous, but issues logically from the common socio-cultural space that music shares with literature in both religious and secular contexts. In ritual observances as well as in such secular contexts as telling a story, working and playing, the literary and the musical have often worked in tandem, using both the literal and the figurative to good effect in affirming this interdependence. Additionally, music retains a symbolic and ‘magnetic’ quality in its capacity to interface with such art forms as dance or literature. (Sievers, Polanski, Casey & Wheatley, 2012) Each of these is a higher order mimetic or linguistic expressiveness, as differentiated from the ordinary use of language or movement, just as music itself is differentiated from any ordinary form of sound. This is to say there is a natural aesthetic affinity between music and verbal texts or dance which functions to the ultimate realization of the poetic. (Cooper & Wang, 2012) From this context, song texts may be said to validate their literariness in their use of structural and rhetorical literary devices. (Agovi, 1989; Nketia, 2004; Yankah,

2001). For example, while verse and the narrative relate to the structural, imagery and figures of speech reflect the rhetorical. Furthermore, song texts may refer directly to works in the literary canon; for example in both Western classical operatic and popular music traditions, there have been instances of these direct references: Virgil's *Aeneid* has provided a direct reference for two operas both based on the same subject from the text: Purcell and Tate's "Dido and Aeneas" (1689) and Stephen Storace's "Dido, Queen of Carthage," (1792); the Faust legend⁶ and Shakespeare's *The Tempest*,⁷ among others, have also been produced as operas. Some literary works have also been adapted to popular music contexts; these include George Orwell's *Nineteen Eighty-Four* (1949) (by rock music icon David Bowie);⁸ the biblical *Sampson and Delilah* (by Middle of the Road, 1971); *Daedalus* (2008) by the group Thrice, is a retelling of the story of Daedalus and Icarus, so well-known from Greek mythology; Iced Earth's "Dracula," (2001) and "Frankenstein" (2001) are referenced from Bram Stoker's novel (1897) of the same title and Mary Shelley's *Frankenstein* (1818) respectively.

Similarly, in the Ghanaian context, the music-literature correlation is manifest in traditional, art and popular music where artists appropriate the permutation to good effect. Material from oral literary sources or the Bible have been cited in such musical renditions as drum appellations (e.g. Nketia's *Ayan*, 1966), local gospel music, praise chants, highlife music (e.g. Sweet Talks' "Adam and Eve" (1975), the folklore inspired repertoires of Kwaku Kwarteng, Agya Koo Nimo and Nana Kwame Ampadu, choral music, etc. The foregoing then is an attestation of the natural affinity between music and the literary text, and thus

its logical implication that literary texts and music are two sides of a coin in the creative enterprise of composition, performance and appreciation.

2.1.3 The Rhetoric of Verbal Text and Music Correlation

Rhetoric as the art of discourse aimed at informing, persuading or motivating appears a natural correlative of literature as verbal art. It is said to influence culture as a whole and produces the methods by which it is maintained, criticized and transformed, (White, 1984; Hariman, 1995). By inference, literature as a product of culture, and which also retains the capacity to sustain, critique and transform, as may be represented in such as song texts, can be said to come under rhetoric's influence. The contemporary view of rhetoric is that it is human communication that employs purposeful and strategic manipulation of symbols (Burke, 1950; Charland, 1987; Lucaites, Condit & Caudill, 1998; Sloane, 2001 White, 1985). Though its classical definition originally limited its application to politics, contemporary scholarship has widened its scope to address a more diverse range of domains. Even so, the Aristotelian definition of rhetoric as "...the faculty of observing in any given case the available means of persuasion..." (Aristotle, trans.1991) may have provided the point of departure for the concept's subsequent application to a multiplicity of subject areas, not excluding literature and music. It is worth noting however, that in spite of the accommodating suggestions in Aristotle's definition of rhetoric, he invariably regarded it as a civic art, more appropriately applicable to political, judicial and ceremonial discourse.

Grecian Sophists such as Gorgias (c485-c380) on the other hand disputed the limited view of rhetoric, positing it as a means of communicating any expertise; in his *Encomium of Helen* (2001), Gorgias applies rhetoric to fiction, using it as

an analytical tool to prove Helen's blamelessness in starting the Trojan War.⁹ But whether it is viewed as a critical or oratorical tool, and notwithstanding its increasingly liberal conceptualized view, the discourse of rhetoric has grown to be anchored on the dichotomy of the neo-Aristotelian and neo-Sophist schools. With the increasingly mediated environment of today's world, and the importance it places on persuasive language particularly in such areas as politics, trade, commerce, religion and entertainment, rhetoric has become rather pervasive in the life of the average person through the agencies of advertising, film, mass media, photography, radio, telegraphy, etc. In recent times, "rhetoric has been applied to media forms other than verbal language," (Project Muse, 2009) and this is where its application to music (i.e. the musical tune as a separate variable), and to a combination of verbal text and tune (as a synthesis) in a performance context becomes pertinent to this study.

2.1.4 Music as Language/Text

That the notion of music as a "universal language" has assumed axiomatic status may be said to be itself overly axiomatic: the average music aficionado will readily cite this axiom, oftentimes with a somewhat simplistic notion of what it means. The reference ostensibly speaks to the emotional attraction of music in its general sense; people generally relate to music primarily from an emotional point of view. Particularly within an intercultural/multicultural context, both familiarity and difference may become aids to relative positive appreciation and apparent understanding of the 'language' of music. It is interesting to note though, that this same intercultural/multicultural context may on occasion become a hindrance to understanding music as a 'universal language', especially where cultural difference becomes a barrier to this understanding

(Bebey, 1975; Nketia, 2005). The inference here is that music as a ‘language’ operates on multiple levels of engagement/disengagement, where intercultural accommodation or lack of it may be a primary determinant of its relative ‘comprehension’ and appreciation or otherwise. As aural information, it is often more accessible to a wider audience/patronage than it is as written information, just as oral communication has a wider coverage within a speech community. The average person’s emotional reaction to music presumes a certain meaning, which may be variable: if the music has lyrics, its meaning may be derived largely from its lyrical content. If the music is without any lyrical content, its meaning as ‘language’ is based on the listener’s relative appreciation of the melodic, harmonic and rhythmic contours of the music. It may be this commonly acknowledged emotional response to music that is characterized as the universal language of music. It must however be noted, that technical awareness of the elements of music and how these are configured as musical works in different cultural jurisdictions may be an enabling factor in appreciating the ‘language’ of music, as is often the case with formally trained musicians and ethnomusicologists.

However, at the conceptual level of music as a language, there are divergent schools of thought. Dobrian (1992), groups these varying schools into three categories: there are those who believe that music possesses some characteristics of language and therefore attempt to apply linguistic theories to the understanding of music. “These include semiotic analyses, information theory, theories of generative grammar, and other diverse beliefs or specially invented theories of what is being expressed and how. This category could thus be called ‘music as language’” (Ibid.). Then there are those who try to translate

music into words in an attempt to describe or explain musical phenomena. They include “writings and lectures on music history, music ‘appreciation’, music ‘theory’, music criticism, description of musical phenomena (from both scientific and experiential points of view), and systems and methods for creating music. These approaches may include the linguistic theories of the first category, as well as virtually any other aspect of the culture in which the music occurs: literary references; anecdotes about the lives and thoughts of composers, performers, and performances; analogies with science and mathematics; scientific explanations of perception based on psychology and acoustics; poetry or prose ‘inspired’ by hearing music; even ideas of computer programs for simulations or models of music perception and generation” (Ibid.).

The third category refers to a range of ‘specialized music languages’ mostly written languages, designed especially for the discussion of music. These may include the Western five-line music notation, and other notational systems with their own customized signs and rules of configuration. These features lend texture to musical configurations, for example, in horizontal melodic lines and vertical harmonic structures, either with or without words, analogous to verbal textuality.

The debate on the explicit significative nature of music or otherwise intensifies in the rather polar positions of Igor Stravinsky (1947) and Deryck Cooke (1959) on the subject: while the former posits a somewhat insular view of music’s powerlessness “to express anything at all” except music, the latter asserts that music is a language for expressing emotional states; in his reference to tonal music, Cooke considers it a strictly codified language in which every degree of

the scale represents a particular emotion. These two extremities are rationalized in Bennet Reimer's (1989) Absolute Formalist versus Absolute Expressionism dichotomy thus:

Absolute Expressionists [and] Absolute Formalists...both insist you must go inside to the created qualities that make the work an art work. That is the "Absolute" part of both their names. But the Expressionists include non- artistic influences and references as one part of the interior....The Absolute Expressionist view [is] that the arts offer meaningful, cognitive experiences unavailable in any other way, and that such experiences are necessary for all people if their essential humanness is to be realized (Bennet Reimer, 1989).

Be that as it may, the study privileges a pragmatic approach to engaging this dichotomy. It recognizes that both positions have their merits and demerits. To isolate the formal and referential elements of any art form and study them for their own sake, presenting them as the entirety and sole object of the art form is a fallacy and altogether arbitrary, if not a baseless assumption; for, all art forms are comprised of both conceptual/technical and aesthetic/emotional/extra-artistic dimensions, which are complementary to each other and afford a comprehensive artistic experience.

2.1.5 Origins of Highlife Music

Highlife music is said to originate in coastal Ghana (Collins, 1994; Nketia, 2001; Yankah, 1984) from a fusion of traditional sea shanties and other local secular music with European dance orchestra music in the mid nineteenth century. This synthesis is essentially the musical dimension of a general acculturation that is characteristic of an African-European cultural encounter

(Knibbs, 2016). Such acculturated musical derivations have been replicated variously under their own peculiar creative circumstances wherever Europeans and Africans have had sustained cultural interaction. Calypso, reggae, soul, blues, zouk, jazz and highlife are a few examples of this Afro-European intercultural musical synthesis.

Highlife music started out as urban popular music (Collins, 1994; Nketia, 2002) and had been played mainly with European instruments; though this holds true currently, it can be said that its instrumentation has seen increased indigenization over time. The music has been played by three major types of ensembles depending on their respective sources of influence and target audiences: the dance bands, which catered to urban audiences and are said to have been influenced by the European dance orchestra tradition; the brass bands, influenced by the military brass and fife band tradition and the guitar bands, influenced by the traditional *seperewa* (harp-lute) and Liberian 'dagomba' and 'fireman' guitar styles. These latter two ensembles catered to peri-urban and rural patrons. (Collins, 1996; Shipley, 2013).

Perhaps from its syncretic origins, the music has shown a remarkable capacity for absorbing or adapting to other genres such as choral music, different types of Ghanaian traditional music such as *boborbor*, *kpanlogo*, *adowa*, etc, calypso, salsa, reggae, funk, jazz, zouk, disco, rhumba, samba, etc. to the effect that the range of variants of the music is a function of the type of ensemble, its combination of instruments and its relative creative conceptual framework, i.e. whether it is just copying the established forms or innovating for new variants. Thus, its ensemble varieties range from the aforementioned standard ones to the eclectic. These include the dance band, which has a brass and reed section

alongside a rhythm section of trap set jazz drums, congas/bongos maracas/other local idiophones, guitars, keyboards and voices; the guitar band ensemble, comprising guitar(s), *preprensua*,¹⁰ trap set drums, congas/bongos, castanets and voices; the brass band ensembles constituted of brass instruments and a rhythm section of percussion instruments. The brass bands were noted for their konkoma brand of highlife music, there is also the guitar, voice and *gombe* ensembles, popularized by Nii Ashietey and the Wulomei, and yet others.¹¹

Notwithstanding its rather intriguing ensemble variety, the genre's distinctive style or flavour is always locatable in one or more of the following: melodic contour, vocal nuance, rhythm, harmony and instrumental commentary and improvisation. Melodic countours are usually characterized by short call and answering phrases; vocal nuance may be informed by the natural lilt of the language of the lyrics and the emotional dynamics of rendition; highlife rhythms may be based on local simple or compound common time rhythms (e.g. 2/4 or 6/8) or received rhythms (e.g. jazz/funk/disco); harmonic structures are usually in thirds, and instrumental commentary may copy the melody or a variation of it as a structural marker (e.g. introduction and/or interlude); conceptually, improvisation in highlife music works on the theme and variation principle. It may be executed by melodic instruments (e.g. a brass or reed instrument), or harmonic instruments (e.g. a guitar or a keyboard instrument). It is worth noting however, that the foregoing structures are only broad outlines which define/inform the genre, and within which operatives may indulge their personal aesthetic.

The first highlife recording was done in England by Jacob Sam and his ensemble in the late 1920's, on the Zonophone label (Collins, 1994). Since then there have

been countless others, recorded here at home or abroad and featuring both solo artistes and ensembles. The music has subsequently pervaded the West African sub region and spawned yet many more variants.

The advent of highlife music provided new opportunities for creative expression from both musical and literary points of view that sought to articulate sentiments beyond just music making. Besides the novelty of this intercultural circumstance that gave birth to a new form of urban popular music, the interwar years and its aftermath may be said to have occasioned a ferment of creative indulgence which translated into a proliferation of highlife compositions and increased patronage of the genre beyond its initial urban confines. The acute awareness of human mortality and life's brevity that the circumstance of war and its attendant tensions impose on the psyches of people also produces an adaptive mindset for mediating such conditions. This mindset may manifest in various postures namely, fatalistic, fortitude, philosophical, recklessness, pragmatic, critical/evaluative, anxiety, urgency, a new sense of appreciation for life, and ironically intense creativity. It is instructive to note that such creative verve under these tense circumstances is somewhat ambivalent: on the one hand, it appears escapist, and on the other, it affirms a new vision of life and a strong desire to engage with and make sense of it. This apparent contradiction or ambiguity indeed becomes the driving impulse for creativity, where for example, a sense of hope and a sense of hopelessness are both valid sources of inspiration for the same artiste to articulate his view of life. Such are the attitudes reflected in the intensity and content of creative productions of artists who live under these stressful conditions; it is therefore to be expected that the boom in the production of highlife music during the aforementioned period and

that in the run up to Ghana's independence and subsequently, is partly a function of such tense socio-political circumstances. The varying postures issuing from these circumstances are manifest in the song texts of highlife music, regardless of its suggestiveness of being dance music and therefore of solely entertainment value.

Apart from its attraction as popular dance music, highlife is particularly remarkable for its verbal texts' capacity to address a wide range of issues from both personal and communal perspectives. The music and its verbal texts have been known to have played significant roles in Ghana's independence struggle and subsequent search for a national cultural identity and effective governance (Agovi, 1989; Yankah, 1984). In this latter quest, the music has oftentimes resorted to our oral literary heritage for textual material that is at once apt in its contextual relevance and rich in its literary and philosophical referencing. (Ibid.).

2.1.6 Highlife Music Verbal Texts

Customarily, the verbal component of highlife music song texts issue from two sources: those directly taken from oral literary sources e.g. proverbs, myths, folktales, play songs, work songs, ceremonial/ritual songs and love songs; there are also those composed by the artiste/song writer using material from oral/written literature as template or experiential material and contemporary issues as sources of inspiration. It is worth noting that the Bible has also become a source of lyrical content with the rise of 'gospel highlife' in recent times. It will be instructive and pertinent for this study to interrogate the literary and other functional features of the lyrical component of highlife song texts in terms

of their peculiar manner of articulating their rhetoric. While the verbal component of the song texts may be referred to as “communal messages, warnings and counseling” (Oti, 2009) and as “illuminating of the cultural mindset of a people” (Ibid.), the non-verbal components (i.e. music, dance/gesture) appear as surface phenomena, to deal not only with the entertainment value of the song texts but also, serve as complementary subtexts, working in tandem with the verbal texts to articulate their rhetoric from both the context of their rendition and reception (Strindberg, 2009).

The dynamism of the highlife genre is said to be a function of its lyrical capacity to “reflect [and] highlight [our] social, economic and political problems” (Oti, 2009). Through its song texts (and here, the reference is obviously to the verbal text), highlife “has continued the [time honoured] tradition of defining the relevant values that seek to regulate the relationship between the ruler and the ruled ... [and thus is] a symbolic barometer of public opinion in contemporary Ghana.” (Agovi, 1989: 3). In their expository/didactic function, highlife song texts express a range of themes that encompasses the personal, the communal, the universal and the transcendental; themes of personal triumphs or tragedies, communal/universal experiences or expectations and themes that reflect on the existential questions of life and death may all be found in highlife song texts. In this regard, the texts also reveal an underlying cultural psyche/ attitude towards the themes in question and therefore life itself. For example, van der Geest (1980) and Yankah (1984) have debated the Akan concept of death as represented thematically in highlife song texts: while the former privileges a ‘populist’ view of death as an inscrutable and distressing finale to life, as he claims is the suggestion in Akan highlife song texts, the latter holds the view

that this is an oversimplification that ignores expert opinions on the matter. Van der Geest argues that since highlife is a popular genre, views expressed in its song texts must be expressive of the popular view. However, Yankah disagrees and points to broader and deeper dimensions of culturally determined views that inform (Akan) highlife song texts. (See Van der Geest, 1980 and Yankah, 1984). This debate is confirmatory of the view of this study that highlife song texts retain a research attraction for their socio-cultural, literary and related values.

2.1.7 The Creative Input in Highlife Song Texts

The relative incidence of music (the non-verbal textual component) and verbal text in terms of which one comes first and which next in (highlife) compositional dynamics is more of a variable than a fixed circumstance. Sometimes composers may appropriate already existing texts and set them to music. Other times, they may compose text and set it to an already existing tune and in yet other times, they may compose both verbal text and the tune simultaneously. None of these varying compositional circumstances is without a creative input. This input is as inherent in the realization of both verbal text and tune as separate entities as it is in the dynamics of welding them together into a musical unit. Highlife music, like any other (artistic) genre, has its peculiar generic features; it is characterized by a fundamental syncretism of indigenous and received musical data (Collins, 1994; Nketia, 2001; Owusu, 2015; Yankah, 1984). So the creative processes entailed in composing credible highlife songs require a good measure of familiarity with the idiom(s) of the music in terms of its rhythmic and tonal contours (i.e. melodic and harmonic), the language of the verbal text and the prosodic requirements of adapting this language to a highlife rhythmic pattern. Furthermore, the creative highlife

composer must understand the socio-cultural context within which the song is rendered. Here it is particularly important for the creative composer to be aware of “the usages of the past that provide the moulds for creating and developing channels of communication, ... codes that can be understood [by his primary audience]” (Nketia, 2005, 340) so that the creative input is facilitating of “mutual responsiveness ... functional congruent identities and shared focus”(Sarbaugh, 1979: 10-12). In effect, the creative input in highlife music and by inference, its verbal text, is partly a function of the extent to which the composer/performer is informed by the traditions which frame the dynamics of composition, performance and audience response within the socio-cultural jurisdiction from which he is operating. In fact the creative ethos of highlife is said to “properly fall within the performance traditions of Africa” (Agovi, 1989) and this, it is opined, is the template from which the multi-dimensional nature of highlife culture issues. This assertion is in spite of the ‘urbane’ tag that is generally associated with highlife music: as “a postcolonial era product of urbanization, social change, and rapid mobility” (Ibid.); as a “creative African response to the modern world” (Collins: “Ghanaian,” 68); that the genre “was created for use in the institutions of urban life – the ballroom, the café and the night club,” (Nketia: “Traditional,” 36). As debatable as this may be, there is no denying the fact that highlife is a loaded proposition in terms of its musical, lyrical, performance and reception constitution, and that its authenticity is largely a function of the extent to which indigenous elements inform received ones. To remain relevant and firmly anchored on the same wavelength with his/her audience(s), the creative composer then has to be cognizant of and sensitive to the dualities that attend the creative process: his individual creative

freedom which he functionalizes within traditional [and received] frameworks. Thus, the creative input in the dynamics of composing highlife music (i.e. the tune and the lyrics) becomes an instance of personal creativity informed by “well-tried usages that can provide a ready framework for the modes of expression of the creative performer” (Nketia, 2005: 340).

2.1.8 Manifestation of Creative Elements in Highlife Song Texts

Highlife song texts, whether they derive directly or indirectly from oral/written literary material or from one’s experience manifest their creative elements in a multifarious manner: the musical context in which the verbal texts are rendered and the other multi-referential contexts of the literary-philosophical, the socio-political and the religious, among others. While in the musical context melody, harmony, rhythm and instrumental punctuation and/or commentary constitute the creative ambience within which the verbal texts are articulated, in the other contexts the creative elements manifest in such aesthetic indicators as tropes, sound patterns, imagery, themes, symbols and philosophy as realized in proverbs, axioms, dirges, praise poems, invocations, theology, doctrine, cosmology etc. There is also the performative dimension in which both music and verbal text are rendered as a unit and thus presents another context for the creation of layered nuance to manifest in the song text. The highlife song then, is a “multiplex of voice, melody, text, rhythm and instrumentation” (Yankah, 1984), as well as the performance factor. In effect all these creative elements make highlife a “composite art form [with a framework] that actively integrates music, song, dance, enactment, and a lively participating audience” (Agovi, 1989, p.2). This multi-dimensional character of highlife music is reflected in the nature of its verbal texts which are constituted of “musical ideas and literary

experience ... rich in proverbs, metaphors and memorable turns of speech,” (Ibid.). These features are confirmatory of the synthesized manner in which highlife music through its tunes and verbal texts manifest its creative elements. Furthermore, the texts’ revelation of manifold social and cultural relevance attests to their composite nature and value.

2.1.9 Thematic Scope of Highlife Song Texts

That the song is a product of a range of varying emotional states, is only logical, given that these emotional states are caused by felt issues of human experience. It is these felt issues that provide the motivation to wax lyrical in giving expression to them via the subject matter and the thematic dimensions of lyrical content. Highlife lyrics (i.e. the verbal text) are certainly not exempt from this phenomenon and thus manifest a variety of themes that issue from the experiential. Indeed the non-verbal component may also be configured as a complement to reflect the mood and tone of the verbal text in articulating the theme.

The thematic scope of highlife song texts may be said to be as wide as can be permitted by human experience but for the purposes of this study, this wide scope will be configured into four broad thematic areas: themes of affirmation, themes of approbation, themes of censure and reverential themes. These categories are by no means mutually exclusive, but may overlap in their coverage. Themes of affirmation address such as societal values, rites of passage, commitments to belief systems, ideologies and/or relationships. Examples of highlife song texts with such themes include *Abofra Kwame*, *Higher Life Feeling* (Quayson & Essah, 1989, 1993), *Freedom Wana Dza* (Kwa

Mensah) and *Ghana-Guinea-Mali* (Tempos Band). Themes of approbation address issues of approval and other laudatory postures towards personalities and ideas, as exemplified in love songs generally and in Kwa Mensah's Freedom Wana Dza and other such political songs of its kind. These themes function to promote the profiles of individuals, groups and ideas and especially in a political context, are privileged for their propaganda value.

Themes of censure address issues of disapproval relative to a social, cultural or political context. In a socio-cultural context, they may address perceived aberrations or infringements on established values. In a political context, these themes, in the spirit of the carnivalesque, will often lampoon leadership faux pas/ highhandedness and satirize their gaffes a la Trinidadian calypso/kaiso music, which was initially designed to mock slave masters (Agovi, 1989; Owusu, 2015; Ramm, 2017; Yankah, 2000) and which has transitioned into a veritable political weapon for interrogating contemporary socio-political issues.

Reverential themes address issues of sanctity such as socio-cultural mores, rites of passage, kinship, religion and any engagement of a reverential kind. These themes may manifest from a binary perspective of the traditional and the contemporary: the traditional dimensions of these thematic manifestations may be reflected in the relative predominance of indigenous traits as against contemporary western-influenced ones in a particular portrayal. For example, as pertains in religious expression, a theme invoking the Chain of Being via a traditional rite of libation (e.g. Apagya Showband's *Nsamanfo Wɔngye Nsa*) may be contrasted with a Christian gospel worship theme in a contemporary gospel music rendition. Similarly, kinship ties as a theme may be expressed

from a western influenced concept of the family as essentially nuclear (see Ramblers' *Agyanka Dabrɛ*) or from a more inclusive traditional notion of the family, i.e. nuclear plus extended family (see Uhuru Dance Band's *Wɔfa Wɔ Hɔ*, and Quayson and Essah's *Wɔfa*, 1989). The two 'wɔfa' songs offer contrasting positions on the Akan practice of inheriting one's maternal uncle: while the persona (a nephew) in Uhuru's song is presented as complacent and indolent because he is hopeful of inheriting a rich 'wɔfa' (uncle), the persona in Quayson and Essah's *Wɔfa* is bitter and resentful of his uncle for willing his estate to his wife and children (the nuclear family) much to his disappointment, and reacts with indifference when the uncle is bedridden and he is called upon to help. Although the three songs feature the same theme from the same socio-cultural context, they do so from different angles, thus enabling the interrogation of the theme from more than one perspective.

The foregoing discussion has attempted an overview of the thematic scope of the highlife verbal text. It has shown that the scope encompasses virtually the totality of human experience, and the thematic references are informed by a duality of traditional and contemporary cultural ethos. The subsequent discussion looks at the combination of tune and lyrics as the initial layering of the song text's multiple texts.

2.2 Style as Rhetoric

Basically, rhetorical potential is said to be present in music of divergent genres and situations (Friedmann, 2013), so the highlife song cannot be exempt from this fundamental rhetorical appeal that is said to inform music generally. In this regard, the highlife song text's rhetorical appeal may be said to function in

conformity with the three-pronged objectives of rhetoric: to teach, to motivate and to delight (Ibid.), and is validated in the acknowledgement that “a careful pairing of [verbal] text and tones is often better at teaching, moving and delighting than an unaccompanied message” (Ibid.). This is the premise of the study’s discourse on style as a significant part of the highlife song text’s rhetorical appeal. It attempts to examine this appeal by focusing on the verbal and non-verbal textual components of highlife and how they function to articulate a persuasive effect.

Musical text as rhetoric is essentially a synthesis of the non-verbal and verbal texts and the effect of their complementarity in a rendition and reception context, according to the thesis of this study. Since compositional style is culturally driven, it is possible that stylistic variations and/or similarities provide the rhetorical identities/features of genres and sub-genres. For example, highlife as a genre, originates from an intercultural encounter circumstance (Collins, 1994; Knibbs, 2016; Nketia, 2004; Shipley, 2013) in which indigenous and received musical data combine to create a new genre with its own melodic, harmonic, rhythmic and organizational aesthetic; a significant feature of this aesthetic is its capacity to accommodate innovative modifications as well as cross sub-generic fusions even as it retains its definitive highlife profile. In this regard, its initial sub generic ensemble/stylistic types of the dance band, guitar band, and brass band/konkokoma have grown into several varieties. These varieties, with their distinctive styles notwithstanding, still manage to retain the lineaments of the authentic highlife style associated with either the dance band or the guitar band or a fusion of the two.

From a rendition context, style and its rhetorical effectiveness begins in compositional dynamics: the aesthetic intent and technical competence of the composer, and subsequently, the relative aesthetic conviction and level of musicianship of the performer/presenter in effectively interpreting the song. The rhetorical appeal of the non-verbal accompaniment (i.e. the tune), apart from the considerations of melodic and harmonic construction, are also determined by orchestration/arrangement (for example, the interplay between /amongst the different sections of the ensemble), dynamics (for example, the subtle execution of loud and soft passages as an expression of the rhetorical aesthetic of the music's flow) and the totality of the ensemble's timbre, for example, a dance band sound as against a guitar band or a brass band sound. . This constitutes the primary stylistic contexts within which the lyrics function.

The lyrical component of the highlife song text is also stylized according to a composer's choice of melodic and harmonic contours, as well as their manner of presentation vis-à-vis their suitability to the particular highlife genre he/she is working in. Apart from these considerations, there is also the all-important verbal message, which is the cutting edge of the song text's rhetorical attraction, (Agovi, 1989; Oti, 2009; Owusu, 2015) in terms of its enduring impact on its audiences (i.e. the implied audiences). The rhetorical style of highlife music's verbal text may be realized as narratives and their underlying imports, (e.g. Nana Ampadu's *Ebi Te Yie*); invocations, (e.g. Apagya Show Band's *Nsamanfo*); eulogies, (e.g. George Darko's *Adikanfo*); proverbs/philosophical axioms, (e.g. Eddie Donkor's *Na Who Cause Am?*); laments/dirges, (e.g. Ramblers' Agyanka Dabre); play songs, (e.g. Ambulley's *Kwaakwa*) among other such literary formats. The rhetorical impact of these lyrical stylistics

manifest at the level of the individual and the group. From a socio-cultural point of view, the verbal rhetoric of highlife has been touted as representing the voice of the masses, either in support of or against the ruling classes (Agovi, 1989; Collins, 1996; Oti, 2009; Owusu, 2015). This implies that the rhetorical attraction and impact of the verbal content of the highlife song text goes beyond its entertainment value to function additionally as a rallying and a motivating factor in governance and other public interest contexts. Like a double-edged sword, as aforementioned, the rhetoric of the highlife song text's lyrical style has been known to work in contrasting circumstances with equal effect: while the political ruling classes have on occasion appropriated it as a rallying tool, when it was convergent with their vision of state, the same lyrical style has functioned to protest, indict and sanction poor leadership performance. In this manner the lyrical rhetoric has often served the public interest in terms of how it related to governance dynamics.

It may be inferred from the foregoing that the aggregate rhetorical effect of the highlife song text is a function of its compositional style, its implied audiences, the dynamics of its rendition in performance and its reception.

2.2.1 The Rhetoric of Fantse and Twi Highlife Song Lyrics

The foregoing has shown highlife music and its song texts to retain multiple creative elements from both musical and literary dimensions; even though these different elements work together to project the profile of the genre on face value as essentially music, the lyrics of highlife may be said to bear the greater part of its composite load (Oti, 2009), being said to be characterized by a “narrative density” (Agovi, 1989) that subsumes all the rich literary and philosophical

elements aforementioned. Akan highlife song texts deal with a wide range of issues – moral, political, topical, religious and existential – as they relate to the individual or the society and in their use of songs of praise and ridicule, are said to “reveal definite poetic contours reminiscent of the tradition of African panegyric and lyric poetry” (Ibid.). The logic of the foregoing points to the fact that Akan highlife song texts derive their rhetoric from traditional oral literary material. Given that Fantse and Twi are the two primary Akan dialects, highlife song texts in these two dialects are likely to share some similarities and show some differences in the manner they articulate their rhetoric. Since these two dialects are only variants of a common language and are informed by a common cultural ethos, it is logical to suppose that they will share a lot of similarities in respect of phonology, phonetics and semantics. Interestingly it is in these same respects that subtle differences may be observed. Furthermore, differences in their rhetorical referencing may be attributable to contrast in setting, e.g. a coastal setting as against an inland one.

This notwithstanding, the semantic and philosophical indications of Fantse and Twi rhetoric converge on the same cultural space in so far as they are informed by a common Akan cultural ethos. It is also worth noting that even the rhetoric of highlife song texts in English is essentially informed by the social, cultural and political experience of the Ghanaian/West African and not necessarily those of an Englishman.

2.2.2 The Impact of Translation on Akan Highlife Song Texts

Translating Akan highlife verbal texts into English may obviously come with its own peculiar challenges not uncommon to the general inherent challenges of inter-lingual translation or what Jakobson (1959) calls “translation proper.” This

refers to a rendition of verbal signs from one language (source) into another (target) with the primary objective of retaining the seminal message. While the need for inter-linguistic communication may provide a common basis for the practice of translation, there appears to be no universally valid criteria for systematizing the process; in effect, theories of translation "are as numerous and various as the persons who have undertaken to discuss the subject" (Nida, 1964, 1991), and the field is thus characterized by contending theories. The number of contending theories on the translation process notwithstanding, they appear to agree on the fundamental fact of transferring a message in a given language into another. For Newmark (1982), translation is "a craft consisting in the attempt to replace a written/spoken message and/ or statement in one language by the same message and/or statement in another language." Savory (1957), Knight (1966) and Arnold (1914) are all in agreement about translation as a creative art. Nida (1964) lists three factors as essential to a credible translation process:

1. The nature of the message.
2. The purpose of the author and, by proxy, of the translator.
3. The type of audience.

Even though each of these factors is considered a variable and therefore contributes to making the translation process/approach variable rather than fixed, the factors together constitute a context within which translation may be practised regardless of the particular approach it subscribes to. This then provides a relative guarantee for obtaining a credible translation.

It is worth noting that in as much as the integrity of the message is essential, it is equally important to consider the nuance that attends the rendition: whether

it is ‘natural’ or mechanical. In other words a translation that is mindful of the idioms of both the source language and the target language is more likely to capture not only the seminal message but also the nuance that is suited to the idiom of the target language, thus making the outcome natural rather than mechanical.

Translations of Akan highlife verbal texts into English may exhibit an idiomatic or a mechanical nuance depending on the relative depth of the translator’s knowledge of the idioms of both languages. An example of a typically mechanical translation of Akan highlife song text may be found in a recording by Twerampon Traditionals (2001) – *Ma Wo Bo Ndwe Woho* – in which the translator’s efforts are decidedly in the manner of *verbum pro verbo* – word for word, thus being more literal than idiomatic:

Èben adze ntsi na wobo nndwe woho yi? 2x

Obi ne mbɔɔzenbɔ ntsi wobo nndwe wo ho a

Wo so bɔ woho mbɔɔzen na ma wobo ndwe woho.

Translation (Transliteration?) 1

Why is your chest not cool? 2x

If because of someone’s effort your chest is not cool,

You too make an effort and let your chest be cool.

Let us compare the foregoing with the following attempt at a more idiomatic translation of the same text:

Translation 2

Why are you not content [with yourself?] 2x

Let no one’s success

Make you a malcontent

Persevere and be content with yourself.

It is obvious that the second translation relatively captures the idiom/nuance of the target language better than the first, which at best represents a literal translation of the source text.

Given the requirements of this study to translate all data in Akan into English before analysis, in order to reach a wider readership, it is pertinent to be conscious of the challenges of inter-lingual translation and the “process of life between languages” (Steiner, 1975) and be guided by this awareness in avoiding literal translations. It is envisaged that the more idiomatic the translation obtained of Akan highlife song texts into English, the better for the texts’ ability to articulate their literary and other content for the purposes of this study.

2.2.3 The Socio-cultural Function of Highlife Lyrics

Highlife music may have started out as urban dance music and progressively attracted peri-urban and rural audiences, functioning primarily as entertainment for society. However, it has with time transcended its initial primary function to become a vehicle for addressing a range of socio-cultural concerns: for moral instruction, for defining socio-cultural values, for lauding correct conduct, for sanctioning socially/morally deviant behavior, for celebrating romantic love, for lamenting the vicissitudes of life, for encouraging fortitude and perseverance in the quest to succeed in life (Yankah, 1984), for promoting nationalism and pan-Africanism (Agovi, 1989), for protesting injustice and oppression in governance (Oti, 2009; Yankah, 2001), for promoting spirituality (Atiemo, 2015), for celebrating any subject worth celebrating and for countless other concerns of a personal or social nature.

Apart from its socio- cultural regulatory function of value definition and protection through sanction, highlife songs had and continue to contribute to political discourse and outcomes: highlife artistes had been collaborators of Gold Coast nationalists in the decade leading up to Ghana's independence, whipping up public euphoria, confidence and commitment to the nationalist struggle with such popular songs as E.K. Nyame's *Moma yenka mbom na yebedi nkunim* (Let us unite, for we shall overcome) and *Ghanaman* (The land of Ghana). At independence, Lord Kitchener's *The Sixth of March, 1957* which extolled the leadership of Nkrumah as a nationalist and pan-Africanist was virtually the official song on the occasion; another memorable song among the many immediate post- independence patriotic highlife songs is one by the Workers' Brigade Band:

Fahodzi Aba

Kwame Nkrumah ei, Nyame nhyira wo o 2x

Nkaano yewo Gold Coast a, nde ye wo Ghana 2x

Kwame Nkrumah ei, Nyame nhyira wo o

Fahodzi aba o daa.

Translation

Freedom is here

Kwame Nkrumah, God bless you 2x

If once we were the Gold Coast, now we are Ghana

Kwame Nkrumah, God bless you

Freedom is now here forever.

Ramblers International's *Work and Happiness*, Uhuru Dance Band's *Africa must Unite* and E.T. Mensah and Tempos Band's *Ghana-Guinea-Mali* provide

further examples of highlife songs which promoted the nationalist and pan-Africanist agenda (Agovi, 1989).

Like the proverbial double-edged sword however, highlife songs, as advocates of the public, have on occasion protested establishment high-handedness and poor leadership. In this regard, highlife artistes “may be referred to as modern African town criers whose messages ... present not only Africa’s culture but her social, economic and political problems” (Oti, 2009). Through the different political regimes, highlife songs have innovatively functioned as “arbiter[s] of public opinion” (Agovi, 1989) acting as the “voice of the oppressed and rallying them against their oppressors” (Van der Geest & Asante-Darko, 1982). The song texts may air political criticism directly or indirectly, where they may “appropriate the allusive speech and astute allegorical referencing to drive home sensitive social messages” (Owusu, 2015). Highlife verbal texts are also amenable to an endless range of contextual interpretations and it is not uncommon for the public to re-interpret highlife songs to express their joys or frustrations with the changing circumstances of life and their relation to the failure of political leadership (Yankah, 2001).

Predictably, the censorship whip has often been cracked by political leadership when criticism in highlife song texts is considered particularly indicting and therefore a threat to their political fortunes. Various highlife songs have been subjected to such censorship over the years by the different political regimes since the first republic. E.K. Nyame’s *Nsu bɔtɔ a, mframa dzi kan*, (Ominous winds herald coming rains) and *Pɔnkɔ abɔdam a, ne wura no dze ɔmbɔɔ dam bi* (The horse may be mad, but not its rider); Nana Kwame Ampadu’s *Ebi te yie* (Some are well seated); King Pratt & his African Revolution’s *Ka na wu* (Say

it and be damned), Konadu's *Yede wo* (One is born with it), Ampadu's *Aware bɔne* (Bad marriage), etc. were subjected to censorship by the Nkrumah, NLC, Busia, and Akyeampong regimes respectively but these songs served as "markers of the people's disconnection from the leadership's vision of state" (Agovi 1989).

Being a guardian of social and cultural conscience and promoting patriotic fervour among the citizenry notwithstanding, highlife songs have also on occasion conveyed ambivalent and decadent messages. This phenomenon is not only in recent times but appears to span the entire recording history of highlife songs. From its initial recreational function, it is perhaps to be expected that the very first highlife recording – Yaa Amponsah (Sam, 1928) - would address such subject as divorce and flirtation in a rather light-hearted manner:

(Cantor): Yaa Amponsah begyae aware

(Chorus): Yaa Amponsah ei gyae aware.

(Cantor): Begyae aware ma yentwe mpena

(Chorus): Yaa Amponsah ei gyae aware.

Translation

(Yaa Amponsah will opt out of her marriage

Yaa Amponsah ei, seek a divorce

Seek a divorce and let's have an affair

Yaa Amponsah ei, seek a divorce.)

On the one hand, the above lyrics appear harmless and even hilarious when it is sung, but a close interrogation of its message appears to suggest that what God has put together, any man can put asunder. It seems to trivialize the sanctity of marriage and privileges licentiousness and promiscuity in marital relationships.

Curiously, audiences' attitude to this apparent invitation to infidelity in marriage is also rather ambivalent: while they may appear indulgent of the message's import, they are not unaware of its ultimate negativity. This trend has continued to this day when audiences have become even more accommodating (in their ambivalent way) of highlife songs with dodgy content as the artistes have become even more daring and explicit in their referencing. In the past when there was only the Ghana Broadcasting Corporation radio outlets serving as the dominant transmission platforms for broadcasting music, censorship had been used to regulate the publishing of highlife songs with content considered inimical to public morality. Such a song as A. B. Crentsil's *Moses*, which still enjoys public patronage albeit on the quiet, had been so censored.¹² Crentsil was deemed to have profanized the biblical story of the Israelites' crossing of the Red Sea, by using images from this sacred account (e.g. Moses' rod, the Red Sea's parting, etc.) to make sexual references, hence the censor. With the proliferation of radio stations in recent times following the liberalization of the media landscape in the country, coupled with a seeming relaxation of strict censorship, many highlife songs of today, which would have qualified for such a blacklisting then, have found alternative broadcast outlets in these private radio stations. As a result, highlife songs with rather risqué content such as Nsiah Piesie's *Police abaa*, Daddy Lumba's *Aben woha* or those with poignant criticism of leadership corruption such as Sydney's *Oga de chop am nyafu nyafu*, etc. have and continue to get air play even on state funded radio stations. Perhaps this marks a significant shift in the tolerance attitudes of contemporary political leadership towards perceived distasteful or overly critical content of highlife songs.

The highlife song also serves as a vehicle for articulating the religious beliefs of society either in direct reference or allusively. Here, there are two main perspectives to the expression of religious faith in highlife song texts: traditional religious faith and Christian religious faith. For example, highlife song lyrics which use folklore as a point of reference are often revealing of traditional religious beliefs, particularly as regards belief in life hereafter, a supreme God, other minor deities and the intercessory role of ancestors in the lives of the living. For example, in addressing such mundane issues as the miseries of life brought about by a range of factors such as poverty, marriage, treachery, bereavement, witchcraft, etc. Akan highlife songs have referenced traditional beliefs (Van der Geest, 1980; Yankah, 1984). The plight of the orphan and an invocation of the deceased mother to *San behwe wo mba* (Return to take care of your children) or *Eya mane me* (remit me sometimes) or the invocation *Nana Nyame* (God the Father) is a recurrent reference in Akan highlife songs which allude to the belief in God and in life hereafter. A more direct reference to this belief and its related ancestral intercessions in highlife songs is the ritualistic *Nsamanfo (ei wongye nsa nom)* (Receive ye drinks, Ancestors) by Apagya Showband and Agya Koo Nimo's *Nsamanfo Momra* (Proceed ye, ancestors), the theme is further echoed in the works of such as Kwa Mensah (*Nsamanfo*), Otu Lartey's Band (*Nsamanfo*) and George Darko (*Ekoo tse brɔfo*) among others, all of which affirm the Akan belief in the cyclical continuum of life. According to K. A. Opoku (1978), this Akan traditional belief is part of a distinctive West African variant of belief in reincarnation which posits that,

It is only the dominant characteristics and spirit of the ancestor which are believed to be reincarnated in his descendant and not his soul. For each soul remains distinct

and each rebirth represents a new soul, and even though the ancestor is believed to be reincarnated in his grandchildren or great grandchildren, he nevertheless continues to live in the afterlife. Thus one can speak of it as “partial reincarnation. (p.138)

The correlation with traditional beliefs and ethos notwithstanding, some highlife song texts appear to offer a contrary view to the traditional belief in life hereafter. For example, Konadu’s *Onipa wu a, na wawu* (A man’s death is final) and its intertextual correlative “*Onipa wu a na wasee*” (A man rots in death - a phrase in Ogyatanaa Show Band’s *Afehyiapa*) are some of the highlife song texts which appear to betray a measure of skepticism relative to the traditional belief in life hereafter. However, this portrayal is rationalized as only superficial and informed by a number of considerations: the commercially driven inclination of some individual composers/performers to “rely on the shock or anti-normative value of a message to win the appreciation of the audience” (Yankah, 1984); the admonition not to abandon hard work and withdraw into slothful dormancy in hope of aid from dead forebears” (Ibid); the awareness of highlife artistes and their audiences of the difference between deep-seated cultural ethos regarding traditional beliefs and the physical reality of death in as much as it removes the deceased physically from among human society.

In effect, these apparent contradictions are at best, facile and altogether literal in their interpretation of Akan traditional beliefs in that respect. Both the highlife artistes and their (local) audiences are aware of the limited context within which this type of highlife song texts make their indications, vis-à-vis

the philosophical and psycho-spiritual basis by which Akan traditional beliefs about life hereafter are informed.

The other major perspective to the expression of religious faith in highlife song texts is in what has come to be known as gospel highlife music. This is a genre of highlife which “has assumed an increasingly prominent position in [contemporary] Ghanaian religious and social life” (Atiemo, 2015). Ghanaian Christian music from which today’s gospel highlife has evolved is said to date back to the late nineteenth and early twentieth centuries when such affirmative clergymen as the Rev Samuel Attoh-Ahumah, the Rev. J. B. Anaman, the Rev. Gaddiel Acquah and the Rev. J. E. Allotey Pappoe pioneered the incorporation of indigenous musical usages into Christian worship (Ibid.). Subsequently, other Africanist churchmen like Ephraim Amu followed their trail by promoting the use of indigenous Christian music and forms of expression into the church, in the face of Euro-centric conservative misgivings. They persevered and prevailed and Ghanaian Christian music has since grown to reflect perhaps the full gamut of musical styles available to the country, including highlife.

Ghanaian gospel music is not defined by any peculiarities of rhythm, melody or harmony but solely by its lyrics (i.e. verbal text) and the highlife idiom has served to popularize gospel music to the effect that “it has become one of the most important expressions of popular Christianity [embodying] the aspirations, the fears, the self-understanding and the faith and hope of the ordinary Ghanaian Christian” (Ibid). But despite its current popularity with ordinary Christians and even non-Christians, gospel highlife is said to have started outside the church circuit as part of the general response to the socio-economic crisis of the 1970s (Collins, 1997); during this period, the likes of Wɔfa Ofori, Kofi Abraham and

Sweet Talks blazed the trail in adapting the Christian gospel message to the highlife idiom. This initiative was then supported vigorously by the charismatic movement to the effect that gospel (highlife) music has now become integral to the music ministration repertory of virtually all churches - both orthodox and charismatic – in Ghana.

Given the defining role of its lyrics, gospel highlife songs articulate the central salvation message of the gospel from a number of thematic standpoints: triumphalism (i.e. conquest over forces of darkness), optimism (i.e. in material and spiritual prosperity), adoration (e.g. songs of praise), faith and hope in the goodness and mercies of God. There is also direct reference to biblical texts as sources of lyrical narratives and admonitions to Christian fortitude and spirituality. Sweet Talks' Adam and Eve, Mary Ghansah's *Nyame Nndae*, Kofi Abraham's *Abaawa Naomi* and Cecilia Obeng's *Som Nyame Yie* are examples of gospel highlife song lyrics which articulate such narratives and admonitions. However, the tendency of audiences to re-contextualize secular highlife song texts is applicable to gospel highlife. The ostensibly religious import of a gospel highlife song is appropriated to serve the political interests of either politicians in power or seeking power or by the public in protesting political high-handedness. For example, Cindy Thompson's *Ewurade Kasa* and Christiana Love's *Through Jesus Christ we are Moving Forward* were adopted by the NPP in the 2000 and 2012 elections respectively. Similarly, Abraham's *Maye Kom na Merehwe Onyame* became the chorus of some public interest groups in protesting the autocracy and perceived high-handedness of the PNDC military regime:

M'aye kom na merehwε Onyame 2x I'm quietly looking up to God 2x

M'aye se abofra y'awo no I'm like a new born babe

M'aye kom na merehwε Onyame Quietly I'm looking up to God

The above lyrics, like all such (gospel) highlife song texts appropriated away from their original/apparent message, retains a veiled message relative to the context of its appropriation: leadership self-justification, opposition politicians' hopefulness in their attempt to obtain power, the public's apparent acquiescence, albeit foreboding posture in the face of political tyranny, etc. And true to the underlying ambivalence of the circumstance, the text appears to at once retain and extend its meaning or the same text may serve political interests differently relative to changing circumstances.

It is obvious from the foregoing that the highlife song text, as part of its socio-cultural function, provides insight into the ethnography of society, which invariably subsumes its literary culture.

2.2.4 Summary

So far, this chapter has attempted a provisional review of scholarly discourse on a multiplicity of subject areas related to this study: text and textuality, text and music, the rhetoric of text and music correlation, origins of highlife music, highlife music song texts, creative elements in highlife song texts, the rhetoric of Fante and Twi highlife song texts, the impact of translation on Akan highlife song texts and the socio-cultural function of the highlife song text have been addressed in brief and in relation to some scholarly views on them. The multiple dimensions to this study in scholarly discourse are reviewed to establish their relevance to the study in both convergent and divergent ways and to situate the study within the discursive context which validates its participation as a

pertinent contribution to the highlife song text discourse. The chapter continues with a theoretical framework, research questions, analytical framework and a sample analysis.

2.2.5 Theoretical Framework

The study privileges a combination of reader-response, semiotic and performance theories as suitable for its theoretical framework. The suitability of a reader-response theory is on the premise that the study considers the dynamics of reception of highlife songs a key factor in its enquiry to understand the rhetorical profile of the music genre's song text. The other key factors are the verbal text (lyrics) and the music. Reception dynamics and the possibility of multiple interpretations from the engagement appear to resonate with Henry James' (1881) analogy of a multiple windowed "house of fiction" and the endless interpretive possibilities it provides relative to "the need of the individual vision and the pressure of the individual will" (Preface, the *Portrait of a Lady*). Notwithstanding the apparent message of a highlife verbal text, its relative import is often a function of how the text speaks to the individual's personal experience; this is also realizable at the communal/collective level. In so far as the effort to derive meaning from a song's lyrics by the individual involves close collaboration between the text and the reader/listener in what Rosenblatt (1938) calls "transactional experience", a phenomenological context is the basis from which new meanings issue. Here the text stimulates recollections of the reader's/listener's past experiences and juxtaposes them with those of the present to help the reader derive new meanings, in a reading process termed "Aesthetic Transaction".¹³ The reader/listener, as a product of experience, becomes a critical collaborator in his engagement with the text to

discover/create new meanings centred on the emotive nature of the language and the lived experience of the reader/listener. Invariably, whether the emphasis is on the reader/narrator-narratee initiative to discover textual 'truth' (Prince, 1973) or the phenomenological readings of Louise Rosenblatt (1938) and Wolfgang Iser (1972) or the subjective readings of David Bleich (1978), the common denominator here is the author-text-reader (composer/text-performer-listener) triangulation that forms the basis for deriving meaning. The study's referencing of the semiotic theory is based on its possible application to validating the textual status of the non-verbal component of the highlife song as text and its envisaged contribution to the song's rhetorical profile. As a configured system of signs/tones, the musical component of the highlife song may be considered a coherently interpretable expression with its own validating logic at both the technical and aesthetic levels just as any verbal literary expression may be said to lend itself to a semiotic analysis. The performance theoretical considerations are based on the principles of presentation of self, restored/modified behavior and expressive culture, as these incorporate social drama and ritual, (Laskewicz, 2013; Schechner, 2002; Wagner, 1862) and as all of these in turn inform the dynamics of rendition and reception. This theory will be appropriate for interrogating the interactive dynamics of music-verbal text rendition and audience/listener reception and its related assumptions and implications.

Altogether, these theories are appropriated in the study's quest to interrogate the rhetorical expressiveness of the highlife song as text and to address the research questions the study poses to facilitate its inquiry as exemplified below.

2.2.6 Sample Problem Statement and Research Questions

In spite of its popularity, the highlife culture has attracted little research interest, and scholarly discourse on the highlife song text's rhetorical expressiveness has remained largely one dimensional.

Objective

To obtain a more comprehensive appraisal of the highlife song text's rhetorical profile in the hope of leveraging research interest in the field.

Main Research Question

- a. What possible range of dimensions may be realized in the rhetorical profile of the highlife song text?

Secondary Questions

- b. How do these possible dimensions function to generate the highlife song text's rhetorical profile?
- c. How will the study's envisioned multi-dimensional nature of the highlife song text's rhetorical profile enrich the discourse on the highlife song text as an object of literary studies?

The concepts of "(one dimensional) discourse," "rhetorical expressiveness" (of the highlife song text) and "multi-dimensional" are the focal issues of this study.

To begin with, working definitions of these concepts should enable the study to be anchored on a logical theoretical framework. Discourse is generally understood to mean a discussion or conversation within a specific context of communication. Among perhaps a countless number of definitions, Wikipedia sums up three definitions in their respective contexts that may help clarify the concept "one dimensional discourse": In terms of semantics and discourse analysis, it states: "Discourse is a conceptual generalization of conversation

within each modality and context of communication;” it continues with “The totality of codified language (vocabulary) used in a given field of intellectual enquiry and of social practice, such as legal discourse, medical discourse, religious discourse, etc.” - that is, context specific register; and in reference to the work of Michel Foucault (1993) and that of the social theoreticians he inspired, discourse is defined as “an entity of sequences, of signs, in that they are enouncements (enonces) – statements in conversation.” According to Wikipedia, “as discourse, an enouncement (statement) is not a unit of semiotic signs, but an abstract construct that allows the semiotic signs to assign meaning and so communicate specific repeatable communications to, between and among objects, subjects and statements. Therefore, a discourse is composed of semiotic sequences (relations among signs that communicate meaning) between objects, subjects and statements.” These discursive relations within the sequences are replicated between discourses, generating “inter-discursivity between and amongst different discourses” (Ibid.). In all these definitions the common denominator is the discursiveness to communicate meaning within specific contexts. If the concept of discursiveness is an exercise in communicating meaning through discussion or conversation in specific contexts, then it is a continuous practice with an implied progression towards obtaining in relative terms, a comprehensive coverage of subject matter within the context of the discourse. This quest to obtain a comprehensive coverage may be indicative of new dimensions to the subject’s discourse – uncharted areas or gaps. Thus, the qualification of the highlife song text discourse with “one dimensional” may be suggestive of neglected areas of coverage or gaps in the discursive practice relative to the song text’s manner of rhetorical

expressiveness. Van der Geest (1980), Yankah (1984), Collins (1994), Nketia (2001), Oti (2009), Owusu (2015) and Plageman (2013) have all contributed to the highlife discourse from different aspects of the subject; their discourse however, is decidedly lopsided – over emphasizing the verbal component and its content, as being predominantly of protest value. Its other aesthetic potential is either ignored or discussed in isolation and not in correlation with the song text as integral dimensions of its rhetorical profile; or at best, it may be given a cursory treatment, making the song text discourse rather one dimensional. In the light of this limitation in the song text’s discourse, the derivative definition expressed in the ‘common denominator’ – discursiveness to communicate meaning within a specific context - will suit this study. This is based on the study’s notion that the highlife song’s rhetorical profile is a function of a dynamic interaction between its verbal and non-verbal textual constituents, as well as the dynamics of rendition and reception. This triangulated mechanism to articulate meaning in the specific context may be said to be ‘discursive’ in its own context.

Barber’s (2007) assertion that non-verbal signals can function as text in conveying meaning “through complex ritual which often defy verbal exegesis,” resonates with Bakhtin’s (1986) definition of text as “any coherent complex of signs,” which in turn echoes Hanks’ (1989) “any configuration of coherently interpretable signs by a community of users.” All these definitions emphasize signs, coherence (meaning) and community of users, and taken together, alludes to making meaning from sign systems – a reference to semiotics, a theory which underpins the study’s thesis that both the verbal and non-verbal constituents of the highlife song have valid textual status and participate as complements in the

song text's rhetorical expressiveness. Given the study's focus on both verbal and non-verbal expressiveness of the song as textual material, semiotic theory, as grounded in the notion of making meaning from a sign system, should be appropriate for interrogating both constituents of the song text.

The notion that the highlife song text retains “communal messages” and is revealing of “the cultural mindset of a people,” (Oti, 2009) makes the audience a key factor in how the meanings that issue from the ‘messages’ and inform the mindset are generated. Either as individuals or as groups, we bring our experiences, worldviews, biases, memories and assumptions to bear in the meanings we negotiate when we engage the highlife song text. Whether the dynamics of engaging the song text to make meaning is “transactional” (Rosenblatt, 1978), “affective” (Fish, 1980), “subjective” (Bleich, 1978), “psychological” (Holland, 1975) or “social” (Fish, 1980) all these postures of reception converge in the reader-response theoretical space. To appropriately interrogate the dynamics of rendition and reception and how they inform the highlife song text's rhetorical profile, these reader-response theoretical models will be suitable for the study. It will enable the researcher to examine the nature of these rendition and reception dynamics on both the level of the individual and the group.

Furthermore, the peculiar nature of the (highlife) song text as a proposition that accommodates synthesis and the performative in its rhetorical expressiveness makes it possible to appropriate such a performance theory as *gesamtkunstwerk* (the total work of art/synthesis of the arts) – a theory which seeks to give equal emphasis to music, drama, movement/dance, lighting, setting costume and gesture in operatic presentation to the effect of a synthesis of artistic variables.

Having been popularized by Richard Wagner (1849) in his writings and operatic productions, in an attempt to bring a certain balance to the opera's aesthetic/rhetorical profile by leveraging its multiple constituents into a new synthesis, the theory has, since the Twentieth Century, been applied to other forms of art such as architecture, film and mass media. This study applies the basic principle of the theory of *gesamtkunstwerk* to song writing and performance, where verbal and non-verbal artistic variables (tune and verbal text) are wielded together as a composite outcome. The theory thus becomes enabling in the study's quest to affirm and validate the highlife song text's rhetorical profile as a synthesis of its constituent parts, that is, its verbal, non-verbal texts, (the generic profile of songs as texts), and its derivative texts, that issue from the context of rendition and reception.

2.2.7 Analytical Framework

Analytical framework for the study is based on the assumption that the highlife song text's rhetorical profile is a synthesis of its multiple constituent parts, i.e. the music, lyrics and the reception dynamics that generate the derivative texts. The analysis will focus on identifying the musical text, the verbal text and its aesthetic and socio-cultural features, first as separate items, and next as coordinates of one another in articulating the composite rhetorical profile of the song text and its relative meaning(s). A musical analysis will be largely descriptive of such elements as tonality, meter, style, tempo, mood, melodic and harmonic contours and structure; it will also interrogate the extent to which the musical context within which the lyrics are rendered facilitate or inhibit the dynamics of their reception to generate meaning.

A literary analysis will identify literary features in the verbal texts for example, subject matter, tropes, imagery, sound patterns, themes and comment on their aesthetic implications, and through the mechanism of reader-response and other enabling theories, it will establish the text's impact on the listener or the social group in generating the possible effects on audience(s). It will also try to show the synthesis that represents the text's rhetorical profile. It will use the following analytical sequence:

- i. Examine the non-verbal musical transcription as a textual constituent of the song text.
- ii. Examine the lyrics as a textual coordinate of the non-verbal tune and to determine its literariness.
- iii. Examine the socio-cultural impact dimension of (i) and (ii) as coordinates of each other, in the context of rendition and reception
- iv. Identify the audience's interpretive community for the texts.
- v. Examine the extent to which individual or collective experience determines the interpretation of highlife song texts in the context of reception.
- vi. Conclude on the findings.

2.2.8 Sample Preliminary Analysis

The following analysis attempts an interrogation of *Etuei*, by Ben Brako, in the light of the aforementioned analytical framework.

The Tune as Text (Musical Analysis)

Title: Etuei

Artiste: Ben Brako

Technical Producers: Jon Kaye and Dave Yowell

Label: MCL **Year:** 1987

The instrumentation comprises a synthesizer keyboard (the lead instrument), electric bass and lead guitars, a trap set drums, congas and other idiophones and voices.¹⁴ The ensemble is a combo type ensemble (i.e. a small band). Tonality of the music is diatonic, and it is played in a major mode. The tempo is moderately fast and danceable; the meter is in common time (i.e. simple quadruple time). The melodic lines are tonally similar phrases. See the sequence of five phrases in figure 2.1:

Vox. N - yoo ————— mo - bro

wa bo - boa bre wa po - so - po - so

E ho nai bo hu 'kwa - sea aye

Bo por w' enyim hwe ma aye

Be hyew wo hwi hwe ma aye

Figure 2.1: The five tonally similar opening vocal phrases of *Etuei*

The harmonic progression follows the sequence: I – II – V – I,¹⁵ (i.e. it starts from the tonic chord, then to the supertonic, then to the dominant and back to the tonic). This sequence forms the backdrop against which the singing and other instrumental commentary take place. It is worth noting that the instrumental backing has its own rhetorical appeal in the syncopated interplay of drums, percussion, guitars and synthesizer, (see figure 2.2 below). The message of the lyrics and its dramatic rendition subsequently, contributes an additional dimension/edge to the aggregate rhetorical effect.

The image shows a musical score excerpt for a trumpet introductory phrase. The score is written in 4/4 time and features seven staves: Snare Drum, Maracas, Bass Drum, Bass Guitar, Trumpet in B \flat , Synth Pad, and Electric Guitar. The key signature is three sharps (F#, C#, G#). The Snare Drum part has a syncopated pattern of quarter notes. The Maracas part consists of a steady eighth-note accompaniment. The Bass Drum part has a syncopated pattern of quarter notes. The Bass Guitar part features a syncopated eighth-note accompaniment. The Trumpet in B \flat part has a melodic line with syncopated rhythms. The Synth Pad part is silent. The Electric Guitar part features a syncopated eighth-note accompaniment.

Figure 2.2: An excerpt of the full score: trumpet introductory phrases.

The song opens typically with a leading instrument (the trumpet) which introduces a melody that recurs and functions as a structural marker. (See the trumpet part in the transcriptions in figure 2.3).

Etuei

Ben Brako

The musical score for 'Etuei' by Ben Brako is presented in a multi-staff format. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Baritone:** Bass clef, 4/4 time. The staff shows three measures of whole rests.
- Vocals:** Treble clef, 4/4 time. The staff shows three measures of whole rests.
- Snare Drum:** Percussion clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a rhythmic pattern of quarter notes: quarter, eighth, quarter, eighth.
- Maracas:** Percussion clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a steady eighth-note accompaniment.
- Bass Drum:** Percussion clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a rhythmic pattern of quarter notes: quarter, eighth, quarter, eighth.
- Bass Guitar:** Bass clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a melodic line with eighth and sixteenth notes.
- Trumpet in B♭:** Treble clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a melodic line with eighth and sixteenth notes.
- Synth Pad:** Treble clef, 4/4 time. The staff shows three measures of whole rests.
- Electric Guitar:** Treble clef, 4/4 time. The first measure is a whole rest. The second and third measures feature a rhythmic accompaniment of chords and single notes.
- Organ:** Treble clef, 4/4 time. The staff shows three measures of whole rests.

Figure 2.3: Continuation of instrumental introduction

2 Etuei

The musical score consists of ten staves for different instruments and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is marked with a forte 'f' dynamic. The instruments and their parts are: Bass (Bass clef), Vox (Soprano clef), S. Dr. (Snare drum), Mrs. (Maracas), B. Dr. (Bass drum), Bass (Bass clef), B♭ Tpt. (B♭ Trumpet), Pad (Piano), E. Gtr. (Electric guitar), and Org. (Organ). The score shows a 3-measure phrase. The bass and B♭ trumpet parts are the most active, with the bass playing a walking line and the trumpet playing a melodic line. The other instruments provide harmonic support with chords and rhythmic patterns.

Figure 2.4: Concluding section of the instrumental opening.

The song is characterized by call and response stylistics, not only between the lead singer (cantor) and the backup singers (chorus) but also between the lead singer and the lead instrument in the refrains. There is also the incidence of cadential choruses (i.e. choruses at the end of the lead singer's lines), which functions to emphasize the lyrics' message, as well as add colour through harmony, to the rendition and thus leverage the song's affective impact on the listener.

Altogether, the interplay of melody, harmony, rhythm and counterpoint provide a nonverbal textual matrix in which the different instruments are in dialogic relations with one another on the one hand, and together, with the vocal lines on the other. The effect is a multi-layered textual profile of the song as text, which this study considers its essential rhetoric. See the full score on accompanying compact disc.

2.2.9 Literary Analysis:

The Verbal Text	Translation
Nyoo, m̄b̄ɔ̄rwa, b̄ɔ̄b̄ɔ̄ aberwa posoposo old	<i>Nyoo</i> , poor you, you'll wilt wispy
Eh̄ɔ̄ na ibohu wo kwasea aye B̄ɔ̄p̄ɔ̄r w'enyim hwe ma aye	Then you'll realize your folly How jaded you look being so bleached
Behyew wo hwi hwe ma aye Awo nnye bibinyi nnye bronyi.	And with your fried hair as well Being neither black nor white
Nyoo, dabenda na ibobuei w'enyiwa ahwe wiase yi mu-o	Nyoo, for how long are you going to remain blissfully blind?
Eh̄ɔ̄ na ibohu wo toke bele Awo-a ɛp̄ɛ <i>John</i> aye	Then you'll see your idiocy You wannabe <i>John</i>
Ebedan w'ekyir ama wo nuanom	You'll turn your back on kinsmen
Daada woho d̄ɛ awo dze ɛsen wo nkr̄ɔ̄fo	Deceive yourself that you're better than your kinsmen
(Refrain):Etuei e e, b̄ɛgye hen o o (2x)	Etuei e e, come save us (2x)
(Instrumental interlude)	

(Cantor): Me mba e e	He e y my Children
(Chorus): Ye e e	Ye e e
(Cantor): Me na bɔɔ ‘heaven’	Mother created heaven
(Chorus): Heaven!	Heaven!
(Cantor): Heaven bokum Sekyi	Heaven killed Sekyi
(Chorus):: Sekyi!	Sekyi!
(Cantor): Sekyi ma me na adom	Sekyi gifted Mother
(Chorus): Adom!	Gift!
(Cantor): Adom tutu Benya	A gift that is Benya
(Chorus): Benya!	Benya!
(Cantor): Benya adasema prɔye	Benya the rotten adasema
(Chorus): Prɔye!	Rotten!
(Cantor): Prɔye bokum denkyem	Rot will kill the crocodile
(Chorus): Denkyem!	Crocodile!
(Cantor): Denkyem kɔr nsu akyer	Crocodile has been land bound for too long
(Chorus): Akyer!	Too long!
(Cantor): Akyer mfantse akɔ	Long as the Mfantse trek
(Chorus): Akɔ!	Trek!
(Cantor): Akɔ gɔngɔngɔ	Trekking gongongo
(Chorus): ‘Ngo o!	‘Ngo o!
(Cantor): Idua ‘fantse ebu	The Mfantse Nation is broken
(Chorus):Ebu!	Broken!
(Cantor): Bɔrbɔr ‘Fantse ebu	Timeless ‘Fantse is down
(Refrain)	

Subject matter:

The text is a derisive admonition to Ghanaians (and by extension, Africans) to eschew self-rejection, a phenomenon driven by a neo-colonialist mindset. It mocks the futility and naivety of a complete psycho-cultural make over by misguided Ghanaians and points to its negative physical and psychological manifestations in such as skin bleaching, hair straightening and living in cultural denial.

Altogether, it participates in the ‘African Personality’ advocacy of Pan Africanists such as Kwame Nkrumah et al. This advocacy seeks to validate and promote a pristine, positive and progressive African self-image primarily through a process of psychological decolonization. It therefore frowns upon any ill-conceived adulteration or distortion of this image. This is the focal issue of the song’s message.

Theme(s)

The central theme of the song is the futility of living in cultural denial and its negative implications for the individual and the community. Derivative themes include colonialism, neo-colonialism, identity, superficiality, self-acceptance, cultural alienation, cultural authenticity and cultural autonomy.

Essentially, both the central theme and the derivative themes address the full range of the five broad thematic areas, namely: the political, the cultural, the sentimental, the philosophical and the celebratory. The two thematic categories, i.e. the central and derivative themes also correlate, via the aforementioned broad thematic areas, with vested interest in respect of the personal, the communal and the universal.

Imagery

The text uses images of ambivalence and decadence to reinforce the import of its subject matter and themes. Some of these images are explicit while others are implied. For example, such images as “...*bɔbɔ aberwa posoposo*” (...wilt wispy old,) (Line 1) “*Bɔpɔr w’enyim...*” (...being so bleached (Line 3), “*Behyew wo hwi...*” (...fried hair), (Line 4) and “*adasema prɔye,*” (rotten adasema) imply a jaded appearance and second rate condition, (often the lot of the average African gone abroad to feed on the scraps of white society) and thus confirms the negative outcomes of self-rejection and superficiality – corollaries to the text’s central message.

Furthermore, images such as “...*nnyɛ bibinyi, nnyɛ bronyi*” (...neither black nor white), (line 5); “...*dabenda na ibobuei w’enyiwa ahwɛ wiase yi mu o?*” (...blissfully blind), (line 6); “...*ɛpɛ John aye*” (wannabe white man), (line 8) and “*Denkyɛm kɔr nsu akyɛr*” (land bound crocodile) (line 8), speak to the ambivalence and naivety of living in cultural denial. In other words, it is a reference to the cultural ambiguity and indeterminacy that is consequent to a futile cultural make-over and unwitting self-rejection.

Tropes

The text’s tropes aptly speak to its crusading message against cultural superficiality and ambiguity. *Etuei*, one of the seventy-seven deities of the Oguaa (Cape Coast) traditional area in Ghana, is metaphorized as a messianic figure of cultural integrity and salvation, hence its invocation to “*begyɛ hɛn o*” (come save us) in the song’s refrain. It is worth noting that in Ghana, and by extension, the rest of the African continent, traditional religious practice, often based on polytheism and reverence for the ancestors, coexists with the received

religions of Christianity and Islam. The persona's invocation of *Etuei* is therefore in keeping with the desire to reference an authentic and autonomous cultural profile, a counter posture to the threat of cultural distortion and/or negative acculturation.

In another sense, *Etuei* is a metonymic reference to the gods of the land – custodians of the pristine cultural self-image. Also, the name John is used as a trope in reference to the white man, his culture and his mindset, the mindless imitation of which the song derides and cautions against.

Again, the children's ditty – *Mena bɔɔ heaven* – is used wholly as a metaphor indicating the cultural retrieval advocacy underlying the song's message. It appears resonant with a nostalgic yearning for the good old days of cultural awareness, 'purity' and pride. *Idua 'Fantse*, literally "Tree 'Fantse" is a metaphor referring to the Mfantse Nation, and a metonym for Ghana, Africa and the black race.¹⁶ The indication of its broken condition is yet another metaphor in reference to the adulteration of a hitherto unblemished national/indigenous culture. The figure of the land bound crocodile is a metaphor indicative of an aberration in the natural order of things – an allusion to cultural distortion and alienation.

Similes

There are instances of implied similes in the expressions *Bɔpɔr w'enyim hwe ma aye* (...being so bleached) (line 3), *Behyew wo hwi hwe ma aye* (...fried hair), (Line 4), and *Akyer mfantse akɔ* (Long as the 'Fantse Trek), albeit, not that obvious in the English translation, except in the last expression. This last expression is evocative of the oral history of the Mfantse Nation's migration

from the Kua Valley in the Middle East through Techiman and down to the coast.¹⁷

Sound Devices

There are instances of alliteration and assonance in the text; expressions like *Nyoo, mɔbɔrwa, bɔbɔ aberwa posoposo* (*Nyoo* poor you, you'll wilt wispy old) (line 1), in which the sequence of the consonants /b/, /p/ and /s/ in the source text is matched by a similar sequence of the consonants /y/, /l/ and /w/ in the English translation; these exemplify alliteration. In the same line, the sequence of vowels /ɔ/, /a/ and /o/ (source text) and /i/ (the English translation) exemplify assonance. Further examples of alliteration and assonance may be found in *Awo nnyɛ bibinyi nnyɛ bronyi*, (Being neither black nor white) (line 5), where the consonant cluster /ny/ and the consonant /b/ show alliteration, while the recurrence of the vowel /i/ show assonance, (original text). Furthermore, alliteration and assonance manifest in the expression *Denkyɛm kɔr nsu akyɛr* where the alternation of the vowel /ɛ/ and the consonant cluster /ky/ produce the effect. (line 8). In the English translation, the recurrence of the consonant /b/, the consonant cluster /bl/ and the vowel /i:/ in the expressions "... being neither black," (line 5) "...being so bleached," (line 3) and "... blissfully blind" (line 6) manifest alliteration and assonance.

There is also the instance of onomatopoeia in the expression "Gɔngɔngɔ," (line 9 of ditty) which mimics the sound of the dondo drum, possibly to signify the rhythm of the trekkers' march and to add flavor to the text's tone. Altogether, the sound devices add to the aesthetics of the text through the mechanism of internal rhyme and sound imagery, inuring to the rhetoric of the song text.

Tone

The tone of the text is a combination of irony, sarcasm, angst and nostalgia. The persona's tone shifts between irony and sarcasm in his initial derision of the cultural naivety of his addressee.

The persona's admonitions heighten into an anxious invocation of the gods of the land to intervene with a cultural redemption and restoration project: *Etuei e e, begye hen o o*. This invocation assumes even greater urgency as a refrain which punctuates the song.

Finally, the persona waxes nostalgic, launching into the children's ditty, *Me na bɔɔ Heaven*. The ditty's symbolic value lies in its allusion to the retrieval of cultural innocence, purity and integrity of the Ghanaian/African – a quest which resonates with the cultural retrieval agenda of Pan Africanism.

Mood

The mood of the text matches its tone (see Tone).

2.3.0 Socio-cultural Analysis

From a socio-cultural point of view, the text affirms the validity of the African self-image and its cultural implications. It decries the distortion of authentic African culture, particularly by misguided Africans; it advocates cultural integrity and astute awareness by Africans through cultural introspection and assertiveness.

In this quest, the text's invocation of *Etuei* reveals a cultural mindset grounded in traditional beliefs; for example, the belief that the gods are the ultimate custodians and arbiters of cultural and spiritual integrity of the community, hence the persona's invitation of their intervention. Also, the children's ditty at the end of the song, is historically a play song, but this has been aptly

appropriated by Brako (the artiste/singer) for his cultural restoration advocacy. The ditty operates on multiple levels of significance: first, it is a reminder of the unadulterated cultural environment of the persona's childhood; next, it advocates the preservation of cultural integrity and it invites a return to time honoured cultural values.

























The ditty is also suggestive of a cosmogonic myth from *Mfantse* folklore, in its allusion to origins: creation (*Mena bo heaven*); it is noteworthy that the genderization of the Creator in the expression *Mena bo heaven* (Mother created heaven) echoes the Akan matrilineal preference in which generational preservation and continuity are predicated on the female members of the clan; life cycle (*Heaven bokum Sekyi*); generational bequeathal (*Sekyi ma me na adom*); a natural gift (*Adom tutu Benya*), which alludes to the pristine cultural self-image of the Ghanaian/black African. The text then alludes to the rot that sets in to distort this natural and beautiful self-image, and also, to the ultimate menace this rot poses to our cultural survival – Benya rotten, which rot pollutes the water body as a natural habitat for the crocodile, who in turn is made land bound and thus alienated from its natural amphibious habits. The foregoing sequence of negativities is a consequence of a distortion of the natural order of things, an allusion to cultural decadence, a situation the persona bemoans. The ditty's appropriation into the lyrics functions to reinforce the song's message of cultural advocacy.

From a performance context, the song's persona (the lead singer – Ben Brako) is the principal vehicle for articulating the verbal message, and together with the other members of the ensemble (e.g. Kari Bannerman- guitar; Jon Kaye – keyboard; Dave Yowell – bass, Paapa Mensah – drums/backing vocals and

Pauline Oduro – backing vocals), presents a performance posture via gestures, movements, vocal and instrumental nuancing that speaks to their rhetoric of rendition and its implications as realized in self presentation (as individuals and as a band), and social drama associated with the performative. This in turn portrays the performers as an extension of the collective/social conscience that admonishes and interrogates social praxis (Laskewicz, 2013) and defines the performance as a “continuum” (Schechner, 2002), an extension of simply being, in the relentless quest to obtain an abiding, albeit, relative truth in the experience of life.

2.3.1 Coordinates

The song’s lyrics operates within a musical context which has its own albeit, non-verbal textuality constituted in a configuration of the musical elements of rhythm, melody, harmony and form. These elements are represented in a transcription based on a sign system constituted in a variety of symbols indicating notes of different duration and their equivalent rests (e.g. the breve, semi-breve, minim, crotchet, quaver, semi-quaver, etc.); in addition, there are also clef symbols indicating registers (e.g. treble, bass, tenor), a stave/pitch grid - (group(s) of five parallel lines on which notes are mounted, both on the lines and in the spaces in ascending or descending order to indicate gradation/gradation of pitch), - symbols attached to notes on occasion, to show a stepwise rise/fall/reversion in pitch (accidentals showing a sharpening/flattening/reversion); symbols showing key and time signatures, tempo, dynamics, extension of note duration, phrase length, repetition (of phrase/passage/section), etc. See below a list of musical symbols/signs derived from the Western notational system:

staff and bar lines	time signatures	clefs	accidentals	notes	rests
 staff	 3/4 time	 treble, or G, clef	 sharp	 whole note	 whole rest
 bar line	 4/4 time	 bass, or F, clef	 flat	 dotted half note	 half rest
 measure, or bar	 2/2 time	 alto, or C, clef	 natural	 quarter note	 quarter rest
			 double sharp	 eighth note	 eighth rest
			 double flat	 sixteenth note	 sixteenth rest

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Figure 2.5: A sample of music symbols for notating music

The above symbols/signs are some of the musical ‘alphabets’ based on the Western notational system, from which musicians, trained to use them, configure their compositions, preserve and interpret compositions through performance. There are other notational systems, particularly in middle and far eastern cultures. We must note however, that the widespread use of Western notational system in international music education and practice is not due to its innate superiority over other systems, but an indirect outcome from colonialism, missionary activity and ethnomusicological research.

The configurations derived from the aforementioned symbols constitute a text on the same terms as the verbal text – in the sense of “any configuration of coherently interpretable signs for a community of users,” (Hanks, 1989). It can be inferred then that the verbal text functions within a non-verbal text and the interplay between them (i.e. verbal and non-verbal texts) is mutually reinforcing and complementary in the song context, representing the song text’s initial layering and yielding the hybrid text we call song. This hybridity is a function of synthesizing two artistic variables – the verbal/linguistic and the non-verbal music. (See the illustration in the figure below):

Vox.

N - yoo _____ mo - bro

wa bo - boa bre wa po - so - po - so

E ho nai bo hu 'kwa - sea aye

Bo por w' enyim hwe ma aye

Be hyew wo hwi hwe ma aye

A - wo nnye bi - bi - nyin _____ nye bro - nyi.

The image shows a musical score for a song. It consists of six staves of music, each with a vocal line and lyrics underneath. The lyrics are in a hybrid language, combining elements of English and another language. The first line of lyrics is "N - yoo _____ mo - bro". The second line is "wa bo - boa bre wa po - so - po - so". The third line is "E ho nai bo hu 'kwa - sea aye". The fourth line is "Bo por w' enyim hwe ma aye". The fifth line is "Be hyew wo hwi hwe ma aye". The sixth line is "A - wo nnye bi - bi - nyin _____ nye bro - nyi." The music is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are written in a simple, sans-serif font.

Figure 2.6: An illustration of the song's textual hybridity

Furthermore, there is a derivative text from this aesthetic fusion, realizable in the dynamics that inform rendition and reception, and thus provides yet another coordinate to the first two. This triangulation of the coordinates completes their complementarity and yields (an) other text(s) in terms of interpretive possibilities relative to audience reception and its context. Hence the interpretation offered in this preliminary analysis of Ben Brako's *Etuei* is relative rather than absolute.

2.3.2 Primary Audience

It is worth noting, from a reception point of view, that the basic import of the text can be said to be readily accessible to Fantse/Akan speakers. On the denotative level, anyone with a functional knowledge of Akan/Fantse can make sense of the text as a real reader- narratee. On the connotative level however, the text's message retains cultural indices such as tropes, idioms and frames of reference that are only accessible through a combination of the listener's relative knowledge of these idioms of the language, as well as the culturally informed frames of reference, the experience he or she brings to the engagement and how these relate to the socio-cultural context within which the text articulates its message. Thus the relative depth of cultural information, which avails the listener such access on the connotative level, indicates the listener's intended listenership/readership status. In effect, the connotative import of the lyrics is a culturally framed code accessible only to such culturally informed listener(s) rather than the random functional Fantse/Akan speaker(s). The convergence of these coordinates yields the possible interpretations that may be associated with the text. In effect, the derivation of meaning from the song's text is a function of text-listener-socio-cultural context correlation. The listener's ability to access the import of the text, relative to the depth and range of his/her socio-cultural insight, makes him/her an intended reader. If a listener's relative cultural insight allows him/her further access to the possible range of interpretations that emerge from the dynamics of reception of the text, he/she plays the role of an ideal/implicit reader. Secondary audiences are those whose engagement with the song is most likely to be at the limited level of the musical component to the exclusion of the lyrical import.

2.3.3 Summary

Altogether, the text's rhetorical expressiveness has been shown to be attributable to the dynamics that inform the interplay between its verbal and non-verbal constituents, as well as its rendition in performance, and its reception by audiences. This analysis has shown that highlife song texts and by inference, song texts in general are unlike any other verbal/literary text, because they articulate their rhetoric as a gestalt of the verbal, non-verbal and derivative text(s) that issue from rendition and reception dynamics. These three dimensions work progressively together, first from composition, then through performance and then to reception, to the ultimate effect of a multi-layered experience for both the one who renders (singer/performer/composer) and his/her audience.

The subsequent chapter (i.e. Chapter 3) will attempt to establish the gestalt of the song as text, and explain how the concept applies to the composition, performance and reception of (highlife) songs. This gestalt is envisioned to be constitutive of a composite text that is essentially the characteristic of the song's rhetorical profile.

CHAPTER THREE

THE GESTALT THAT IS THE RHETORICAL PROFILE OF THE HIGHLIFE SONG TEXT

3.0 Introduction

The highlife song text is assumed to articulate its rhetoric as a layered proposition whose constituent parts merge into a composite often taken for granted by the 'uninitiated' as a one-dimensional consideration. The verbal text component of the song text has often been cited as the focal item in defining the song text generally, and the highlife song text particularly. This research however, considers the highlife song text, and indeed all song texts, as constituted of multiple textual dimensions that work in tandem to generate the gestalt that is its rhetorical profile. It is therefore pertinent to attempt to establish this gestalt, and how it informs the highlife song text's rhetorical profile. To that end, this chapter will address the following issues: the concept of gestalt and its application to the highlife song text; compositional dynamics and their relation to the gestalt concept; rendition and reception as a concretizing medium for realizing the song text's gestalt.

3.1 The Concept of Gestalt (& its application to the highlife song text)

The gestalt concept essentially posits a totalizing view of things where a holistic picture of a subject is afforded through processes such as groupings or categorizations on the basis of certain factors. Max Wertheimer (1923, 1959), together with Kohler (1929) and Koffka (1935) is one of the principal proponents of the gestalt theory, arguing its validity as a higher order cognitive process underlying the laws of perceptual organization and problem solving. Gestalt is largely considered a psychology concept and indeed its theoretical

insights are said to belong to the common equipment of psychological research (Marc Leman (Ed.), 1917). However, the gestalt theory has increasingly become applicable to all aspects of human learning and endeavor, not excluding music and literature.

Gestalt theoreticians cite at least four fundamental factors that inform perceptual organization and problem-solving: (i) proximity, which indicates the tendency to group elements together on the basis of nearness; (ii) similarity, which says items similar in certain respects tend to be grouped together; (iii) closure, which says that items are grouped together if they tend to complete some entity, and (iv) simplicity, which points to the organization of items into simple patterns according to symmetry, regularity and smoothness. These four primary factors are said to underpin the brain's receptiveness to information as "it actively filters, structures and matches all incoming information against known patterns to make sense of it." (Culotta, Laffety, Shawe-Taylor, Williams & Zemel (eds.) 2011, pp.469-477). It is in the light of these dynamics as enabling factors for apprehending and comprehending structure and its functionality in specific contexts that the highlife song text's gestalt is envisioned.

To obtain the gestalt of the highlife song text, one must be doubly sensitive first, to the dual strands of the verbal and the non-verbal texts that come together in a synthesis to form the song, i.e. the tune (melody) and the verbal text (lyrics). There is also the additional dimension of instrumental matrix of rhythms, harmony and commentary, which provides a layered backdrop and complement to the song's composite profile. The dynamics of performance and reception, from which derivative texts emerge, then complete the layering that constitutes the song text's rhetorical profile, (see analyses of selected songs for a

demonstration/exemplification in chapter four.). It may be instructive to note that this layered profile may not necessarily manifest with uniform relief relative to each of its constituent parts, but in a perspective of the foregrounded and the backgrounded. This creates the illusion that the verbal text, which is carried by the melody and together with which it is the most foregrounded, is solely representative of the song text. This however, is not the case, since the (highlife) song text is a synthesis of multiple texts –verbal and nonverbal- which essentially defines its rhetorical profile.

3.2 Compositional Dynamics and the Gestalt Concept

The dynamics of composition in any medium imposes a fundamental imperative on the composer: the necessity to perceive the subject of composition from both holistic and discrete perspectives with a view to affording the composer greater control over the processes leading to realizing the expected outcome, i.e. the composition. Art critics and/or artists (Eliot, 1919) cite at least three enabling contexts which frame compositional dynamics namely, tradition, contemporary trends and the individual artist’s subjective vision of art. From this premise, it is logical to suppose that artistic outcomes are more likely to be a function of the relative emphasis on any one or more of these enabling contexts, even if the artist thinks s/he is attempting to break new grounds.

Compositional dynamics which are invariably informed by tradition tend to resort to what Nketia (2005) refers to as “usages of the past,” creative moulds that essentially provide templates to aid composition and confer authenticity. Reference to templates and moulds suggests a structural imperative that speaks to the gestalt concept. It is not uncommon for a composer to adopt and adapt existing tunes or verbal texts and wield them into ‘new’ compositions; s/he may

alternatively generate both tune and verbal text as original material even as he/she is guided by a sense of the gestalt in relation to the final outcomes. In either case, merging the tune and verbal text is the first step to creating the layered textual profile of the song, i.e. setting the verbal text to the non-verbal tune, to the effect that the verbal text is subsumed into the melodic contours of the tune, and thus transforms into a song. Considerations such as relative phrase length, sectional variation in the melody (e.g. A, B, C, etc.), repetition and/or variation, harmony/counterpoint, instrumental punctuation and/or commentary, rhythm and tempo, key, the subject and relative import of the verbal text all come together within a structural matrix which is deliberately and carefully crafted as a unit. Although it may appear possible and even plausible to separate the verbal text from the 'song', the result is only a verbal text and not a song text. This is because a song text operates as a composite of multiple and integrated texts, to the effect that even if one, who is acquainted with a song attempts to isolate the verbal text, perceptually, one is involuntarily aware of the other dimensions associated with the verbal text in question, though the one may not be aware of them as texts. Conversely, one may come across a verbal text which may be part of a song without recognizing it as such, much less its other non-verbal textual dimensions, if the one is not aware of the verbal text as the lyrics of a song. The inference here is that the gestalt of a song text may be apprehended without comprehension, even if one is familiar with the song.

This seeming paradox however, may not apply to the composer, who, as the controlling initiator of the creative process, is assumed to be relatively aware of the varying dimensions of his subject and their functional correlations as a unit. A good composer, even if he is not formally trained, has an intuitive sense of

the aesthetic balance/peculiarity that must inform the outcome of his creative efforts. In respect of both tune and lyrics, the two defining components of the song, a composer seeks ideational balance: devices such as call and answer phrases, and cycles of repetition and variation are used to the ultimate effect of obtaining a relative wholeness in form and content. Here, form and content function as a composite unit operating a multi-textual complementarity that speaks to the song text's gestalt and rhetoric. (See chapter four for the analyses and synthesis of the selected songs that illustrate/demonstrate the foregoing).

The curious ambivalence about these compositional dynamics towards obtaining a gestalt is that in as much as the composer may be presumed to possess a totalizing view of his subject in the creative process, he is unable to perceive the totality of the work's interpretive possibilities. While the tune (i.e. the melody) and the lyrics may appear 'fixed', the dynamics of reception make the import of the lyrical content fluid and susceptible to multiple interpretations. These latent layers of meaning participate in the rhetorical functioning of the song text, which dimension may not be totally apprehended by the composer but which nevertheless is integral to the song text's rhetorical profile and therefore its gestalt.

3.3 Rendition and Reception as a Concretizing Medium

The dynamics of performance and reception provide a medium for concretizing the gestalt and thus the rhetorical profile of the highlife song text. It is the other synthesizing factor that underpins the gestalt of the highlife song text's rhetorical profile. It will be instructive to take a closer look at the circumstances and dynamics that inform the rendition/performance and reception of the song text as a process of concretizing its rhetorical profile. Considerations that will

go into this discussion include the following: the universal motivations that underlie both rendition and reception of the highlife song text, their culture specific determinants, the mindset of the individual/group as (an) agent(s) of rendition and recipients of lyrical/verbal and musical data and ultimately, the psychodynamics of the performance event and how these impact rendition and reception of popular music song texts generally, and highlife song texts in particular.

Human propensity to wax lyrical on occasion, may be viewed as a natural endowment, something that human beings take in their stride because it comes to them naturally. While this penchant is largely taken for granted as a given, it is worth noting that there are underlying psychological mechanisms that inform the phenomenon. These require some interrogation in order to clarify the processes that frame lyrical and musical expressiveness and their appreciation in human culture generally, and as they pertain to the highlife music song text particularly.

The primary factors that motivate lyrical or musical expressiveness among humans are a variety of emotional states whose common denominator is their relative intensity and the specific context which prompts it. This may manifest in any one of a number of emotional states affecting an individual or a group: a state of joyfulness, sadness, an inspired vision of art/life, fear, determination to prevail in the face of challenges/danger, a reverent mood, etc. While some of these conditions may be socially/communally driven, such as in socio-cultural observances involving an individual or a group, others are engendered by solitary moments of contemplation. The most common of these circumstances that are universal determinants of lyrical/musical expressiveness are located in

ritual observances associated with such social gatherings of a celebratory, commemorative, reverential, motivational or a diversionary nature.

In the case of the socially driven contexts, the motivations are largely a function of the collective desire to observe the cultural imperatives of the group in order to confirm, affirm, retain and perpetuate group identity and survival. Thus the traditions that inform the aesthetics, historiography, philosophy, religion, mores and the collective worldview become the archetypal referents of a shared cultural ethos that shape and guide the creative instincts of the group; it enables a meaningful engagement with the creative process collectively and severally within the group's cultural experience. It follows then that even as the group's capacity to engage meaningfully with the creative process within its cultural context is contingent upon these archetypes, so is the individual within the group; in effect, the archetypes provide the basis for a shared focus for both the artist and his patrons within the group. The artist is thus enabled to indulge his subjective view of art within the shared focus of the group. This is what usually establishes tradition or orthodoxy in human experience among identifiable stakeholders. T. S. Eliot's *Tradition and the Individual Artist* (1919) speaks to this view thus:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this is a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of

the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and the relations, proportions, values of each work of art towards the whole art are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities. (Eliot, 1919, p.1).

Thus, orthodoxy affords the individual artiste an enabling context to be subjective, while still conforming to the conceptual gestalt of the customary within the confines of the particular jurisdiction. This notwithstanding, the more creatively daring, inspired and perhaps even 'deviant' individuals within the group may choose to be different and particularly assertive in their convictions about their art. They may thus break new grounds, introducing new variants to the tradition and in time attracting new patrons, as exemplified in the efforts of such acts/artistes as Kofi Ghanaba (Afro-Jazz exponent), the Osibisa Band (Afro-Rock-Jazz pioneers) and George Darko et al. (Burgher Highlife pioneers); all these artistes had cut their teeth on highlife traditions, and in addition to their respective exposures to Western music such as jazz, pop, rock and disco, innovated for additional variants to acculturated Ghanaian popular music.

The foregoing contexts also inform the dynamics of rendition and reception of highlife music song texts in so far as both artistes and audiences operate within a shared cultural context. The collective cultural experience of both the highlife artiste and his primary audience is the main enabling factor in their active and

meaningful participation in any highlife musical event. They both respond to the context's multiple levels of the musical, the lyrical and the performative, all of which are informed by an underlying historical, social and cultural ethos of the collective. For example, the musical experimentations of the aforementioned artistes with highlife and other received genres (while they lived abroad), found ready patronage back home because home based patrons, whether of an urban, peri-urban or rural background could still find common cultural grounds to identify with the music as issuing from a largely Ghanaian cultural context. Given the particular significance of the verbal text as bearing the greater part of highlife's composite load (Oti, 2009), the ultimate impact of the event on both artiste and audience is a function of the extent to which meaning is articulated and received through the song text within the enabling context of a shared cultural experience (Nketia, 2001; Sabaugh, 1979). In the light of increasing global contact and its ever-expanding intercultural implications, there may be two sides to this shared cultural experience: a local cultural environment and an international one. And depending on how relatively widely spoken the language of the song's verbal text, it may provide corresponding access relative to either a local or an international audience. These engagements lead ultimately to the derivative texts that issue from rendition and reception and inure to the gestalt of the song text's rhetorical profile.

From the perspective of rendition, the highlife artiste communicates chiefly through the lyrics/verbal text, within the context of a musical performance. The artiste is conscious of and responsive to the performance obligations the context imposes on him/her. For an effective rendition, the artiste must be responsive to the totality of melodic, harmonic, rhythmic (including movement and gesture),

lyrical elements, the structural arrangement of the song (i.e. form), as well as the audience. As the initiator in this essentially communicative encounter, the artiste's effectiveness in articulating his message is determined by the extent to which he immerses himself/herself in the performance and reflects the integrity of his/her message through such indicators as voice quality, facial expression, dance movement and gesture and his/her engagement with his audience. For example, an artiste performing such a song as *Agyanka Dabre* (Ramblers), which is evocative of a deceased father's angst and anguish over the dire implications of a worthless heir of a nephew for his estate and the lot of his orphaned children, must reflect the image and mood of the song's persona to be credible. There is also the added dimension of instrumental nuancing, which projects the performers (i.e. both as individuals and as an ensemble) as agents of the performance experience and its rhetorical implications. Again, the guitar riffs alternating with the vocal renditions in the aforementioned song by Ramblers, has the effect of augmenting the plaintive mood of the song. All this is predicated on the assumption that the tonal contours of instrumentation, language of the lyrics, and the socio-cultural context from which the song text issues, are known to artiste and audience.

From the perspective of reception, the audience is similarly responsive to the rendition on multiple levels: the music, the socio-historical context, the lyrics/verbal text and the performance aesthetics and its communicative impact. Depending on the tempo and particular lilt of the music, the audience may respond with the appropriate dance or posture (with its own derivative textual contribution to the song's rhetorical profile). Dance movements as a receptive response is also an avenue for the individual to rhetoricize the song on a personal

level, and thus may present varying textual representations of the song through movement and other body language dynamics. For example, a group of people dancing free style to George Darko's Akoo Tse Brofo, are likely to generate customized interpretations of the song through their individual dance steps as a function of their self representation in and with the song. However, the more enduring part of this experience on the psyche of the audience is the import of the verbal text and its significance to their lives collectively and as individuals. Audiences may respond to highlife song lyrics in a number of ways: they may affirm the philosophical import of lyrics which may be directly derived from oral literary sources such as proverbs, and are usually used to reinforce the text's central theme. For example,

“Kurotweamansa tɔ nsuo mu a, no ho na ɛfo,

Na so noho nsensae no deɛ ɛwɔho daa.”

This proverb may be responded to variously in its philosophical referencing, whether in its allusion to fortitude, perseverance, and pristine identity, among other allusions. Implied audiences may respond to any one of these allusions as a function of a correlation of their relative cultural insight, their respective or collective experiences (i.e. the relative depth of their individual and collective cultural schema) and the context of their engagement with the text.

Audiences may also identify with a text for its catchiness, its narrative value, its rhetorical value, its suggestiveness and its particular bearing on the circumstance(s) of the group or the individual. Audiences' attitude to highlife song texts may be affirmative (i.e. concurring) and/or interpretive: where affirmative they may concur with the text's import, appropriating it to their circumstances; where interpretive, they may re-contextualize the text,

constructing new meanings relevant to their particular circumstance. For example, audiences may concur with the figurative admonition in the song *Abofra Kwame* (Quayson and Essah, 1989) to be honest:

Kwame Adu, sɛ wɔdɛ nsa a, nsa a a

Kwame Adu sɛ wɔdɛ nsu so a, nsu a a

Based on the aforementioned parameters of relative socio-cultural insight, cumulative experience and the context of engagement with the text, implied audiences are most likely to recognize the text as evocative of an Akan child naming rite of passage and concur with its symbolisms and identify with its reverential profile. However, the same scenario may be recontextualized to protest/insinuate perceived decadence and insincerity in leadership postures. Here, the lines,

“Kwame Adu, sɛ wɔdɛ nsa a, nsa a a,

Kwame Adu sɛ wɔdɛ nsu so a, nsu a a”

not only convey a rite of passage information, but also use the scenario as a vehicle to protest and admonish leadership behavior/style that portrays a lack of integrity. Conversely, leadership may use these lines and their attendant cultural information for propaganda purposes to tout their ‘sincere’

The effects of affirmative and interpretive reception dynamics relative to the highlife song text has thus exhibited a curious ambivalence, particularly where the message of the verbal text is ascribed with political connotations by the group or connotations of a more personal kind by the individual. Highlife song texts that are politicized are generated from two contexts: when there is a convergence between audiences’ vision of state and that of the ruling classes, and when there is a divergence between the two groups on the same issue. In

the case of the former, reception dynamics translate into support for leadership vision of state as was the case in how audiences rallied to the nationalist call of the independence struggle and its aftermath, conveyed through patriotic highlife song texts. For example, during the period 1947 to 1957 and subsequently, songs like *Ghanaman* (The country Ghana) (E. K. Nyame), *Wɔma yɛnka mbom*, (Let us unite) (Ibid.) and on the 6th. of March, 1957, (Lord Kitchner), Africa must unite, (Uhuru Dance Band) and Work and Happiness, (Ramblers) among others, provided a rallying point for the expression of a shared vision of state, when the “collective national aspirations and yearnings for freedom, self-rule and colonial emancipation characterized the period.” (Agovi, 1989). On the other hand, audiences have reinterpreted or re-contextualized highlife song texts with political messages to protest and lampoon leadership shortcomings and high-handedness in governance, (Agovi, 1989; Asante Darko & Van der Geest 1982; Oti, 2009; Owusu, 2015). In this regard, audiences (and artistes) have often employed satire and witticism to good effect and on occasion have drawn the ire of political leadership into cracking the whip of censorship. The history of the tensions that have attended satirical highlife song texts, audiences’ response to them and the ensuing censorship is well documented (see Agovi, 1989; Owusu, 2015; Yankah, 2001); right from the first republic in the 1960s to the 1990s Rawlings era in the fourth republic, there have been recurrent instances of satirical highlife song texts aimed at the political leadership. Examples include E.K. Nyame’s *Ponko Abodam*, (Nkrumah regime), Ampadu’s *Ebi Te Yie* (NLC regime), King Pratt’s *Ka Na Wu*, (Busia regime); Konadu’s *Yede Wo* (Akyeampon regime) etc. all of which suffered some censorship from the respective regimes of their eras. While these songs’ lyrics and their satirical

import may appear to issue directly from rendition dynamics, simply because it is the artistes who compose and perform them, audiences' response to the song texts is the key determinant of their ultimate impact, adding a further layer to the song text's gestalt.

At the level of the individual, the effect of response to the highlife song text may appear rather subjective and personalized but it does not make it any less valid as a literary engagement situated within its own text and context confines. For example, a deprived/dispossessed orphan's response to Ramblers' *Agyanka Dabre* will be characterized by a combination of emotional pain, indignation and vengeful desire born of his/her cumulative life experience, the import of the lyrics and its bearing on this cumulative experience, and the prevailing context within which the text is received. Similarly, an implied respondent with an estate to dispose of, might be prompted/minded to write a will (if he does not have one), on processing the information of the song via the same parameters (see pages 165-173). As aforementioned, the extent to which the import of the song text speaks to the shared cultural ethos and the individual's personal life experience determines its literary and overall socio-cultural impact.

Altogether, rendition and reception dynamics provide an enabling context for appreciating the dynamics of song text composition, performance and the rhetorical impact on audiences. It attempts to clarify the different levels of engagement with the highlife song text, i.e. at the group and the individual levels, and how a shared socio-cultural focus involving text-context-audience determines the nature/quality of the outcomes from the engagement. Through

the dynamics of rendition and reception, the song text's gestalt jig saw is completed by the generative processes of artiste-audience engagement.

From the foregoing, the gestalt of the highlife song text then may be said to be a function of the multi-textual synthesis of the verbal and non-verbal constituents of the song text. This synthesis manifests as an integrated composite that issues from compositional, performance and reception dynamics and essentially represents the rhetorical profile of the highlife song text.

3.4 Summary

The foregoing chapter attempts to establish correlations between the gestalt concept and the (highlife) song as text. It first describes the seminal ethos of the concept as a totalizing approach to perceptual organization applicable in different contexts including music composition, performance and appreciation.

The gestalt of the highlife song text, and indeed all song texts, is defined as a layered proposition, its realization of which is traced to the dynamics of composition, rendition and reception. While tradition, contemporary trends and artistes' subjective view of art are cited as informing factors of compositional dynamics, rendition/performance and reception function as a complementary medium for concretizing the gestalt of the (highlife) song as text. In sum, the constituent layers of the song's gestalt are the nonverbal tune, the verbal text (lyrics) and the derivative texts from reception dynamics, working in tandem to generate the structural wholeness of the song's gestalt, and in effect, its overall rhetorical impact. The subsequent chapter will analyze the respective constituents of the selected songs as text in their musical, literary and socio-cultural contexts.

CHAPTER FOUR

ANALYSES OF SELECTED SONG TEXTS: MUSICAL, LITERARY AND SOCIO-CULTURAL

4.0 A Musical Analysis of Some Selected Highlife Song Texts

As aforementioned, the study's envisioned three-dimensional profile of the highlife song text inures to a corresponding analytical approach; the musical, verbal and socio-cultural impact dimensions of the song text are analyzed, first as separate textual items, and subsequently as coordinate constituents of the highlife song text's rhetorical profile. This chapter will analyze the three-dimensional textual profiles of some selected highlife songs as texts which articulate their textuality through a coherent combination of melody, rhythm, harmony and verbal aesthetics. It must be noted however, that the musical transcriptions focus mainly on the seminal song idea, thus abridging the length of the non-verbal musical content because of its cyclical repetitiveness (as is customary with form in highlife compositions), over which the verbal text is articulated. A socio-cultural analysis will complete the three-tier textual profile of the song as text.

This study's analysis of the non-verbal component of the song text's rhetorical profile takes due cognizance of the earlier discussion on music as a 'language'; it treats the transcriptions of the selected highlife songs (i.e. tunes) as textual material in their own right as configured from a sign system operated by a community trained to use it. It argues the textuality of the notational transcriptions of the selected songs as a function of their ability to articulate "ordered sets of texts of different status that are related to each other and come with prearranged modes of interpretation." (Raud, 2016). With this in view, the

study proposes to analyze in this chapter the following selection of highlife songs from a sampling of twelve songs in an attempt to establish the textual validity of both their non-verbal and verbal components and how they contribute to the rhetorical profile of their song texts:

1. Freedom Hoana Dza?
2. Ghana-Guinea-Mali
3. Work and Happiness
4. Ebi Te Yie
5. Maaye Edwuma Aye Aye
6. Abofra Kwame
7. Higher Life Feeling
8. Agyanka Dabre
9. Akoo Tse Brofo
10. Obi Nkabi Ma Me
11. Hwehwem' na yi wo mpena
12. Maame Hwe

The analysis first describes the non-verbal component of the song, and then focuses on the literary features of the lyrics, its combination with the non-verbal text, and lastly, the socio-cultural context of the song as a layered text:

4.1.1 The Tune as Text 1

Title: Freedom Hoana Dza?

Artiste: Kwa Mensah

Label: Queensway

Year: 1950s

The original ensemble type for this song is ‘palm wine’ guitar band, comprising acoustic guitars and a rhythm section of *ahyewa* box and an assortment of idiophones.¹⁸ For the purposes of this study, the selected songs were reprogrammed to obtain the kernel song cycle as the focal data for the analysis. It must be noted however, that the general organization of the song is also considered.

The song opens with a guitar introduction of the melody, played as a chord sequence, against a rhythm section of bass and percussion. The melody is characterized by a three tier phrasal structure of A, B and C all of which together constitutes a nine bar ‘sentence’.¹⁹ (See figure below):

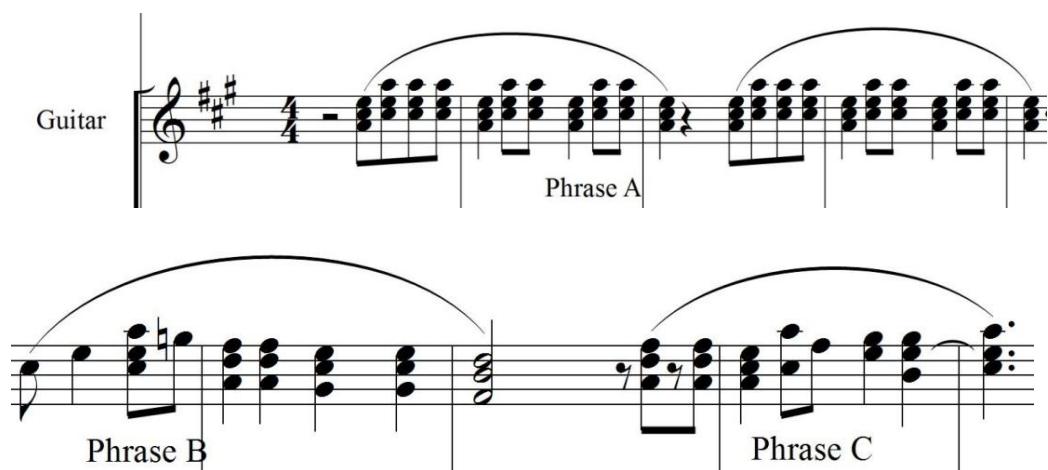


Figure 4.1.1: The three-prphrase guitar introduction

The melodic sentence is repeated as an accompaniment to the lyrics. The repetition of the A phrase is suggestive of a plaintive strain seeking a response; this response is provided in the B phrase, which in turn leaves an even stronger suggestion for a resolution, which the C phrase provides, resulting in a sense of completeness in the phrasal sequence (the logos, albeit non verbal, of the compositional dynamics) to establish the melody. It should be worth noting that the listener's overall attitude to/appreciation for these expectations suggested in the tune will be informed by such factors as formal training, a relative sense of musicality/aesthetic appreciation on the part of the individual, a shared familiarity with the musical strains of the cultural jurisdiction and last but not least, the psychological and emotional state of the individual or group of listeners. The aggregate effect of these factors on the listener(s) will determine his/their posture of appreciation and the kinds of meaning drawn from the experience. There is a middle section (see Appendix A), after which the melody returns, albeit slightly modified, where phrase C is refrained to end the song. The harmonic progression follows a sequence of V-V-I--- (2x) IV-III –II –V-V –I--- for the three tier phrasal sequence of A, B and C (see figure 4.1.2):



Figure 4.1.2 Harmonic Progression

The melodic and harmonic structures are supported by a percussion ensemble of gome, congas and claves which provides the rhythm section and propels the music rhythmically and steadily (see figure 4.1.3).

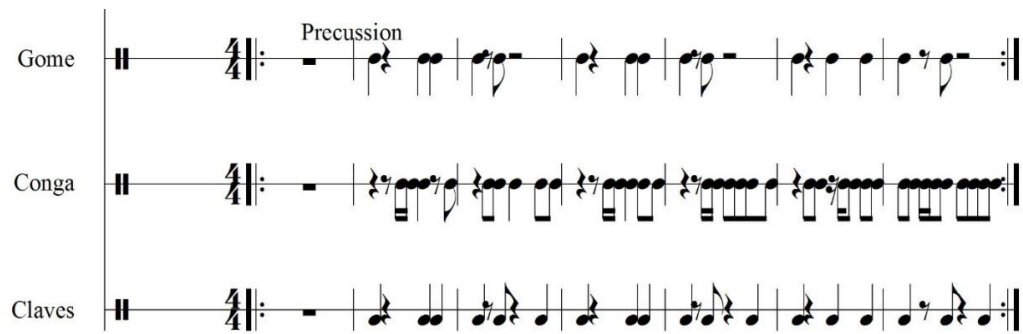


Figure 4.1.3: The percussion section

The collective operation of the melodic, harmonic and rhythmic aspects of the tune generate a textural matrix of its own equivalent to a subtext, to complement the verbal text.

With regard to the concept of a sentence, it is worth remarking that it is not to be understood in the linguistic sense of subject and predicate but in the musical sense of call/presentation and answering/continuation phrases. Thus, a musical sentence is essentially a metaphor in linguistic/literary terms. (*Hybrid Pedagogy Publishing*, 2016). In comparison to a verbal text, it privileges coherence in the process of signification from a balanced tonal sequence, perhaps analogous to the linguistic subject and predicate, from a purely tonal sense.

However, in a semiotic sense, this musical sentence's textuality is validated on the premise that its transcription is derived from a sign system (i.e. Western music notational system), with its own regulatory framework which enables various configurations into formats and textures to communicate meaning to trained users (in a written context) and to lay users in a performance context. In effect, the notational system, as a sign system, has its rules of configuration and representation for musical signification, as represented in such as melody, rhythm, harmony, tonality, tempo, dynamics, mood and indeed whole compositions. The use of this music notational system to transcribe or interpret

or analyze music remains as much the preserve of its trained users as any other sign system for making meaning is to its community of users.

So in considering the correlation between the verbal text and musical tunes as text, we may recognize that just as verbal texts are configured as a coherent sequence of linguistic signs from a sign system, musical tunes are similarly configured aurally, from a system of notes and their configurations as phrases, melody, harmony and rhythms within scalar/modal patterns, together with other complementary signs. This correlation is also manifest in the written context, where both may be transcribed from their respective written sign systems and syntactic/patterning rules.

The foregoing discussion has attempted to validate the musical tune and its transcription as textual material, which functions as a complementary constituent to the multi-textual composition of the (highlife) song text. It operates with its own sonic rhetoric, providing the matrix for the verbal text to interact with and function as song i.e. it is realized in a synthesis of the tune and the verbal text against the subtext of the instrumental accompaniment.

Tune with Text

Free-dom wa - na dzia wa - na dzia wa - na dzia free-dom wa - na dzia Iyi wa - na

5
dzia wa - na dzia wa - na dzia Iyi wa - na dzia Kwa-me Nkru - mah - dzia

Figure 4.1.4: An illustration of tune and verbal text complementarity

Harmonic Progression

The figure displays a musical score for guitar harmonic progression and percussion. The top part is a guitar harmonic progression in G major, 4/4 time. The bottom part shows a percussion arrangement for Gome, Conga, and Claves in 4/4 time.

Figure 4.1.5: Guitar harmonic progression and percussion

Conceptually then, the song idea is a combination of two primary texts – the melodic tune and the verbal lyrics – functioning as one unit foregrounded over its accompaniment(s). These multiple texts operate together in articulating the rhetorical effect of the song from the following perspectives: as a synthesis of artistic variables (melody, harmony, rhythm, instrumental improvisation/commentary); the song articulates its ethos first on the credibility of Kwa Mensa, an iconic palm wine highlife musician of his day; the familiar strains of that genre of highlife, and the politically relevant message of its lyrics; from a logoi perspective the song exhibits the logic of call and answering phrases as is customary in compositional dynamics and the contextual logic of the lyrics vis-à-vis the reality of Nkrumah’s pivotal role in Ghana’s decolonization; from a pathos perspective, the song’s appeal issues from its emotive subject of decolonization and the heroic stature of Kwame Nkrumah in the scheme of things. In effect, the rhetorical profile of the song is realizable from the perspectives of both synthesis and analysis. The study now proceeds to look at the verbal text.

4.1.2 A Literary Analysis of the Verbal Text

The text in Fante	Translation
Freedom hoana dza, hoana dza? Nkrumah dza freedom?	To whom belongs It's Nkrumah's.
Iyi Nkrumah dza, Nkrumah dza, Nkrumah dza	This is Nkrumah's, it's Nkrumah's, it's his.
Iyi Nkrumah dza, Kwame Nkrumah dza Kwame Nkrumah dza	This is Nkrumah's,
N'ara ne dza (3x)	Indeed it's his. (3x)
Iyi hoana ne dza? Kwame Nkrumah dza	Whose is this? It's Kwame Nkrumah's
Nkrumah n'ahenkyaw fata no	Nkrumah's crown befits him
Wɔmfɔ ma no	Crown him
Kwame Nkrumah ofi America aba fie, Ebibirmu	Kwame Nkrumah has returned home from America, to Africa
W'aako agye hen (2x)	He's fought to liberate us
Kwame Nkrumah w'aayɛ adze o daa	Kwame Nkrumah has done so well.

Subject Matter

The text eulogizes the nationalist stature of Ghana's first president, Kwame Nkrumah using the rhetoric of hyperbole. It affirms Nkrumah as deserving of honour: *Nkrumah n'ahenkyaw fata no* ("Nkrumah's crown befits him") (line 7); it poses a rhetorical question, asking to whom freedom belongs and cites

Kwame Nkrumah as the ultimate ‘owner’ and harbinger of freedom. This reference is at once literal and figurative in its effect: on the one hand it refers to the definitive role of Nkrumah in Ghana’s independence struggle and on the other, it hypes the stature of Kwame Nkrumah as the embodiment of national freedom.

Theme(s)

The text’s central theme is a celebration of Kwame Nkrumah’s nationalist and Pan-Africanist stature. The poet recalls Nkrumah’s return home from America and his nationalist activism, which culminated in Ghana’s independence from British colonial rule:

Kwame Nkrumah ofi America aba fie, Ebibirmu

(Kwame Nkrumah has returned home from America, to Africa)

W’aako agye hen

(He’s fought to liberate us...) (Lines 9 and 10)

It is worth noting the Pan-African undertones of the poet’s reference to Nkrumah’s return ‘home’, where home is not just Ghana but Africa. This reference operates the rhetoric of the envisioned African continental union, which is epitomized in the figure of Kwame Nkrumah, the central referent in the song’s lyrics. In yet another sense, the rhetoric of Africa as home resonates with what one might call the naïve notion of particularly uninformed Westerners that Africa is one **country**, which is laughable in the rhetorical sense of ‘ignorance is bliss’. Derivative themes in the text include colonialism, liberation, nationalism, and independence. These derivative themes and the central theme all address the broad thematic area of the political.

Imagery

The dominant images in the text are that of liberator, warrior figure/culture bearing hero and royalty in relation to Nkrumah's stature:

W'aako agye hen

(He's fought to liberate us...") (Lines 9 and 10)

Nkrumah n'ahenkyaw fata no

Wɔmfa ma no

(Nkrumah's crown befits him

Crown him) (Lines 10, 11)

Altogether, Nkrumah's image is magnified as the ultimate liberator and a veritable colossus. The rhetoric of this reference is a function of the logical reality (logos) of nationalist fervor in a nascent nation state, and a romantic affection (pathos) for Nkrumah's leadership and heroism in leading the country to independence from British rule.

Style

In terms of style, the text appropriates the device of repetition to the effect of affirming Nkrumah's pivotal stature in Ghanaian nationalist politics. It emphasizes Nkrumah's virtual/literal 'ownership' of freedom:

Iyi Nkrumah dza, Nkrumah dza, Nkrumah dza

... *N'ara ne dza* (3x)

(This is Nkrumah's, it's Nkrumah's, it's his...

This is Nkrumah's, Kwame Nkrumah,

Indeed it's his...) (Lines 2, 3, and 4)

The effect of this repetition is in its emphatic affirmation, and ultimate rhetoric as the text's most prominent device. There are also undertones of hyperbole in

the text's affirmations of Nkrumah's virtual ownership of freedom. There is hardly any rhyme scheme. Except that which derives from the repetition of lines.

Tone and Mood

The tone and mood of the text is laudatory and echoes strains of traditional African panegyric poetry. Altogether, the text extols Kwame Nkrumah's nationalist and leadership stature, magnifying him and ascribing to him, a messianic status.

In sum, the foregoing literary features of the lyrics function together to articulate the rhetoric of a eulogy in respect of Kwame Nkrumah's socio-political stature in the Gold Coast/Ghana's independence quest, and its implications for Africa's decolonization.

4.1.3 The Combination of Non-Verbal and Verbal Texts

As aforementioned, here is where the song text assumes its initial layered profile of the non-verbal combined with the verbal in a hybrid textual synthesis: the verbal text and the tune (the non-verbal text) work in tandem to express the melody in song against the backdrop of the non-verbal instrumental accompaniment, i.e. the complementary subtext. After a thirteen-bar run a middle section takes over briefly in a ten-bar run (See Appendix), leading back to the sequence in figure 1, which is now concluded with a refrain.

In this combination, the non-verbal text, i.e. the melody becomes the template to which the verbal text, i.e. the lyrics is set. By this setting process, the verbal text is made to assume the tonal and rhythmic structure/contours of the melody. The verbal text is thus subsumed into the nonverbal melodic structure and is articulated in conformity with this structure. The effect is an integration of these

complementary, albeit contrasting texts, where the tune and lyrics function as “a dynamic agent” (Laggenroth, 1999) in producing the hybridity that defines the rhetorical profile of the song text as layered. (See Figure below.):

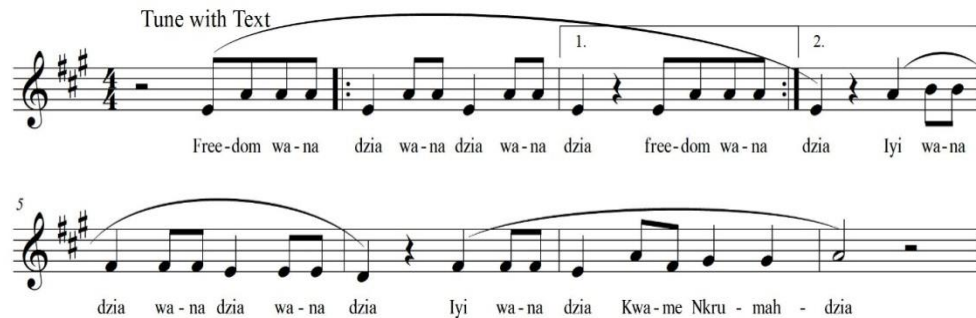


Figure 4.1.6 Illustration of tune and verbal text complementarity

Consequently, these two contrasting texts, in their complementarity, transfer their effects/meaning to each other in the synthesis, to the effect that audiences may be inclined to associate their affective responses to the song with either constituent, while still being conscious of the totality of the song as a synthesis. For example, an instrumental version of a familiar song is as likely to prompt one to remember and associate it with the lyrics just as the verbal text is also likely to prompt remembrance of the tune, and the respective affective reactions that may be engendered, be they sadness, happiness, contemplation, a sense of triumph, inspiration, depression and intrigue among others.

The intriguing thing however, is that as obvious as the layered nature of the song as text may seem, it may be overlooked in considering the song text’s rhetorical profile, which this study considers as the sum total of its overall textual inclusions, (i.e. the hybrid text constituted of the non-verbal and verbal texts) and its implications in rendition and reception. But the song text’s rhetorical profile is often limited to, and only perceived as the verbal text, to the exclusion of the song’s other textual elements. There may be particular reasons for this

'oversight'. It may well be that the concept of text to the average person is often considered only in verbal terms. Another reason may be that even for better informed persons, technical challenges (e.g. inability to read music or lack of awareness on the part of even those who can read music that musical transcriptions are texts), may become a barrier to their appreciation of musical transcriptions as hybrid texts. Be that as it may, the very idea that one does or doesn't *read* music appears to concede the textual status of musical transcriptions.

4.1.4 A Socio-cultural Analysis - (Derivative Texts)

Introduction

All products of artistic endeavor, not excluding (highlife) songs, are informed by their specific socio-cultural contexts. Consequently, these works of art invariably address a range of issues of socio-cultural concern at both individual and group levels. These levels of engagement may in turn permit a range of interpretations that may be informed by group or individual experience, in relation to the socio-cultural environment. It is only logical then to suppose that the socio-cultural impact of songs, and in particular, highlife songs will be generative of responses informed by socio-cultural experience, which may manifest in a number of ways: general appreciation/aversion for the song as a result of cultural familiarity or otherwise; concurrence with the seminal message of the song's verbal text or otherwise; indifference borne of relative cultural unfamiliarity with the song, aesthetic and/or emotional receptiveness to the melodic, harmonic, rhythmic contours of the song. These responses, which are afforded by the dynamics of rendition and reception lead to either a generic interpretation of the verbal text or a re-contextualized one if these dynamics

include relative access to the import of the verbal text on the part of both performer and audience. While the former leads to a concurrence and affirmation of what the verbal text seeks to convey, the latter results in a re-interpretation, thus yielding a derivative/alternative text. In the light of the study's assertion that the rhetorical profile of the (highlife) song text is a function of its multi-textual layering, this chapter will analyze the selected song texts from a socio-cultural context as derivative/alternative texts.

Analysis

The song *Freedom Hoana Dza?* participates in the nationalist politics of a nascent independent Ghana under the leadership of Osagyefo Dr. Kwame Nkrumah. Essentially, it eulogizes Nkrumah as a messianic nationalist and touts his leadership stature in the nationalist struggle for independence. This is the generic context from which the text is operating. This context is essentially Ghanaian, though analogous to other newly independent (African) countries. The context historically echoes the nationalist fervour, optimism and understandably, hero worship that characterized the immediate pre and post independent circumstances of Ghana; under such circumstances of throwing off colonial rule and charting a new and autonomous course for a new nation state, artistes become the natural allies and mouth pieces of the polity and its leadership. Thus, Kwa Mensah and his ensemble become participants in prosecuting the nationalist agenda of independence from British colonial rule with their palm wine guitar brand of highlife music. The socio-cultural significance of this brand of highlife and its deployment in this enterprise is its appeal to the majority rural and grassroots urban populace of the country, whose

interests and aspirations as a free people the independence agenda seeks to serve.

Given that the text is originally in Fantse, access to its primary message is most certainly limited to Akan speakers, clearly in this case the “intended readers.” (Fish, 1980; Iser, 1974; Tyson, 1999). Its translation into English for the purposes of this study, widens access, presumably, since there are more English speakers than Akan ones. Increased access to the text’s primary message may mean a wider range of responses depending on the nature of vested interest relative to the text’s fundamental message and its implications for its audiences. From a social reader-response point of view, these varying responses are a function of the different interpretive strategies that the respective interpretive communities (i.e. categories of audiences) bring to their reception experience of the song’s lyrics. (Ibid.). In consideration of the politically focused nature of the lyrics (i.e. Nkrumah’s leadership in Ghanaian politics) and its attendant ideological contentions within the Ghanaian polity in particular, it is obvious that politically influenced assumptions become critical determinants of the interpretive strategies that shape the respective audience responses. For proponents of Nkrumah’s nationalist agenda, the message is received with gleeful affirmation while for Nkrumah’s opponents, it is likely to be received with indifference if not resentment. Yet other responses may manifest as curious or amused interest, among other possibilities, particularly for audiences who may not be Ghanaians and therefore may not necessarily be the song’s implied addressees but who nonetheless, gain access to the song’s message through translation. Here, the interpretive strategies of this class of audience is informed

by their circumstance as curious outsiders looking in from without, only as real readers.

The interesting ambivalence operating in all these reception dynamics is the capacity of the lyrics to elicit diametrically opposed interpretations structured by the political nature of the song and the interpretive strategies of audiences' political vested interests and other culturally related determinants.

4.1.5 The Tune as Text 2

Title: Ghana-Guinea-Mali

Artiste: E. T. Mensah


Label: Decca

Year: 1959

The Non-Verbal Text

The song opens with a guitar introduction of the harmonic sequence I-II-V-I followed by a tenor saxophone rendition of the first part of the melody, played over the same harmonic progression (See transcription below):

Guitar Intro



Sectoin A

Figure 4.1.7: The guitar introduction followed saxophone

This is then responded to by a brass chorus and a saxophone interaction for the second part (see transcription in figure 4.1.8):

The figure displays three systems of musical notation, each consisting of three staves: Treble, Alto, and Bass. The first system is labeled 'Call' and 'Refrain A', the second 'Call' and 'Refrain B', and the third 'Call' and 'Refrain A'. Each system includes a 'Respons' section. The music is in 4/4 time with a key signature of one sharp (F#). The 'Call' sections are marked with a slur and a fermata, while the 'Refrain' and 'Respons' sections are marked with a slur and a fermata. The 'Respons' sections are marked with a slur and a fermata.

Figure 4.1.8: The refrain showing call and response phrases

The refrain sequence is concluded with a *tutti* in which tenor saxophone and the brass chorus play together ((see refrain C below).), accentuating the mid tempo lilt and pattern initiated by the guitars and percussion. The lyrics mimic the melodic pattern, imparting its affirmative indications onto it to the effect that the instrumental melodic line is synonymous with the sung text in all its affirmations and optimism for a continental union from the newly constituted Ghana-Guinea-Mali regional union.



Figure 4.1.9: The refrain played by the brass section

Altogether, the tune follows an A and B structure; the tenor saxophone and brass chorus interaction in the B section is characterized by an inverted call and response exchanges. This is the structure that runs through the song and over which the solo sessions are played. The harmonic progression for the B section follows a sequence of I---IV----V---I (See transcription below):



Figure 4.2.0: The harmonic progression to the refrain.

The melodic and harmonic structures are steadily supported by a percussion rhythm section of trap set drums, congas and claves. These dimensions of the tune function as a non-verbal complementary text to the lyrics, adding to the overall rhetorical effect of the song. The effect of the instrumental strains, together with the lyrics creates the affect in the context of reception, from the following parameters: the listener's relative familiarity or otherwise with the genre; the listener's relative capacity to adapt to the music; a convergence or

otherwise of moods in respect of listener and music, and its ensuing interpretive implications/possibilities.

Altogether, the nonverbal transcriptions indicate a text derived from a specialized context, i.e. a music notational sign system with its own regulatory imperatives for making meaning. This meaning is accessible to anyone who learns to understand and interpret the symbols/signs and how they are used to make meaning as text, just as anyone can learn to understand and use the signs (e.g. Alphabets) of a verbal language system in written text construction or in interpreting a written text. The music tapers off as the refrain is faded out for a final cadence.

4.1.6 A Literary Analysis of the Verbal Text:

Text

Ghana-Guinea-Mali union

Has laid down a strong foundation

For redemption of Africa

For which we've been strongly fighting.

(Refrain)Ghana-Guinea-Mali

The nucleus of the great union

Ghana-Guinea-Mali

Africa's strong foundation

Ghana-Guinea-Mali

Has now been laid forever.

St. 2 First it was Ghana and Guinea

Later Ghana, Guinea and Mali

Soon it will be all Africa

The achievement of their great destiny

(Refrain)

St. 3 Africa is now awakened (2x)

All leaders of Mother Africa

Are called to join the great union.

(Refrain

Analysis

Subject Matter

The verbal text celebrates the Ghana-Guinea-Mali regional union (a rather short lived -1958 to 1963- precursor to the Organization of African Unity initiated by Ghana's Kwame Nkrumah and Guinea's Sekou Toure in 1958) as the foundation for an envisioned continental unity through a process of gradual and progressive regional integration to that end:

“Ghana-Guinea-Mali union,

Has laid down a strong foundation...” (Stanza 1,
lines 1 and 2)

“Ghana-Guinea-Mali

The nucleus of the great union...”

Has now been laid forever.” (The refrain)

Theme(s)

Thematically, the text participates in the Pan-Africanist vision of Kwame Nkrumah et al and articulates this vision as a viable strategy “for the redemption of Africa” (Stanza 1, line 3) towards “the achievement of their great destiny.” (Stanza 2, line 4). Consequently, the tone and mood of the text is affirmative

and optimistic, which corresponds with its celebratory style. Derivative themes may include such as liberation, continental synergy, independence, autonomy and unbridled political ambition. Altogether, the themes speak to the broad themes of the political and the celebratory.

Tropes

Rhetorically, “Ghana-Guinea-Mali” functions as a metaphor for the envisioned United States of Africa; it is, a microcosm of “... the great union.” (Stanza 3, line 4). Again, the repetition of the phrase “Ghana-Guinea-Mali” as a refrain, becomes a rhetorical device to the effect of a strong affirmation. Furthermore, the phrase “Ghana-Guinea-Mali” is both alliterative and assonantal: on the one hand, the sequential alternation of the consonants /g/ and /n/ in Ghana-Guinea has an alliterative effect; and their alternation with the vowels /a/ and /i/ in **Gh-a-n-a G-ui-n-ea M-a-l-i** creates the assonantal effect, adding a rhythmic lilt to the ‘feel’ of the lyrics, and thus, imparting a rhythmic quality to the text. Also, Africa is personified and genderized in the reference “All leaders of Mother Africa” (Stanza 3, line 2) – which inures to the rhetorical profile of the verbal text.

In terms of imagery, the text uses architectural, biological and combat imagery in such references as:

“Ghana-Guinea-Mali union

Has laid down a strong foundation,”

For redemption of Africa

The nucleus of the great union...” (The refrain, line 2)

Has now been laid forever.”

For which we’ve been strongly fighting. (Stanza 1, lines 2, 3, and 4)

“Ghana-Guinea-Mali

Cumulatively, the subject matter, theme, tropes, tone, mood and style come together to express the song text’s rhetorical posturing from a verbal context and thus contribute to the overall rhetorical profile of the highlife song text.

4.1.7 A Combination of the Non-Verbal and Verbal Texts

After the instrumental introduction of the melodic line, the lyrics take over in a three-stanza sequence replicating the melodic line over the aforementioned harmonic progression. An instrumental solo session takes over, running another cycle of the melody and ushering the lyrics back in again with a modification, i.e. a repeated B section to the effect of a refrain, cutting off with an abrupt perfect cadence. The foregoing is a description of the song sequence as a work of art; implicitly, it is also indicative of the textual composition of the song as a hybrid of the verbal and the non-verbal. The song then may be said to articulate its rhetoric from the two contexts of its generic textual composition and rendition as performance.

Indeed, the transcriptions below (Figure 11) again show a layering of non-verbal and verbal texts in a textual synthesis that speaks to the rhetorical profile of the highlife song text as a multi-textual consideration, beginning with a bi-textual combination: the tune and the lyrics working in combination as one item.

Phrase 1

Gha - na Gui - nea Ma - li u - nion

Phrase 2

Phrase 3

Has laid down a strong foun - da - tion For re demp - tion of A - fri - ca

For which we've been strong - ly figh - ting

Phrase 4

Figure 4.2.1: The A section of the melody with the lyrics.

Phrase 1 Gha - na Gui - nea Ma - li

Phrase 2

Phrase 3

The nu - cleus of the great U - nion Gha - na Gui - nea Ma - li

Phrase 4

Phrase 5

A - fri - ca's stron - gest foun - da - toin Gha - na Gui - nea Ma - li

Phrase 6

Phrase 7

The nu - cleus of the great U - nion Gha - na Gui - nea Ma - li

Phrase 8

Has now once been laid for - ev - er

Figure 4.2.2: The refrain phrase sequence

The above transcriptions (i.e. Phrases 1 to 8) show the refrain phrase sequence in which the usual call-response alternation has been reversed: the odd numbered phrases (i.e. 1, 3, 5, and 7) represent the chorus (i.e. Ghana-Guinea-Mali) which is responded to by the cantor phrases (i.e. 2, 4, 6, and 8). The aesthetic significance here is in the inversion of the cantor-chorus sequence/format, which is indicative of the song writer's sensitivity to the artistic possibilities of reconstitution/refiguration relative to particularly, stock patterns. The result is an aesthetic variation of established forms, as in this song. The foregoing transcriptions show the combination of tune and lyrics as coordinates of a bi-textual object or creation we call song: a combination of the non-verbal tune (a text in its own right) and the verbal text.

4.1.8 A Socio-Cultural Analysis

The song "Ghana-Guinea-Mali", celebrates the nascent, albeit, short-lived political union of these three West African countries and touts it as the nucleus of the envisioned great continental union project of Kwame Nkrumah et al. It is yet another politically charged message, this time on a broader scale of Pan-African advocacy. Sung in English, the text of the song's lyrics may be said to be accessible to the Anglophone Commonwealth, even though it appears to be addressing primarily Continental Union proponents (implied readers). The socio-cultural context of the song's message uses the metaphor of the Ghana-Guinea-Mali union as an emblem of the Pan-African vision for a continental political union. It references Nkrumah and his colleague leaders in this enterprise as visionary pioneers of practical Pan-Africanism. Historically, this vision is rooted in Nkrumah's famous declaration on the eve of Ghana's independence, that the independence of Ghana was meaningless unless it was

linked with a total liberation of the African continent. The declaration is allusive of an integrated continent in both political and economic terms, and projects a new dispensation for post colonial Africa as a unified and viable continent.

As a generic text from reception dynamics, it appears to affirm Nkrumahist political expectations among its Ghanaian primary audience. The circumstance of Ghana's independence and that of other West African countries in the late 1950s and early 1960s provides a credible socio-political context for the implied readers (i.e. Ghanaian and non-Ghanaian supporters and opponents of Nkrumah's Pan-Africanist ideals) in engaging the lyrics and deriving contrasting texts in concurrence with or denunciation of the import of the original verbal text.

The contrasting derivative texts notwithstanding, their derivation is basically aided by the implied audiences' relative familiarity with the genre of music from which they engage the lyrics. The highlife/calypso genre, which is the musical accompaniment (i.e. the non-verbal textual matrix) to the song functions to provide the culturally determined responsiveness, congruent functional identities and shared focus of familiarity for implied audiences to generate their respective texts. (Sarbaugh, 1979; Nketia, 2004). These shared cultural foci become a rhetorical context within which audiences deploy their interpretive strategies in deriving their respective texts, which texts themselves are integral to the layered rhetorical profile of the highlife song text.

The socio-cultural context of reception is thus, an enabling factor for generating the derivative texts by audiences from a tripartite equation of the lyrics-audience-socio-cultural environment. The coordinates in this equation are reinforcing of one another in generating the outcomes: the socio-cultural

environment is the primary informant of the compositional dynamics from which the lyrics issue; the audiences which engage the lyrics are products of their respective socio-cultural environments and therefore come to the engagement with interpretive strategies structured by their socio-cultural experiences. The socio-cultural then, as a variable in this triangulated engagement, is a significant determinant of the dynamics of reception that culminate in generating the derivative texts relative to the type of audience, i.e. the status of audiences as intended/implied readers/recipients or otherwise.

4.1.9 The Tune as Text 3

Title: Work and Happiness

Artist: Ramblers International

Label: Decca

Producer: Serge Dussert

Year: 1963

The song opens with a heraldic long note brass call which is followed by a *tutti*²⁰ response playing the refrain:

The image shows a musical score for two brass instruments: Trumpet in Bb and Trombone. The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The Trumpet part is on a treble clef staff, and the Trombone part is on a bass clef staff. Both parts begin with a long, sustained note (a half note) in the first measure, followed by a series of eighth and quarter notes in the subsequent measures, creating a rhythmic pattern that serves as the refrain.

Figure 4.2.3: Brass introduction

The image shows a musical score for a four-piece ensemble: Piano, Bass Guitar, Trumpet in Bb, and Trombone. The score is divided into two systems. The first system consists of four staves. The Piano part (top) features a complex rhythmic accompaniment with chords and eighth notes. The Bass Guitar part (second) provides a steady bass line with eighth notes. The Trumpet in Bb (third) and Trombone (bottom) parts play a melodic line with a mix of eighth and quarter notes. The second system continues the same parts, with a measure number '5' indicated at the start of each staff. The music concludes with a final chord in the piano part and a rest in the other parts.

Figure 4.2.4: Tutti's (i.e. the whole ensemble's) response

This *tutti* response ushers in a melodic passage that serves as both an introductory and cadential structural marker:

The image shows a musical score for two vocal parts in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "I will give my best You will give your best -". The bottom staff has a bass clef and the same key signature. The lyrics are: "- We will give our best to beau - ti - ful Gha - na". The music features a simple melodic line with some rests and a final cadence.

Figure 4.2.5: The introductory melody followed by the refrain.

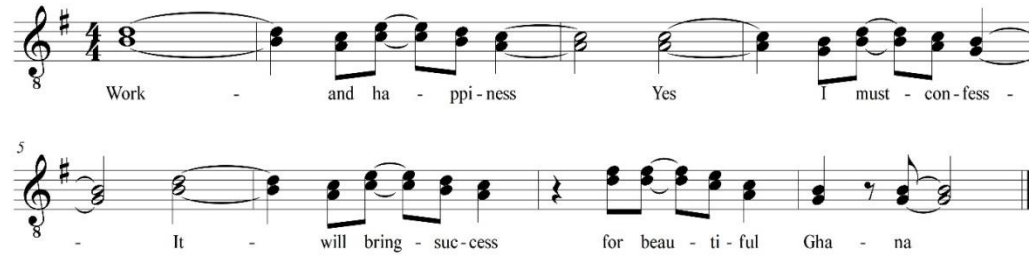


Figure 4.2.6: A sequence of refrain, a two phrase melody and back.

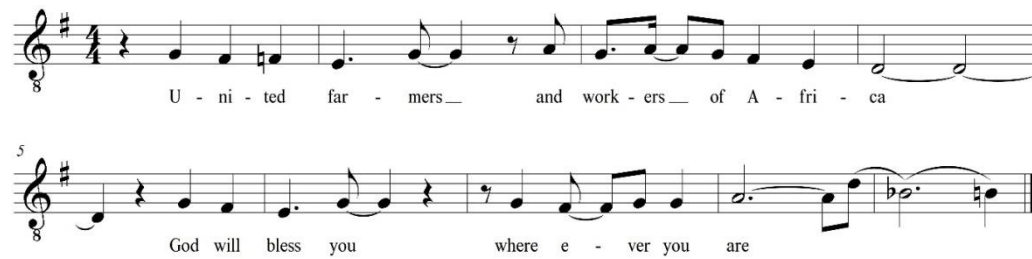


Figure 4.2.7: The two-phrase melody that leads to the refrain.

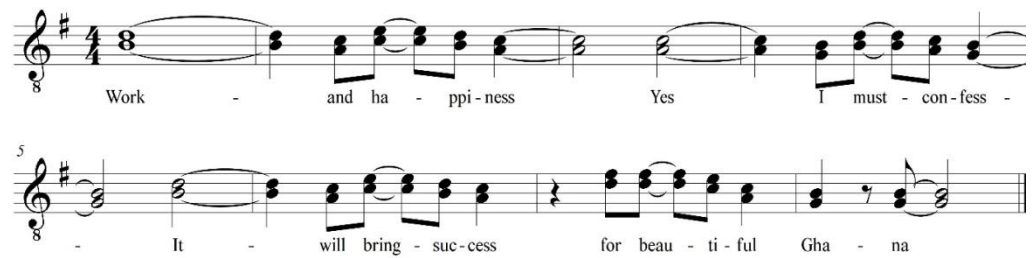


Figure 4.2.8: The refrain

This is followed by an instrumental interlude recapping the refrain:

Figure 4.2.9: The instrumental interlude

Figure 4.3.0: The refrain

This refrain dovetails into the melodic structural marker in mimicking exchanges with the brass section, leading into the final cadence:

The image shows a musical score with four staves. The top staff is for Tenor, the second for Piano, the third for T (Tenor), and the fourth for Pno. (Piano). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "I will do my best... You will do your best for beau - ti - ful Gha - na___". The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand.

Figure 4.3.1: The vocal and instrumental exchanges

It is worth noting that the musical notation (i.e. the non-verbal text) and the verbal text fuse into the first realization of the hybrid text called song (text), through a process of setting the verbal text to the melodic contours of the non-verbal text, resulting in a synthesis of texts of contrasting profiles. This textual hybridity generates the song text's layered rhetorical profile.

4.2.0 A Literary Analysis of the Verbal Text

The Text

Stanza 1

I will give my best

You will give your best-

We will give our best to beautiful Ghana

Refrain

Work-and happiness

Yes I must confess

It-will bring success

For beautiful Ghana

Call Stanza

United farmers and workers of Africa

God will bless you wherever you are

Analysis

Subject Matter

The text is a nationalist exhortation to hard work in order to realize the socio-economic goals of a newly independent African country, Ghana. The text also has Pan-African undertones:

United farmers and workers of Africa

God will bless you wherever you are

The above lines widen the scope of the text's focus as it addresses a Pan-African audience.

Theme(s)

The central themes in the text are hard work, national socio-economic success, and happiness:

Refrain

Work-and happiness

Yes I must confess

It-will bring success

For beautiful Ghana

Other associated themes include nationalism and excellent work ethic:

I will give my best

You will give your best-

We will give our best to beautiful Ghana

The significance of these themes is in their relevance to the context of a newly independent Ghana's hopes and aspirations for socio-economic success.

Imagery

The text appears to operate the singular image of a workers' paradise, where excellence in work ethic is *raison d'être*, and prosperity and happiness, the expected outcomes:

It-will bring success

For beautiful Ghana

This image is augmented by a collective pledge to excellence for the same expected outcomes:

I will give my best

You will give your best-

We will give our best to beautiful Ghana

The image of a "beautiful Ghana" is evocative of an idyllic domain where perfection is the norm – a veritable utopia but no less a desirable and beneficial standard.

Tropes

The dominant trope in the text is hard work, which is referenced as the guarantor of, and the key to a prosperous and happy nation:

Refrain

Work-and happiness

Yes I must confess

It-will bring success

For beautiful Ghana

The trope is the primary informant of, and sole corollary to all the indications in the text.

Sound Devices

The most observable feature here is the end rhyme; the refrain for example shows a rhyming triplet that adds a rhetorical edge to the sound of the lines:

Refrain

Work-and **happiness**

Yes I must **confess**

It-will bring **success**

For beautiful Ghana

There is also an instance of a rhyming couplet in the stanza that leads to the refrain:

United farmers and workers of **Africa**

God will bless you wherever you **are**

Altogether, these end rhymes are the text's most prominent sound device.

Tone and Mood

The text manifests an optimistic tone relative to the national and continental development expectations:

Refrain

Work-and happiness

Yes I must confess

It-will bring success

For beautiful Ghana

Furthermore, there is also a tone of gratitude and commitment to national interest:

United farmers and workers of Africa

God will bless you wherever you are

I will give my best

You will give your best-

We will give our best to beautiful Ghana

The text's tone complemented by a mood of positivity and hopefulness.

In sum, the verbal text of the song has its literary merits as a poem, and a constituent of the song text realizable in the aforementioned features of the text as an object of literary analysis.

4.2.1 A Socio-cultural Analysis

The song participates in the immediate post-independence euphoria and optimism that swept over the Ghanaian citizenry. It is thus situated within a Ghanaian socio-cultural and political context. From this perspective, the song admonishes the citizenry to privilege excellence and diligence in work ethic as a national duty towards realizing the newly independent country's aspirations for socio-economic success, happiness and a "beautiful Ghana." (line 4 of refrain).

Notwithstanding its apparent Pan-African undertones in the lines of the stanza leading to the refrain, i.e. "United farmers and workers of Africa

God will bless you wherever you are,"

the text is decidedly intended/IMPLIED for a Ghanaian audience. However, given that it is in English, the text is accessible to a wider audience and as aforementioned; it is worth noting that the text's medium, i.e. English, being the default language/lingua franca of a multilingual Ghana, is indicative of an intention to reach first, a national audience, and next an international one.

Relative cultural association/insight with the context will determine the variety of interpretations that ensue from audiences as derivative texts. The derivative texts add to the layering that is the rhetorical profile of the (highlife) song text. From a performance perspective, Jerry Hansen (bandleader and alto saxophonist) and his Ramblers colleagues situate themselves first as nationalist and Pan-Africanists, and next as a significant representation of a vintage big band highlife ensemble in Ghana. Their performance, which impacted audiences both nationally and internationally, is immortalized in this and several other recordings on the Decca label.

4.2.2 The Tune as Text 4

Title: Ebi Te Yie

Artiste(s): Nana K. Amapadu and The African Brothers

Label: Happy Bird

Year: 1967

The tune opens with a two-bar guitar introduction that leads to a tutti that runs throughout the song:

The musical score is arranged in a system of ten staves, all in 4/4 time. The instruments and their parts are as follows:

- Drum Set:** Features a complex rhythmic pattern in the first two measures, followed by a steady groove in the last four measures.
- Snare Drum:** Provides a consistent backbeat throughout the piece.
- Bass Drums:** Plays a steady, rhythmic pattern of quarter notes.
- Maracas:** Enters in the third measure with a continuous, rhythmic pattern of eighth notes.
- Cowbell:** Enters in the third measure with a rhythmic pattern of quarter notes.
- Conga Drums:** Enters in the third measure with a rhythmic pattern of quarter notes.
- Organ:** Plays a series of chords in the last four measures.
- Impro Guitar:** Remains silent throughout the introduction.
- R Guitar:** Plays a complex, rhythmic pattern of eighth notes in the first two measures, followed by a steady groove in the last four measures.
- Lead Guitar:** Enters in the third measure with a rhythmic pattern of quarter notes.
- Bass Guitar:** Provides a steady, rhythmic pattern of quarter notes throughout the piece.

Figure 4.3.2: The guitar and tutti introduction to the song

The chorus enters and runs for seven bars:

8 Mo mayen so re e bi nte yie e bi nte yie e bi nti yie koraa Na na nom

4 e bi nte yie e bi nte yie e bi nti yie koraa Kya mae e bi enti yie e bi enti yie

7 e bi enti yie koraa

Figure 4.3.3: The Chorus

This is followed by another four-bar guitar phrase:

Impro Guitar

R Guitar

Figure 4.3.4: The four-bar guitar phrase

The lead voice enters with the narrative for nineteen bars:

m brɛ bi na moa dom nyi naa wɔ frɛ hyia mu kɛ sɛɛ bi
 Na ɛ ka me yɛ sɛɛ nhyie mu nu a bua bia kɔ hɔ bi o
 ɔ twe 'gyan ka kɔ hɔ O dua ku kɔ hɔ
 ɔ se bɔ nso kɔ hɔ A dowa nso kɔ hɔ
 bi o a were ho sɛ m sɛ be bia ɔ twe kɔ tea
 yɛ no na kyire pɛ ɛ na ɔ se bɔ nso kɔ gyee na dwa
 na mbra nyie mu no gu soɔ no ɔ se bɔ fia sɛ yɛ ɔ twe
 'nia yedɛ nea edi kae ɔ de na were bɔ ɔ twe bo dua
 hyɛ fom a boa yi hu'a ma ne na nso on tu min kao

Figure 4.3.5: Introduction of the lead voice's narrative

It is then followed by a three-bar guitar interlude (see the full score on accompanying compact disc), and a re-entry of the lead voice in a narrative run of twenty-four bars:

a sɛ m bi na ɔ twe pɛ sɛɛ ɔ sɔr' kaa na'ɔ se bɔ pae na pam pam a tea
 no sɛ ɔn te na se ɔ pɛ ka sa do do na nhyia mua w'a bayi en yɛ
 m fra nhyia mu ɔ twe hwe a e nia nyae do do en tiɔ sɔ re ka sa prɛ ko pɛ sɛ
 Pe ti tion please point of or der wɔ ma no kwan
 sɛ ɔn ka sa na fia sɛɛ sɛ Na na nom, kya mae
 sɛ kɛ tri e nia nua nom a wa hyiam wɔ ha a sem ka kra me pɛ sɛ me ka ne sɛ ɛ yɛ me sɛ
 nhyia mua ya bayi ya tena se bia en ti sɛ bɛtm mi dea yɛn sɔ
 re ntu hyɛ da na ha ya bayi nyɛ hɛ n nyi na na nyaa tenaɛ pa

Figure 4.3.6: A continuation of the lead voice narrative

A ten-bar guitar interlude follows:

Figure 4.3.7: Guitar interlude

The vocal narrative enters again for a twelve bar run:

8 $\text{twe na sem } \text{ɔ ka ye no moa dom}$

3 $\text{de kɔa dwen dwen mu na wɔ tea seɛ ma no e fir se o bia}$

5 $\text{hu nea kɔ so nti } \varepsilon \text{ hɔ na pɔɔn hyia mu}$

7 $\text{twe gyan ka } \text{ɔ pɛ ne bee bi kɔɔ ye saa na}$

9 $\text{wia se mu teɛ } \varepsilon \text{ ya a bi te yi e e bi te}$

11 $\text{yi e o e bi te yi e paa na ebi}$

13 $\text{nso } \varepsilon \text{ n te yie koraa}$

Figure 4.3.8: Continuation of lead voice narrative

This ushers into the chorus/refrain till the song ends in a final cadence.

4.2.3 Coordinates

The verbal text and the tune work together to the effect of a bi-textual composite of the non-verbal and verbal:

4.2.4 A Literary Analysis of the Verbal Text

Text

(Call) Moma yensɔre

(Chorus) Ebi nte yie, ebi nte yie, ebi nte yie koraa

(Call) Nananom

(Chorus)

(Call) Chairman

Narrative

Ɛberɛbi na moadam nyinaa, wɔfrɛ nhyiamu keseɛ bi.

Na ɛkame yesɛ nhyiamu no, aboa biara kɔ hɔ bi o:

Ɔtwe agyanka kɔ hɔ, aduako kɔ hɔ, ɔsebo nso kɔ hɔ, adowa nso kɔ hɔ bi o.

Na awerɛho sɛm, sɛ beebi a ɔtwe kɔtenaayɛ no,

N'ekyi pɛɛ na ɔsebo nso kɔgyɛɛ n'edwa.

Na mer a nhyiamu no gu soɔ no, ɔsebo fiaseɛ yɛ ɔtwe eniayadeɛ;

Nea edi kae, ɔde n'awerɛ bo ɔtwe bodua hyɛ fom';

Aboa yi hu amane, na nso ontume nka o.

(Interlude)

Asem bi na ɔtwe pɛ sɛ ɔsɔre ka so a,

Na ɔsebo apaa n'apampam, atea no sɛ ɔntena ase, na ɔpɛ kasa dodo.

Nhyiamu a w'aba no, ennyɛ mofra nhyiamu.

Ɔtwe hwɛ a na eni yɛ nyae dodo, nti ɔsɔre kasaa prɛko pɛ se:

“Petition please, point of order!”

Wɔma no kwae sɛ ɔnkasa, na ofi aseɛ se:

“Nananom, Chairman, Secretary, ɛne enuanom a mo ehyiamu wɔ ha.

Asem kakra a mepɛ se meka ne sɛ, ɛyɛ me sɛ nhyiamu a y'aba yi, y'atena ase
bia;

Ɛnti se yeβetumi deɛ a, yɛnsɔre na yɛntu nhyɛ da; na nhyiamu a yeβaayɛ yi,

Ɛnnyɛ hen nyinaa na yɛnyaa atenayɛ pa: ebi te yie, na obi nso nte yie koraa.”

(Interlude)

Ɔtwe n'asem a ɔkaayɛ no, moadam yi de kɔ adwendwee mu, na wɔteaseɛ ma
no,

Efise obiaa hu nea na ekɔ so, nti ehoaa na yepɔɔn nhyiamu no.

Ɔtwe agyanka, ɔpe ne beebi kɔɛ. Saana wiase yi mu tee: eyɛ a na ebi te yie, ebi te yie o,

Ebi te yie paa, na ebi nso nnte yie koraa.

(Cantor - Chorus)

Firmata y retardando koda.

Translation (Summary)

Once upon a time, the animal kingdom convened a grand meeting; and if one can recall, every animal attended the meeting, notably, the orphaned Antelope and the Leopard. But alas, right behind where the Antelope settled, did the Leopard also pick his seat. And as the meeting proceeded, the Leopard began to intimidate the poor Antelope; to begin with, he clamped the Antelope's tail to the ground with his paws, leaving the poor fellow distracted and suffering in silence. Next, whenever the Antelope wanted to express an opinion, the Leopard shut him up, indicating he (Antelope) was a talkative and that the meeting was not for such nobodies as him. At last the Antelope could bear it no longer, and he mustered courage to address the chair thus: "Petition please, point of order!" On being given the floor, he proceeded to address the house:

"Nananom, Chairman, Secretary, and distinguished colleagues herein assembled. There is this little submission I want to make: we have been at this meeting for while now, and if we can help it, I suggest the meeting be adjourned till another day, for not everyone here has enjoyed a peaceful participation; while some are 'well seated' (privileged), others are 'very ill seated' (underprivileged)."

The Antelope's submission was considered and upheld by the house, because they had witnessed his ordeal, whereupon the meeting was promptly adjourned. So the poor Antelope went his way. And so it is in this world: while some are 'well seated' and really so, others are very 'ill seated.'

(Chorus) Some are 'ill seared,' some are 'ill seated,' some are very 'ill seated.'

Analysis

Subject Matter

The text articulates a narrative of the animal kingdom's efforts to dispense justice and fair play for all its members at a meeting, during which a stronger member (the Leopard) presumes to intimidate a weaker one (the Antelope).

Plot

As is customary with folk narratives often beginning with the preamble 'once upon a time,' the plot is linear, with a clearly marked beginning, middle and end, in which the events unfold chronologically. The exposition/beginning is marked by the convening of the meeting and the introduction of particularly the Antelope and the Leopard, who will dramatize and drive the conflict. The rising action/middle is marked by the Leopard's serial acts of intimidation of the Antelope; the climax is marked by the Antelope's extreme exasperation which emboldens him to petition a point of order; the falling action is marked by the leadership's favourable consideration of his petition; the denouement is marked by the adjournment of the meeting and the Antelope's exit in peace.

Theme(s)

The central theme of this allegorical fable is social justice. The text by indirection, interrogates social inequality operated on the maxim of 'might is right'. It queries the justifications for the strong in society to keep down weaker

members on just the reason of might and privilege. In seeking to foreground this presumption however, the narrative also highlights the imperative for leadership to dispense justice to all without discrimination, as depicted in its portrayal of the even-handed consideration of the Antelope's petition by the leadership of the house.

Characterization

The two most projected characters – the Leopard and the Antelope - are typical in their representation as bully and victim respectively. While the bully relied on his individual might to intimidate his victim, the victim relied on the strength of social consensus, sense of fair play and goodwill to stand his ground and protect his rights.

Point of View

The narrative is delivered from a third person narrator point of view, which is customary to narrating the Akan folktale. It must be noted however, that the narrator role in an Akan storytelling session may be fluid: on occasion, the narrator may assume a narrator-participant role through enactments. He is the “owner of the story with a conventional right to know everything, to have a right to be personally involved in the action and to be capable of inducing his audience to believe they are there with him and similarly involved.” (Sutherland, 1975). Ampadu articulates this narrative posture in a singing role as he delivers the tale.

Setting

The forest is the setting for this narrative.

Language

The language of this folktale is that of the common folk, having issued from the oral traditions of the common people.

Tropes

Given that the narrative is a fable/allegory, the entirety of the tale may be considered a metaphor on socio-political power relations: the animals, their meeting, and their moderation of the events at the meeting involving the Leopard and the Antelope are all representative referents that speak to the metaphorized.

4.2.5 A Socio-Cultural Analysis

The song *Ebi Te Yie*, the first of Nana Ampadu's extensive oeuvre, issues from Ghanaian/Akan oral literary culture. It is an Akan folktale that Nana Ampadu and his African Brothers Band appropriated and popularized through the medium of highlife music. The song is also notable for launching Ampadu and his band into the frontlines of highlife music for decades. It is obvious from the concluding statement of the lyrics that the text allegorizes its content, perhaps much in keeping with the folktale's vaunted resilience and efficacy as a hidden political text (Yankah, 2001), to reflect social injustice and inequality informed by crass power play.

The text's implied audience are decidedly Ghanaians (i.e. Akan speaking Ghanaians), given that it articulates its message in Akan, a much widely spoken Ghanaian language. On the whole, the text evokes the Akan/Ghanaian authentic self-image through the vehicle of the folktale: it references our tradition of storytelling and its multiple values of entertainment and instruction; it also

references our environmental endowments such as forests and fauna, and communal values of freedom and justice.

It is worth noting, the controversial history of this song's public rendition and reception from the perspective of both the political authorities of the day (the military regime of the National Liberation Council) and the citizenry: the NLC establishment interpreted the lyrics as indicting and subversive of their administration. Consequently, they cracked the censorship whip and even picked up Ampadu and his bandsmen for interrogation to ascertain their suspected seditious motives. The citizenry however, received and interpreted the lyrics with amused appreciation and affirmation; they reveled in its perceived political protest subtext, relative to a felt politically constrained environment and its attendant economic pressures, from which the ruling classes were immune.

The rendition dynamics speak to the performers' desire to represent themselves both as individuals and as a group; in their representation, they continue a performance tradition of pandering to public expectations of entertainment, instruction and advocacy. While the aforementioned entertainment and instructional objectives may appear given and obvious, advocacy via performance may often be subtle, particularly in lampooning high handed political authority; it may even be unwitting, when public reception dynamics result in interpretations that converge with the realities of group/individual circumstances. Some of the notable members of the band who pioneered, together with Nana Ampadu, the establishment of the African Brothers brand of highlife include Snr. Eddie Donkor (rhythm guitar), Joe Dee (bass), Agyeman (drums), and Teacher Boateng (vocals) and Sam Derchie (keyboards).

Altogether, the dynamics of rendition and reception in this and similar circumstances, where the folktale has been allegorically deployed in the public interest, confirms it as “a political charter, defining power relationships, lampooning political aberration, and advocating the restoration of ideal political values.” (Ibid). It is from this socio-cultural performance context of the authentic, the aesthetic and the political that the song and its performers retain their significance in both private and public spaces. Derivative texts may then issue from audiences’ reception of the lyrics, and indeed the performance according to how they are informed by the socio-cultural context as individuals and as a group. These derivative texts add to the layered profile (rhetoric) of the song as text.

4.2.6 The tune as Text 5

Title: Maayε Edwuma Ayε Ayε

Artiste: Kwa Mensah

Year: 1950s

A brief guitar introduction leads into the melody:

The musical score for Figure 4.3.9 is arranged in two systems. The first system includes parts for Acoustic Guitar, Classical Guitar, Maracas, and Claves. The second system includes parts for Ac. Gtr., Cl. Gtr., Mrs., and Clv. The music is in 4/4 time and features a complex instrumental prelude with various rhythmic patterns and melodic lines.

Figure 4.3.9: The instrumental prelude to the melody.

The melody is a four phrase sequence, cadenced on the fourth phrase:

The musical score for Figure 4.4.0 is arranged in two systems. The first system includes parts for Baritone and Vocals. The second system includes parts for B and Vox. The music is in 4/4 time and features a melodic sequence with various rhythmic patterns and melodic lines.

Figure 4.4.0: The melodic sequence

This melodic sequence recurs, alternating with instrumental commentary (guitar), and the fourth phrase in the sequence is repeated to the effect of a refrain; see full score on accompanying compact disc.

Musical score excerpt for Figure 4.4.1. The score is in 8/8 time and features the following parts: B (Bass), Vox. (Vocal), Ae. Gtr. (Acoustic Guitar), Cl. Gtr. (Classical Guitar), Mrs. (Maracas), and Clv. (Clavichord). The tempo is marked *Andante*. The key signature has three flats. The score is divided into two systems. The first system starts at measure 4 and ends at measure 21. The second system starts at measure 22 and ends at measure 27. The vocal line includes the lyrics: "MAAYE EDWUMA AYE AYE" at the top, "Maa ye: dwu ma yaa yee" in the first system, and "a yaa yee" in the second system. The instrumental parts provide accompaniment for the vocal line.

Figure 4.4.1: An excerpt from the full score.

Musical score for Figure 4.4.2, showing an instrumental refrain. The score is in 8/8 time and features two staves: a vocal line (treble clef) and a guitar line (treble clef). The key signature has three flats. The tempo is marked *Andante*. The score starts at measure 20 and ends at measure 27. The vocal line includes the lyrics: "Maa ye: dwu ma yaa yee" and "a yaa yee". The guitar line provides accompaniment for the vocal line.

Figure 4.4.2: The instrumental refrain

4.2.7 Coordinates

The non-verbal tune and the verbal text combine to the effect of a bi-textual synthesis, which speaks to the composite profile and therefore the rhetoric of the (highlife) song text as shown below:

8 Maa ye dwu ma yaa yee

4 Maa ye dwu ma yaa yee Kwa si bro nyi,ee maa ye dwu ma yaa yee

7 — wo tua me ka waa fa sim pua hye me nsam'

Figure 4.4.3: The above transcription exemplifies the textual hybridity of the song as text.

4.2.8 A Literary Analysis of the Verbal Text

The Text

Maaye edwuma aye, aye, (3x)

Kwesi Bronyi ei, ɔretua me kaw a

W'aafa sempoa ahye me nsam'

Analysis

Subject Matter

The text protests a 'raw deal' transaction involving the persona and his hirer, a white man: the persona complains of receiving a pittance after working so hard.

Translation

I've worked so so hard;

The white man, paying me,

Gives me just three pence.

Theme(s)

The central theme in this text is exploitation: the persona insinuates his exploitation by his hirer, having received much less than his hard work deserved. Other derivative themes include cheating, deception, oppression, and discrimination.

Tropes

The one palpable trope in the text is the referent *Kwesi Bronyi*, an Akan sobriquet for the white man, and a metonymic reference in this context. It is evocative of perhaps the ultimate exploiter by extension, at any rate from ‘a labourer deserves his wages’ perspective. Implicitly, the persona as a trope represents the exploited/victim, i.e. the Ghanaian/African.

Imagery

The dominant images in the text are complainant/hireling/victim and his hirer. These images complement the subject matter and the themes.

Sound Devices

Assonance manifests as the more prominent sound device:

Maayɛ edwuma **ayɛ, ayɛ**, (line 1)

W’**aafa** sempoa **ahyɛ** me nsam’ (line 3)

The sequence of the vowels /a/ and /ɛ/ generates the effect. There is further assonance in the

sequence of /i/ in *Kwesi Bronyi ei* (line 2). An instance of alliteration manifests in the first line - *Maayɛ edwuma ayɛ ayɛ* - with sequence of the consonant /y/.

These devices add to the aesthetics and rhetoric of the text.

Tone and Mood

The tone of the persona in the text is plaintive, protesting unfairness against him; consequently, his mood is that of sorrow, exasperation, anger, and disillusionment, all of which aptly complement the tone.

4.2.9 A Socio-Cultural Analysis

From a socio-cultural context, the verbal text is evocative of European colonial impositions and its related issues of supremacist posturing, racism, prejudice and injustice. Given the song's publication in the 1950s colonial era and its plaintive tenor, it may be said to participate in the anti-colonial struggle for independence. Its reference to *Kwesi Bronyi* as the cause of the persona's frustration, captures the colonial authority as the quintessential embodiment of all the aforementioned negativities.

Beyond the political undertones of the song, the performance aesthetics speak to a sophisticated simplicity of presentation and representation: the simplicity of a palm wine highlife ensemble of acoustic guitars, castanets, *ahyewa* (a wooden box) and *prepensua* (See endnotes) among other improvised idiophones and the impact of the performance aesthetics validate its appeal to the socio-cultural sensibilities of the average Ghanaian. The performance posture of the ensemble as realized in the music genre, the language and message of the lyrics, are indicative of Ghanaians as its intended audience. The import of the lyrics may be recontextualized in generating derivative texts that speak to it through reception dynamics relative to the circumstance of the individual or the group.

In sum, the socio-cultural and historical context of the song provide a validating basis for the generic text in its rendition dynamics and the derivative texts through reception dynamics.

4.3.0 The Tune as Text 6

Title: Abofra Kwame

Composers: Quayson and Essah

Artistes: Kwesi Quayson & Kojo Essah

Producer(s): K. Essah and Y. Amoah

Label: Citirock Serengeti

Year: 1989

The music opens with a piano introduction and response phrases that constitute the A section of the melody. (See transcription below):



Figure 4.4.4: The piano introductory phrases

This A section is repeated, monophonically (i.e. as a single melody line) and repeated homophonically (i.e. as a harmonized melody line) before the B section comes in and builds up to the C section (i.e. the refrain):



Figure 4.4.5: The first (A) section of the melody

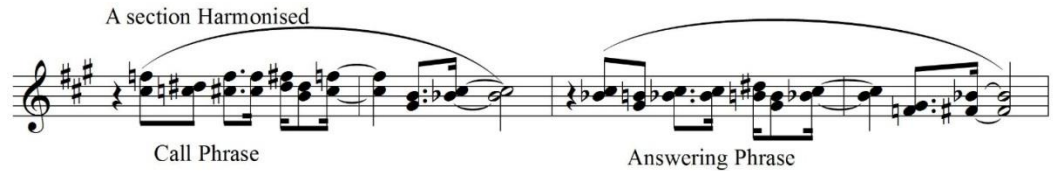


Figure 4.4.6: The harmonized A section



Figure 4.4.7: The second segment of the melody – B section.



Figure 4.4.8: The refrain

The refrain engages the brass section in a dialogic exchange of a call and response sequence:



Figure 4.4.9: The brass response to refrain

After two runs of the melodic cycle (i.e. a sequence of section A, B and C), there is a brief guitar rendition of the A section leading into the B and C section, where the C section is sustained as a refrain till the music fades out. The melody is played over a simple but rich harmonic sequence of

I- V- I---I-IV-I-II-I--I (Section A); IV---II---V--- (Section B); I---IV---II- V- I- -- (Refrain) and a steady rhythm section comprised of congas, shakers, bass and snare drums.

5

Figure 4.5.0: Rhythm section - percussion

The foregoing transcriptions indicate the non-verbal textual dimension of the song *Abofra Kwame*. They show the melodic, harmonic and rhythmic constituents of the song’s non-verbal rhetorical profile. The subsequent will analyze the verbal constituent of the song’s text.

4.3.1 Coordinates

The phenomenon of verbal text (lyrics) and tune textual synthesis is again manifest initially in the monophonic song idea (i.e. a single voiced melodic line without accompaniment) where lyrics and tune merge as song, and therefore function as a combination of the nonverbal and verbal texts: (See transcriptions below):

Figure 4.5.1: Verbal and nonverbal textual complementarity as song

The harmonic and additional rhythmic features of the song provide further layering, a defining feature of the song text's rhetorical profile as a layered proposition. See transcriptions below:

The musical score consists of five parts:

- Section A Harmonised:** Two identical staves of music. The lyrics are "Kwa - me Adu se wo de nsa nsaa Kwa - me Adu se wo de nsa nsaa".
- Refrain:** A single staff of music with lyrics "Ye ma w'a kwaa ba Ye ma w'a kwaa ba Ye ma w'a kwaa ba wia se muo_o".
- Respos to Refrain:** A single staff of music, likely for a vocal response.
- Drum Ensemble:** Four staves for Conga Drums, Shakers, Bass Drum, and Snare Drum, all in 4/4 time.

Figure 4.5.2: The multi-layered textual profile of the song

The combination of tune, rhythms and lyrics once again confirms the hybridization of texts, i.e. the non-verbal and the verbal, which speaks to the rhetorical profile of the highlife song text as layered.

4.3.2 A literary Analysis of the Verbal Text

Text	Translation
Kwame Adu se wode nsa-a, nsa-a-a	Kwame Adu, if it's liquor, so it is.
Kwame Adu se wode nsu so-a, nsu-a-a (2x)	Kwame Adu, if it's water, so it is.
(M8) Yema wo akwaaba wo wiase yi mu	We welcome you into this world
Abotar tutu nkokwae daa	Patience, the ultimate overcomer
(Refrain) Yema wo akwaaba, yema wo akwaaba,	We welcome you, we welcome you
Yema wo akwaaba 'wiase yi mu-o-o	We welcome you into this world o-o
Kwame Adu se wode nsa-a, nsa-a-a	Kwame Adu, if it's liquor, so it is
Kwame Adu se wode nsu so-a, nsu-a-a (2x)	Kwame Adu, if it's water, so it is.
(M8) Fa nokwardzi tsena wiase yi mu	Let truth be your guide
Abotar tutu nkokwae daa	Patience, the ultimate overcomer
(Refrain) Yema wo akwaaba, yema wo akwaaba,	We welcome you, we welcome you
(Voice over) Abofra Kwame, yema wo atsenase,	Abofra Kwame, you've come to stay

Nde ye wo da	This day is your day.
Se ihu fufuw-a, mennka de tuntum	If you see white, let it not be black
Se ihu tuntum so-a, mennka de fufuw	If you see black, let it be black.
Mentow abrekumpa mfa nhaw wo man, w'ebusua na w'ara woho	Let not a lie hold sway And lead you and yours astray.

Analysis

Subject Matter

The text enacts a Ghanaian (Akan) child naming ceremony. It admonishes the subject, Kwame Adu (i.e. the baby) albeit symbolically, to uphold truth and show integrity in all things as he is welcomed into this world:

Kwame Adu se wode nsa-a, nsa-a-a	(Kwame Adu, if it's liquor, so it is.
Kwame Adu se wode nsu so-a, nsu-a-a (2x)	Kwame Adu, if it's water, so it is.)
	(Lines 1, 2, 7, 8, 15 & 16)

This admonition alludes to the distinction between truth and falsehood; it affirms the essence of the distinction through a juxta positioning of the symbolic liquor and water.

It privileges patience as the one formidable weapon for overcoming the challenges of life:

Abotar tutu nkokwae daa	(Patience, the ultimate overcomer) (Line 4)
-------------------------	---

Patience is referenced as a virtue that virtually removes mountains and triumphs over all adversity. The expression is an admonition to privilege temperance and discretion as strategies for negotiating life's twists and turns successfully. Furthermore, the admonition is a reiteration of a traditional value and a philosophy of life.

Theme(s)

The predominant themes in the text are moral discernment and a welcoming of the newly born into society:

Kwame Adu se wode nsa-a, nsa-a-a (Kwame Adu, if it's
liquor, so it is.

Kwame Adu se wode nsu so-a, nsu-a-a Kwame Adu, if it's water,
so it is.)

(Lines 1, 2, 7, 8, 15 and 16)

Yema wo akwaaba, yema wo akwaaba, (We welcome you, we
welcome you

Yema wo akwaaba, wiase yi mu o We welcome you into this world
o-o) (see refrain)

These themes are articulated in the text's admonition to live a virtuous life through honesty and perseverance addressed symbolically to the new born baby and also to the gathering. They advocate a moral philosophy of personal and communal integrity. Its overall effect/affect (pathos), is a sense of reverence and affirmation.

Derivative themes include honesty, virtue, ritual, rite of passage and social acceptance of its new members. The dominant and derivative themes address

the two broad thematic areas of the cultural and the celebratory, which in turn correlate with the personal, the communal and the universal.

Tropes

The tropes in the text include the liquor and water symbolism, which is used to indicate the contrast between truth and falsehood. There is also the metaphor of *abrekumpa* – a reference in Akan to deception or subterfuge or any insincere posture. It is worth noting that this metaphor does not lend itself easily to an English translation without sounding rather literal. In an attempt to avoid a literal translation, the expression “Let truth be your guide” (see voiced over line 5), remains at best, a convenient approximation but does not quite capture the aesthetic nuance of the Akan expression. The effect is a loss of some aesthetic edge to the expression in translation, depriving it of its authentic richness. Furthermore, there is the use of repetition and parallelism:

Yɛma wo akwaaba, yɛma wo akwaaba (We welcome you, we welcome you
Yɛma wo akwaaba wiase yi mu o o We welcome you into this world o-
o) (see refrain)

Kwame Adu, sɛ wɔdɛ nsa a, nsa a a (Kwame Adu, if it’s liquor, so it is
Kwame Adu, sɛ wɔdɛ bɛsu so a, nsu a a Kwame Adu, if it’s water, so it is.)

(Lines 1, 2, 7, 8, 15 and 16)

The use of these devices provide emphasis to the text’s solemn, admonitory and affirmative tone and mood. Instances of assonance, alliteration and end rhymes are manifest in both the original text and its translation such as they occur:

Yɛma wo akwaaba	(We welcome...) (Lines 3, 5, 6...)
Nde yɛ wo da	This day is your day
Sɛ ihu fufuw a, m'ɛnka dɛ tuntum	If you see white, let it not be black
Sɛ ihu tuntum so a, m'ɛnka dɛ fufuw	If you see black, let it be black
M'ɛntow abreku mpa nfa nhaw wo man,	Let not a lie hold sway
w'ɛbsua, na w'ara woho	And lead you and yours astray)
(see voiced over lines 2, 3, 4, 5 and 6)	

Sɛ wɔdɛ nsa a, nsa a a (“...if it’s liquor, so it is”) (lines 1, 2, 7, 8, 15 and 16)

The foregoing tropes lend a rhetorical flavor to the text in their overall effect.

Style

Stylistically, the text evokes an Akan ritual naming ceremony with all its socio-philosophical admonitions. As aforementioned, it achieves its rhetorical effects through the use of repetition, symbolism, solemnity and affirmation.

4.3.3 A Socio-cultural Analysis

The song *Abofra Kwame* is essentially an enactment of an Akan child naming ceremony. The song then may be said to issue directly from a socio-cultural rite of passage context, which it articulates as a cultural metaphor that expresses the society’s values and moral philosophy of life. The apparent admonition to the baby is largely symbolic; it is intended to address the child’s spirit and invoke goodwill for it. In another sense, this admonition is intended to reaffirm the time honoured values and mores of the community to the gathering, thus assuming a literal significance in addition to the symbolic. It is worth noting that the ritual

dimension of the ceremony is performative with its enactments, dramatic symbolisms and rhetoric. From an ethos perspective, the persona/stature of the family elder, who intones the admonition and performs the rite lends credence to the performance and its significance. From a logos perspective, the rite is validated in both its literal meaning of distinguishing liquor from water, and its symbolic reference of distinguishing truth from falsehood. This rite of passage represents a cultural imperative of both local and universal significance.

Given the Akan dialect (Fantse) medium in which the song is delivered, it is logical to suppose that the lyrics' implied/intended audience will be Fantse and Twi speakers. The interpretive strategies these audiences are likely to bring to their reception of the lyrics may be informed by either their relative cultural familiarity with the rite through experience or through linguistic identification as operators within an Akan linguistic community. The translation of the text into English certainly increases access to the text and may generate a wider range of derivative texts from reception dynamics.

It is worth noting, that though the primary import of the verbal text and its subsequent derivations from reception dynamics may seem to issue essentially from an Akan socio-cultural context as aforementioned, the text's defining themes of rite of passage and integrity are not just localized referents but universal ones. In spite of the specific cultural trappings of the enactment, these themes come into relief as the most foregrounded themes of universal significance. The other culturally framed features of the lyrics have an identity value on the one hand, for audiences who come from the culture or identify with it from knowing the language. On the other hand, it has a curiosity value for

audiences looking in from outside the wider cultural jurisdiction. These varying circumstances determine the nature of the derivative texts from reception.

The musical accompaniment to *Abofra Kwame* may be said to be apt for its authentic highlife strains that provide both elements of familiarity and curiosity for audiences to engage with and interpret their experience. The performance rendition is marked by a sense of ritual, as Kojo Essah (lead singer) intones an admonition to the newly born and the gathering, against the refrain of the backing vocals (Ekow Baidoo and Narteh Azu, also on keyboards). Melodic contours, harmonic progression and the rhythmic textures become points of reference for the audience's experience; together, they function as cultural sign posts that engage their audiences in a graduated manner of relative familiarity, thereby prompting the emotional identification and responses that contribute to generate the range of customized derivative texts that issue from the engagement. It provides, from a socio-cultural point of view, a rhetorical context for realizing the rhetorical profile of the highlife song text.

To conclude, the ensemble effect of the musical accompaniment and the rhetoric of the verbal text offer an inviting and an enabling cultural context to which, audiences respond with their respective culturally informed postures, as individuals and/or as groups the result is a range of texts that issue from the reception dynamics and that reflects their respective socio-cultural motivations. So from a coordination of rendition (i.e. performance of the song), reception (audiences' 'response) and a socio-cultural context the highlife song text, as represented in the song *Abofra Kwame* assumes its multi-layered textual profile.

4.3.4 The Tune as Text 7

Title: Higher Life Feeling

Artistes: Kwesi Quayson and Kojo Essah

Composers: Quayson and Essah

Producer(s): K. Essah and K. Quayson

Label: Citirock Serengeti

Year: 1993

The song is introduced by a trumpet call answered by a chorus of “*otee m’ara kola*”²¹ affirming the celebratory mood of the occasion, and setting the tone for a party time atmosphere. (See trumpet call in bar 2 and voice response in bar 3 in the transcription below):

HIGHER LIFE FEELINGS
K. Quayson and K. Essah

The musical score is for the song "Higher Life Feelings" by Kwesi Quayson and Kojo Essah. It is in 4/4 time and features a key signature of one sharp (F#). The score includes staves for Vocals, Voice, Bass Guitar, Steel Guitar, Electric Piano, Trumpet in B♭, Bass Drum, Snare Drum, Conga Drums, Hi-Hat Cymbal, and Castanets. The introduction consists of three measures. In the first measure, the trumpet plays a call. In the second measure, the trumpet continues with a rhythmic pattern. In the third measure, the voice enters with the lyrics "O teim ma ra ko la" and "Come let's".

Figure 4.5.3: Trumpet call and voice response introduction to the song

The main melody comes in with an A section consisting of two repeated phrases (a call phrase and an answering one) followed by another set of B and C phrases culminating in an incomplete cadence, leading into a repetition of the first two phrases and ending in a perfect cadence to give us a sentence; this establishes the first part of the melodic sequence:



Figure 4.5.4: Section A of the melody



Figure 4.5.5: Section B of the melody



Figure 4.5.6: Section C of the melody

A middle (D) section of yet another set of repeated phrases follows and leads into a recap of the cadential part of the A section:



Figure 4.5.7: Section D of the melody

The harmonic progression: for the A section is a sequence of; I-VI-II-V (2x);

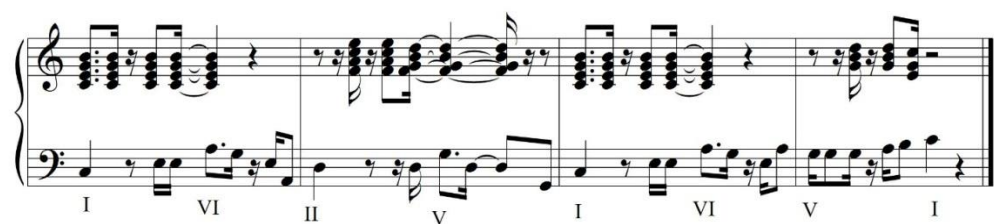


Figure 4.5.8: The harmonic progression

The progression leads into the B section, which runs from IV-II-III-VI-II-II; (major)-V and then back to a cadential A section. The middle section then follows in a sequence of IV-V-III-VI (2x), II, II (major)-V, and ends with the cadential A section.

An instrumental interlude that runs the full harmonic cycle is shared by piano and saxophone, leading back into the main line which runs one cycle and ends with an abrupt perfect cadence.

It is worth noting the cheerful mood that the contours of the melody, its accompaniment and the spirited improvisations/interludes provided by the piano and saxophone combine to establish; this is aptly complemented by the lyrics, (see literary analysis, pages 162 - 171). The overall effect is celebratory, jubilant and optimistic.

4.3.5 Coordinates

The non-verbal and the verbal texts come together in a synthesis realized as song, where the tune as melody is given expression in words. See transcriptions below:

Figure 4.5.9 displays three staves of musical notation in 4/4 time, illustrating the synthesis of verbal and nonverbal text. The first staff shows a melodic line with lyrics: "Come let's make the best of to-day". The second staff continues the melody with lyrics: "come let's be on our way dig this won-der ful su-per feel great feel-ings so dont de-lay". The third staff concludes the melody with lyrics: "be-lieve me su-ran der swing to hi life no".

Figure 4.5.9: Verbal and nonverbal textual synthesis of the song concept

This melodic permutation of tune and lyrics function within a complementary harmonic and rhythmic accompaniment provided by electric piano, electric bass, conga and trap set drums; these together constitute a sub textual complement to the melody line as shown in the transcription below:

HIGHER LIFE FEELINGS 7

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

- Vox.:** Vocal line with lyrics: "need no ma gi - cal lights Cos we can dig _ it just right".
- Bass:** Electric bass line.
- E. Pno.:** Electric piano accompaniment.
- B^b Tpt.:** B-flat Trumpet part.
- B. Dr.:** Bass Drum part.
- S. Dr.:** Snare Drum part.
- C. Dr.:** Conga Drum part.
- Cast.:** Castanets part.

The score is marked with a measure number '14' at the beginning of each staff.

Figure 4.6.0: A textual profile of the score (excerpt)

It is worth noting that the above score, which represents the composite text of the verbal and non-verbal, exhibits textures that reflect their respective aesthetic coherence from both horizontal and vertical perspectives. In the verbal text, texture is realized primarily in the rhyme scheme. From a horizontal perspective, instances of internal rhyme manifest in alliteration and assonance,

while end rhymes manifest in alternation, couplets and triplets from a vertical perspective in the verbal text, With regard to the non-verbal text, texture is realized in monophonic, homophonic, polyphonic²² and non-melodic content along horizontal and vertical lines; horizontal textures manifest as melodic contours and non-melodic rhythm sequences, while vertical textures are represented in harmonic structures and progressions. These interrelationships generate the textures referred to, which function to articulate the rhetoric of the song as a layered text.

4.3.6 A Literary Analysis of the Verbal Text

Text

(Chorus) Otee m'ara kola!

Come let's make the best of today

Come let's be on our way

Dig this wonderful super feel

Great feeling so don't delay

Believe me, surrender and swing to this highlife

No matter your name

No matter your game

Come let's enjoy the feel

Share this wonderful night

The stars are shining so bright

We don't need no magical lights/legs

'Cos we can dig it just right

(M8): Great feeling, ecstasy

Ahotɔ, happiness

Good music through the night

Come now, dance we've got it
Don't lose it keep the feel
Highlife time is the rhythm time
Shake it to the left,
Shake it to the right
I like how you shake your thing
Dig it with all your might
Whether it's day or night
Now I know you're digging it right
And the feeling is here to stay.
Instrumental Interlude
(S2) Yes, let's dig it now step by step
I say you don't need no help
Ease your body into the beat
Turn on your body heat
Feel it, believe it and dig the sweet highlife
No matter the time
It's never a crime
So come let's enjoy the feel
Share this wonderful right
Whether it's day or night
Now I know you're digging it right
And the feeling is here to stay.
Analysis
Subject Matter

The title of the song: puns on the word ‘highlife’ with a comparative ‘higher life’, indicative of a new and elevated status, perhaps an allusion to Ghana’s attainment of political independence and its attendant change of status, euphoria and self-confidence or her return to constitutional governance after over a decade of military rule. This appears to resonate with the song’s subject matter, which celebrates highlife music as a national heritage; it invites mass participation in this celebration. It is articulated in a happy-go-lucky tone which evokes a celebratory, convivial and altogether affirmative mood:

Come let’s make the best of today

Come let’s be on our way

Dig this wonderful super feel

Great feeling so don’t delay

The foregoing lines suggest an ecstatic mood full of urgency, on the part of the persona.

Trope(s)

Highlife is referenced as a metaphor for the pristine and self-confident national self-image. Given its status as an authentic West African popular music type, this highlife metaphor is apt in its evocation of a popular will based autonomy. The dance is also referenced as a rallying metaphor of inclusiveness and nationalism, thus reinforcing the sense of pluralism underlying the song’s message:

Believe me, surrender and swing to this highlife

No matter your name

No matter your game

Come let's enjoy the feel
Share this wonderful night

Sound Devices

Also, the text is characterized by recurrent incidence of rhyming couplets and triplets: today/way (lines 1 and 2); name/game (lines 6 and 7); night/bright (lines 9 and 10); might/night/right (lines 22, 23 and 24); beat/heat (stanza 2, lines 3 and 4); time/crime (lines 6 and 7); night/night/right (lines 9, 10 and 11). The overall impact is a dialogue of same sounds at the end of groups of lines, adding 'sonic colour' to the utterance and ultimately inuring to the rhetorical effect of the lyrics.

Style

Stylistically, imperative constructions predominate in the lyric's grammatical structure, e.g.

Come let's make the best of today

Come let's be on our way

Dig this wonderful super feel; etc.

These lines evoke a sense of urgent appeal. There are also a few instances of declarative constructions, e.g.

No matter your name,

No matter your game;

No matter the time,

It's never a crime, etc.

These similar patterns of construction bring a feature of parallelism to the song's style. This feature in turn becomes a recurrent motif, a repetitiveness that

functions as a structural marker, and that resonates with the affirmative tone and mood of the song.

Ahoto, happiness...

Highlife time is the rhythm time...

I like how you shake your thing...

And the feeling is here to stay.

There are also a few instances of assonance in such expressions as

Highlife time is the rhythm time

I like...

Dig this...

The sequence of the diphthong /ai/ in “highlife time,” and the vowel /i/ in “Dig this...” produces an assonantal effect, which inures to the lilt of the text as a poem and as a song text. These devices in the text add to its rhetorical appeal in terms of the text’s conceit.

Imagery

The text exhibits images of celebration and partying in such lines as

Come let’s enjoy the feel

Share this wonderful night

The stars are shining so bright

We don’t need no ‘magical’ lights

‘Cos we can dig it just right

(M8): Great feeling, ecstasy

Ahoto, happiness

Good music through the night

Come now, dance we’ve got it

Don't lose it keep the feel
The stars are shining so bright
We don't need no magical lights
'Cos we can dig it just right

The imagery in the lines quoted above evokes a festive happy mood in consonance with its tone and context: a celebration of the persona's national heritage and authentic self-image through the medium/metaphor of highlife.

Theme(s)

The dominant themes are those of celebration and affirmation. These themes also resonate with a sense of euphoria, jubilation, authenticity and autonomy as can issue from highlife as a metaphor for a pristine and confident national self-image. The dominant and derivative themes address the broad thematic areas of the cultural and the celebratory in correlation with the vested interest of the personal and the communal.

In sum, the infectious and inviting nature of the text's tone, mood and general subject matter attests to its rhetorical appeal and adds to the overall appeal of the song.

4.3.7 Coordinates

The non-verbal and the verbal texts come together in a synthesis realized as song, where the tune as melody is given expression in words. This melodic permutation of tune and lyrics function within a complementary harmonic and rhythmic accompaniment provided by electric piano, electric bass, conga and

trap set drums; these together constitute a sub textual complement to the melody.

HIGHER LIFE FEELING 3

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

- Vox.:** Vocal line with lyrics: "won - der - ful su - per feel — Great feel - ings so dont de - lay".
- Bass:** Bass line.
- E. Pno.:** Electric Piano line.
- B^b Tpt.:** B-flat Trumpet line.
- B. Dr.:** Bass Drum line.
- S. Dr.:** Snare Drum line.
- C. Dr.:** Cymbal line.
- Cast.:** Castanets line.

Figure 4.6.1: A score excerpt of verbal and nonverbal textual combination.

It is worth noting that the above score, which represents the composite text of the verbal and non-verbal exhibits textures that reflect their respective aesthetic coherence from both horizontal and vertical perspectives. In the verbal text, texture is realized primarily in the rhyme scheme. From a horizontal perspective, instances of internal rhyme manifest in alliteration and assonance, while end rhymes manifest in alternation, couplets and triplets from a vertical perspective in the verbal text, (see literary analysis on pages 152 - 158). These sound patterns accentuate the lilt of the text, adding colour and rhythm to the text. With regard to the non-verbal text, texture is realized in monophonic,

homophonic, polyphonic and non-melodic content along horizontal and vertical lines; horizontal textures manifest as melodic contours and non-melodic rhythm sequences, while vertical textures are represented in harmonic structures and progressions. These textures function to articulate the rhetoric of the song as a layered text.

4.3.8 A Socio-Cultural Analysis

Through the medium of highlife music, a popular music type in Ghana and other West African countries, the song *Higher Life Feeling* articulates a celebration of Ghanaian, and by extension, Pan-African culture. The music captures the authentic big band highlife nuance as an appropriate socio-cultural vehicle for articulating a celebration of the Ghanaian and Pan African self-image. It references highlife as a metaphor for cultural pluralism: at the national level, the lyrics' invitation to all comers to join in the celebration may be evocative of the national reality of a multi-ethnic polity, and the need to promote unity in diversity as a national agenda. Given the history of Ghana's independence dynamics and the specter of ethnocentrism which attended it (it is worth recalling the secessionist *mate meho* movement comprising mainly Akan opposition elements in the Ashanti and Eastern regions), it was imperative to use all available persuasive means to promote national cohesion; highlife music became one of such vehicles to that end, particularly in the light of the role it had played in the anti-colonial advocacy. *Higher Life Feeling* continues in the national and transnational cohesion agenda in the spirit of the famous independence eve declaration: "The independence of Ghana is meaningless, unless it is linked with the total liberation of the African continent." (Nkrumah, 1957). This objective also appears aptly suggestive of the song's invitation in

the light of a Pan-African advocacy, i.e. a rallying cry for African unity. This, and many other possible interpretations may issue from the reception dynamics as they are informed by the prevailing socio-cultural conditions.

The performance dynamics in *Higher Life Feeling* articulates this celebration of the Ghanaian/African self-image as captured in the general bubbly lilt of the music; there is also the complementarity of instrumental commentary: the spirited piano solo (Chief Kwame Frimpong), the melodious, albeit, plaintive tenor saxophone solo (Ebenezer Pratt), and the mellow guitar run that dovetails the saxophone solo (Kwesi Quayson). Furthermore, the vocal response (Kojo Essah) of *Ɖtɛ m'ara koola!* (It's grooving!) to the introductory brass call sets the tone for a celebration with a local (Fantse) idiom, alluding to the implied/intended audience of the text (i.e. a Ghanaian audience). Given that the verbal text is in English, it is likely to have a wider readership than if it had been in a local language. However, this envisioned wider real readership may not be matched by intended or implied readership because the latter readership requires a relatively deeper cultural insight that enables an understanding of all possible interpretations of the text, from a socio-cultural point of view. This insight, the generality of real readers may not have, hence the disparity. In effect, audiences with relatively deeper cultural insight will derive more from the song (text) than just its entertainment value. Ultimately, the dynamics of reception translate into a range of interpretations relative to the receiver's cultural insight and circumstance as a real, an intended or implied reader.

The socio-cultural context from which the derivative texts are generated in the reception dynamics, is indeed the generic context for the creative process that

results in the layered text we call the highlife song. There are two factors here to consider: the indigenous /local cultural jurisdiction, whose influence on the creative process generates the primary text(s) and the ‘dispersed’/diffused cultural jurisdiction, comprised of individuals or groups from within or outside the indigenous cultural space, whose responses to the primary text(s) generate the derivative texts. The socio-cultural then may be said to function as a hierarchical context that permeates and informs in a graduated manner, its operatives and their productions on a scale of relative authenticity. In this regard, it becomes a customizable context for the operatives (audiences) which engage with it. These audiences, being products of the socio-cultural themselves, engage it via the song from their respective socio-cultural experiences, whether from within or without a particular socio-cultural jurisdiction. Thus, the socio-cultural context is an all-encompassing factor in constructing the layered rhetorical profile of the highlife song text.

4.3.9 The Tune as Text 8

Title: Agyanka Dabrɛ

Composer: Nana Ampadu

Artiste(s): Ramblers International

Label: Decca

Year: 1975

The music opens with a melodious four bar guitar introduction, followed by a brass passage of similar length before the vocal entry (see figure 4.6.2):

Guitar introduction



Figure 4.6.2: Guitar introduction



Figure 4.6.3: Brass sequel to the guitar introduction

The above guitar and brass passages herald the vocal melodies, sung in three stanzas and each of which is followed by an instrumental interlude. The melody in the first stanza is comprised of six phrases sung in thirds:

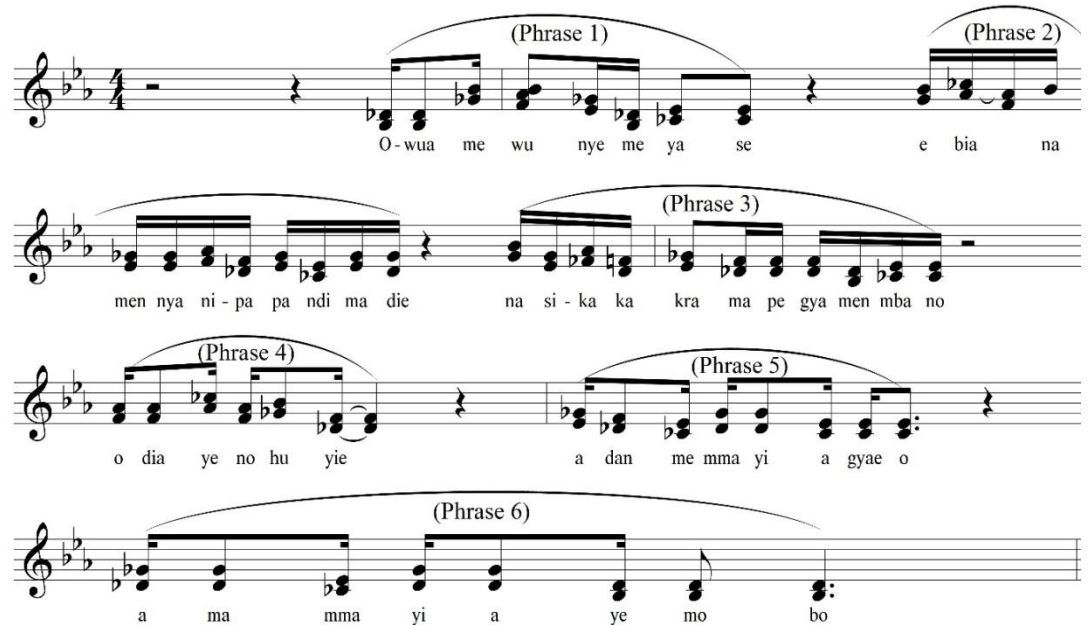


Figure 4.6.4: Stanza one, showing the six phrasal groupings of the melody.



Figure 4.6.5: Guitar interlude

(Phrase 1)
A gya bi wua gya bi tia se die ye ka ye

(Phrase 2)
di da daa we sia die hia ne se ye nya sie gya ne wie _ die

(Phrase 3)
gyan ka be da mpo 'bo no Na na nom e na hua ye dzen na ma no _ yea na e

(Phrase 4)
hua ye dzen na ma no o

Figure 4.6.6: Stanza two, similarly configured as a six-phrase melody.

It dove tails into an instrumental interlude of guitar and brass respectively:

Classical Guitar

Trumpet in B \flat

Trombone

Cl. Gtr.

B \flat Tpt.

Tbn.

Figure 4.6.7: Instrumental interlude of guitar and brass

(Phrase 1)

Am - pa se Na na nom ka ye o du pon tu

(Phrase 2)

tua bo fre na esi na nan e nti me ka ne sen ma ye den nio

(Phrase 3)

e bia na ye me nkra bi o

(Phrase 4)

Figure 4.6.8: The four phrasal groupings of the last stanza

Unlike the first two stanzas, the melody of the third stanza is comprised of four phrases; it is also followed by an instrumental interlude:



Figure 4.6.9: Guitar interlude

The above guitar interlude, like other instrumental interludes in highlife music, achieves the following effects: it reflects highlife compositional stylistics of instrumental commentary in between lyrical stanzas; the strains of the interlude appear to resonate with the tone and mood of the vocal rendition, and in this particular song, the plaintive strains of the persona's indications; it adds variation and colour to the flow of the song.

Rhetorically and performatively, the ethos dimension of these interludes may be said to reside in the expert rendition of the guitar interlude (in the original production) and the credentials and reputation of the performer- Frank Croffie, a highlife and classical guitarist of renown. Similarly, the expertise and reputation of Jerry Hansen as a saxophonist, band leader, and arranger lends significant credence to the brass rendition. The logos dimension is manifest in the authentic strains of the song as Ghanaian highlife, the creative combination of the guitar band and the dance band styles in in one song and the cultural significance of the lyrical content – the Akan matrilineal inheritance system. The pathos dimension is manifest in the emotive undercurrents of the lyrical content – the challenges of the Akan matrilineal inheritance system. These parameters frame the rhetorical profile of the song.

Musical score for Brass Refrain. It features two staves: Trumpet in B \flat (top) and Trombone (bottom). The key signature is two flats (B \flat and E \flat), and the time signature is 4/4. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Figure 4.7.0: Brass refrain

The second stanza is sung again with the cadential phrase repeated as a refrain and also punctuated by a brass refrain:

Musical score for the second stanza with lyrics and phrase labels. The key signature is two flats (B \flat and E \flat), and the time signature is 4/4. The score is divided into six phrases, each with a label above it: (Phrase 1), (Phrase 2), (Phrase 3), (Phrase 4), (Phrase 5), and (Phrase 6). The lyrics are: "A gya bi wua gya bi tia se die ye ka ye", "di da daa we sia die hia ne se ye nya sie gya ne wie die", "gyan ka be da mpo 'bo no Na na nom e na hua ye dzen na ma no yea na e", and "hua ye dzen na ma no o".

Figure 4.7.1: the capped second stanza

Refrain

Musical score for the vocal refrain. It features a single staff in treble clef. The key signature is two flats (B \flat and E \flat), and the time signature is 4/4. The lyrics are: "na hua ye dzen na ma no yea na e hua ye dzen na ma no o".

Figure 4.7.2: The vocal refrain

Musical score for the cadential brass refrain. It features two staves: Trumpet in B \flat (top) and Trombone (bottom). The key signature is two flats (B \flat and E \flat), and the time signature is 4/4. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Figure 4.7.3: The cadential brass refrain

The refrain concludes in an abrupt cadence. Essentially, the song is sung over the following harmonic progression: I –IV – II – III – VI – II – V – I in the diatonic tonality that big band highlife tunes are customarily played in. The song is performed over a typical common time highlife rhythm as shown below:



Figure 4.7.4: The percussion section

It is worth noting from the foregoing transcriptions that the non-verbal and the verbal work in tandem as complementary textual coordinates. This synthesis is constitutive of the song text’s generic textuality and layered rhetorical profile.

4.4.0 A Literary Analysis of the Verbal Text

Text	Translation
Stanza 1	Stanza 1
Owu a mewu nnyε me ya se	My death, I do not regret,
Ɛbia na m’ennyā nipapa eni m’adeε	But this prospect: a profligate heir,
Ɛna sika kakra a m’apε εgya me mba no	My substance to lavish on himself,
Ɔde ayε neho yie, adan me mba yi εgya o	Leaving my children without any care
Ama me mba yi ayε mɔbɔ o	With hardly a penny And in abject penury.
Stanza 2	Stanza 2

“Agya bi wu a, agya bi tease dee”

replaced by

Yɛka a yɛdidaadaa ewusea.

Nea ɛhia ne sɛ yɛnyasie agya yi ewie

Bea agyanka bɛda mpo abɔ no o, nananom ei

a place to

ɛho ayɛ den ama no o

Y’ana ɛho ayɛ den ama no o

Stanza 3

Ampa yɛnananom kaɛ:

Odupɔn tutu a, brɔfrɛ na ɛsi n’anan mu

Nti merekano dɛn ma ayɛ yie ni o

Ebi a na ɛyɛ me nkrabea o

Repeat stanza 2 to coda with refrain:

ɛho ayɛ den ama no o

‘Y’ana ɛho ayɛ den ama no o

“A dead father is promptly
another,” they say,

But it’s only a deceptive balm,
the orphan’s grief to soothe

It only takes the father’s burial to
trigger the orphans’ trials

Homeless and deprived of even
snooze

Life then gets really tough.

Nananom it sure gets really rough.

Stanza 3

Indeed our forefathers were right

A stout tree, when no more,

May have a pawpaw tree grow in
its stead

How else can one put it?

Perhaps it’s my destiny.

Analysis

Subject Matter

The text articulates the angst of a deceased person, who laments the prospect of being succeeded by a selfish and profligate heir. The persona dreads the probable neglect and abject impoverishment of his bereaved children by an irresponsible heir, leaving his children destitute and homeless.

Theme(s)

The central themes of the lyrics are inheritance and (post humous) anxiety. This issues from the persona's apprehensions right from the first stanza, over the probability of an unsuitable heir and its implications for his children subsequently:

Stanza 1

Translation

Owu a mewu nnyε me ya se

My death, I do not regret,

Ebia na m'ennyā nipapa eni m'adee
heir,

But this prospect: a profligate

Ena sika kakra a m'ape egya me mba no
himself,

My substance to lavish on

Ode ayε neho yie, adan me mba yi egya o

Leaving my children without any
care

Ama me mba yi ayε mōbō o

With hardly a penny

,

And in abject penury.

The persona provides further justifications in the subsequent stanzas (2 and 3) for his fears, even as he finally resigns himself to the situation as his destiny:

Stanza 2

“Agya bi wu a, agya bi tease dee”

Yeka a yedidaadaa ewusea.

Nea ehia ne se yenyasie agya yi ewie

Bea agyanka beda mpo abo no o, nananom ei

Eho aye den ama no o

Y’ana eho aye den ama no o
rough.

Stanza 3

Ampa yenananom kaε:

Odupon tutu a, brofre na esi n’anan mu

Nti merekano den ma aye yie ni o?

Ebi a na εye me nkrabea o

Derivative themes in the text include apprehension, bequeathal, selfishness, betrayal and deception, all of which, together with the central theme, address the broad thematic areas of the cultural and the sentimental. In turn, these themes also correlate with the personal, the communal, the universal and the

Stanza 2

“A dead father is promptly
replaced by another,” they say,

But it’s only a deceptive balm,
the orphan’s grief to soothe.

It only takes the father’s burial to
trigger the orphans’ trials

Homeless and deprived of even
a place to snooze

Life then gets really tough.

Nananom, it sure gets really

Stanza 3

Indeed our forefathers were right

A stout tree, when no more,

May have a pawpaw tree grow in
its stead

How else can one put it?

Perhaps it’s my destiny.

transcendental: from the personal point of view, the persona articulates his sentiments as an individual; from a communal point of view, the persona's sentiments are expressed within the context of a customary practice relative to his cultural jurisdiction; the persona's situation generally reflects the universal practice of kinship inheritance; finally, the transcendental dimension of this portrayal is in the posthumous context of the persona's complaint.

Imagery

Contrasting and yet related images characterize the text. The first one is the image of the deceased plaintive father vis-à-vis the selfish and unsuitable heir; indeed this is the controlling image from which the others issue. There are also the contrasting images of the selfish and self-serving heir vis-à-vis the neglected, impoverished and destitute orphans. Lastly, there is the plaintiff and arbiters (ancestors) image which completes the set of contrasting images in the text.

This duality of images and their attendant contrasts work to impact a poignant effect to the central issue of angst and betrayal that informs the text.

Tropes

The dominant tropes in the text are apprehension, deception and destitution, which are metaphorized in the figures of the deceased father, his "profligate heir" (stanza 1, line 2), and the bereaved orphans, respectively. These figures function as the constituent metaphors of the text's narrative, in whom any allusions to angst, betrayal, injustice, impoverishment and victim status are concretized, as may be applicable to a particular figure. For example, apprehension and its associated angst concretize in the figure of the deceased

father; deception and its associated betrayal/injustice concretize in the figure of the profligate heir, just as destitution and its associated impoverishment and victim status concretize in the figure of the bereaved orphans.

There are other related tropes. These include the trope of life as a continuum, which allows the persona to articulate his fears post-humously in relation to the disbursement of his estate. The ancestors as arbiters and conscience of society is yet another related trope. Altogether, the tropes speak to both a local and a global cultural context, as pertaining to the challenges of inheritance and its related issues.

Sound Devices

The text is replete with instances of internal and end rhymes, particularly in the first two stanzas. The former rhyme pattern manifests in such lines as the following:

Stanza 1

Owu a mewu nnyε me ya sε	My death , I do not regret ,
Ɛbia na m'ennyā nipapa ɛni m'adeε	But this prospect : a profligate heir ,
Ɛna sika kakra a m'apε egypta me mba no	My substance to lavish on himself,
Ɔde ayε neho yie, adan me mba yi egypta o	Leaving my children without any care
Ama me mba yi ayε mɔbɔ o	With hardly a penny
,	And in abject penury .

The sequence of alternating consonants and vowels (highlighted in stanza one of the original text above) exhibits alliteration and assonance respectively.

There are also such manifestations in the translated text:

My **death** ... not **regret**. (Stanza 1, line 1);

But this **prospect**: a **profligate** ... (Stanza 1, line 2)

“Agya bi wu a, agya bi tease dee”

“A dead **father** is promptly replaced by **another**,” they say,

Yɛka a yɛdidaadaa ewusea.

But it’s only a deceptive balm, the orphan’s grief to **soothe**.

Nea ehia ne sɛ yɛnyasie agya **yi** ewie

It only takes the father’s burial to trigger the orphans’ trials

Bea agyanka **beda** mpo abɔ no o,
nananom ei

Homeless and deprived of even a place to **snooze**

Eho ayɛ den ama no o

Life then gets really **tough**.

Y’ana eho ayɛ den ama no o

Nananom, it sure gets really

rough.

A dead **father** ... with **another** (Stanza 2, line 1)

.. **to trigger** ... **trials** (Stanza 2, line 3)

It sure gets **really rough**. (Stanza 2, line 6)

The above entries show instances of assonance in such sequence of vowels as /ɛ/ in **death** – **regret**- **prospect**. There are also manifestations of alliteration in such sequence of consonants and consonant clusters as /r/ in really **rough**; /pr/ in **prospect** ...**profligate**; father ... **another**; (to) **trigger** ...**trials** (English translation); vowel sequence of /a:/ in **daadaa**, /a/ in **agyanka beda**; consonant

sequence of /n/ in **nananom** (original Akan text). Instances of end rhymes manifest in such entries as the following:

se/adeε (stanza 1, lines 1 and 2); egya o/mɔbɔ o (Stanza 1, lines 4 and 5)

Heir/care (Stanza 1, lines 2 and 4);

Penny/penury (Stanza 1, lines 5 and 6);

... to soothe/to snooze (Stanza 2, lines 2 and 4);

...tough/rough (Stanza 2, lines 5 and 6)

Mood and Tone

Given the plaintive posture of the persona and the grave issues he raises, the mood and tone of his submission are characterized by anxiety, sorrow and a sense of resignation.

Style

The prominent feature of style in this text is that it is delivered in the manner of a lament situated in a post-humous context akin to Wilfred Owen's "Strange Meeting" (1919), in which two combatants from opposing sides encounter each other after their deaths on the battlefield, and lament their lot in rueful circumstances. It is also evocative of Ali Mazrui's *The Trial of Christopher Okigbo*, (1971), which is also set in the afterworld, where *Nananom* (the ancestors) hold court to consider the situation of new arrivals to the domain.

Once again, the source text's being in Akan means that it has a relatively restricted audience; the text's intended/implied audience is decidedly Akan speakers. Translation into English provides increased access and consequent

wider readership. This readership may be categorized into (i) general real readership, which subsumes everyone with a functional knowledge of Akan; (ii) intended/implied readership, i.e. readers/audiences with an idiomatic knowledge of the language, who have the relevant cultural insight to understand the text's deeper and subtle nuance within its original cultural setting.

4.4.1 A Socio-Cultural Analysis

From both a general universal socio-cultural perspective and a Ghanaian/Akan one, the text problematizes the phenomenon of inheritance: the anxieties that frame a benefactor's expectations in respect of how his/her estate will be disposed of after his/her passing. As universal as the persona's anxiety may be under the circumstances, its placement within a Ghanaian/Akan socio-cultural context foregrounds the uncertainties on the part of benefactors in the custom of inheritance in both matrilineal and patrilineal jurisdictions in Ghana. Indeed the text exposes the deceptive philosophy of "Agya bi wu a, agya bi tease..." (A dead father is promptly replaced by another...) (Stanza 2, line 1). The persona bemoans the falsehood of this otherwise reassuring axiom, that it is at best facile in its import:

Yeka a yedidaadaa ewusea

Nea ehia ne se yenyasie agya yi ewie (stanza 2, lines 2 and 3)

(But it's only a deceptive balm, the orphan's grief to soothe

It only takes the father's burial to trigger the orphans' trials.)

The orphans are deprived of fatherly care and even a place to lay their heads, ending up virtually destitute:

Bea agyanka beda mpo abɔ no o, nananom ei

Eho aye den ama no o

Y'ana eho aye den ama no o

(Homeless and deprived of even a place to snooze

Life then becomes really tough

Nananom, it sure gets really rough).

The style of a post-humous appeal to the ancestors by the persona in an otherworldly setting re-enforces the traditional Akan/Ghanaian/African belief in life hereafter, and the role of the ancestors in the affairs of both the dead and the living. The persona thus beseeches the ancestors as credible arbiters who are well able to intervene on his behalf and resolve his situation.

In sum, the universality of the subject matter notwithstanding, the context within which it is presented and the language (Twi) and the voice timbre in which it is sung (e.g. the referencing of the ancestors as the source of time honoured axioms (stanza 3, lines 1 and 2)) situates the text in an Akan/Ghanaian socio-cultural domain. This becomes an enabling factor for particularly intended/implicit audiences to identify with the socio-cultural context from which the text issues, to draw meanings, whether in concurring or contrastive relations with the given text, and all of which are informed by the context. The derivative texts which emerge from this audience engagement with the song become integral to the song's rhetoric as a layered text.

4.4.2 The Tune as Text 9

Title: Ekoo Tse Brɔfo

Artiste: George Darko

Label: Oval

Year: 1984

The song is one of the pioneering tracks of the Burgher Highlife era of the 1980s and 1990s. The era was characterized by a new wave of highlife productions by Ghanaian musicians resident abroad, particularly in Hamburg, Germany. This brand of highlife continues the fusion tradition of highlife as acculturated music, by introducing the ‘disco’ beat and timbre into highlife. The traditional sub generic highlife brands of dance band, palm wine guitar/folk, and brass band (konkoma) take their antecedents from the dance orchestra concept and repertory (mainly jazz), the seprewa tradition and the brass band tradition. Burgher highlife however, attempts a cross sub generic fusion in as much as it does in fusing indigenous and received musical data. Generally, burgher highlife is characterized by a funky lilt, particularly in the bass and drum patterns, and a good dose of synthesizer keyboard, brass/reed work, referencing jazz as well as rhythm and blues elements. The innovations were well received and copied by patrons back home, who christened the brand ‘burgher highlife,’ (i.e. highlife from Hamburg). The term has since been used to refer to highlife music bearing the aforementioned features, whether produced by Ghanaian musicians based abroad or at home. Exponents of this brand of highlife include George Darko, Lee Duodu, Charles Amoah, Rex Gyamfi, Bob Fiscian, Oheneba Kissi and Lumba Brothers among yet others. The influence of burfger highlife

has encouraged further fusion experiments culminating in such variants as hiplife, derived from a combination of hip hop and highlife elements, and afro pop, which combines western R and B elements with highlife lyricism and nuancing.

Specifically, the song *Akoo Tse Brofo* opens with a syncopated introductory dominant chord leading into the main harmonic progression of IV – I – IV – II – V – V – I which runs throughout the song; an extended saxophone solo eventually ushers in the vocals. The song is sung in five short stanzas:

A - man - foe e - ko tse bro - fo o Na - na nom m - pan - in - foe O fir tse - tse E - ko tse bro
 4
 foa A na - na nom hom fra yie

Figure 4.7.5: The opening vocal lines of stanza one

Ku - ro - twia man sa to nsu mua no ho nao fow na nso no ho nse nsae de wo ho daa

Figure 4.7.6: The vocal lines of stanza two

A - man - fo — men nya bre bi a — wo dze twerbra bo tsi a man fo se me so me twea eye - a won gye me

Figure 4.7.7: The vocal lines of stanza three

me tu ba ta na se an nye yie me re sen ma ko me kyi ri e fi se kun tu hwen ne a...
 — n' ekira nao ko —

Figure 4.7.8: The vocal lines of stanza four

I tsir n... tse wee... dze e kyew nao soya ra... nyi I dua bi... nkyer am... par...
 naw soa bae

Figure 4.7.9: The vocal lines of stanza five

The foregoing stanzas (i.e. 1 to 5) are sung over a harmonic progression which functions as a loop in its unchanging recurrence:

Brass
 Electric Guitar
 Classical Guitar
 Bass Guitar

Figure 4.8.0: The harmonic loop that constitutes the song's accompaniment

The stanzas are punctuated with two refrains: the first uses the text of stanza 1 as a refrain;

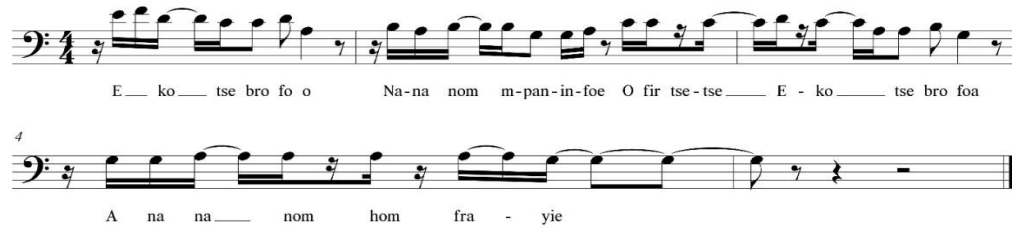


Figure 4.8.1: The recurrent stanza one as Refrain 1

The second refrain introduces a new text as refrain:



Figure 4.8.2: Refrain 2

The foregoing transcriptions indicate a symbiosis between the non-verbal text (i.e. the notes/tune) and the verbal text that results in the song, thus providing the basis for further layering through the dynamics of rendition and reception in order to realize ultimately, the multi-layered profile of the highlife song text, which is its persuasive appeal. On the face of it, the transcriptions articulate their aesthetics and integrity as an autonomous sign system with its peculiar optics and syntactic/patterning logic in conveying meaning, in a musical context. Furthermore, the transcriptions are a visual representation and approximation of an essentially performative art – a song.

4.4.3 A Literary Analysis of the Verbal Text

Text	Translation
Stanza 1	Stanza 1
Amanfo ei ekoo tse brofo o	Compatriots, the parrot is eloquent
Anonanom mpanyinfo-ei	Clan elders of Anona Ebusua

Ofir tsetse ekoo tse brɔfo-a Its eloquence is time--honoured
Nananom, hom frɛ yie Let Nananom invoke good fortune.

Stanza 1(Repeat)

Ampa ara ekoo tse brɔfo-o Truly, the parrot is eloquent o
Anonanom mpanyinfo-ei Clan elders of Anona Ebusua
Ofir tsetse ekoo tse brɔfo-a Its eloquence is time- honoured
Nananom homfrɛ yie. Let *Nananom* affirm for good fortune

(Chorus/Refrain) Sa-a, sa-a sa-a sa-a Yes, so be it

Wɔma yenom bi-o, Let's drink to our lot,

Na adaka mu yɛ hyew-o For it is so hot in the coffin

Stanza 2

Kurotwiamansa tɔ nsuo mu-a When the leopard falls into the river
Noho na ɔfɔw, na nso noho nsensae It surely gets wet, bur retains its spots
dze ɔwɔ hɔ daa

Amanfo mennya berbi a wɔdze twɛn, I didn't have it easy in life
abrabɔ, Comrades

Ntsi amanfo sɛ me so me kyɛ-a, So if I'm sporting a hat, let me be
ɛyɛ-a wongyae me

Stanza 3

M'etu bata na sɛ annye yie-a, If I've journeyed forth for my
fortune and failed,

George-ei meresan makɔ m'ekyir George ei, I'll return to my origins

Efi se kuntu hwan-a, n'ekyir ara na oko For the kuntu trap can only release
backwards

Stanza 4

Itsir ntsewee dze a, ekyew a na soya ara nyi And as the head has not
dropped off, The hat is
what it carries.

Idua bi nkyer ampa ara na wasow aba-e Truly some trees don't
tarry to bear fruit.

Ekoo tse brɔfo-o, anananom mpanyinfo The parrot is eloquent,
elders of Anona Ebusua

Ofir tsetse ekoo tse brɔfo-a, nananom homfrɛ yie Its eloquence is time
honoured,
So let *Nananom* invoke
good fortune.

Amanfo-ei ekoo tse brɔfo-o Compatriots, the parrot is
eloquent

Anananom mpanyinfo-ei Clan elders of *Anona Ebusua*

Ofir tsetse eko tse brɔfo-a Its eloquence is time-honoured

Nananom homfrɛ yie. *Nananom*, affirm for good fortune

(Chorus/Refrain) Sa-a, sa-a sa-a sa-a Yes, so be it

Wɔma yenom bi-o, Let's drink to our lot,

Na adaka mu ye hyew-o For it is so hot in the coffin.

Analysis

Subject Matter

The text celebrates the time-honoured virtue of fortitude in the face of adversity, using the eloquence of the parrot, the totem of the *Anona* Clan as a vehicle to that end. The text privileges enduring fortitude in the quest to succeed in life.

Theme(s)

The dominant theme in the text is fortitude in life. Derivative themes include perseverance, time-honoured values, kinship, optimism, loyalty and Epicureanism. The themes manifest as either direct or indirect references. The dominant theme is indirectly referenced through the metaphor of the *Anona* totem, the parrot:

Amanfo-ei ekoo tse brɔfo-o	Compatriots, the parrot is eloquent
Anonanom mpanyinfo-ei	Clan elders of <i>Anona Ebusua</i>
Ofir tsetse eko tse brɔfo-a	Its eloquence is time-honoured
Nananom homfrɛ yie.	Nananom, affirm for good fortune

The persona also makes a direct reference to re-strategizing as a way of coping with the vicissitudes of life:

Metu bata na se annye yie-a,	If I've journeyed forth for my fortune and failed,
George-ei meresan mako m'ekyir	George ei, I'll return to my origins
Efi sɛ kuntu hwan-a, n'ekyir ara na ɔkɔ	For the kuntu trap can only release backwards.

The above quote also refers indirectly to such a derivative theme as perseverance; other derivative themes such as kinship, loyalty and optimism are referenced again in the recurrent first stanza:

Amanfo-ei ekoo tse brɔfo-o Compatriots, the parrot is eloquent

Anonanom mpanyinfo-ei Clan elders of Anona Ebusua

Ofir tsetse eko tse brɔfo-a Its eloquence is time-honoured

Nananom homfrɛ yie. Nananom, affirm for good fortune

The themes of time-honoured values and Epicureanism are referenced in the following lines:

Ofir tsetse eko tse brɔfo-a Its eloquence is time-honoured (s1, l2)

Kurotwiamansa tɔ nsuo mu-a When the leopard falls into the river
(s2, l1)

Noho na ɔfɔw, na nso noho nsensae It surely gets wet, bur retains its spots
dze ɔwɔ hɔ daa (s2, l2)

Refrain Refrain

Sa-a, sa-a sa-a sa-a Yes, so be it

Wɔma yenom bi-o, Let's drink to our lot,

Na adaka mu yɛ hyew-o For it is so hot in the coffin.

Though the text may not be limited to the aforementioned themes, they are the most obviously foregrounded. These themes, for the most part are motivational in their function and import; from a logos perspective, the affirmations that underpin allusions to fortitude, time-honoured values, kinship, optimism, and loyalty lend them that intent. From an ethos perspective, these affirmations derive their authority and credibility from time honoured traditional wisdom associated with the traditional proverbs that the poet references to reinforce his

admonition. The text's pathos is situated in its referencing of the Epicurian philosophy of seizing the moment to indulge/gratify oneself in due cognizance of how fleeting life is. The emotional undercurrent to the admonition is particularly intensified by the imagery of death and the claustrophobic feeling of being closed up in a coffin to be interred, These thematic intimations/dynamics add to the overall rhetorical effect of the lyrics and the song generally.

Tropes

The central metaphor of the text is that of the parrot, the totem of the Anona Clan. The presumed eloquence of the parrot functions as a trope to project the central theme of fortitude as a time-honoured virtue. The trope has a defining presence in its recurrence, which has the effect of a motivic refrain:

Amanfo-ei ekoo tse brofo-o	Compatriots the parrot is eloquent
Anonanom mpanyinfo-ei	Clan elders of Anona Ebusua
Ofir tsetse ekoo tse brofo-a	Its eloquence is time-honoured
Nananom homfrɛ yie.	Nananom, affirm for good fortune
Ampara ekoo tse brofo-o	Truly, the parrot is eloquent o
Anonanom mpanyinfo-ei	Clan elders of Anona Ebusua
Ofir tsetse eko tse brofo-a	Its eloquence is time- honoured
Nananom homfrɛ yie.	Let Nananom affirm for good fortune

Other tropes in the text include the following:

i The metaphor of the indelible leopard's spots:

Kurotwiamansa tɔ nsuo mu-a When the leopard falls into the river, (s2,
11)

Noho na ɔfɔw, na nso noho nsensae Surely it gets wet, but retains its spots
dze ɔwɔ hɔ daa .

ii The metaphor of the kuntu trap:

Efi sɛ kuntu hwan-a, n'ekyir ara na ɔkɔ For the kuntu trap can only release
backwards

iii The metaphor of the head and hat permutation:

Itsir ntsewee dze a, ɛkyɛw a na ɔsoya ara nyi And as the head has not
dropped off The hat is
what it carries.

The above listed metaphors all speak to the enduring nature of such thematic considerations as kinship identity, solidarity and cherished values. These metaphors all rally around the central, albeit implied trope of fortitude as a virtue; they function to re-enforce thematic significance, thus lending a palpable edge to what is implied.

Imagery

The text uses visual, aural and tactile imagery to articulate its message. For example, the image of the eloquent parrot evinces both visual and aural effects, suggestive of a subject one not only beholds but also hears and listens to:

Ampa ara ekoo tse brɔfo-o Truly, the parrot is eloquent o (stanza1, line1)

Again, the image of the drenched leopard is at once visual and tactile: the leopard and its indelible spots are as visual as its drenched condition from falling into a river and the wetness it suggests is tactile in effect:

Kurotwiamansa tɔ nsuo mu-a When the leopard falls into the
river (s2, 11)

Noho na ɔfɔw, na nso noho nsensae It surely gets wet, but retains its
zde ɔwo hɔ daa spots

There is again both gustatory and tactile imagery in the following lines:

Wɔma yenom bi o Let's drink to our lot (Refrain)

Na adaka mu yɛ hyew-o For it is so hot in the coffin.

While the imagery in the first line alludes ultimately to an Epicurean posture of materialistic indulgence, the second provides a justification for the self-indulgence in its allusion to the heat and gloom of a coffin confinement, alluding to death.

Lastly, the kuntu trap and head and hat images are both visual in effect; considered together with the aforementioned images, the text's overall imagery may be said to be complementary to its ultimate message of fortitude in one's determination to succeed in life.

Sound Devices

The text exhibits instances of such sound devices as alliteration and assonance in both the original Akan and the English texts; however, there was no instance

of end rhymes. Some alliterative expressions in the texts may be found in the following:

- a. “**I**tsir ntsewee dze a...” (stanza 4, line 1), in which the sequence of the consonant cluster /ts/ and /dz/ has an alliterative effect, as well as in “Ofir **t**setse ekoo **t**se brɔfo a...” (stanza 1, line 3)
- b. “...**n**a nso noho nsensae dze ɔwɔ hɔ daa.” (stanza 2, line 2), in which the sequence of the consonant /n/ becomes alliterative.
- c. “Metu bata na sɛ annyɛ yie a...” (stanza 3, line 1), in which the sequence of the consonant /t/ produces the effect.
- d. “If I’ve journeyed forth for my fortune and failed,” (stanza 4, line 1), in which the sequence of the consonant /f/ in the expression gives the effect;
- e. “Truly, some trees don’t tarry to bear fruit,” (stanza 5, line 3), in which the sequence of the consonant /t/ produces the effect.

Assonantal expressions may be found in the following:

- f. “Itsir ntsewee dze a...” (stanza 4, line 1), in which the sequence of the vowels /i/ and /e/ give an assonantal effect.
- g. “...na nso noho nsensae dze ɔwɔ hɔ daa.” (stanza 2, line 2), in which the vowel sequence of /o/ and /ɔ/ generates the effect;
- h. “It surely **g**ets **w**et,” (stanza 3, line 2) in which the /ɛ/ vowel sequence in the highlighted words produce the effect;
- i. There is also the /ə:/, /ɔ:/, /ə/ and /ɔ:/ vowel sequence in “...**j**ourneyed forth for my fortune...” (stanza 4, line 1) is assonantal;

- j. “Nananom homfrɛ yie” (stanza 1, line 4), in which the vowel sequence of /a/ and /o/ in the expression shows assonance.

These instances of alliteration and assonance inure to the text’s rhetoric and aesthetics.

Style

The dominant feature of style in the text is repetition: the first stanza recurs time and again to the effect of a leitmotif:

Amanfo-ei ekoo yse brɔfo-o	Let’s all hail the parrot’s eloquence
Anananom mpanyinfo-ei	Clan elders of Anona Ebusua
Ofir tsetse ekoo tse brɔfo-a	Its eloquence is time-honoured
Nananom homfrɛ yie.	Nananom, affirm for good fortune
Ampara ekoo tse brɔfo-o	Truly, the parrot is eloquent o
Anananom mpanyinfo-ei	Clan elders of Anona Ebusua
Ofir tsetse ekoo tse brɔfo-a	Its eloquence is time- honoured

The recurrence of the above re-enforces the significance of the dominant trope of the eloquent parrot – an allusion to the importance of identity. The text is also characterized by the use proverbs:

Kurotwiamansa tɔ nsuo mu-a	When the leopard falls into the river, (stanza 2, line 1)
Noho na ɔfɔw, na nso noho nsensae. dze ɔwɔ hɔ daa	It surely gets wet, bur retains its spots .
And as the head has not deropped off	
Itsir ntsewee dze a, ɛkyɛw a na ɔsoya ara nyi	The hat is what it carries

Idua bi nkyer ampara na wasow aba-e	Truly some trees don't tarry to fruit. (stanza 4, line 2)
-------------------------------------	---

Efi se kuntu hwen-a, n'ekir ara na oko	For the blanket can only shrink backwards (stanza 3, line 3)
--	--

The above proverbs allude to issues of identity: *Kurotwiamansa to nsuo mu a...noho nsensae dze oko daa* (“When the tiger falls...retains its stripes”); comparative destiny: *Ampa ara dua bi nkyer na w'asow aba* (“Truly some trees don't tarry to fruit”); life's obligations: *Itsir ntsewee dze...ekyew a na osoya ara nyi* (“And as the head remains ...will forever be”), and kinship: *Efi se kuntu hwen-a, n'ekir ara na oko* (“For the blanket can only shrink backwards”). The proverbs also function as rhetoric to validate and re-enforce the significance of the text's message.

Tone and Mood

The tone of the text is affirmative of the significance of identity relative to persevering for success in life. Consequently, the mood is expressive of determination to accept the challenge of life:

Itsir ntsewee dze a, ekyew a na osoya ara nyi.	And as the head has not dropped off, The hat is what it carries.
--	--

The quote from stanza 4, lines 1 and 2 on the inevitable companionship of the head and the hat, evokes the reality of life's challenges and its implications for

anyone seeking to succeed in life. Altogether, the different dimensions of the text complement one another in driving the text's message.

4.4.4 A Socio-Cultural Analysis

The verbal text of the song *Ekoo Tse Brɔfo* issues directly from an Akan socio-cultural context. Here, the text appropriates the totem of the Anona Clan, i.e. the parrot and the rhetoric that comes with it, as a vehicle for conveying its message:

Amanfo-ei ekoo tse brɔfo-o	Compatriots, the parrot is eloquent
Anonanom mpanyinfo-ei	Clan elders of Anona Ebusua
Ofir tsetse ekoo tse brɔfo-a	Its eloquence is time-honoured
Nananom homfrɛ yie.	Nananom, affirm for good fortune

The significance of this appropriation is first, its direct reference and possible appeal to one of the Akan clan groups - the Anona clan; the text touts the clan's identity through its totemic symbol, the parrot, whose fabled and time honoured eloquence is cited as the clan's appellation and rhetorical identity. Indirectly, this reference is evocative/allusive of the other Akan clans and their respective rhetorical identities, which are similarly referenced via their respective totems and corresponding appellations.

The text goes further to use proverbs drawn from Akan literary lore as tools for contextualizing its central message of identity and fortitude as a virtue:

Kurotwiamansa tɔ nsuo mu-a	When the leopard falls into the river, (stanza 2, line 1)
Noho na ɔfɔw, na nso noho nsensae.	It surely gets wet, but retains its spots.
dze ɔwɔ hɔ daa	And as the head has not dropped off

Itsir ntsewee dze a, ekyew a na osoya The hat, is what it carries.

ara nyi

Idua bi nkyer ampa ara na w'asow aba- Truly some trees don't tarry to
fruit.(s 4, 12)

Efi se kuntu hwen-a, n'ekyir ara na oko For the kuntu trap can only shrink
backwards (stanza 3, line 3)

The foregoing Akan proverbs, the refrained parrot reference, and the fact that the text is rendered in Akan situate it firmly within an Akan/Ghanaian socio-cultural context. The consequent implication is that the verbal text is primarily addressed to Akan speakers as its intended/implied audience. Relativities in depth of cultural insight will be reflected in variations in how the text is processed by even Akan speaking audiences, and the corresponding derivative texts that are likely to be generated from the dynamics of reception.

The dynamics which inform text reception, interpretation and its associated derivative texts are likely to play out similarly with English speaking audiences who engage the text in its English translation. Implied/intended audience will be those with the relevant cultural insight; these may be culturally informed Akans/Ghanaians/foreigners who can discern similar cultural patterns in the reference. Thus, relative cultural insight will determine the variety of derivative texts that will issue from the reception of the initial text, by audiences with access to the text, generally. The inference here is that in as much as the English translation of the text will increase access for many more people, their individual or group processing of the import of the text will be a function of their relative cultural insight, and their capacity for recontextualizing/resituating their interpretations a known cultural context, as reflected in the variety of the

derivative texts that can ensue from the engagement. For example, an audience comprising Europeans, Asians, Americans and other Africans, all of which have access to the text because they can speak and understand English to an appreciable level of proficiency, are likely to process the text's information according to the intimations of their respective cultural knowledge and how they inform their ability to make association/correlations. It is likely that an issue such as identity and how it is signified through such vehicles as totems, proverbs, images and ancestral referencing will be processed by these respective groups according to their respective cumulative cultural knowledge (of their own and other cultures) and how this informs their interpretive insights. At any rate whatever interpretations are afforded, the outcomes would have been made possible by text-audience-context parameters.

From a socio-cultural performance context, it is worth observing the circumstances that inform this tradition of recreating highlife by Ghanaians in the diaspora: it starts with socio-economic pressures that drive people out in search of greener pastures; having settled abroad (usually in Europe or North America), the musicians' search now focuses on operating an authentic Ghanaian/African identity even if from an acculturated context. So they turn to their indigenous musical heritage as grist for the mill of experimenting to create new fused/hybrid forms that retain lineaments of what they have imbibed from their new places of abode and what they appropriate from their Ghanaian/African musical heritage. The result is a new and yet familiar hybrid form that has intercultural appeal. The likes of Kofi Ghanaba (a.k.a. Guy Warren), Teddy Osei and the Osibisa band, George Lee, Eddie Quansah et al. had blazed this trail, experimenting to create new forms blending highlife with

jazz, afro-rock, traditional music, reggae, and souka/calypso. This phenomenon culminated in the creation of burgher highlife in the 1980s by a Ghanaian musical diaspora in Hamburg, Germany, comprised of George Darko (guitarist/singer) Bob Fiscian (keyboardist), Lee Duodu (singer), Charles Amoah (singer, drummer), Sometimer (bassist) and Atta Boison (drummer). These musicians collaborated to release a series of recordings under one another's name, the first of which was George Darko's *George Darko and Friends* featuring the song *Ekoo Tse Brɔfo*. This was a ground-breaking production which set in motion a stream of similar recordings from such as Lee Duodu, Charles Amoah, Daddy Lumba, Nana Acheampong, Rex Gyamfi, Oheneba Kissi, Ben Brako, Jon Kaye among others. This was reciprocated by home based musicians to complete a cycle of performative self expression informed by creative acculturation that reflects a desire to redefine/recreate the contemporary Ghanaian self-image as anchored in both received and indigenous cultures.

In sum, *Ekoo Tse Brɔfo* and its kindred types marked a significant watershed in the evolution of highlife music, its lyrical referencing and the overall implications for the contemporary self-image of the Ghanaian/African musician and his audiences.

4.4.5 The Tune as Text 10

Title: Obi Nkabi Ma Me

Artiste: Stargazers

Label: Decca

Year: 1962

The song opens with a short guitar introduction leading to an eight bar brass passage that plays the melody of the song before the vocals pick it up.

The musical score is arranged in three systems. The first system includes Acoustic Guitar and Bass Guitar. The Acoustic Guitar part features a complex, rhythmic chordal pattern in the right hand and a steady bass line in the left hand. The second system includes Brass and Alto Sax. The Brass part plays a melodic line consisting of three phrases, while the Alto Sax part remains silent. The third system continues the instrumental introduction with Acoustic Guitar and Alto Sax. The Acoustic Guitar part continues with similar chordal patterns, and the Alto Sax part begins to play a melodic line that mirrors the brass.

Figure 4.8.3: The instrumental introduction to the song

The melody is comprised of three phrases (A, B and C); the A phrase (two bars) is repeated, followed by the B and C phrases, each of which is played over two bars:



Figure 4.8.4: Phrase A

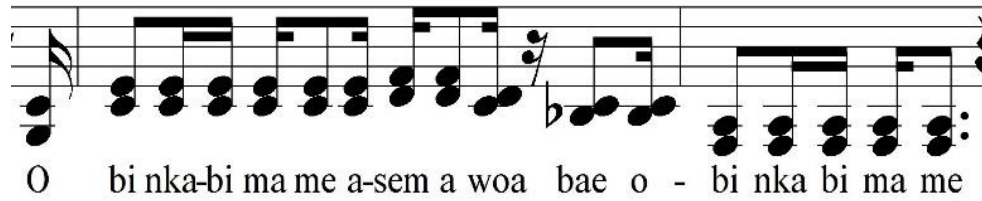


Figure 4.8.5: Phrase B



Figure 4.8.6: Phrase C

The vocals run for two cycles of the melody leading into an instrumental interlude:

The image shows two systems of musical notation for an instrumental interlude. The first system includes staves for Brass, Alto Sax, Acoustic Guitar, and Bass Guitar. The second system includes staves for Brass, A. Sax., Ac. Gtr., and Bass. The music is in 4/4 time with a key signature of two sharps (F# and C#). The Brass and Acoustic Guitar parts feature complex rhythmic patterns with many beamed notes and rests. The Alto Sax and Bass parts have more melodic lines with some rests.

Figure 4.8.7: Instrumental interlude

The vocals make another entry with the melody, this time repeating phrases B and C as a refrain to lead to the final cadence:

The image shows two systems of musical notation for a vocal refrain. Each system consists of a single staff with a treble clef and a key signature of two sharps. The lyrics are written below the notes. The melody is a simple, repetitive line of eighth and quarter notes. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

O bi nka-bi ma me a-sem a woa bae o - bi nka bi ma me

O bi nka-bi ma me a-sem a woa bae o - bi nka bi ma me

Figure 4.8.8: Phrases A and B sung together as a refrain

The song is remarkable for its melodic simplicity and economy of verbal text, both of which complement each other in generating the song.

4.4.6 A Literary Analysis of the Verbal Text

Text	Translation
Obi nkabi ma me	I need an advocate
Asem a waaba yi	To plead my case
Obi nkabi ma me	

Analysis

Subject Matter

The persona in the text makes a direct and passionate appeal for an advocate to help him/her out of a distressing situation. **Theme(s)**

The central theme in this text is the theme of distress; the persona bemoans his/her condition/circumstance and appeals for an intervention:

Obi nkabi ma me	I need an advocate
Asem a waaba yi	To plead my case

Associated themes include alienation, isolation, loneliness and desperation.

Tropes

The obvious trope in this text is perhaps that of an advocate – the perceived ultimate interventionist, whose intervention is expected to set things right and bring relief to the distressed.

Imagery

The central image in the text is that of a desperate and distressed persona seeking someone to help him/her out of a difficult situation.

Sound Devices

Given the brevity of the text, there are not many instances of internal and end rhymes. There is an instance of alliteration in the /b/ and /m/ consonant sequences in “Obi nkabi **ma me**” (line 1) and assonance in /i/ and /a/ vowel sequences in “Obi nkabi...” “Asem **a waaba yi**” (lines and 1). The sole end rhyme in the text is in the last words of the two lines – “advocate” and “case”.

. Obi nkabi ma me I need **an advocate**

Asem a waaba yi To plead my **case**

Tone and Mood

The tone of the text is evocative of anguish and distress, whilst the mood communicates desperation.

Style

The text is brief (two lines) and communicates its message directly without much of the customary literary defamiliarization devices except suspense – the nature of the persona’s “*asem a waaba yi*” (case) (line 2) is not stated, leaving the reader to wonder. All in all, brevity and forthrightness are the texts defining stylistic features.

The text’s insistent and suggestively public appeal couched in such concise wording makes it memorable and easy to identify with, in so far as it may

resonate with an intended or implied listener's personal or lived experience. Rhetorically, the text's appeal may be appreciated from the axiomatic 'everybody needs somebody' context, which truism may constitute its ethos. From a logos perspective, the persona's insistence is indicative of his desperation and predicament, which is suggestive of the gravity of his angst/emotional turmoil (from a pathos perspective) in the face of whatever case/trouble he/she is confronted with. The cumulative effect of these perspectives (i.e. ethos, logos and pathos) gives the text its rhetorical edge.

The foregoing discussion has attempted to validate the textual status of the verbal and non-verbal constituents of the highlife song text, first as disparate items and next as a composite text, a defining/foundational stage of the song text's layered rhetorical profile. The subsequent chapter will focus on the socio-cultural underpinnings of the highlife song text; the context that informs the song text's rhetoric through composition performance/rendition and especially, the dynamics of reception, from which derivative texts emerge as a third dimension to the highlife song text's composite rhetorical profile. It is worth noting that even a fourth dimension of this composite rhetorical profile is realizable through the mechanism of interpretive enactments as in dance movements and gestures, which have their own textual validity.

4.4.7 A Socio-Cultural Analysis

The text articulates a distress call for help from the persona. From its English translation, it appears a universal appeal not framed in any particular culturally defining context. However, given the source of the text (Akan/Ghana), it is possible to culturally rationalize the text's message from Akan/ Ghanaian kinship support system context. The persona may be making his/her appeal in

expectation of a family member's intervention, perhaps in keeping with Akan/Ghanaian socio-cultural notions of the family (both nuclear and extended) as the ultimate social safety net in times of distress. This is what the lyrics dramatize in song. In this context, Akan speakers, the intended audience, who are familiar with the sociocultural context of the persona's appeal will readily identify with it from a perspective of cultural familiarity in their reception of it. From a performance context, the band features an illustrious membership including the likes of Ebo Taylor (guitar), Eddie Quansah (trumpet), Teddy Osei (alto saxophone), Sol Armafio (drums), Joe Mensah, Pat Thomas (vocals). Each of these musicians went on to attain relative stardom in their own right subsequently.

4.4.8 The Tune as Text 11

Title: Hwehwɛ mu na yi wo mpena

Artiste: Alhaji K. Frimpong

Label: Not on Label

Year: 1984

The tune begins with the following five-bar guitar introduction:



Figure 4.8.9: The guitar introduction

This ushers in the main 'groove' (i.e. a steady and unchanging harmonic progression); indeed, the entire tune is based on a back and forth harmonic progression of I - - IV - - I in a minor mode. Over this 'groove' now comes a

twelve-bar brass passage which functions as a structural marker to introduce either instrumental commentary or the vocal lines.



Figure 4.9.0: An excerpt from the trumpet passage

After a run of twelve bars, a rather lengthy (about 42 bars) solo session of tenor saxophone (Mr. Abonyuwa) and trumpet (Arthur Kennedy) respectively, follows. The lead vocal then comes in for 26 bars and is responded to by a 14 bar chorus run.

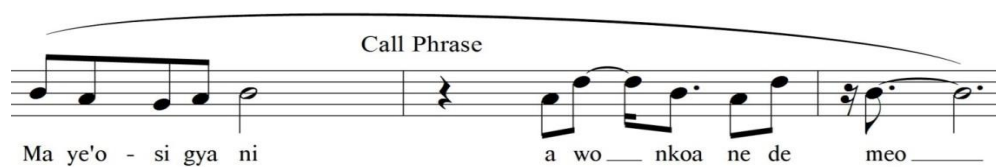


Figure 4.9.1: An excerpt from the lead vocal lines

Chorus V1
 hwe hwem' na yi wo mpena hwe hwem' na yi wo mpena

Chorus V2
 e ye a fe na no e ya a fe na no

Chorus V3
 e fi se o do bi ye wo e ye wo e ye wo

Figure 4.9.2: The chorus lines

A guitar solo session takes over and runs for 10 bars; the lead vocal and chorus sequence comes back followed by another 10 bar guitar solo session. The chorus then comes back as a refrain till the tune fades into a coda/cadence. Aesthetically, the song is characterized by vocal and instrumental alternation/interplay; in these exchanges, the trumpet and the saxophone are afforded the space for extended improvisation, to the effect of a nuanced commentary on the introductory horn patterns.

4.4.9 A Literary Analysis of the Verbal Text

Text	Translation
Stanza 1	Stanza 1
Maye osigyeni,	I have become a bachelor,

Awɔ nkoa na eku me o	At the mercy of the cold
Menya dɔfo bi a,	I yearn for a lover,
Obɛgye m'enyi w'abrabɔ yi mu o	To cheer up my life.
Stanza 2	Stanza 2
Wiadze yi mu a yɛ wɔ yi,	In this world,
Obiara na ne dɔfo	Everyone has their soul mate
Ntsi m'ara merehwehwɛ mu,	So I'll keep searching
Na me nsa 'ka nea me dɔ no	Till I find that special one.
Chorus	Chorus
Hwehwɛ mu na yi wo mpena (4x)	Seek to find that special one
Aya a fe n'ano (2x)	With kisses to share
Na ɔmbɔ wo nkɔmɔ pa (2x)	In those special moments
Efise ɔdɔ bi yɛ owuo,	For some love is unto death
Ɛyɛ owuo, ɛyɛ owuo (3x)	Unto death, unto death.
Stanza 3	Stanza 3
Wiadze yi mu a yɛ wɔ yi,	In this world
Obiara na ne dɔfo	Everyone and their soul mate
Ntsi fa w'akoma ma me o,	So pledge your heart to me,
Amara m'ahoma tsea,	My delicate one,
Ma me nye wo ntsena asomdwee mu o	And let's live peacefully together.
Osandɛ wiadze yi mu a yɛ wɔ yi,	For in this world
Aboa akyekyerɛ nso wɔ ne dɔfo.	Even the tortoise is soul-mated
Na wiadze yi mu a yɛ wɔ yi,	And in this world,
Na ɔdɔ bi sombo.	Some love is priceless
Na sɛ wonnim a,	And if you don't know,

Wo se nkrofo nni do.	You say people have no love.
M'ara m'ahoma tsea,	My delicate one,
Fa w'akoma ma me.	Pledge me your heart
Osandε wiadze yi mu a ye wo yi,	For in this world,
Ɔdo bi sombo o	Some love is priceless,
Na do bi nso ye owuo	And again, some love is unto death
Ɛye owuo, Ɛye owuo	<u>U</u> nto death, unto death.
(Chorus)	

Analysis

Subject matter

The text articulates its persona's wistful yearnings for a life mate/romantic relationship. It offers philosophical rationalizations for the persona's pressing need for a mate and his resolve to end his loneliness by finding a suitable one.

Themes

The dominant theme in this text is the need for a life partner. The theme is expressed both directly and indirectly by the persona in the first stanza:

Text	Translation
Stanza 1	Stanza 1
Mayε osigyeni,	I have become a bachelor,
Awo nkoa na eku me o	At the mercy of the cold
Menya dofo bi a,	I yearn for a lover,
Obegye m'enyi w'abrabo yi mu o	To cheer up my life.

The persona waxes philosophical in the next stanza, noting the universality of the need to have one's soul mate, and resolves to keep searching till he finds his:

Stanza 2

Wiadze yi mu a ye wɔ yi,
Obiara na ne dɔfo
Ntsi m'ara merehwehwe mu,
Na me nsa 'ka nea me dɔ no

Stanza 2

In this world,
Everyone and their soul mate
So I'll keep searching
Till I find that special one.

The philosophical stance of stanza 2 is reinforced in the ensuing chorus, which admonishes persistence in seeking a life mate/one's true love; it affirms in a refrain, the enduring quality of true love:

Chorus

Hwehwe mu na yi wo mpena (4x)
Aya a fe n'ano (2x)
Na ɔmbɔ wo nkɔmɔ pa (2x)
Efise ɔdɔ bi ye owuo,
Eye owuo, eye owuo (3x)

Chorus

Seek to find that special one
With kisses to share
In those special moments
For some love is unto death
Unto death, unto death

Stanza 3 picks up the theme again where stanza 2 left off, repeating the universality of matching a mutually attracting couple. The persona makes an impassioned appeal to his loved one to pledge her love to him for a lifetime. He goes on to again stress the enduring quality of true love:

Stanza 3

Wiadze yi mu a yewɔ yi,
Obiara na ne dɔfo

Stanza 3

In this world
Everyone and their soul mate

Ntsi fa w'akoma ma me o,	So pledge your heart to me,
Amara m'ahoma tsea,	My delicate one,
Ma me nye wo ntsena asomdwee mu o	And let's live peacefully together.
Osandε wiadze yi mu a ye wɔ yi,	For in this world
Aboa akyekyerε nso wɔ ne dɔfo.	Even the tortoise is soul-mated
Na wiadze yi mu a ye wɔ yi,	And in this world,
Na ɔdɔ bi sombo.	Some love is priceless
Na sε wonnim a,	And if you don't know,
Wo se nkrɔfo nni dɔ.	You say people have no love.
M'ara m'ahoma tsea,	My delicate one,
Fa w'akoma ma me.	Pledge me your heart
Osandε wiadze yi mu a yewɔ yi,	For in this world,
Odo bi sombo o	Some love is priceless,
Na ɔdɔ bi nso ye owuo	And again, some love is unto
	death
Ɛye owuo, Ɛye owuo	Unto death, unto death.

Other related themes in the text include fidelity, commitment, romance and perseverance.

Imagery

The text portrays the central image of a lonely, albeit plaintive persona who is determined to seek and find his destined life mate. (See stanza 1). This portrayal is augmented by the persona's passionate proposal to his intended to make a lifetime commitment to be with him. (See stanza 3). Altogether, the central image is predicated on the notion of a universal heterosexual imperative in

romantic relations, which informs the texts rationalizations and admonitions. (See stanzas 1, 2, 3 and the chorus).

Tropes

The dominant trope is the metaphor of romantic love as realized in a heterosexual relationship. The text harps on the universal imperative of seeking to find one's soul mate as a necessary condition for a settled and happy life. (See stanzas 1, 2, 3 and the chorus).

Sound Devices

As sound devices go, there is little incidence of such as end rhymes, assonance and alliteration, except for the suggested alliteration in the first line of stanza one of the English translation:

Stanza 1

Maye osigyeni,

Stanza 1

I'm but a bachelor,

In the original Akan text however, there are a few instances of both alliteration and assonance in such as the following expressions:

Ntsi m'ara **merehwehwɛ** mu (stanza 2, line 3), in which the sequence of the consonant /m/ and the consonant cluster /hw/ and the vowel /e/ manifesting alliteration and assonance respectively. Other examples include "Ntsi **fa w'akoma ma me o**" (stanza 3, line 3) in which the vowel /a/ alternates with the consonant /m/ to create the effect of assonance and alliteration respectively, and' **Amara m' ahoma** tsea, in which the vowel /a/ and the consonant /m/ alternate in a sequence to create the effect.

Style

The text uses repetition as its main stylistic device. Apart from the first stanza, the subsequent stanzas (2 and 3) and the chorus demonstrate repeated lines/ideas:

Stanza 2

Wiadze yi mu a ye wo yi,

Obiara na ne dofo

Ntsi m'ara merehwehwe mu,

Na me nsa 'ka nea me do no

Stanza 3

Wiadze yi mu a yewo yi,

Obiara na ne dofo

Ntsi fa w'akoma ma me o,

Amara m'ahoma tsea,

Ma me nye wo ntsena asomdwee mu o

Osande wiadze yi mu a ye wo yi,

Aboa akyekyere nso wo ne dofo.

Na wiadze yi mu a yewo yi,

Na odo bi sombo.

Na se wonnim a,

Wo se nkrofo nni do.

M'ara m'ahoma tsea,

Fa w'akoma ma me.

Osande wiadze yi mu a yewo yi,

Stanza 2

In this world,

Everyone has their soul mate

So I'll keep searching

Till I find that special one.

Stanza 3

In this world

Everyone and their soul mate

So pledge your heart to me,

My cherished one,

And let's live peacefully together.

For in this world

Even the tortoise is soul-mated

And in this world,

Some love is priceless

And if you don't know,

You say people have no love.

My delicate one,

Pledge me your heart

For in this world,

Odo bi sombo o	Some love is priceless,
Na odo bi nso ye owuo	And again, some love is unto death
Eye owuo, eye owuo	Unto death, unto death.
Chorus	Chorus
Hwehwe mu na y i wo mpena (4x)	Seek to find that special one
Aya a fe n'ano (2x)	With kisses to share
Na ombo wo nkomo pa (2x)	In those special moments
Efise odo bi ye owuo,	For some love is unto death
Eye owuo, eye owuo (3x)	Unto death, unto death

The highlighted lines represent repeated lines across stanzas 2 and 3; there are also the refrained lines of the chorus. The text also uses the dramatic effect of personae, where the male persona proposes to his intended:

Ntsi fa w'akoma ma me o,	So pledge your heart to me,
Amara m'ahoma tsea,	My delicate one,
Ma me nye wo ntsena asomdwee mu o	And let's live peacefully together.

In sum the text's literary features contribute to its rhetorical value as a philosophical admonition situated in the universal/existential need for life mates, from a logos perspective. From an ethos perspective, the persona of the performer and the dynamics of rendition and reception, manifested in nuancing and its attendant emotional outcomes (pathos) lend relative credibility as coordinates to the overall rhetorical effect. The aesthetic value of the text as a work of art, is situated in the aesthetics of the literary devices that inform the lyrics.

4.5.0 A Socio-cultural Analysis

While the message of the verbal text appears a universal one - the need and quest to obtain an enduring romantic love relationship – there are however, Ghanaian/African cultural undertones in the message: the pointed allusion to heterosexual romantic love. From a Ghanaian socio-cultural context, the reference to a love relationship in the text is decidedly heterosexual, as can be inferred from such an expression as “Amara m’ahoma tsea...” (stanza 3, line 4), an Akan expression of endearment used for the adored female object of love/affection. It is a metaphor which literally means “My delicate thread”, suggesting the tenderness and adoration with which this female object of affection is to be treated. The expression is therefore indicative of a heterosexual romantic relationship from a Ghanaian socio-cultural perspective, in which any other romantic relationship is considered aberrant. This is because Ghanaian, and by extension Black African cultural privileging of heteronormativity in romantic relationships is a deep-seated norm, (notwithstanding its misconstruction by other opinions as prejudicial), which appears naturally expressed in the song’s lyrics.

It is only logical to suppose that since the original text is in Akan, its intended/primary audience is Ghanaians (i.e. Ghanaian Akan speakers) and any functional speaker of Akan. Given the simple nature of the text, any functional speaker of Akan can appreciate the seminal meaning of its admonition to seek and find a life mate. Those Akan speakers with an idiomatic grasp of the language are most likely to obtain a richer aesthetic experience from the diction and philosophical undertones of the text, as relative implied readers.

As aforementioned in this study, an English translation of the Akan verbal text provides greater access to the text, first within the Ghanaian jurisdiction, given that English is our lingua franca, and next within the global Anglophone community, since English has a much wider global coverage than Akan. In addition to the general/functional meaning of the text as could be deciphered by the average speaker of English, other derivative meanings are a function of the individual's/group's cumulative experiential engagement with the text and how this helps to produce the meanings significant to either the individual or the group. In effect, the socio-cultural determinants of the individual's/group's cumulative experience become crucial in the production of derivative meanings in engaging the text.

It must be noted in concluding however, that in translation, the text is robbed of some of its semantic nuance; for example, the translation does not quite indicate the nature of the romantic love relationship in the definitive way the source text does. Be that as it may, the text's central message of the desire and quest for an enduring romantic love relationship and its implications, is integral to any derivative meanings from a socio-cultural context.

The foregoing chapter has attempted to examine the role of the socio-cultural as a generative factor in realizing the rhetorical profile of the highlife song. It has demonstrated with an analysis of some selected highlife songs, how the socio-cultural context itself prompts and sustains the creative process and determines its impact at multiple levels of engagement. This context informs the process and its outcomes from the aesthetic, philosophical, ideological, political, socio-economic and indeed the totality of cultural space in relation to which the study makes its assertions. The socio-cultural context then is a significant

consideration in the generation of the derivative texts that issue from reception dynamics and indeed, the primary text that is the generic text and initial end product of the creative process. The subsequent chapter will address the synthesis that constitutes the rhetorical profile of the highlife song text.

4.5.1 The Tune as Text 12

Title: Maame Hwe

Artiste: Ebony Reigns

Producer: Bullet

Label: Krazy Beatz

Year: 2017

The tune opens with a synthesizer bass ostinato based on a progression of I- I III IV- -IV V I; this runs through the entire piece, over a steady rhythm section. Indeed this progression provides the simple harmonic structure of the song's accompaniment. It is over this progression that the introductory recitative and the subsequent singing are performed:

MAAME HWE

EBONY

The musical score for 'Maame Hwe' is presented in a multi-staff format. The top two staves are for Soprano and Electric Piano, both showing rests. The Synth Pad staff contains a melodic line with notes and rests. The bottom four staves (Hi-Hat Cymbal, Snare Drum, Tenor Drum, and Bass Drum) form a steady rhythm section with various drum patterns.

Figure 4.9.3: The instrumental accompaniment

The lead singer's lines are harmonized in thirds in the cadential parts.

See the full score on accompanying compact disc for the details

4.5.2 A Literary Analysis of the Verbal Text

Text	Translation
It;s about time it hurts,	None needed here
Please stay, Midas touch (speech/rap)	
I hate you so much right now (recitative 4x)	
Stanza 1	Stanza 1
One day you will know	
These are the words of my mother	
As I'm getting old ibi now wey I remember	I now remember
So I'm packing all my tools	
Going back a-home	
A young girl like me	
Shouldn't be caught with an old school fool	
Stanza 2	Stanza 2
He told me he was a banker	
Not knowing bank robber	
This man is a gangster	
Bukom Banku boxer	
Osoe anopa a, bodambo bodambo o	From morning, it's only bottle
after bottle	
Edu ewiya a, <i>shocker</i> ne ganja nkoa o	At noon, it's only <i>shocker</i> and
	ganja

Refrain

Na **ide** beat me every night and day, **Maame hwε** For he ... Mother-in-law, see,

You used to warn me but I didn't wana know **Maame hwε** ...Mother-in-law, see

Maame hwε o Maame hwε, Maame hwε o Maame hwε

Maame hwe o, hwε nea wo ba no deyε me Mother-in-law see, see
what your son does to me.

Stanza 3

Na pikin no de hear mama
Na pikin no de hear papa
Ene nkwalaa a yaba
Social media na yeda
Beyε den na y'abɔ ɔbra pa?
Beyε den na yenya ɔdɔ pa?
Na nso akɔlaa na wodie
Wohu kɔtɔ eni a wose abaa o

Stanza 3

A child no longer listens to her mother
A child no longer listens to his father
Children of today,
Live in social media
How will they have a worthy life?
How will they have a worthy love-life?
For only a child sees a crabbe's eyes
And thinks it's a twig

Analysis

Subject Matter

The text, through the voice of its (female) persona, essentially laments a spousal relationship gone sour. She recalls her recalcitrance and disregard for parental guidance and its consequent negative outcomes for her. The persona's anguished prelude of 'I hate you so much right now' ostensibly directed at her

spouse, sets the tone of the text's message and indicates the extremity of the couple's estrangement.

Theme(s)

The central theme in the text is estranged spousal relations and related issues. This theme is articulated by the text's persona in three stanzas and a refrain. In stanza 1 she expresses regret, recalling the mother's prophetic admonition regarding her life and resolves to leave her loveless marriage and go back home:

Stanza 1

Stanza 1

“One day you will know.”

These are the words of my mother.

As I'm getting old,

Ibi now wey I remember.

I now remember

So I'm packing all my tools

Going back a-home

A young girl like me

Shouldn't be caught with an old school fool

In stanza 2, the theme is brought into clearer relief when the persona reveals the underlying causes of her marital estrangement: she is a victim of deceit and neglect:

Stanza 2

Stanza 2

He told me he was a banker

Not knowing bank robber

This man is a gangster

Bukom Banku boxer

Osore anopa a, bodambo bodambo o From morning, it's only
bottle after bottle

Edu ewiya a, *shocker* ne ganja nkoa o At noon, it's only *shocker*
and ganja

The persona's victim status is further reinforced in the refrain in which she complains to her mother-in-law of being at the receiving end of spousal violence:

Refrain	Refrain
Na ide beat me every night and day, Maame hwe	For he beats me ... Mother, see,
You used to warn me but I didn't wana know Maame hwe	...Mother, see
Maame hwe o Maame hwe, Maame hwe o Maame hwe	... Mother, see
Maame hwe o, hwe nea wo ba no deye me	Mother see, see what your son does to me.

In the last stanza (3) the persona continues on the theme of bitter relationships, this time citing general challenges of contemporary youth: recalcitrance, social media distraction and deception, and naivety in going into relationships:

Stanza 3	Stanza 3
Na pikin no de hear mama	A child no longer listens to her mother
Na pikin no de hear papa	A child no longer listens to his father
Ene nkwaadaa a yaba	Children of today,
Social media na yeda	Live in social media

Beyɛ dɛn na y'abɔ ɔbra pa? How will they have a
worthy life?

Beyɛ dɛn na yenya ɔdɔ pa? How will they have a
worthy love-life?

Na nso akɔlaa na wodie For only a child see a
crabbe's eyes

Wohu kɔtɔ eni a wose abaa o And thinks it's a twig

Derivative themes in the text include spousal abuse, relationship frustrations, filial dissent or disobedience and regret. All these feed into the dominant theme to the effect of clarifying the persona's experience of an unfulfilled spousal relationship.

Tropes

The dominant trope in the text is that of the rueful victim of love. The persona's strident prelude of "I hate you so much right now" and subsequent expressions of regret in her marital circumstances sum up the trope's credibility. (See stanzas 1, 2, 3 and the refrain).

The metaphor serves as a cautionary reference for the contemporary young woman/person contemplating an enduring loving marriage.

Imagery

The text operates the image of an angry, frustrated and altogether regretful wife seeking answers to her dysfunctional marital life. (See recitative). There are also other images from the persona's plaintive narrative: the complementary image of a tyrant at home; the deceitful, criminal and uncaring bully of a spouse, of whom the persona speaks as being the cause of her marital ordeal. (See stanza

2 and refrain). There is yet the image of the willful yet naïve youth, whose condition makes him/her a potential casualty of a marital disaster.

(See stanza 3). Lastly, there is the silhouetted image of the persona's mother, whose past admonitions the persona ruefully recalls.

The text's images evoke such negativities as social tension, spousal violence, rueful complaint, hateful hysteria and anguish, all of which lend complementarity and credibility to the text's seminal message as a cautionary admonition to today's youth in respect of submission to parental guidance.

Rhetorically, the ethos of the text is situated in the persona's anguished and regretful plea, while its logos is located in the persona's victim status as evidenced in the narrative of her ordeal. The pathos of the text is manifest in the emotional intensity of the persona's anguish as evidenced in the increasingly strident declarations of hatred for the spouse that preludes the song: "I hate you so much right now," a declaration which sums up the emotional cost of the persona's marital frustration. contained in her narrative.

Sound Devices

Instances of end and internal rhymes characterize the text. In stanza one, end rhymes manifest in /know/, /old/, /home/ (lines 1, 3, and 6); /mother/, /remember/ (lines 2 and 4); /tools/, /fool/ (lines 5 and 8). The one instance of internal rhyme in this stanza is remarkable for its combination of assonance and alliteration in the expression "...old school fool", in which similar vowels /ou/u:/ precede same consonants /l/ to create a lilting effect.

In stanza two, end rhymes are evident in /banker/, /robber/, /ganster/, /boxer/ (lines 1-4);

Internal rhymes occur in such expressions as “Not Knowing bank robber,” (line 2); “Bukom Banku boxer” (line 4), and “..., bɔdambɔ bɔdambɔ o” (line 5). An alliterative sequence of /n/ and /b/ (line 1), /b/ and /k/ (line 4) and /b/, /d/ (line 5) effect partly, the instances of internal rhyme. Assonance occurs in the lines cited earlier; for example lines one to four show a sequence of vowels /i:/ in (line 1); /o/ and /ou/ (line 2); /i/, /a/ and /ae/ (line 3); /u/, /ou/, /ae/ and /a/ (line 4); /ɔ/ and // (line 5); a/ae/, /u:/, /ou/ and /o/ (line 6).

Stanza three also manifests both end and internal rhymes; end rhymes occur in mother/father (lines 1 and 2) and life/life (lines 5 and 6). Assonantal vowel sequence occurs in /ou/, /o/ and /a/ (lines 1 and 2); /i/ (line 4); /o/ and /ai/ (line 7); /i/ (line 8). There are also two instances of assonance in the refrain, realized in the /i:/ vowel sequence (line 3), and /u:/ (line 4).

Alliterative consonant sequence occurs in /l/ (lines 1 and 2). In sum these are the most notable sound devices in the text, imparting their rhetoric through the mechanism of verbal sound crafting, inuring to the lyrics’ over all sound aesthetics.

Style

The text’s defining stylistic feature is its plaintive style, where the persona recounts her marital ordeal in a rueful complaint. (See stanzas 1, 2, 3 and the refrain). Another feature is the use of code mixing, where the persona’s narrative is delivered partly in standard English, partly in pidgin English and partly in Twi. (See stanzas 1, 2, 3 and the refrain).

There is also the use of repetition, realized in parallel constructions. (See stanza 3, lines 1, 2 and 5, 6):

Stanza 3	Stanza 3
Na pikin no de hear mama	A child no longer listens to her mother
Na pikin no de hear papa	A child no longer listens to his father
Beyɛ den na y'abo ɔbra pa?	How will they have a worthy life?
Beyɛ den na yɛnya ɔdɔ pa?	How will they have a worthy love-life?

The imperative construction “Maame hwe” is repeated to the effect of a refrain:

Maame hwe o Maame hwe, Maame hwe o Maame hwe	... Mother, see
Maame hwe o, hwe nea wo ba no deye me	Mother see, see what your son does to me.

The foregoing sums up the text’s most significant stylistic features.

To conclude, it can be appreciated from the foregoing analysis that the literary features of the verbal text come together to bolster the rhetorical value of the song from both aesthetic and philosophical standpoints.

4.5.3 A Socio-cultural Analysis

The verbal text of *Maame Hwe* is typical in its reflection of contemporary linguistic culture of Ghanaian urban youth; the text is characterized by code mixing stylistics – a mixture of standard English, pidgin English and Twi – a

phenomenon which has gained increased popularity amongst contemporary Ghanaian youth. Consequently, popular music artistes have appropriated it into their compositions as a way of identifying with youth culture and its attendant challenges.

In performance, Ebony Reigns operated a persona that embodied the free-spiritedness of contemporary urban youth culture, characterized by a self-assured non-conformism. Having dropped out of school, Reigns resolved to remake herself and stake a claim in society through music as a singer. She adopted a varied style of highlife, reggae and dance hall, and her lyrics, subtly crafted in its sexual suggestiveness and socio-philosophical relevance, became as popular as they were controversial. From a combination of revealing costume, lewd dancing and these suggestive lyrics, Reigns constructed an assertive self-image that appeared to polarize public opinion on her persona as a young and rising female public figure vis-à-vis the expectations of a somewhat conservative society. Even so, a curious ambivalence attended her public reception: on the one hand, the media ostracized her as overly aberrant and a negative model; on the other, the same media and by extension, the public reveled in her music and music videos, perhaps from a secret desire to know/savour a bit more of this nonchalant enigma of a performer.

In terms of style, Reigns' music is informed by a spaciousness typical of the production style of such current Ghanaian popular music types as dance hall: voluminous keyboard generated bass lines, sparse chords (also on keyboard), a thuddy bass drum and light percussion driven by a *kpanlogo* bell pattern set against a prominently foregrounded voice. Notwithstanding its sexual suggestiveness and urban youth sub culture posturing, Ebony Reigns' lyrics

reference topical social issues of relationships and socio-economic survival, (e.g. *Maame Hwe* and *Obi medi me dwa*). Socio-culturally, *Maame Hwe*'s apparent central issue of spousal abuse is also an avenue for addressing related issues of parenting, adolescent challenges, and gender inequality in love relationships.

Maame Hwe's narrative of filial recalcitrance and its resultant needless suffering and regret may be seen as both a Ghanaian and a global challenge; the reference to children of today living on the social media platform (see stanza 3), places the challenges of contemporary youth within both a local and a global context. The persona alludes to the distractions of social media and its negative impact on Ghanaian youth development effort. She suggests albeit indirectly, that contemporary Ghanaian youth will be better off without the negative distractions of social media. This negative distraction, the text appears to succinctly suggest, distorts and corrupts the youth's sense of morality, integrity and responsibility, thus leading them down the slippery slope of a dysfunctional life.

Notwithstanding its mixed codes, Ghanaian flavour and apparent focus on a Ghanaian audience, the text is most likely accessible relatively to Anglophone Africans and other members of the global Anglophone community. It must be noted however, that there are different contexts of accessibility to the text's import, relative to the cultural/ experiential insight with which one engages the text. Suffice it to observe that the text's popularity with Ghanaians may also be attributable to a curious 'collective depravity' which makes them ascribe profanity to otherwise none profane expressions, as a result of phonological suggestiveness. From the perspective of rendition, and in the light of the rather

permissive popular music landscape in Ghana, it may well be a strategic approach to marketing the artiste and her music as a product.

4.5.4 Summary

Ultimately, the discourse of this chapter seeks to clarify the assertion that the (highlife) song text articulates its rhetoric as a layered proposition; it discusses the selected highlife songs from a three-tier perspective of the musical, literary and the socio-cultural, as the contextual sources of the songs' multiple texts. It diaggregates the songs into their constituent nonverbal and verbal components and analyzes each for its musical and literary significance: musically, the tune and the lyrics are discussed as discrete and combined texts with a view to establishing the song as a layered and hybrid text; subsequently, the lyrical content is discussed as a literary text.

Finally, the verbal text is discussed for its socio-cultural import, appeal/significance. Related issues briefly referenced under this final rubric include performance and reception in terms of relative semantic coverage and rhetorical effect. The succeeding chapter will conclude on the findings of this study and make the appropriate recommendations.

CHAPTER FIVE

5.0 CONCLUSION

The foregoing chapters have attempted to establish the composite textual nature of the highlife song text (and indeed song texts in general), which this study posits as its rhetorical profile, by isolating and interrogating its non-verbal and verbal textual constituents and how they work in tandem to produce this layered effect. The study adopted this approach to address the following questions that frame its inquiry:

- a. What possible range of dimensions may be realized in the rhetorical profile of the highlife song text?

Secondary Questions

- b. How do these possible dimensions function to generate the highlife song text's rhetorical profile?
- c. How will the study's envisioned multi-dimensional nature of the highlife song text's rhetorical profile enrich the discourse on the highlife song text as an object of literary studies?

In pursuit of this quest, the study engaged a selection of highlife songs for their musical and lyrical content, analyzing them in order to establish their independent and combined textuality (Bakhtin, 1986; Barber, 2007; Hanks, 1995) from both musical and literary perspectives. From a musical perspective, the study's analysis of the said songs was largely descriptive of their melodic, harmonic, rhythmic and formal features. This is done first, to validate the textuality of the musical transcriptions, from a semiotic standpoint (Dobrian, 1992) and next, to provide the non-verbal textual matrix with which the verbal texts integrate and function as songs. And from a literary perspective, the verbal texts, if sung in Akan are translated into English, with a view to expanding

access to the text, and also, to obtaining a literary/pragmatic rather than a literal translation.

The literary analysis focused on such aspects of the texts as subject matter, themes, tropes, sound devices, imagery, style, tone and mood. The third phase of the textual analysis dealt with the socio-cultural impact of the songs and the consequent derivative texts that could issue from the dynamics of rendition and reception. It situated the texts within a socio-cultural context in order to appreciate better their socio-cultural relevance and its function as a motivation for deriving alternative verbal texts, (Agovi, 1989; Collins, 1994; Oti, 2009; Owusu, 2015; Van der Geest, 1982, Yankah, 1984, 2001). From a rendition and reception point of view, the given verbal texts may be re-affirmed or re-interpreted according to how they are informed by the individual's or group's lived experience and their relative cultural insight as intended/implied audiences.

The study's approach to engaging the highlife song text in this manner is to validate its thesis that the highlife song text and indeed the concept of the song text in general, is a layered proposition comprised of both non-verbal and verbal textual constituents, which work together to generate the initial layered text we call song. Subsequently, this layered text is further added on to through the interpretive mechanisms that issue from the dynamics of rendition and reception. This results in multiple derivative texts, which are all correlatives of the initial bi-textual combination of tune and verbal text. There is even the extra derivative texts from dance movements and gesturing, which is a function of performance. Ultimately, this multi-textual layering assumes a rhetorical dimension, the essential nature of which is a synthesis of the verbal and the non-

verbal operating as a unit and generating further texts through the performative and interpretation.

The primary significance of this study is its contribution to changing the paradigm in the discursive practices relative to the highlife song text and the song text generally. It envisions a movement away from the hitherto, one dimensional reference that had attended the discourse of the (highlife) song text, to a more comprehensive appraisal of the subject as a composite and therefore a textually layered proposition.

Critical discourse on the (highlife) song text may now take its cue from this study and make the appropriate qualifications with regard to which textual constituent it is foregrounding for a discussion. While this will sharpen the focus of the discussion, it will also indicate an awareness of the multi-textual nature of the (highlife) song text, and its propensity to be engaged with on multiple fronts. This is what this study posits as constituting the rhetorical profile of the (highlife) song text.

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APPENDIX A

The study's use of the selected highlife songs is in the manner of capturing their seminal ideas as the focal substance of its inquiry. It foregrounds different segments of the songs where appropriate, in conducting its textual analysis. This section provides excerpts from the full scores of the selected songs used in the study: The full scores of the songs are however captured on CD for convenience in avoiding an overly voluminous hard copy.

Etuei

BEN BRAKO

The musical score for 'Etuei' by Ben Brako is presented in a multi-staff format. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Baritone:** Two measures of whole rests.
- Vocals:** Two measures of whole rests.
- Snare Drum:** First measure is a whole rest; the second measure has a pattern of quarter notes: quarter rest, quarter note, quarter rest, quarter note.
- Maracas:** First measure is a whole rest; the second measure has a steady eighth-note pattern.
- Bass Drum:** First measure is a whole rest; the second measure has a pattern of quarter notes: quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest.
- Bass Guitar:** First measure is a whole rest; the second measure has a pattern of quarter notes: quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest.
- Trumpet in B:** First measure is a whole rest; the second measure has a pattern of quarter notes: quarter rest, quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest, quarter note.
- Synth Pad:** Two measures of whole rests.
- Electric Guitar:** First measure is a whole rest; the second measure has a pattern of quarter notes: quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest, quarter note, quarter rest.
- Organ:** Two measures of whole rests.

©

2 Etuei

The musical score for 'Etuei' is arranged for a band and includes a vocal line. The instruments and their parts are as follows:

- B (Bass):** A single whole rest is shown in the first measure of the two-measure phrase.
- Vox. (Vocal):** A single whole rest is shown in the first measure of the two-measure phrase.
- S. Dr. (Snare Drum):** Features a rhythmic pattern of eighth notes and rests.
- Mrcs. (Maracas):** Features a steady eighth-note accompaniment.
- B. Dr. (Bass Drum):** Features a rhythmic pattern of eighth notes and rests.
- Bass:** Features a melodic line with eighth notes and rests.
- B. Tpt. (Bass Trumpet):** Features a melodic line with eighth notes and rests.
- Pad:** A single whole rest is shown in the first measure of the two-measure phrase.
- E. Gtr. (Electric Guitar):** Features a rhythmic pattern of eighth notes and rests.
- Org. (Organ):** A single whole rest is shown in the first measure of the two-measure phrase.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first measure of the two-measure phrase is marked with a '3' above the staff, indicating a triplet. The second measure is marked with a '3' above the staff, indicating a triplet.

Etuei

3

The musical score for 'Etuei' is arranged for a band and includes a vocal line. The score is divided into two systems, each starting with a measure number '5'. The instruments and their parts are as follows:

- B (Bass):** Two measures of whole rests.
- Vox. (Vocal):** Two measures of whole rests.
- S. Dr. (Snare Drum):** A rhythmic pattern of eighth and sixteenth notes.
- Mrs. (Maracas):** A steady eighth-note accompaniment.
- B. Dr. (Bass Drum):** A rhythmic pattern of eighth and sixteenth notes.
- Bass:** A melodic line in the bass clef with eighth and sixteenth notes.
- B. Tpt. (Bass Trumpet):** A melodic line in the treble clef with eighth and sixteenth notes.
- Pad:** Two measures of whole rests.
- E. Gtr. (Electric Guitar):** A rhythmic accompaniment using chords and eighth notes.
- Org. (Organ):** Two measures of whole rests.

4

Etuei

The musical score for 'Etuei' is presented in a multi-staff format. The score includes the following parts from top to bottom: Bass (B), Vocal (Vox.), Snare Drum (S.Dr.), Maracas (Mrcs.), Bass Drum (B. Dr.), Bass (Bass), Baritone Trumpet (B. Tpt.), Pad, Electric Guitar (E.Gtr.), and Organ (Org.). The key signature is three sharps (F#, C#, G#). The score is divided into two measures. The first measure contains rests for the Bass, Vox., and Pad parts. The Snare Drum part features a rhythmic pattern of quarter notes. The Maracas part consists of a steady eighth-note accompaniment. The Bass Drum part plays a pattern of quarter notes. The Bass part has a melodic line with eighth notes and a half note. The Baritone Trumpet part plays a series of chords. The Electric Guitar part features a complex chordal accompaniment with many accidentals. The Organ part has a rest. The second measure continues the patterns established in the first measure, with the Bass part ending with a sixteenth-note flourish.

Etuei

5

The musical score for 'Etuei' is arranged for a full band and includes a vocal line. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Bass:** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.
- Vox. (Vocal):** Mirrors the bass line, with lyrics 'N - yoo' and 'mo - bro'.
- S. Dr. (Snare Drum):** Provides a steady rhythmic accompaniment with eighth notes.
- Mrcs. (Maracas):** Provides a consistent rhythmic accompaniment with eighth notes.
- B. Dr. (Bass Drum):** Provides a steady rhythmic accompaniment with eighth notes.
- Bass:** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.
- B. Tpt. (Bass Trumpet):** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.
- Pad:** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.
- E. Gtr. (Electric Guitar):** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.
- Org. (Organ):** Features a melodic line with a long note on the first measure, followed by eighth and sixteenth notes.

APPENDIX B

FREEDOM WANA DZIA

Kwa Mensah

Solo

Chorus

Guitar

Bass Guitar

Gome

Conga

Claves

2

FREEDOM WANA DZIA

The musical score is arranged in a system with five staves. The top two staves are for vocal parts: Soprano (S) and Contralto (C). Both vocal staves are marked with a '5' at the beginning, indicating a five-measure rest. The third and fourth staves are for Acoustic Guitar (Ac.Gtr.) and Bass. The Acoustic Guitar part features a complex rhythmic pattern with chords and single notes, while the Bass part provides a steady accompaniment. The fifth staff is divided into three parts: Conga (C. Dr.) and Clavichord (Clv.). The Conga part shows a complex, syncopated rhythm, and the Clavichord part provides a melodic accompaniment. The entire score is in the key of D major (two sharps) and 4/4 time.

FREEDOM WANA DZIA

The musical score is arranged in a system with five staves. The top two staves are for vocal parts: Soprano (S) and Contralto (C). Both vocal staves are marked with a '9' at the beginning, indicating a measure rest for nine measures. The third staff is for Acoustic Guitar (Ac.Gtr.), the fourth for Bass, the fifth for Conga Drums (C. Dr.), and the sixth for Clavichord (Clv.). The Acoustic Guitar and Bass parts begin with a '9' measure rest. The Conga Drums and Clavichord parts begin with a '9' measure rest. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows the first four measures of the piece.

4

FREEDOM WANA DZIA

The musical score is arranged in a system of five staves. The top two staves are for vocal parts: Soprano (S) and Contralto (C). Both vocal staves are marked with a '13' at the beginning and contain four measures of music, each represented by a single square note on a staff with a treble clef and a key signature of three sharps (F#, C#, G#). The third staff is for Acoustic Guitar (Ac.Gtr.), and the fourth is for Bass. Both are marked with a '13' and contain four measures of music. The Acoustic Guitar part features a rhythmic pattern of chords and single notes, while the Bass part features a more melodic line with eighth and sixteenth notes. The fifth staff is for Conga (C. Dr.) and Clavichord (Clv.), both marked with a '13' and containing four measures of music. The Conga part features a rhythmic pattern of eighth and sixteenth notes, while the Clavichord part features a more melodic line with eighth and sixteenth notes.

FREEDOM WANA DZIA

17

S

Free-dom wa na dza wa na dza hoa na dza free-dom wa na dza wa na dza wa na

C

Free-dom wa na dza wa na dza hoa na dza free-dom wa na dza wa na dza wa na

17

Ac.Gtr.

Bass

17

C. Dr.

17

Clv.

Detailed description: The image shows a musical score for the song 'FREEDOM WANA DZIA'. It consists of five systems of staves. The first system contains vocal parts for Soprano (S) and Contralto (C), with lyrics written below the notes. The second system contains instrumental parts for Acoustic Guitar (Ac.Gtr.) and Bass. The third system contains parts for Conga Drums (C. Dr.) and Clavichord (Clv.). Each system begins with a measure number '17'. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts feature a melodic line with lyrics: 'Free-dom wa na dza wa na dza hoa na dza free-dom wa na dza wa na dza wa na'. The instrumental parts provide accompaniment for the vocal lines.

APPENDIX C

GHANA GUINEA MALI

E.T. Mensah

Trumpet in Bb

Tenor Sax

Trombone

Soprano

Piano

Guitar

Bass Guitar

Gome

Electric Piano

Shakers

Guitar Intro

The image shows a musical score for a band. The instruments listed on the left are Bb Tpt., T. Sax., Tbn., Voice, Ac. Gtr., Bass, E. Pno., and Sh. The score is written in 4/4 time and features a key signature of one flat (Bb). The first four staves (Bb Tpt., T. Sax., Tbn., and Voice) contain whole rests, indicating that these instruments are silent for this section. The Ac. Gtr. part begins with a section labeled "Section A Harmonic Progression" and consists of a series of chords. The Bass part provides a rhythmic accompaniment with eighth notes. The E. Pno. part contains whole rests. The Sh. part consists of a steady eighth-note pattern. The score is divided into two measures, with a bar line in the middle.

6

B♭ Tpt.

6

T. Sax.

6

Sectoin A

6

Tbn.

6

Voice

6

Ac. Gtr.

6

Bass

6

E. Pno.

6

Sh.

Detailed description: This is a musical score for a section titled 'Sectoin A'. It consists of ten staves. The top staff is for B♭ Tpt. (B-flat Trumpet), which is mostly silent. The second staff is for T. Sax. (Tenor Saxophone), featuring a melodic line with a long slur over the first two measures. The third staff is for Tbn. (Tuba), which is silent. The fourth staff is for Voice, which is silent. The fifth staff is for Ac. Gtr. (Acoustic Guitar), providing a rhythmic accompaniment with chords and arpeggios. The sixth staff is for Bass, providing a bass line. The seventh staff is for E. Pno. (Electric Piano), which is silent. The eighth staff is for Sh. (Shamisen), providing a rhythmic accompaniment with a repeating pattern. The score is in 4/4 time and has a key signature of one sharp (F#).

8

B♭ Tpt.

8

T. Sax.

Section B

8

Tbn.

8

Voice

8

Ac. Gtr.

8

Bass

8

E. Pno.

8

Sh.

Detailed description: This is a page of a musical score for a band. It features ten staves. The top staff is for B♭ Tpt. (B-flat Trumpet), which is mostly silent with a few rests. The second staff is for T. Sax. (Tenor Saxophone), which has a melodic line starting at measure 8, marked with a fermata. The third staff is for Tbn. (Tuba), which is mostly silent. The fourth staff is for Voice, which is also mostly silent. The fifth staff is for Ac. Gtr. (Acoustic Guitar), which has a rhythmic accompaniment with chords. The sixth staff is for Bass, which has a bass line. The seventh staff is for E. Pno. (Electric Piano), which is mostly silent. The eighth staff is for Sh. (Shamisen), which has a rhythmic accompaniment. The score is in 4/4 time and has a key signature of one sharp (F#).

The image displays a musical score for a ten-piece band. The staves are arranged vertically and labeled on the left as follows: B♭ Tpt., T. Sax., Tbn., Voice, Ac. Gtr., Bass, Sh., E. Pno., and Sh. Each staff begins with a dynamic marking of *10*. The score is written in a key signature of one flat (B♭) and a 7/8 time signature. The B♭ Tpt., T. Sax., and Tbn. parts feature melodic lines with eighth and sixteenth notes. The Voice part is currently silent. The Ac. Gtr. part consists of a series of chords. The Bass part provides a steady eighth-note accompaniment. The Sh. (Shamisen) parts are marked with a double bar line and contain rhythmic patterns of eighth notes. The E. Pno. (Electric Piano) part is currently silent.

APPENDIX D

WORK AND HAPPINESS

Rambles International

The musical score is arranged in a system of eight staves. The top three staves are for percussion: Maracas, Claves, and Conga Drums, each with a 4/4 time signature and a single bar line. The next three staves are for harmonic instruments: Baritone (treble clef, 4/4 time), Piano (treble clef, 4/4 time), and Bass Guitar (bass clef, 4/4 time), each with a 4/4 time signature and a single bar line. The bottom two staves are for brass: Trumpet in B (treble clef, 4/4 time) and Trombone (bass clef, 4/4 time). The Trumpet and Trombone parts feature melodic lines with slurs and accents, starting in the second measure and continuing through the fifth measure.

2

WORK AND HAPPINESS

Mrs. Clv. C. Dr. B. Pno. Bass B. Tpt. Tbn.

The musical score is arranged in a grand staff format with eight staves. The top three staves are for Mrs., Clv., and C. Dr. The next three staves are for B., Pno., and Bass. The bottom two staves are for B. Tpt. and Tbn. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a rehearsal mark '6' above the first staff. The Mrs. part features a rhythmic pattern of eighth notes. The Clv. part has a simple accompaniment. The C. Dr. part follows a similar rhythmic pattern. The B. part is mostly rests. The Pno. part provides harmonic support with chords and moving lines. The Bass part has a steady bass line. The B. Tpt. and Tbn. parts play sustained notes with some melodic movement.

WORK AND HAPPINESS

Mrs.

Clv.

C. Dr.

B.

Pno.

Bass

B. Tpt.

Tbn.

4

WORK AND HAPPINESS

Mrcs.

Clv.

C. Dr.

B

I will give my

Pno.

Bass

B♭ Tpt.

Tbn.

Detailed description: This is a musical score for a piece titled 'Work and Happiness'. The score is arranged for a band and includes a vocal line. The instruments listed are Mrcs. (Maracas), Clv. (Clavichord), C. Dr. (Conga Drum), B. (Bass), Pno. (Piano), Bass (Bass), B♭ Tpt. (B-flat Trumpet), and Tbn. (Tuba). The score is divided into measures, with a '12' marking above the first measure of each instrument's part. The vocal line includes the lyrics 'I will give my'. The music is written in a key with one sharp (F#) and a 4/4 time signature. The vocal line is in a soprano range, and the instrumental parts are arranged to provide a rhythmic and harmonic accompaniment.

WORK AND HAPPINESS

Mrs. *15*

Clv. *15*

C. Dr. *15*

B. *15*
8
best You will give your best

Pno. *15*

Bass *15*

B. Tpt. *15*

Tbn. *15*

APPENDIX E

ABOFRA KWAME

Quayson K. and Essah K.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Trumpet in B \flat , Soprano, Vocals, Bass Guitar, Electric Piano, Requinto Guitar, Conga Drums, Shakers, Bass Drum, and Snare Drum. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows the first two measures of the piece. The vocal and instrumental parts are mostly rests in the first measure, with activity beginning in the second measure. The percussion parts (Conga, Shakers, Bass Drum, Snare) provide a rhythmic accompaniment throughout.

2
3

B♭ Tpt.

S

Vox.

Bass

E. Pno.

Req.

C. Dr.

Sh.

B. Dr.

S. Dr.

Detailed description: This is a musical score for a band. It features ten staves. The top three staves are for vocalists: B♭ Tpt. (Trumpet), S (Soprano), and Vox. (Vocalist). The next three staves are for instruments: Bass (Bass), E. Pno. (Electric Piano), and Req. (Requiem). The bottom four staves are for percussion: C. Dr. (Cymbal), Sh. (Shaver), B. Dr. (Bass Drum), and S. Dr. (Snare Drum). The score is in 3/4 time and has a key signature of three sharps (F#, C#, G#). The first two measures are marked with a '2' and a '3' above the staff, indicating a triplet. The music is written in a standard musical notation style with various notes, rests, and articulation marks.

Musical score for page 3, featuring staves for Bb Tpt., S, Vox., Bass, E. Pno., Req., C. Dr., Sh., B. Dr., and S. Dr. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The first three staves (Bb Tpt., S, Vox.) are mostly silent, indicated by a '5' above the staff and a whole rest. The Bass staff has a melodic line starting with a quarter note G2, followed by eighth notes. The E. Pno. staff has a complex accompaniment with chords and moving lines. The Req. staff has a rhythmic pattern of eighth notes. The C. Dr., Sh., B. Dr., and S. Dr. staves show various drum patterns, including snare and bass drum hits.

9

B♭ Tpt.

S

Vox.

Bass

E. Pno.

Req.

C. Dr.

Sh.

B. Dr.

S. Dr.

Kwa - me Adu se wo de nsa nsaa

Detailed description: This is a musical score for a band with a vocal soloist. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves. The vocal soloist (S) has a melodic line with lyrics 'Kwa - me Adu se wo de nsa nsaa'. The vocal soloist (Vox.) has a whole rest. The bass line features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment (E. Pno.) uses chords and arpeggiated figures. The rhythm section includes Conga (C. Dr.), Shaker (Sh.), Bongos (B. Dr.), and Snare Drum (S. Dr.), all with rhythmic patterns. A maracas part (Req.) is also present. The score is marked with a forte dynamic (9) at the beginning of each staff.

APPENDIX F

HIGHER LIFE FEELING

K. Quayson and K Essah

The musical score is arranged in a grand staff format with 11 staves. The top two staves are for Vocals and Voice. The Vocals staff shows the lyrics "O teim ma ra ko la" and the Voice staff shows "Come let's". The remaining staves are for Bass Guitar, Steel Guitar, Electric Piano, Trumpet in B♭, Bass Drum, Snare Drum, Conga Drums, Hi-Hat Cymbal, and Castanets. The music is in 4/4 time and features a mix of melodic lines and rhythmic accompaniment.

©

2 HIGHER LIFE FEELING

Vox.

make the best... of to - day come let's be on our way Dig this

Bass

E. Pno.

B^b Tpt.

B. Dr.

S. Dr.

C. Dr.

Cast.

Detailed description: This is a musical score for a piece titled "Higher Life Feeling". It consists of ten staves. The first staff is for the voice (Vox.), which has two measures of rests. The second staff is for the bass, with lyrics: "make the best... of to - day come let's be on our way Dig this". The third staff is for the electric piano (E. Pno.), showing chords and melodic lines. The fourth staff is for the B-flat trumpet (B^b Tpt.), which has two measures of rests. The fifth staff is for the bass drum (B. Dr.), showing a rhythmic pattern. The sixth staff is for the snare drum (S. Dr.), showing a simple rhythmic pattern. The seventh staff is for the conga drums (C. Dr.), showing a rhythmic pattern. The eighth staff is for the cast, showing a rhythmic pattern. The ninth staff is for the cast, showing a rhythmic pattern. The tenth staff is for the cast, showing a rhythmic pattern.

HIGHER LIFE FEELING

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

- Vox.**: A vocal line with lyrics: "won - der - ful su - per feel - Great feel - ings so dont de - lay".
- Bass**: A bass line and a piano accompaniment line (treble clef) with chords.
- E. Pno.**: Electric piano accompaniment (treble clef) with chords and melodic lines.
- B \flat Tpt.**: A blank staff for a B-flat trumpet.
- B. Dr.**: Bass drum part.
- S. Dr.**: Snare drum part.
- C. Dr.**: Conga drum part.
- Cast.**: Castanets part.

Measure numbers 6 and 7 are indicated at the beginning of the first and second measures of each part.

4
8
HIGHER LIFE FEELING

Vox.
 be - lieve me sur - ren - der and swing to this high - life ___ No

Bass

E. Pno.

B \flat Tpt.

B. Dr.

S. Dr.

C. Dr.

Cast.

Detailed description: This is a musical score for the piece 'Higher Life Feeling'. It consists of ten staves. The top staff is for the voice (Vox.), with lyrics: 'be - lieve me sur - ren - der and swing to this high - life ___ No'. The second staff is for the Bass. The third staff is for the Electric Piano (E. Pno.). The fourth staff is for the B-flat Trumpet (B \flat Tpt.). The fifth staff is for the Bass Drum (B. Dr.). The sixth staff is for the Snare Drum (S. Dr.). The seventh staff is for the Conga Drum (C. Dr.). The eighth staff is for the Castanets (Cast.). The score includes various musical notations such as notes, rests, and dynamic markings.

HIGHER LIFE FEELING

5

10

Vox.

ma - tter your name No ma - tter your game come let's en - joy the feel

10

Bass

10

E. Pno.

10

B \flat Tpt.

10

B. Dr.

S. Dr.

C. Dr.

10

Cast.

Detailed description: This is a musical score for the song 'Higher Life Feeling', page 5. The score is arranged for a vocal soloist, bass, piano, drums, and a cast. The vocal line is in treble clef and contains the lyrics: 'ma - tter your name No ma - tter your game come let's en - joy the feel'. The bass line is in bass clef. The piano part is in treble clef with a key signature of one sharp (F#). The drums are divided into four parts: Bass Drum (B. Dr.), Snare Drum (S. Dr.), Conga (C. Dr.), and Cast. The cast part consists of two staves with rhythmic patterns. The score is divided into two systems, each starting with a rehearsal mark '10'.

APPENDIX G

EBI TE YIE

By Nana Kwame Ampadu and the African Brothers Band

The musical score is arranged in a system of ten staves, each representing a different instrument. The time signature is 4/4. The key signature has one flat (B-flat). The score is divided into four measures. The Drum Set part shows a complex rhythmic pattern with various notes and rests. The Snare Drum part has a steady, rhythmic pattern. The Bass Drums part has a simple, steady pattern. The Maracas part has a continuous, rhythmic pattern. The Cowbell part has a steady, rhythmic pattern. The Conga Drums part has a steady, rhythmic pattern. The Organ part has a steady, rhythmic pattern. The Impro Guitar part has a steady, rhythmic pattern. The R Guitar part has a steady, rhythmic pattern. The Lead Guitar part has a steady, rhythmic pattern. The Bass Guitar part has a steady, rhythmic pattern.

2 EBI TI YIE

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

- B**: Trumpet part, mostly rests with a melodic phrase in the final measure.
- D. S.**: Double Bass part, providing a rhythmic accompaniment.
- S. Dr.**: Snare Drum part, playing a consistent rhythmic pattern.
- B. Dr.**: Bass Drum part, playing a consistent rhythmic pattern.
- Mrs.**: Maracas part, playing a consistent rhythmic pattern.
- Ip Gtr.**: Electric Guitar part, mostly rests.
- C. Bl.**: Clarinet part, playing a melodic line.
- C. Dr.**: Conga part, playing a complex rhythmic pattern.
- Org.**: Organ part, playing a harmonic accompaniment.
- Bass**: Bass line in the bass clef, providing a low-frequency accompaniment.
- R. Gtr.**: Right Hand Guitar part, playing a rhythmic accompaniment.
- L. Gtr.**: Left Hand Guitar part, playing a rhythmic accompaniment.

The vocal line is written above the D. S. staff, with the lyrics "Mo mayen so re" appearing in the final measure. The score is in 4/4 time and features a key signature of two flats.

EBI TI YIE

3

The musical score for 'EBI TI YIE' is presented in a multi-staff format. The vocal line (B) is the primary focus, with lyrics: 'e bi nte yie e bi nte yie e bi nti yie koraa Na na nom e bi nte yie e bi nte yie'. The score includes parts for D.S., S.Dr., B. Dr., Mrs., Ip Gtr., C. Bl., C. Dr., Org., Bass, R. Gtr., and L. Gtr. The music is in a 3/8 time signature and a key signature of one flat (B-flat). The score is divided into three measures, with a '7' above the first measure of each staff, likely indicating a rehearsal mark. The instruments are arranged vertically from top to bottom: B (Vocal), D.S., S.Dr., B. Dr., Mrs., Ip Gtr., C. Bl., C. Dr., Org., Bass, R. Gtr., and L. Gtr.

4 EBI TI YIE

The musical score is for the piece "EBI TI YIE". It features a vocal line and accompaniment for various instruments. The vocal line includes the lyrics: "e bi nti yie koraa Kya man e bi enti yie e bi enti yie e bi enti yie koraa". The instruments and their parts are: B (Trumpet), D.S. (Drum Set), S.Dr. (Snare Drum), B. Dr. (Bass Drum), Mrcs. (Maracas), Ip Gtr. (Electric Guitar), C. Bl. (Clarinet), C. Dr. (Cymbal), Org. (Organ), Bass, R. Gtr. (Right Guitar), and L. Gtr. (Left Guitar). The score is written in a key with one flat and a 4/4 time signature. The tempo is marked with a '10' above the first measure of each staff.

EBI TI YIE

5

The musical score for 'EBI TI YIE' is arranged for a band and includes the following parts:

- B (Trumpet):** Starts at measure 13 with a rest, then plays a melodic line in the third measure.
- D. S. (Drum Set):** Features a complex rhythmic pattern with snare and tom-tom hits.
- S. Dr. (Saxophone):** Plays a melodic line with some grace notes.
- B. Dr. (Bass Drum):** Provides a steady quarter-note pulse.
- Mrs. (Maracas):** Plays a consistent rhythmic accompaniment.
- Ip Gtr. (Electric Guitar):** Plays a melodic line with some bends.
- C. Bl. (Clarinet):** Plays a rhythmic line with eighth notes.
- C. Dr. (Cymbal):** Provides a consistent rhythmic accompaniment.
- Org. (Organ):** Plays a block-chord accompaniment.
- Bass:** Provides a steady bass line.
- R. Gtr. (Rhythm Guitar):** Plays a block-chord accompaniment.
- L. Gtr. (Lead Guitar):** Plays a melodic line.

The lyrics for the vocal part are: m brɛ bi na moa dom nyi naa

APPENDIX H

M'AAYE EDWUMA AYE AYE

Kwa Mensah

Acoustic Guitar

Classical Guitar

Maracas

Claves

Ac. Gtr.

Cl. Gtr.

Mrs.

Clv.

2
7
MAAYE EDWUMA AYE AYE

B
Vox.
Ac.Gtr.
Cl. Gtr.
Mrs.
Clv.

10
10
Maa ye dwu ma yaa yee
a yaa yee

B
Vox.
Ac.Gtr.
Cl. Gtr.
Mrs.
Clv.

MAAYE EDWUMA AYE AYE

3

Maa ye dwu ma yaa yee— Kwa si bro nyi,ee— maa ye dwu ma yaa yee

wo tua me ka waa fa sim pua hye me nsam'

4 MAAYE EDWUMA AYÉ AYÉ

19

B

Vox.

Ac.Gtr.

Cl. Gtr.

Mrs.

Clv.

22

B

Maa ye dwu ma yaa yee —

Vox.

a yaa yee —

Ac.Gtr.

Cl. Gtr.

Mrs.

Clv.

22

MAAYE EDWUMA AYE AYE

5

25

B

Maa ye dwu ma yaa yee — Kwa si bro nyilee — maa

Vox.

25

Ac.Gtr.

Cl. Gtr.

Mrs.

Clv.

28

B

ye dwu ma yaa yee — wo tua me ka waa fa sim pua hye me

Vox.

28

Ac.Gtr.

Cl. Gtr.

Mrs.

Clv.

APPENDIX I

AGYANKA DABRE

NANA AMPADU

RAMBLES BAND

The musical score is arranged in a vertical staff format. From top to bottom, the instruments and parts are: Djembe, Maracas, African Log Drum, Cowbell, Classical Guitar, Trumpet in B, Trombone, Vocals, Alto Sax, Bass Guitar, and Acoustic Guitar. The time signature for all parts is 4/4. The key signature consists of two flats (B-flat and E-flat). The Acoustic Guitar part begins with a melodic line in the second measure, while all other parts have rests.

2
4

AGYANKA DABRE

Mrs.

L.D.

C. Bl.

Cl. Gtr.

B \flat Tpt.

Tbn.

Vox.

A. Sx.

Bass

Ac. Gtr.

AGYANKA DABRE

3

Musical score for 'AGYANKA DABRE', page 3. The score includes staves for Mrcs., L.D., C. Bl., Cl. Gtr., B♭ Tpt., Tbn., Vox., A. Sx., Bass, and Ac. Gtr. The music is in a key with two flats (B♭ and E♭) and a 7/8 time signature. The score shows two measures of music for each instrument and voice part.

4
9

AGYANKA DABRE

Mrs.

L.D.

C. Bl.

Cl. Gtr.

B^b Tpt.

Tbn.

Vox.

A. Sx.

Bass

Ac. Gtr.

O-wua me wu nye me ya se e bia na

Detailed description: This is a musical score for the piece 'AGYANKA DABRE'. It consists of ten staves. The top staff is a drum line with a 4/9 time signature. The second staff is for Mrs. (Maracas), showing a rhythmic pattern of eighth notes. The third staff is for L.D. (Lute Drum), showing a simple eighth-note melody. The fourth staff is for C. Bl. (Cymbal), showing a pattern of eighth notes with slurs. The fifth staff is for Cl. Gtr. (Clarinete Guitarrón), which is mostly silent. The sixth staff is for B^b Tpt. (Bass Trombone), showing a melodic line. The seventh staff is for Tbn. (Tuba), showing a melodic line. The eighth staff is for Vox. (Vocal), with the lyrics 'O-wua me wu nye me ya se e bia na' written below the notes. The ninth staff is for A. Sx. (Alto Saxophone), showing a melodic line. The tenth staff is for Bass, showing a melodic line. The eleventh staff is for Ac. Gtr. (Acoustic Guitar), showing a complex rhythmic and melodic accompaniment.

APPENDIX J

EKOO TSE BROFO

GEORGE DARKO

African Log Drum

Conga Drums

Fill

Maracas

Bass Drum

Cowbell

Alto Sax

Vocals

Baritone

Brass

Electric Guitar

Classical Guitar

Bass Guitar

©

2
4
EKO TSI BROFO

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

- L.D.** (Lead Drum): Two staves with rests.
- C. Dr.** (Cymbal Drum): Two staves with rests.
- L. Dr.** (Loud Drum): Two staves with a rhythmic pattern of quarter notes.
- Mrs.** (Mridangam): Two staves with rests.
- B. Dr.** (Bongos): Two staves with a rhythmic pattern of quarter notes.
- C. Bl.** (Cymbal): Two staves with a rhythmic pattern of quarter notes.
- A. Sx.** (Alto Saxophone): Two staves with rests.
- Vox.** (Vocals): Two staves with rests.
- B.** (Bass): Two staves with rests.
- Brass:** Two staves with a rhythmic pattern of quarter notes.
- E. Gtr.** (Electric Guitar): Two staves with a rhythmic pattern of quarter notes.
- Cl. Gtr.** (Clarinete/Guitar): Two staves with a rhythmic pattern of quarter notes.
- Bass:** Two staves with a rhythmic pattern of quarter notes.

EKO TSI BROFO

3

The musical score for 'EKO TSI BROFO' is arranged for a large ensemble. The score is divided into three measures, with a rehearsal mark '7' at the beginning of each measure. The instruments and parts are as follows:

- L.D. (Loud Drum):** Features a steady pattern of quarter notes.
- C. Dr. (Cymbal Drum):** Features a steady pattern of quarter notes.
- L. Dr. (Loud Drum):** Features a steady pattern of quarter notes.
- Mrs. (Mridangam):** Features a steady pattern of quarter notes.
- B. Dr. (Bass Drum):** Features a steady pattern of quarter notes.
- C. Bl. (Cymbal):** Features a steady pattern of quarter notes.
- A. Sx. (Alto Saxophone):** Features a steady pattern of quarter notes.
- Vox. (Vocal):** Features a steady pattern of quarter notes.
- B. (Bass):** Features a steady pattern of quarter notes.
- Brass:** Features a steady pattern of quarter notes.
- E. Gtr. (Electric Guitar):** Features a steady pattern of quarter notes.
- Cl. Gtr. (Classical Guitar):** Features a steady pattern of quarter notes.
- Bass:** Features a steady pattern of quarter notes.

4 EKO TSI BROFO

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

- L.D.** (Lead Drums): Two staves with a single bar line and a fermata.
- C. Dr.** (Cymbal Drums): Two staves with a single bar line and a fermata.
- L. Dr.** (Loud Drums): Two staves with a continuous eighth-note pattern.
- Mrs.** (Mridangam): Two staves with a single bar line and a fermata.
- B. Dr.** (Bongos): Two staves with a rhythmic pattern of eighth and sixteenth notes.
- C. Bl.** (Carnatic Blown Melody): Two staves with a continuous eighth-note pattern.
- A. Sx.** (Alto Saxophone): Two staves with a single bar line and a fermata.
- Vox.** (Vocals): Two staves with a single bar line and a fermata.
- B.** (Bass): Two staves with a single bar line and a fermata.
- Brass:** Two staves with a rhythmic pattern of eighth and sixteenth notes.
- E. Gtr.** (Electric Guitar): Two staves with a rhythmic pattern of eighth and sixteenth notes.
- Cl. Gtr.** (Classical Guitar): Two staves with a rhythmic pattern of eighth and sixteenth notes.
- Bass:** Two staves with a rhythmic pattern of eighth and sixteenth notes.

EKO TSI BROFO

5

The musical score for 'EKO TSI BROFO' on page 5 features the following instruments and parts:

- L.D. (Lead Drum):** Three measures of rests.
- C. Dr. (Cymbal Drum):** Three measures of rests.
- L. Dr. (Loud Drum):** A continuous eighth-note pattern across three measures.
- Mrs. (Maracas):** Three measures of rests.
- B. Dr. (Bass Drum):** A pattern of quarter notes with occasional rests.
- C. Bl. (Cajon):** A continuous eighth-note pattern across three measures.
- A. Sx. (Alto Saxophone):** Three measures of rests.
- Vox. (Vocal):** Three measures of rests.
- B. (Bass):** Three measures of rests.
- Brass:** A rhythmic accompaniment of chords and single notes.
- E. Gtr. (Electric Guitar):** A melodic line with eighth-note patterns.
- Cl. Gtr. (Clean Guitar):** Chordal accompaniment.
- Bass:** A melodic line in the bass clef.

APPENDIX K

OBI NKA BI MA ME

KAKAIKU

The musical score is arranged in a vertical stack of staves. The top three staves (Shakers, Djembe, and Conga Drums) use a double bar line and a 4/4 time signature, with a single eighth rest in each measure. The Lead Vocal, Chorus, and Brass staves use a treble clef and a 4/4 time signature, with a whole rest in each measure. The Alto Sax staff uses a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature, with a whole rest in each measure. The Acoustic Guitar staff uses a treble clef and a 4/4 time signature; it has a whole rest in the first measure, followed by a series of chords in the second, third, and fourth measures. The Bass Guitar staff uses a bass clef and a 4/4 time signature; it has a whole rest in the first measure, followed by a bass line in the second, third, and fourth measures.

2 OBI NKA BI MA ME

4

Sh.

4

C

4

C. Dr.

4

Vox.

4

Brass

4

A. Sx.

4

Ac.Gtr.

Bass

OBI NKA BI MA ME

3

The musical score is arranged in a vertical staff format. Each instrument part is labeled on the left side of the staff. The parts include:

- Sh.** (Shamisen): A rhythmic pattern of eighth notes.
- C.** (Conga): A simple rhythmic pattern.
- C. Dr.** (Cajon Drum): A rhythmic pattern with 'x' marks indicating specific drum sounds.
- Vox.** (Vocals): A staff with a whole rest, indicating no vocal line for this measure.
- Brass**: A staff with a key signature of two sharps (F# and C#) and a rhythmic pattern of eighth notes.
- A. Sx.** (Alto Saxophone): A staff with a key signature of two sharps and a whole rest.
- Ac. Gtr.** (Acoustic Guitar): A staff with a rhythmic pattern of eighth notes and chords.
- Bass**: A staff with a rhythmic pattern of eighth notes.

4 OBI NKA BI MA ME

9

Sh. 

9

C 

9

C. Dr. 

9

Vox. 

9

Brass 

9

A. Sx. 

9

Ac.Gtr. 

Bass 

OBI NKA BI MA ME

5

The musical score is arranged in a vertical stack of staves. Each staff begins with a double bar line and a repeat sign (//). The instruments and their parts are as follows:

- Sh. (Shamisen):** Features a rhythmic pattern of eighth notes, primarily on the lower strings.
- C (Cello):** Shows a simple bass line with a few notes.
- C. Dr. (Cymbal/Drum):** Features a rhythmic pattern of eighth notes with 'x' marks, likely indicating cymbal hits.
- Vox. (Vocal):** Shows a vocal line with a few notes.
- Brass:** Features a melodic line with chords and a key signature change.
- A. Sx. (Alto Saxophone):** Features a melodic line with a key signature change.
- Ac. Gtr. (Acoustic Guitar):** Features a melodic line with chords and a key signature change.
- Bass:** Features a bass line with a few notes.

APPENDIX L

Hwehwe mu

Alhaji K. Frimpong

The musical score is arranged in a vertical stack of staves. The instruments and their staves are as follows:

- Acoustic Guitar: Treble clef, 4/4 time, four measures of whole rests.
- Baritone/ Chorus: Bass clef, 4/4 time, four measures of whole rests.
- Trumpet in Bb: Treble clef, 4/4 time, four measures of whole rests.
- Tenor Sax: Treble clef, 4/4 time, four measures of whole rests.
- Tenor Guitar: Treble clef, 4/4 time, four measures of whole rests.
- Cowbell: Percussion clef, 4/4 time, four measures of whole rests.
- Bass Guitar: Bass clef, 4/4 time, four measures of whole rests.
- Conga Drums: Percussion clef, 4/4 time, four measures of whole rests.
- Maracas: Percussion clef, 4/4 time, four measures of whole rests.
- Roll: Percussion clef, 4/4 time, four measures of whole rests.
- Snare Drum: Percussion clef, 4/4 time, four measures of whole rests.
- Hi-Hat: Percussion clef, 4/4 time, four measures of whole rests.
- Bass Drum: Percussion clef, 4/4 time, four measures of whole rests.
- Electric Guitar: Treble clef, 4/4 time. The first measure is a whole rest. The second measure contains a quarter note G4, an eighth note F#4, and an eighth note E4. The third measure contains a quarter note D4, an eighth note C4, and an eighth note B3. The fourth measure contains a quarter note A3, an eighth note G3, and an eighth note F3. The fifth measure contains a quarter note E3, an eighth note D3, and an eighth note C3. The sixth measure contains a quarter note B2, an eighth note A2, and an eighth note G2. The seventh measure contains a quarter note F2, an eighth note E2, and an eighth note D2. The eighth measure contains a quarter note C2, an eighth note B1, and an eighth note A1. The ninth measure contains a quarter note G1, an eighth note F1, and an eighth note E1. The tenth measure contains a quarter note D1, an eighth note C1, and an eighth note B0. The eleventh measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The twelfth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The thirteenth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The fourteenth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The fifteenth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The sixteenth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The seventeenth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The eighteenth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The nineteenth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The twentieth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The twenty-first measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The twenty-second measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The twenty-third measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The twenty-fourth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The twenty-fifth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The twenty-sixth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The twenty-seventh measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The twenty-eighth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The twenty-ninth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The thirtieth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The thirty-first measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The thirty-second measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The thirty-third measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The thirty-fourth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The thirty-fifth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The thirty-sixth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The thirty-seventh measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The thirty-eighth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The thirty-ninth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The fortieth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The forty-first measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The forty-second measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The forty-third measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The forty-fourth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The forty-fifth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The forty-sixth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The forty-seventh measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The forty-eighth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The forty-ninth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The fiftieth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The fifty-first measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The fifty-second measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The fifty-third measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The fifty-fourth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The fifty-fifth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The fifty-sixth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The fifty-seventh measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The fifty-eighth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The fifty-ninth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The sixtieth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The sixty-first measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The sixty-second measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The sixty-third measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The sixty-fourth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The sixty-fifth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The sixty-sixth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The sixty-seventh measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The sixty-eighth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The sixty-ninth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The seventieth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The seventy-first measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The seventy-second measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The seventy-third measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The seventy-fourth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The seventy-fifth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The seventy-sixth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The seventy-seventh measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The seventy-eighth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The seventy-ninth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The eightieth measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The eighty-first measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The eighty-second measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The eighty-third measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The eighty-fourth measure contains a quarter note E0, an eighth note D0, and an eighth note C0. The eighty-fifth measure contains a quarter note D0, an eighth note C0, and an eighth note B0. The eighty-sixth measure contains a quarter note C0, an eighth note B0, and an eighth note A0. The eighty-seventh measure contains a quarter note B0, an eighth note A0, and an eighth note G0. The eighty-eighth measure contains a quarter note A0, an eighth note G0, and an eighth note F0. The eighty-ninth measure contains a quarter note G0, an eighth note F0, and an eighth note E0. The ninetieth measure contains a quarter note F0, an eighth note E0, and an eighth note D0. The hundredth measure contains a quarter note E0, an eighth note D0, and an eighth note C0.

2 Hwehwe mu

The musical score is arranged for a variety of instruments. The top staves include Acoustic Guitar (Ac.Gtr.), Bass (B), Trumpet (B♭ Tpt.), and Saxophone (T. Sx.). The middle section features Trombone (T. Bjo.), Bassoon (C. Bl.), Double Bass (Bass), Conga (C. Dr.), Maracas (Mrs.), and Drums (D. S., S. Dr.). The bottom staves include Bass Drum (B. Dr.) and Electric Guitar (E. Gtr.). The score is written in a key signature of one flat (B♭) and a 2/4 time signature. The tempo is marked with a '5' above the first staff. The music consists of 16 measures, with some instruments playing rests in the first four measures before entering in the fifth measure.

Hwehwe mu

3

The musical score for 'Hwehwe mu' is arranged for a large ensemble. The instruments and their parts are as follows:

- Ac. Gtr.:** Acoustic guitar, mostly playing sustained chords.
- B:** Bass, providing a steady rhythmic accompaniment.
- B^b Tpt.:** Trumpet in B-flat, playing melodic lines.
- T. Sx.:** Tenor saxophone, playing melodic lines.
- T. Bjo.:** Tenor bjoerling, playing a rhythmic melody.
- C. Bl.:** Clarinet, playing a rhythmic melody.
- Bass:** Bassoon, playing a rhythmic melody.
- C. Dr.:** Congas, playing a rhythmic pattern.
- Mrs.:** Maracas, playing a rhythmic pattern.
- D. S.:** Snare drum, playing a rhythmic pattern.
- S. Dr.:** Bongos, playing a rhythmic pattern.
- B. Dr.:** Bongos, playing a rhythmic pattern.
- E. Gtr.:** Electric guitar, playing a rhythmic accompaniment.

4 Hwehwe mu

The musical score is for the piece "Hwehwe mu" and is marked with the number 4. It features a variety of instruments: Acoustic Guitar (Ac.Gtr.), Bass (B), B♭ Trumpet (B♭ Tpt.), Tenor Saxophone (T. Sx.), Trombone (T. Bjo.), Clarinet in Bass (C. Bl.), Bass, Conga (C. Dr.), Maracas (Mrcs.), Drums (D. S.), Snare Drum (S.Dr.), Bass Drum (B. Dr.), and Electric Guitar (E.Gtr.). The score is written in a key signature of one flat (B♭) and a 4/4 time signature. The music is divided into measures, with some measures containing rests. The instruments play various rhythmic patterns, including eighth and sixteenth notes, and some instruments like the Conga and Maracas play continuous rhythmic accompaniment.

Hwehwe mu

5

The musical score for 'Hwehwe mu' is arranged for a large ensemble. It begins at measure 17. The instruments and their parts are as follows:

- Ac.Gtr.:** Acoustic guitar, playing a sustained chord.
- B:** Bass, playing a sustained chord.
- B^b Tpt.:** Trumpet in B-flat, playing a melodic line with eighth and sixteenth notes.
- T. Sx.:** Tenor saxophone, playing a melodic line similar to the trumpet.
- T. Bjo.:** Bongos, playing a rhythmic pattern of eighth notes.
- C. Bl.:** Clarinet, playing a rhythmic pattern of eighth notes.
- Bass:** Bassoon, playing a melodic line with eighth notes.
- C. Dr.:** Congas, playing a rhythmic pattern of eighth notes.
- Mrs.:** Maracas, playing a steady rhythmic pattern of eighth notes.
- D. S.:** Drums, playing a sustained chord.
- S.Dr.:** Snare drum, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a rhythmic pattern of eighth notes.
- E.Gtr.:** Electric guitar, playing a melodic line with eighth notes.

APPENDIX N

MAAME HWE

EBONY

The musical score is arranged in seven staves, all in 4/4 time and G major (one sharp). The Soprano and Electric Piano parts consist of whole rests in every measure. The Synth Pad part features a melodic line starting in the second measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The Hi-Hat Cymbal part has a steady eighth-note pattern starting in the second measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The Snare Drum part has a steady quarter-note pattern starting in the second measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The Tenor Drum part has a steady quarter-note pattern starting in the second measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The Bass Drum part has a steady quarter-note pattern starting in the second measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

2

MAAME HWE

The musical score is arranged for the following instruments and voice parts:

- S (Soprano):** Melodic line with lyrics: "I hate you so much right now I hate you so much right now".
- E. Pno. (Electric Piano):** Accompanying chords and melodic fragments.
- Pad (Pads):** Sustained harmonic accompaniment.
- S.Dr. (Snare Drum):** Rhythmic accompaniment with a consistent pattern.
- T.Dr. (Tom Drum):** Rhythmic accompaniment with a consistent pattern.
- B. Dr. (Bass Drum):** Rhythmic accompaniment with a consistent pattern.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in a soprano range. The lyrics are: "I hate you so much right now I hate you so much right now".

MAAME HWE

8

S

I hate you so much right now I hate you so much right now one day you will know

8

E. Pno.

8

Pad

8

S.Dr.

8

T.Dr.

B. Dr.

Detailed description: This is a musical score for the song 'MAAME HWE'. It consists of seven staves. The top staff is for the vocal line (S) in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'I hate you so much right now I hate you so much right now one day you will know'. The vocal line features a melodic line with eighth notes and a triplet of eighth notes in the final measure. The second staff is for the Electric Piano (E. Pno.) in treble clef, providing harmonic accompaniment with chords and single notes. The third staff is for the Pad in treble clef, with a melodic line. The fourth staff is for the Snare Drum (S.Dr.) in a simplified notation. The fifth staff is for the Tom Drum (T.Dr.) in a simplified notation. The sixth staff is for the Bass Drum (B. Dr.) in a simplified notation. The number '8' is written above the first measure of each staff, indicating the starting point for this section of the score.

4

MAAME HWE

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

- S (Soprano):** Features a melodic line with triplets and slurs. The lyrics are: "this are the words of my mo-ther as I'm ge-tting old I be now I re-mem-ber".
- E. Pno. (Electric Piano):** Provides harmonic accompaniment with chords and single notes.
- Pad (Pads):** Adds texture with sustained chords.
- S.Dr. (Snare Drum):** Plays a steady backbeat pattern.
- T.Dr. (Tom Drum):** Plays a simple rhythmic pattern.
- B. Dr. (Bass Drum):** Provides the low-end rhythmic foundation.

The score is in the key of D major (two sharps) and consists of three measures. The vocal line includes triplets and slurs, and the lyrics are written below the notes.

MAAME HWE

14

S

so am pac-king all my tools am go-ing back at home a yong girl like me

E. Pno.

14

Pad

14

S. Dr.

14

T. Dr.

B. Dr.

Detailed description: This is a musical score for the song 'MAAME HWE'. It consists of seven staves. The top staff is for the vocal line (S) in treble clef, with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are: 'so am pac-king all my tools am go-ing back at home a yong girl like me'. The vocal line features triplet markings over the first three notes of each measure. The second staff is for the Electric Piano (E. Pno.) in treble clef, providing harmonic support with chords. The third staff is for the Pad in treble clef, playing a melodic line. The fourth staff is for the Snare Drum (S. Dr.) in a drum set notation, showing a steady eighth-note pattern. The fifth staff is for the Tom Drum (T. Dr.) in a drum set notation, showing a pattern of eighth notes. The sixth staff is for the Bass Drum (B. Dr.) in a drum set notation, showing a pattern of eighth notes. The number '14' is written above the first measure of each staff.

Notes

¹ Peter Arthur's *The Textuality of Contemporary Hiplife Lyrics* (2014) is a PhD. Thesis which follows the trail of Shipley (2013) from the perspective of hiplife's textuality, aesthetics and social impact as urban youth sub culture. It also resonates with aspects of Collins' (1992, 1994) research on the history and development of highlife music in West Africa.

² 'Dondology' is a derisive term used in Ghanaian academia in reference to studies in the performing arts; it is coined from 'dondo' (hourglass drum), hence 'dondological'.

³ Homer's epic narratives of Greek heroism as represented in *The Illiad* and *The Odessey* and their mode of rendition have their analogues in African griot renditions.

⁴ Virgil's *The Aenead* (19 BC), Orwell's *Nineteen Eighty Four* (1949), and *The Bible* are established sources in the Western literary canon.

⁵ 'Anyan' is a J. H. K. Nketia compilation of Akan poetry for atumpan drumming. Apart from its aesthetic value, it also functions as a traditional publiccommunication medium.

⁶ Johann Wolfgang von Goethe's *Faust* legend, later to be popularized in English literature by Elizabethan playwright Christopher Marlowe's version – *Dr. Faustus*, (1588) was first produced as an opera by Charles Gounod and premiered in Paris in March 1859.

⁷ Shakespeare's *The Tempest* (1955) was adapted and produced as opera by Thomas Ades (librettist) and Meredith Oakes (musician); it was premiered in London in 2004.

⁸ David Bowie's song "1984" (1974) was adapted from Orwell's novel, *Nineteen Eighty Four* (1949).

⁹ Trojan War refers to the war which follows the ten year siege of Troy by the Grecian armies led by Agamemnon, as chronicled in Homers 8th century BC. Poem.

¹⁰ *Prenprensua* is a local version of the 'hand piano' from the sanza group of instruments. Its characteristic features are strips of metal/cane mounted on a resonating wooden box and plucked rhythmically.

¹¹ The gombe is a square drum usually used as a drum; it is played with both hands and feet, where the feet act as dampers for tonal variation.

¹² A. B. Crentsil's *Moses* gained notoriety for the artiste's appropriation of the biblical story of Moses and the Israelites' crossing of the red sea, as a metaphor for sexual referencing. It was considered irreverent and immoral by the Censor.

¹³ Rosenblatt, L. M. (1986). "The Aesthetic Transaction" in *The Journal of Aesthetic Education*. Vol. 20. No. 4. (pp. 122, 128). Illinois: Illinois University Press.

¹⁴ Idiophones are instruments which produce their sound from the vibration of their whole bodies when struck, scratched or shaken. Examples of idiophones include gongs, rattles and shakers.

¹⁵ The familiar seven note diatonic scale may be configured as a harmonic sequence of triads (i.e. chords built on the principle of third intervals between the constituent notes) from the first/tonic note (doh) to the seventh (tee) of the scale. Each chord in the sequence is numbered according to its position in the order of the scale, i.e. a chord built on the first note/tonic of the scale is chord one, on the second is chord two, progressively to the chord built on the

seventh note of the scale. Capital Roman numbers are customarily used in referring to the chords in writing.

¹⁶ Mfantse Nation or what the British call Fanti/Fante is a branch of the Akan ethnic group inhabiting mostly the central coastal regions of Ghana.

¹⁷ Techiman is a bustling commercial town in the Brong Ahafo region of Ghana.

¹⁸ *Ahyewa* box is a wooden box sealed on all sides and used as a percussion instrument with a bass effect.

¹⁹ Alphabets are used in melodic description to clarify/distinguish variation in melodic segments of a complete melody of a musical work.

²⁰ Tutti, like many descriptive musical terms, is derived from Italian; it refers to the whole ensemble/orchestra playing at the same time.

²¹ *Otem' ara kola* is a Fantse idiomatic expression of the celebratory, interpreted to the effect of "It is grooving."

²² Polyphony refers to music of several voices in which the different voices interplay in contrasting and yet complementary ways. The result is a rich collage of rhythm, melody and harmony.