

¹ Appreciating Ghanaian Choral Music: George Mensah Essilfie's
² Y?dze Wo K?sey? Maw' (We Ascribe to your Greatness) In
³ Perspective

Dr. Joshua Alfred Amuah¹

¹ University of Ghana, Legon

Received: 15 December 2013 Accepted: 5 January 2014 Published: 15 January 2014

8 Abstract

9 Ghana grew out of formal music education introduced into Ghana's educational system during
10 the colonial period. Western music and its stylistic features of compositional techniques were
11 then espoused and put to use. Conversely, this comprehensive espousal of foreign traditions
12 impeded the very existence of indigenous Ghanaian cultural practices -especially music. The
13 early twentieth century saw the nation's musical icons like Ephraim Amu, Nketia among
14 others, initiating a crusade to resuscitate Ghanaian indigenous musical traditions. Through a
15 critical analysis of a representative work, 'Y?dze Wo k?sey? MaW' (We ascribe to your
16 greatness) the authors introduce one "contemporary" Ghanaian composer, George Essilfie
17 Mensah, whose pieces demonstrate bimusicality, a syncretism of traditional Ghanaian and
18 western musical styles which presents his works appreciating to Ghanaian Choral music
19 performers. The paper seeks to serve as model for the study of a blend of traditional and
20 western elements in choral music.

Index terms— choral, music education, indigenous/ traditional, ghanaian, syncretism, contemporary.

23 1 Introduction

24 his paper covers a momentary history of music education in Ghana and a description of some traditional Ghanaian
25 musical elements to facilitate the reader's comprehension of the musical analysis. The parameters which have
26 been set for the analysis are: melodic construction, scale patterns, harmonic structures among others.

Again, the paper discusses the versatility with which Mensah Essilifie demonstrates bi-musicality by subjecting indigenous African Music to Western Compositional Styles and vice versa in his piece

29 The composer under study is chosen for his distinguished affinity for writing for voices coupled with his
30 masterful sense of textual relationship to the music he composes. There are, of course, hundreds of Ghanaian
31 choral composers down through history, and it is common knowledge that Ghana has produced very immensely
32 towards the tonal tradition.

33 2 II.

³⁴ Choral Music in Perspective ??oung (1962:15) indicates "the sixteenth century is the first great climax in the development of choral music". He further states that "in this age choral music, for the last time, ranks as superior to instrumental. It is the age in which wealth, learning, feeling and a sense of purpose unite -for a brief period to demand fine music".

37 to demand fine music?
38 Sixteenth century music is largely vocal and was generally conceived as belonging to Cathedral Churches, the
39 composition of which was according to ancient modal principles, based on subtle and varied rhythmic formulae
40 and modest harmonic coloration.

7 CAREER/ACHIEVEMENTS

41 Choral music has its practical value as anybody, even though reluctantly, would agree. In religion, choral music
42 can sometimes aid a point of view. Many people in Ghana sing in choruses than join in any other performing
43 arts -from church choirs to children's/youth choruses. Their repertoire comprises everything from contemporary
44 gospel music, hymns to classical anthems.

45 Composers from the colonial times to the present day inspire us with their ability to capture emotions in song,
46 whether their music is performed by a professional ensemble, school/college choir, church choir, male or female
47 ensemble, or youth choir. Example of such songs are (Folks, listen) by Nketia, Yare?y?ya (it is painful to get sick)
48 by Koo Nimo, Asomdwoe mu (in peace) by Ephraim Amu. Some musical icons like Ephraim Amu, Kwabena-

49 3 Yaanom montie

50 Nketia, Nayo among others stand out as composers of distinction for their significant and perpetual contributions
51 to our Ghanaian choral music culture -not only through original compositions, but also by preserving traditional
52 or folk songs in what have become "standard" arrangements. ??muah et al (2000: 87) contend that art music
53 refers to music which has been notated and performed to be listened to. They explain that this type of music
54 is purely contemplative and since it has been notated, it is to be performed in the same way whenever it is
55 performed. Art music may be explained as music which involves considerably more work by the listener to fully
56 appreciate than it is with popular and traditional music. Art composers are creative, versatile, not afraid to
57 experiment, willing to collaborate and of course, passionate about writing music. Example of such composers
58 are; Ephraim Amu, Nketia, Yankey, Dor, Mereku.

59 Agordoh (1994: 79) posits that the person who single handedly made the advancement at incorporating
60 indigenous music in church worship in the protestant denomination, especially Presbyterian Church of Ghana,
61 and the E. P. church, Ghana, was Ephraim Amu. According to Agordoh, Amu was the first Ghanaian, and
62 perhaps the first African to build our music by writing in the style of Western type of music.

63 Omojola (1995: cited from Mereku, 2009: 5) points out that in Ghana, Ephraim Amu, referred to as the
64 "Father of Art Music", was a prolific composer who wrote vocal music in both Ewe and Twi languages. Indeed,
65 as a pace setter, he is said to have been the first to experiment with complex polyrhythmic and contrapuntal
66 textures in African musical idioms, e.g. Tiri Nketia is described as the natural successor to Amu as the leading
67 Ghanaian composer. Like Amu, Nketia has written vocal and instrumental works whose compositional procedures
68 were based on traditional African music he devoted much time in studying ??Omojola, ibid) There are, of course,
69 hundreds of Ghanaian choral composers down through history as emphasized by Mereku in his Sasabonsam's
70 match analysis that Ghana has produced very prominent art composers who have contributed immensely towards
71 the tonal tradition 1 . But then the choice of Mensah Essilfie represents an important introduction to the richness
72 and diversity of Ghanaian choral music.

73 4 IV. Biographical Sketch of George Mensah Essilfie

74 George Mensah Essilfie grew out of a family that was blessed with a bunch of musicians including his grandfather
75 who played the harmonium, and his mother Mrs. Isabella Essilfie who was a singer. Besides, his uncles, Dr.
76 George Alex Sam Amuasi and Prof. John Humphery Amuasi were already pianists and organists by the time
77 Essilfie was growing up. Dr. George Amuasi had already been playing the Hammond Organ at the Winneba
78 Methodist Cathedral. It is indeed not surprising seeing Mensah and his two brothers making the Essilfie's home
79 in AgonaSwedru the home of music.

80 5 V. Education and Musical Training

81 Mensah Essilfie is the last of the eight children born to his parents. He began his primary education at the age of
82 four (4) at the Swedru International School. Mensah benefited immensely from KwesiAgyapong's music lessons,
83 their family music teacher who had been engaged to take every child in the house through music lessons.

84 At nine, Mensah wrote his first song based on the biblical story of the prodigal son and gladly taught it to
85 Hilary Voices, a group formed by his elderly siblings. By age ten (10) Mensah had started his secondary education
86 at the then Winneba Secondary School now Winneba Senior High School. Undoubtedly, Mensah was the school
87 organist where both tutors and students including his parents and siblings were amazed at the manner in which
88 he was displaying his dexterity at the keyboard and in music compositions at that tender age.

89 All his siblings and parents were convinced that he should be given all the encouragement and resources he
90 needed to continue his education solely in music instead of having it as a second vocation as in the case of his two
91 siblings Rexford and Harvey. This brilliant thought from the family inspired Mensah to take a giant step into
92 the music scene by first enrolling at the erstwhile National Academy of Music to do a general Diploma in Music,
93 and later Bachelor of Education (Music Education) to, as it were, develop his knowledge and skill in music.

94 6 VI.

95 7 Career/Achievements

96 Mensah commenced his music career as a professional music educator imparting knowledge and skills to both
97 young and old, and the following were are some of his achievements:

98 In Ghana, Essilfie Founded the Famous and the award winning Winneba Youth Choir in 1989. Before then
99 he was serving the Ebenezer Methodist Church, Winneba as the Organist. He also served the Wesley Methodist
100 Koforidua, and Ebenezer Methodist Church Bantama-Kumasi as organist and at the St. Louis College of
101 Education in Kumasi Essilfie taught music.

102 In Europe, he was the Director of Music of the Osagyefo Theatre Company in Luton -London, and performed
103 at the Verdi Music Festival in Berlin, Germany. He attended the Easter Music School for music educators in the
104 U.K. under the auspices in the British Council Institute.

105 In the United States of America Essilfie exposed his art competency as he exhibited some of his digitally
106 created West African symbols at the McConnel Arts Centre in Worthington, Ohio, USA in February, 2011 as
107 part of the Black history month. He was also Director of Music for the North American Association of Methodist
108 Church Choirs, comprising the USA and Canada.

109 **8 VII. Choral Works**

110 **9 Section A**

111 This section comprises the use of the analytic parameters set for the study; melodic construction, harmonic
112 structures, scale patterns, chromatic harmonic usages among others. Speech contour, otherwise known as the
113 tonal inflections of the language -the rise and fall intonations of the language is widespread in this composition.

114 Measures 1 -33 introduce the song through sequences, and that the whole section is characterized by several
115 sequences.

116 Each part does its own sequence which weaves into the others yet merging harmonically. There is also close
117 association between text and melody observing the concept of tonal inflections or contour of the language he
118 uses. See how these were used in the opening of the song in figure ?? below:

119 Figure ?? A dint of quartal and quintal harmony is used in measure 23 -26 see the dissonance between the
120 soprano and alto as shown in Fig. 2 and 3 Mensah Essilfie has made tremendous contribution to the development
121 of choral music in Ghana. Some of his compositions include Ay? a mman nsuro (be not afraid), Open me The
122 Gates, Christ bits you come, Otomfo (the great one -folksong arr.), É?"domankoma Egya (eternal Father), Mede
123 asedab? ma Yehowa (I will render thanks unto Jehovah), O Zamena, mena (military Cadence arr.), Nyimpa
124 nnkotum atse Nyame ase (God is unpredictable)

125 As mentioned earlier, although Mensah has composed a host of choral music, this paper concentrates on his
126 Y?dze Wo k?sey? MaW' Y?dze Wo k?sey? MaW'-is a contemporary sacred African choral work in Duet and
127 SATB. According to the composer, he was inspired by a dream he had about a host of angels and true worshippers
128 on earth ascribing to the Lord his greatness that cannot be compared. It is composed in Fante, an Akan dialect,
129 a language spoken in Ghana, with some Hebrew words incorporated in the song to emphasize the omnipotence
130 of God: EL -SHADDAI (God Almighty or God All Sufficient), ADONAI (Master or Lord), JEHOVAH (The
131 Self-Existent One), and the like.

132 **10 Call and Response**

133 Amuah, et al (2002: 32) argue that in most African songs, the singers are divided into two groups. The first
134 group is usually made up of one person known as cantor, while the rest of the singers form the second group,
135 known as the chorus. The cantor leads the singing while the chorus sings after him or her. What the cantor sings
136 is referred to as the call while the part sung by the chorus is known as the response.

137 Call and response is one of the elements of music widely used in Ghana among the various ethnic review we
138 note the versatility with which Mensah Essilfie demonstrates bi-musicality by subjecting this indigenous African
139 Musical style to Western Compositional technique and vice versa.

140 The following phrases utilize call and response patterns and weaves through some interesting sequences. It is
141 also remarkable to note that two separate voices do the call at different points against the chorus leading on to
142 the C section. See the example below.

143 **11 Figure 4 groups. In Y?dze Wo k?sey? MaW' the composition**

144 **12 Section B**

145 Measure 76 -118: is a Soprano and Alto Duet against SATB Chorus as expressed above. There is a chorus
146 introduction from measure 76 -81 which reinforces the new key for a smooth passage for the Soprano at the start
147 of the duet against the chorus.

148 The chorus accompanying the duet is mostly chordal as exhibited in Fig ?? Figure ?? Measure 97 -103, there
149 is a duet in 6ths against a chordal progression. See Fig 6 The fugue opens with the alto singing the exposition
150 followed by tenors responding in the dominant. Basses come in with the same key as altos followed by sopranos.
151 The harmony from the point of sopranos is treated as a variation. Sopranos sing the subject while ATB sing a
152 different harmony other than the countersubject in measures 143 -151. Measures 152 -156 could be adequately
153 described as the codetta to the fugue.

155 13 Section D

156 Measure 157 -187 opens with a brief chromaticism -chromaticism is the use of notes foreign to the diatonic scale
157 upon which a composition is based. Chromatic tones in Western art music are the notes in a composition that
158 are outside the seven-note diatonic (i.e., major and minor) scales.

159 The following passage is a characteristic of chromatic harmony which is employed in a sequential modulation.

160 14 Figure 7

161 At the end of measure 160, there is modulation to C major. Soprano and altos help to establish the key by
162 holding on to the dominant of the new key while tenors and basses create a sequence using 3rds.

163 15 Section E

164 This section modulates to Ab major in unison from Measure 187 onwards and then followed by an abrupt
165 modulation to a minor 3rd (F major.) below in Measure 192. A phrase is repeated twice each ending on a minor
166 but the last one ends in the major.

167 This section is very lively and climaxes the entire song. The last few bars make use of the rhythmic motifs
168 'WONSUOM' and 'Y?DZE WO K?SEY? MAW', interweaving them with the Hebrew words, Elshaddai and
169 Adonnai. The altos & tenors come in with "OSEE AYEE" which is a phrase mostly used in jubilant and victory
170 songs. All these are employed to denote invitation to everyone to join in ascribing greatness to God and also to
171 bring a grand ending to the song.

172 16 IX.

173 17 Summary and Conclusion

174 with significantly interesting opening. Alto does the introduction in full measure though with a crotchet beat
175 rest. From measures one to 1 -11 we fine the sopranos and basses doing the same rhythmic progression which
176 runs counter to the inner parts -alto and tenor respectively and momentarily intersect in harmonic rhythm in
177 measure 12 and 13. The composer also shows dexterity in the use of sequence to create tension and releases as
178 evidenced in measures 1 -33 and many more places in the piece.

179 Essilfie writes quite comfortable ranges with occasional leaps. The intervallic structures of major and minor
180 seconds/thirds, perfect fourths are some of his traits. Essilfie's music, though not exclusively chromatic,
181 chromaticism and the developments in his harmonic progressions point to his being predisposed to the works of
182 the classical and romantic periods. His chromatic harmonies are sometimes attained by shifting from the major
183 into minor modes, or vice versa, calculated to provide dramatic coloration. Again he favours the use of the
184 diminished 7 th chords.

185 His skills in contrapuntal writings are evident in imitative counterpoint and fugal expositions he displays in
186 measures 199 -156 of this work. In deed the fugue is treated as a style rather than a fixed structure because there
187 is clear deviation from the laid-down structure.

188 Another area of particular note is his close association between text and melody where there is strict observance
189 of the concept of tonal inflections or contour of the language he utilizes.

190 It is undeniably true that within musical modernism is the conviction that music is not a static phenomenon but
191 rather a discipline which is fundamentally historical and developmental. The term "modernism" refers generally
192 to the period of change and development in musical language that occurred at or around the turn of the 20th
193 century, a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that
194 lead to new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music, and
195 changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of
196 the time. The operative word most associated with it is "innovation" ??Metzer 2009: 3). Essilfie has injected
197 modernism into his music that makes it timeless resulting from the use of chromaticism, though not excessively
198 done so as to redirect its conventional tonal functions. He is simply innovative, creative, versatile, not afraid to
199 experiment, willing to collaborate and of

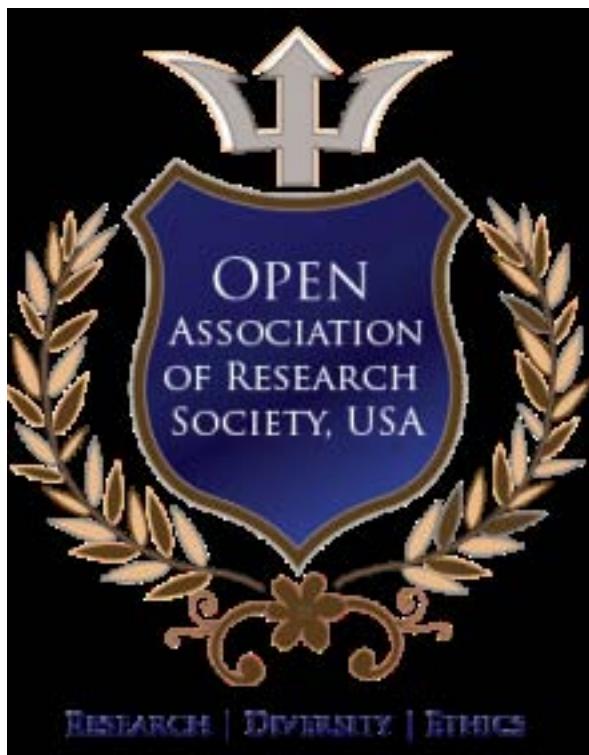


Figure 1:

ye-dze wo ke-se ye, ye-dze wo ke-se ye, ye-dze wo ke-se ye

Daa, daa, daa Daa daa daa .. ye-dze Wo ke-se-ye
ye-dze Wo ke-se-ye

ye-dze Wo ke-se ye

2

Figure 2: Figure 2

Fmaj

A-gyen-kwa, hen wrae hyi-ra hen, hyi-ra hen, hyi-ra hen

3

Figure 3: Figure 3

75

6

Figure 4: Figure 6 Section

82

Call 1

Call 2

Response

Response

Figure 5:

103

Call 1

Call 2

Response

Response

Figure 6:

'Y?dze Wo k?sey? MaW'(We ascribe to your greatness) the

Wo k?sey? Y?dze
MaW'
(We
ascribe
to your
great-
ness).

prominent art composers who have contributed to the study of the composer comprising his biography and the selected piece from his repertory. Although Mensah has composed a host of choral music, this paper concentrates on his Y?dze Wo k?sey? MaW' (We ascribe to your greatness) which contains an adequate use of the analytic parameters set for this study; melodic construction, harmonic structure, patterns, chromatic harmonic usages among others.

i

© 2014 Global Journals Inc. (US)

Figure 7: T

200 may be classified as a contemporary composer.

201 Again, his creative abilities saw him creating a perfect blend with African and western compositional
202 techniques. One such area is the call and response device which Essilfie uses to demonstrate bi-musicality, a
203 syncretism of Ghanaian and western musical styles which makes his audience and contemporaries appreciate his
204 works.

205 [Amuah ()] *Music and Dance for Colleges of Education* -Kamod Press, Amuah . 2000. Cape Coast.

206 [Metzer ()] *Musical Modernism at the Turn of the Twenty -first Century. in the twentieth Century* 26, D Metzer
207 . 2009. New York: Cambridge University Press.

208 [Omojola ()] *Nigerian Art Music*, B Omojola . 1995. Ibadan, Nigeria. (InstitutFrancais de Recherche en Afrique
209 (IFRA)

210 [Agordoh ()] *Studies in African Music* -New Age Publication, A Agordoh . 1994. Ho.

211 [Young ()] *The Choral Tradition: An historical and analytical survey from 16 th century to the present day*, M
212 P Young . 1962. W. W. Norton & Company, Inc. N. Y.

213 [Merekuru ()] ‘Twenty-first-century African classicism: illustrations from the piano trio Pivcafrique: on the theme
214 of Jack Berry’s ‘Sasabonsam’s Match”. C W Merekuru . *Journal of the Musical Arts in Africa* 2009. 9.