The arrival of the Europeans in brought about formal education of the Western world into the then Gold Coast. In the area of Music, the Western theory of Musical practices were introduced and implemented. The introduction of the Western theory of musical practices deeply affected the early Ghanaian composers such that early compositions were in the framework of Western music education, which affected the use of indigenous Ghanaian cultural and traditional practices. However, in the spirit of nationalism, a crusade of Ghanaian indigenous music traditions was initiated in the early twentieth century by Ephraim Amu and it was supported by many composers who followed. Using Euba’s creative ethnomusiology as the underpinning theoretical framework, the writers seek to examine the composer, C.W.K Mereku, investigating into his academic biography. The study again appreciates Africanism through the formalist viewpoint of two of his works: Ghanamamma (People of Ghana) and Atentenata (Atenteben Sonata), exploring the Ghanaian traditional and indigenous elements, and how he used them in his compositions. This study uses purposive sampling method and focuses on interview and document analysis as instruments for data collection. The two compositions of the study reflect Mereku’s conscious usage of the Ghanaian indigenous elements as source materials to express his identity and the awareness of his thematic intercultural activities.

**Keywords:** Africanism, Atentenata, C.W.K. Mereku, Ghanaamamma.

**ABSTRACT**

Africanism can be defined as anything that is characteristic of African culture or tradition. According to Njaka (1971), “its components are so varied as to include the arts, beliefs, culture, history, music, philosophy, politics, science, and concepts such as nationalism and Pan-Africanism” (p.12). Contextually, the study focuses on ‘music’, which has both sound and text elements, and then ‘culture’ which is the way of life of a particular geographical tradition. The quest to bring to the lime light the African (Ghanaian) musical elements had a great patronage as latter composers followed Amu’s model of indigenising art music in Ghana. It is evidently clear in the works of Essilfie (2015), Mereku (2011) and Nketa (1999) that Ghanaian composers of the late twentieth century and the early twenty first century have explored various themes of Ghanaian indigenous musical types. Dor (2005) for instance emphasized that, “the Ghanaian art choral idiom since the 1930s can be described as a symbiosis of traditional African music and Western art music” (p.443). Simple themes from indigenous musical types were developed into more elaborate vocal and instrumental musical types. The proliferation of various church choirs, institutional choirs, corporate and commercial choirs in Ghana and Africa at large over the years motivated composers to explore more choral works utilising indigenous source materials. According to Obresi (2014), in Ghana and within the West African sub-region, art music scholar-composers have greatly concentrated their compositions on choral idioms and few instrumental works that have utilized indigenous resources” (cited in Acquah, 2018, p. 1).

The study of composers and their compositions is very relevant especially in music research. Over the years, academic discourse of some African composers and their compositions has received wide publication. This is empirically evidential in the works of Sandler (2019), Boamah (2007), Dor (2005), Akrofi (2001), and Agawu (1987, 1984) that Amu and Nketa of Ghana have received a quantum of scholarships. In Nigeria, for instance, a mention can be made of Bankole, Phillips and Sowande as composers who have received major scholarships – Ekunwale (2018), Omotosho (2016), Omojola (2009, 1995), Sadoh (2007).
It is imperative to also state that there are some other African art composers who are doing tremendously well in music research, composition and education. It is not just prudent but a necessity to spotlight such scholar composers to appreciate their works.

One such astute composer who has really had positive impact on several scholars in and out of the academia is Cosmas Worlanyo Kofi Meraku. He has several compositions to his credit; both vocal and instrumental, which he has consciously incorporated Ghanaian indigenous musical and textual elements. A special mention can be made of Mereku (2011), ‘Asomdwee Hen’ operetta, which according to Acquah (2018), centres on the generic elements that constitute the progression of a story of the nativity of Jesus Christ expressed through the combination of spoken dialogue and songs in the acts and scenes. The compositions under study are other examples of his compositions that suggest the usage of Ghanaian (African) indigenous elements. The study is therefore aimed at finding out how these indigenous elements manifest themselves in the two compositions using the formalist viewpoint of analysis.

II. THEORETICAL FRAMEWORK AND REVIEW OF RELATED LITERATURE

A. Theoretical Framework

The underpinning theory of this paper is Euba’s Creative Ethnomusicology. Euba defined creative ethnomusicology as “the process of incorporating research-derived musical materials (of oral musical traditions) into notation-based compositions” (cited in Adjei, 2015). Obviously, African composers around the globe have over the years produced music utilising traditional and folk tunes as source materials and combining them with Western musical elements and compositional techniques. Euba (1993) emphasized:

Kwabena Nketa’s work exemplifies the concept of creative ethnomusicology. His style is based on pre-twentieth-century Western practice, and dissonance is almost totally absent from his music. The harmonic idiom of Nketa shows a peculiar Ghanaian progression, although derived from Western chords. Nketa, like Bela Bartok, has successfully translated the results of his research into an original creative idiom and a study of his music will provide an insight into the processes that lead from analysis back to synthesis. (p. 656)

In an effort to further elucidate the concept, Agawu mentioned two related modes of representation of creative ethnomusicology; music-on-music exploration and a meta-musical representation on existing music. The former describes original compositions that are based on indigenous oral traditions whilst the latter focuses on varied compositions of existing traditional tunes (Agawu, 2011). Agawu’s explanation better situates Mereku’s compositions in the framework of the two modes of representation of creative ethnomusicology. Contextually, Atentenata is a varied composition of a series of indigenous tunes whilst Ghanamamma is an original composition based on indigenous tunes.

B. Analytical Concept

Bent (2001) asserts that “analysis is the resolution of musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure” (p. 340). In as much as analysis exposes us to the general overview of a piece of music, the analytical bent unfolds and brings to bare the thoughts of the composer by asking the appropriate questions. There are several different types of analytical bents that ask similar questions to unravel the various structural components that make up a piece of music. However, this study focused on formalism as a viewpoint of musical analysis to appreciate Africanism in the works of C.W.K Mereku. Larsen (2017) commenting on musical formalism emphasised:

Musical formalism is the view that the content of music is, in one way or another, just the formal aspects of music. That is, a piece of music contains tones, rests, rhythm and similar musical building blocks, and nothing else. (p. 4).

In corroboration with Larson, Staufer (2018) defined musical formalism as “the theory that music’s nature is innate, self-evident, able to be systematically deduced, and rational. Essentially, a composition’s meaning is entirely determined by its form” (p. 32).

Obviously, Larson and Staufer have argued that musical formalism focuses on the formal structures of a composition. Of course, these formal structures translate into the sonics of the composition. However, with regards to the compositions study, the writers argue that in the organization of the sonics in African art music, there is a corroboration between under speech surrogate and rhythmic inflections of the text. That is, melodies rigidly follow the speech contour of the spoken text. In other words, melodies are carved out of the spoken text. Acquah and Sackey (2021) opined that, Fante texts can be set to melodies depending on
the speech tones and the rhythmic inflections of the texts. It is therefore imperative to state that the melodies of Mereku’s two compositions would be analysed via a vis text-tone relationship.

In order to use the formalist viewpoint effectively to analyse Mereku’s compositions, it was not only appropriate but important to use the following as the analytical parameters; scale, melodic organisation, vocal ranges, form, harmony, dynamics, rhythm, texture and compositional techniques, which are the formal structures of the two compositions. Of course, each of these parameters stands for a category, a boundary, or a dimension upon which the compositions can be thoroughly described. Bigand (1993) emphasised that in most types of music throughout the world, sound dimensions such as pitch, duration, loudness, and timbre are categorized and organized into ordered relationships.

III. METHOD AND PROCESS

The paper was engrossed in the case study research design to examine C.W.K Mereku, and analysed two of his compositions; Ghanamamma and Atentenata. Baxter and Jack (2008) posited that “case study is an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources” (p. 544). Miles, et al. (2014) gave more insight into the concept and elucidated:

It involves a detailed and intensive analysis of a particular event, situation, organisation or social unit. Typically, a case has a defined space and time frame: a phenomenon of some sort in a bounded context. A case could be an individual, a role, a small group, an organisation, a community, or even a nation. (p. 28)

Using C.W.K Mereku as the case, data was collected, discussed, analysed, and meaningful conclusions were drawn.

The respondent was purposively sampled based on personal adjudication to give significant elucidations that were pertinent to the objectives of the study. In other words, the authors utilised the purposive sampling technique to collect data. In an attempt to explain what a purposive sampling is, Tongco (2007) asserted:

The purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. It is a non-random technique that does not need underlying theories or a set number of informants. Simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. (p. 147)

In corroboration with Tongco, Taherdoost (2016) emphasised that purposive or judgmental sampling is a strategy in which particular settings, persons, or events are selected deliberately in order to provide important information that cannot be obtained from other choices.

Furthermore, both interview and document analysis were respectively used as research instruments to collect data. Interview was used to collect data on the academic biography of C.W.K Mereku. Interviewing is a primary way of collecting data in qualitative research to direct the participant in responding to specific research question (Stuckey, 2013). In order to situate the concept of interview in its proper perspective, Buriro, et al. (2017) defined it as “the presentation of oral-verbal stimuli with respect to the change of different responses” (p. 1). We had the opportunity to interview the renowned professor of music on Friday morning, the sixth day of August, 2021 in his house at Low Cost, Winneba. During the interview session that lasted an hour in his hall, we inquired from him his academic journey from Creche to his present status focusing on the semi-structured instrument. According to Adhabi and Anozie (2017), the implementation of the semi-structured interview is dependent on how the interviewee responds to the questions or topics laid across by the researcher.

The second instrument for data collection was document analysis. Corbin and Strauss (2008), citing Bowen described it as a review of document, and opined:

Document analysis is a systematic procedure for reviewing or evaluating documents – both printed and electronic material. Like other analytical methods in qualitative research, document analysis requires that data be examined and interpreted in order to elicit meaning, gain understanding, and develop empirical knowledge. (p. 28)

After the interview session with the professor, we requested for some of his compositions; both vocal and instrumental. Out of the five printed compositions he gave us, we purposively selected Ghanamamma and Atentenata. The former is a vocal piece for tenor solo and chorus whilst the latter is an instrumental piece for atentenhen and piano. These two compositions were selected because they represent both vocal and instrumental compositions respectively and to confirm whether or not he really utilises indigenous elements in all his compositions.
IV. FINDINGS AND DISCUSSION OF RESULTS

A. Brief Profile of Cosmas Worlanyo Kofi Mereku

In an attempt to categorize Ghanaian Art Music composers, Amuah (2012) grouped them into four main generations using the conceptual stance of “the teacher and the taught” relationship. For instance, Amu, who finds himself in the first generation of Amuah’s generational map was, the teacher of Nketia and Nayo, respectively on presumption and expressly, thus, Nketia and Nayo are found in the second-generation composers. Amuah (2012) further suggested that C.W.K Mereku together with some contemporaries such as Ken Kafui and Michael Kofi Amissah are composers of the third generation. It is imperative to state that a brief profile serves as a background of C.W.K Mereku’s musical orientation for a better comprehension and appreciation of his choice of compositional elements.

![Fig. 1. Picture of C.W.K. Mereku.](image)

After the interview session on 6th August, 2021, a summary of the essential substance of the interview is presented in this paper as his brief profile. Cosmas Worlanyo Kofi Mereku was born a twin, on the 18th December, 1956 into a royal family of Togui Bediaku VII (father) and madam Ida Ama Asigbe (mother) at Kpando Agudzi in the Volta Region of Ghana. He was baptised into the St. Anthony Catholic Church, Kpando Agudzi, when he was sixteen months, and received his first communion and confirmation later at the Sacred Heart Catholic Church, Winneba, in 1978. Just after Cosmas’s birth, his father travelled to Pong Tamale in the northern region of Ghana for greener pastures. Cosmas talked about his early days:

*When I was seven months, my mother joined my father at Pong Tamale, and at Tamale, I started crèche before the father was posted to Agona Swedru in the Central region of Ghana in 1962. I continued my Nursery education at Agona Swedru, and then to the District Council ‘C’ Primary School, all at Agona Swedru. When I got to the upper primary, I was moved to the Agona Swedru Salvation Army School where I remained to complete the then Middle school in 1971."

Indeed, it is worth noting that Cosmas begun his early musical life as a chorister at the Agona Swedru Presbyterian church choir, and later became the organist of the choir. This is a kind of characteristic found in the biography of Robert Schuman of the Romantic period of Western Music history (Worthen, 2007). Cosmas also narrated how he became a professional teacher and consequently musically inclined:

*I passed the then Common Entrance examinations in 1971 for all post-middle institutions but my preferred that I and my twin brother (Damian) attended Teacher Training College. So we accepted the offer for the training college. I then went to Ada Foah Teacher Training College and met J.M.T Dosoo, a music teacher, who gave me tutorials to write Associated Board of the Royal Schools of Music (ABRSM) examinations, and play the piano the right way."

After successfully acquiring the Teachers’ Certificate ‘A’ in 1975, Cosmos was posted to Agona Abodom in the Central region of Ghana. Importantly, C.W.K Mereku, at this point, had been exposed to the cultures of four linguistic traditions of Ghana; Ewe, Dagbani, Akan and Ga Adangbe.

Again, Cosmas got admission into the erstwhile National Academy of Music at Winneba to read a four-year Diploma in Music. At the academy, he studied courses such as Harmony, Counterpoint, Compositional techniques, Orchestration, Music Appreciation, Music Education, African Music theory, Aural culture, General Musicianship and received practical instruction in Piano, Trumpet, Atentebe, Xylophone and Drumming. His studies at the music academy prepared him for his aim of becoming a good composer.

The interview also revealed that in 1988, Cosmas won a Fulbright Hays Scholarship to study for his Master of Music at the University of Michigan, Ann Arbor, MI, United States of America. His studies at the University of Michigan exposed him to diverse concepts in music composition, enabling him to
strengthen what he had already learnt in Ghana. He returned after his studies to serve at the National Academy of Music in 1990, and became one of the experts who were appointed to develop the music curriculum for the establishment of the University College of Education, Winneba.

He also won the Overseas Research Studentship Award and the Tetley Lupton Scholarship to study for the Doctor of Philosophy in Musical Composition at the Leeds University in England, and completed in 1997. At the Leeds University, Cosmas was on his own academically though he was under the tutelage of Professor Phil Wilby, a renowned composer who gave him the opportunity to explore. This opportunity enabled him to produce creative works during his studies such as Sasabonsam’s March (1994), African Coronation Collage (1995), Afro-Drumietta (1995), Orkney Quartet (1996) and Ghana Raps-Ody (1996).

Now as a music scholar, Comas Worlanyo Kofi Mereku rose through the academic ranks and became an Associate Professor in 2011. Again, as a composer and music educator, he has mentored several scholar-composers such as Sam Asare Bediako, George Mensah Essilfie, Margaret Ferguson, Emmanuel Obed Acquah, John Francis Annan, George Asabre Maclean, Godfried Sackey and many more. Indeed, most African scholars in music have really influenced the growth of music through teaching (Olatunji, 2005). Mereku is a living legend who continues to impart knowledge to music students and offer mentorship to young faculty members at the University of Education, Winneba.

B. Analysis

1) Use of Scales

Amuah and Acquah (2013), citing Kwami (2011) defined scale as “series of pitches arranged in order from low to high or high to low” (p. 101). The type of scale is dependent upon the number of the arranged pitches and the intervallic structure. Hence, major, minor, pentatonic, whole-tone, heptatonic etcetera.

In Ghanamamma and Atentenata however, Mereku creatively utilised the hemitonic-heptatonic scale. According to Dor (1992), the minor seventh from the tonic is interchangeably used with the major seventh, the mode and the scale can best be described as practically identical to the major. This alternative use of the major and minor seventh in the melody bears similarities to the elements of the melodic minor and the ancient Greek modes (Acquah & Sackey, 2021). Example 1 below is an illustration.

Example 1. The hemitonic-heptatonic scale.

2) Melodic Organization

Ahlbäck (2004) defined melody as the conception of a gestalt involving pitch change over time, which is conceived as a significant exponent of musical expression with structural identity (p. 13). Ryynänen and Klapuri (2008) also defined melody as an organized sequence of consecutive notes and rests, usually performed by a lead singer or by a solo instrument. More informally, the melody is the part one often hums when listening to a piece. A deduction from the two assertions may suggest that a melody is a succession of pitches perceived as a meaningful whole. In African music however, the concept of melody goes beyond just the sequence of pitches. For instance, when setting tonal language to a melody, the speech contour and rhythmic inflections are largely considered. To support this assertion, Amu (1961) noted: “I was once asked whether in writing my songs, the words came first or the melody. I replied; I don’t know. It is my practice to work out both words and tune together since the melodic line has to follow the natural intonations of the words” (cited in Turkson, 1995, pp. 169-170).

For his melodic organization, Mereku carefully adapted various themes from traditional source materials such as Asafo, Agbadza, Gahu, Bɔbɔbɔ and Gabada and creatively developed them into his own melodic lines. For instance, the first theme of the Atentenata is a developed theme from the traditional Gabada. See Example 2 as an illustration of the traditional theme, and Example 3 as an illustration of the developed theme.

Example 2. Gabada melodic theme.
Example 3 is a developed theme from the traditional tune which is underpinned with the principle of sequence interspersed with few repetitions and scalic passages. Of course, it becomes the first melodic theme of Atentenata. It is imperative to state that subsequent themes are developed from traditional source, and have almost the same characteristics.

Again, and in Ghanamamma, melodies were organized with a tonal text since it is a vocal piece. The musical piece which begun with an Asafo melodic theme considered both the speech contour and the rhythmic inflections of the Akan text. Similarly, the melodic excerpts of Ghanamanmma are made up of sequences, repetitions and scalic movements. These concepts are illustrated in examples 4 and 5 as follows:

3) Vocal Ranges

Primarily, vocal range denotes the distance in pitch between the lowest and highest notes that a singer can perform. In other words, vocal range may refer to the full gamut of notes that a singer is able to produce, starting from the bottommost note and reaching to the uppermost note. In the case of an instrument other than the voice, the concept may be referred to as an instrumental range.

In Ghanamanmma, Mereku explored ranges between intervals of six (6) for tenor solo, nine (9) for soprano, eleven (11) for alto, eleven (11) for tenor and fourteen (14) for the bass part. For the tenor solo, the range is from Bb3 to G4 whilst soprano is F4 to G5. The vocal range of alto is A3 to D5 whilst tenor is E3 to Ab5. The bass part on the other hand has the vocal range from F2 to Eb4. See the illustrations below.
The vocal ranges above suggest an exploration of vocal registry and timbral potentials of the various voice parts. The composer creatively utilised the full capabilities of the selected vocal parts by using the appropriate pitches that fall within their vocal ranges. Similarly, in the *Atentenata*, the composer explored the full potentials of the B flat *Atenteben*. He operated the instrumental range between an interval of sixteen (16). That is, from B3 to C5. See Example 7 below for illustration.

![Example 7. Instrumental range of Bb Atenteben.](image)

4) **Form**

A musical form may basically refer to the structure or the design of a composition. It depicts the primary shape of the composition, giving it a distinguishing character. Hamilton (2006) emphasized that, form is a way of describing the structure or shape of a piece of music; that is, the way it has been constructed from various smaller sections. Onwuegbuna (2012) corroborated with Hamilton and asserted that, musical form, as one of the characteristic elements in the theory of music, is a term that supplies information on the systematic and coherent arrangement of the structural design of a musical composition.

In *Ghanamamma*, Mereku focused on adding up eleven (11) contrasting themes without repeating any. This type of musical form is known as through-composed. This is typically common in Ghanaian indigenous musical types and their performances. Equally, in the *Atentenata*, Mereku focused on using a succession of contrasting themes developed from traditional source materials. However, due to the fact that he wanted to conceptualize the sonata form in an intercultural setting, he used the sonata form.

5) **Harmony**

Aldwell and Schachter (2003) defined harmony as the simultaneous combination of notes into chords and the sequential ordering of chords (as cited in Schellenberg, Bigand, Poulin-Charronnat, Garnier & Stevens, 2005). Harmony may further be elucidated as the sound that results when two or more pitches are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect (Kostka, et al., 2018).

The harmonic vocabulary of Mereku in both compositions is the predominant use of tertian harmony where vertical sonorities are constructed in thirds. This type of harmonic progression is commonly used in both the Akan and Ewe traditions. Manuel and Fiol (2007) accentuated that, harmony - especially in the form of singing in parallel thirds is not uncommon in Afro-Cuban traditional music, from ocha songs to rumba. It is common in traditional music among some West African groups, such as the Ewe. Of course, his traditional source materials were derived from these two linguistic traditions. Apart from the tertian harmony, he also used parallel fourths and sixths. See Example 8 for illustration.

![Example 8. Tertian harmony, parallel fourths and sixths.](image)

6) **Dynamics**

Dynamics in music basically deals with the relatively loudness or softness of a musical composition and or performance. In other words, the diverse volume levels of a piece of music. Dynamics in the context of African music performance can be viewed as the intensity factor in terms of contrast in tempo why automatically affect the volume levels of singer as well as drummers. Nketia (1988) emphasized, and also
cited in the work of Seye (2020) that the intensity factor can make all the difference between what is judged to be a dull performance and a bright, spirited or exciting performance of the same music. Guided by the intensity factor, Mereku avoided the volume levels in Ghanamamma. However, in Atentenata, he used dynamic marks such as mezzo piano (moderately soft), mezzo forte (moderately loud), forte (loud) and fortissimo (very loud) in the context of interculturalism.

7) Rhythm

Rhythm in music has been viewed in at least two perspectives. It can refer either to the sound pattern or to the perception of that pattern. With respect to the sound pattern, rhythm is the serial pattern of durations marked by series of events; in the case of music, the rhythm of a melody is the serial pattern of durations marked by sounds [notes] and silences [rests] (Mcauley, 2010).

In this study, the systematic patterning of sounds in terms of timing, accent and grouping shall depend on two main factors; the rhythmic inflection of the Akan text in Ghanamamma, and the underpinning rhythmic patterns of the adapted traditional source materials such as Gabada and Bɔbɔbɔ in Atentenata. These two factors are considered because with respect to the former, Mereku rigidly followed the speech movement of the Akan text used whilst with the latter, rhythmic patterns were developed based on the underpinning rhythmic patterns of Gabada and Bɔbɔbɔ respectively. Examples 9 and 10 are illustrations.


Example 10. Gabada and Bɔbɔbɔ rhythms.

8) Texture

Texture in music can be regarded basically as the various layers of a composition created by tones or lines played or sung together. Amuah et al. (2013), citing Acquah (2008) postulate that texture in music expresses the possibility of how many different sounds in layers are heard at once, either vertically or horizontally, and how they are related to each other (cited in Amuah et al., 2013). The texture of a composition can be monophonic, homophonic, polyphonic or heterophonic. In this study however, it is worth noting that the composer creatively used monophonic, homophonic and polyphonic textures at various sections. For instance, in Ghanamamma (Examples 11a and 11b), at rehearsal letter A, Mereku combined both monophonic and homophonic textures respectively. At rehearsal letter B, however, he utilized the homophonic texture entirely.

9) Compositional Techniques

The two compositions under study were composed with several compositional techniques such as modulation, fugal exposition, counterpoints, call and response, staccatos, cadential extensions, Asafo singing style imitation and unisons to depict the symbiosis of both Western and African musical resources. However, the focus of this study was to bring out the African musical elements of the compositions to appreciate Africanism through the analysis. The analysis therefore looks at the predominantly used African traditional compositional techniques such as call and response, imitation, unisons and Asafo singing style.
Call and response, which is a well-known characteristic feature of African music, is a technique that works similarly to a dialogue in conversation. According to Bretan et al. (2017), the main premise for the interaction comes from musical ‘call and response’ in which, in its basic form, one musician plays a phrase and a second musician plays a phrase in response. Continued interaction in this fashion creates a type of dialogue between the two musicians. Of course, in place of ‘plays’ in the above assertion, it can also be ‘sings’. For instance, in Ghanamamma, which is a vocal piece, the tenor soloist sings a phrase (call) in bars one and two, and it is responded to by the chorus in bars two through five. Similarly, at rehearsal letter I of the same composition, the soprano and alto parts initiate a duet call in anacrusis from a pickup of bar 154 to bar 161. The call is then responded by the chorus from bar 161 to bar 171. Example 12 below, is an excerpt.

**Example 13. Call and response.**

### 11) Imitation

Imitation in general has to do with the copying of a concept. Heyes (2021) indicates that “imitation refers to any influence of one mind on another; to any social influence on thought, emotion or behaviour” (p. 3). In music, however, imitation may primarily be described as the reappearance of a phrase, either melodic or rhythmic, shortly after its statement in another voice. Tanaka, Nishimoto, Ono and Sagayama (2010) opined that imitation is another compositional technique that repeats a theme in each voice and associates the voices (p. 1).
In *Atentenata*, Mereku creatively made the composition very interactive between the B flat *Atentebe*n and piano, exhibiting techniques such as imitation. For instance, the piano introduction from bar 1 to bar 8 was imitated by the B flat *Atentebe*n in other sections such as bars 79 to 86, and then from bar 102 to bar 109 with a bit of a variation. Example 13 is an extract of the piano introduction.

**Example 14. Piano introduction.**

### 12) Unison

Unison in music may refer to two or more voices that sound either the same pitch or pitches separated by intervals of an octave or more, usually at the same time. This technique is a commonly used harmonic device in most Ghanaian traditional musical type. At the rehearsal letter E of *Ghanamamma*, the tenor and bass voices sing in unison starting from the pick-up of bar 78 to bar 85. It is worth knowing that though unison is commonly used technique in Ghanaian traditional music, Mereku used it in *Ghanamamma* only once at section E. The excerpt below is an illustration.

**Example 15. Unison by the tenor and bass voices.**

### 13) Asafo Singing Style

*Asafo* songs are meant for group singing. The dominant structure is the call-and-response format. There is a lead singer or cantor who does the solo part while the rest of the singers pick up the response or chorus (Acquah, 2002). Mereku adapted the *Asafo* singing style and used it as a technique at the first section of *Ghanamamma*. At this section, there are series of calls by a tenor cantor that are responded by a chorus (soprano, alto tenor and bass voices). See Example 15 for an illustration.

**Example 16. Asafo singing style.**
V. CONCLUSIONS

Summing up this paper, it is imperative to state that we have discussed two main issues; a brief profile of C.W.K Mereku, and analysis of two of his compositions to appreciate Africamism. The former looked at his academic and professional biography, exposing his contribution to music education and composition whilst the latter unravelled the African (Ghanaian) musical elements of his compositions using the formalist approach as analytical viewpoint.

The two compositions of the study, Ghanamamama and Atentenata both reflect Mereku’s conscious usage of the Ghanaian indigenous elements as source materials to express his identity and the awareness of his thematic intercultural activities. Melodies were creatively developed out of traditional tunes for the instrumental composition whilst the vocal composition rigidly followed the speech contour and rhythmic inflections of the Akan texts. Mereku utilized the tertian harmony, quartal harmony and parallel sixths progression as his harmonic vocabulary, and then explored the call and response, imitation, Asafo singing style and unison as the African compositional techniques. Undeniably, the indigenous knowledge systems used by the composer combines well with other Western musical elements in intercultural musical activities. It is therefore recommended that compositions of C.W.K Mereku be used as educational materials for musical analysis discourses.

CONFICT OF INTEREST

Authors declare that they do not have any conflict of interest.

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