Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

The Interconnection of Text-Melody in Selected Works of Newlove Kojo Annan's Choral Writings

Alfred Patrick Addaquay*

**University of Ghana, Legon*

*Corresponding Email: *apaddaquay@ug.edu.gh*

Received: 06 March 2022 **Accepted:** 20 June 2022 **Published:** 29 July 2022

Abstract: As much as scholars of music composition in Ghana identify the prerequisite for intellectual dialogue so far as analytical study is concerned, very little attention has been paid regarding melodic structures and their relationship to text in vocal music. Consequently, upon further study of the melodic and textual structure of the choral writings of Newlove Kojo Annan's music, I consider it necessary for a discussion since the introduction of word-based phraseology which was crafted from this paper, and other stimulating practices such as the proper use of stressed and unstressed syllables, speech and song melody, and few others have been detected in the construction of the text-melody relationship. In summary, this article presents an analytical work revealed from both music scores and recordings (audio visual) of the selected works, which gives a panoramic view, and serve as a guide for advance study and research in music composition. From my frame of reference and vantage, few recommendations are made in the structure of the works. The study discusses three selected (at random) works of Newlove Kojo Annan.

Keywords: Interconnection, Stressed and Unstressed Syllables, Text-Melody, Word Based-Phraseology.

1. INTRODUCTION

As a result of the productive and creative skills of Newlove Kojo Annan that have made him primus inter pares in contemporary Ghanaian choral music, it is appropriate to conduct this study to search for meanings and experiences from the textual and melodic structures of selected compositions of Annan. This composer has been very consistently prolific in his writing so far as choral music in Ghana is concerned. Majority of compositions produced by this composer are sacred (Christian). The study selects three works randomly. Although two of the works to be examined or scrutinized are favorite pieces that are commonly sung by both choirs and congregations in most Ghanaian Churches (especially the historic mission ones), Hoffer (2007) argues that simple and everyday music mustn't be disregarded. Amongst the pieces analyzed in this work, the first is a Ghanaian patriotic piece in the English Language, and the rest are spiritual in the Akan language of Ghana (Mfantse, spoken by the central region

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

and Asante twi in the Ashanti region).

The thought for conducting this exercise is to reveal both identified and unidentified procedures Annan undergoes in the craft of work he produces, because Slobada (1985 p 115) states that 'The composer may have some particular theories and concepts that may transpire in the course of composing and be forgotten after the work is done.' Slobada goes again that the composer is not so much conscious of his ideas as possessed by them; very often, he is unaware of his exact processes of thought till he is through with them.

Consequently, one may well wonder the motive or purpose of the prominence on the text and its relation to the melody; Above and beyond, why not dissect the entire pieces including the harmonic constructions, and other systems used by the composer? If Gino Stefani (1987 p. 21) describes melody in music as the 'friendly face of music, *involving and gratifying*, obsessive and liberating,' why then, must we bypass melody and text, as far as vocal music is concerned? It is for this purpose that in 1983, The science and Engineering Research Council of Great Britain (SERC) mentioned that distraction from the focus of a research project is one of the four main reasons why postgraduate students do not complete their thesis and graduate in the allotted time (Zuber-Skerrit and Knight, 1986 p 91 – 92). This is exactly what this article wants to achieve, and that is by placing emphasis and focus of just an aspect of the compositions.

Outside of the ability to focus (as mentioned above), the exquisiteness of the nominated compositions is dependent on the leading melodies. These are works without harmonic structures such as free counterpoints, analytic conscious harmonies, and complex compositional devices. Most Listeners and some performers enjoy the main melodies of these works with or without harmonies, and at times, instruments, unlike a piece with complicated components, difficult to single out a melody. Indeed, I will not stand on dangerous ground by proclaiming the structure of melodies relating to the text of these compositions as the perfect match that can take place in the compositions, as Zbikowski (1999) argues that 'same text (of an existing composition), can make a different impression with different effect when it is set with different music'. For this reason, I have recommendations and submissions as far as the music compositions are concerned. As far as this analytical work is concerned, the title of the works will be shown clearly (in upper case), followed by the subtopic to be discussed before the analytical work begins.

To God and Country

Stressed and Unstressed syllables

Infrequently, will you hear a piece from this composer which is non-religious. He is popularly known for his Sacred (Christian) music. This Patriotic work crafted in the English language caught my attention due to countless reasons. One of the foremost methods that the composer concentrated on, was the proper application of stressed and unstressed syllables in melodic and textual sonorities. In the English language (literature to be specific), traditional approaches to iamb/iambic (unstressed syllable followed by a stressed), trochee/trochaic (stressed syllable followed by an unstressed one), anapest/anapestic (two unstressed syllables), dactyl/dactylic (one stressed syllable followed by two unstressed syllables), spondee/spondaic (two stressed syllables), and pyrrhic (two unstressed syllables, in accentual-syllabic verse, or two short syllables, in quantitative meter), are all imperative, for emphasis in syllabic constructions.

Newlove's acquaintance in the application of *Trochee* is very prominent. Considering John Dowland's 'Lacrimae antiquae' for instance, Rolfhamre (2017 p 86) suggested the first two words and syllables, Flow, my tears, fall from your springs! be treated as trochee. He explained

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

further that the first two syllables (trochaic, also known as trochee) naturally leads to the Stronger 'tears.' The word tears he says, could be stronger, weak, or stronger depending on the interpretation given by the performer. It is the same way Newlove treated words like 'gateway,homeland, etc.) In this piece of work. He implemented a quantity of these materials rhythmically, and predominantly effected melodically. Daniel O'sullivan (2003) states that it is not only the words that create meaning in a text, but melody also contributes to the meaning. And that is the exact technique executed with extreme care by the composer. Let's look at his implementation of *Trochee* in figure 1 below.

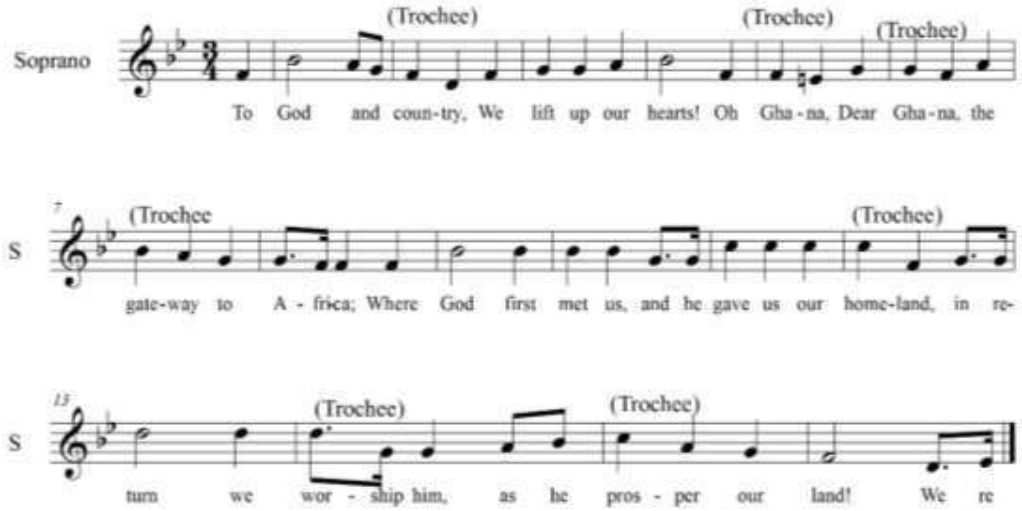

Figure 1: The Use of Trochee

In figure 1 (above), one will identify the composer's watchfulness in the choice of syllables given to the long notes. This is to say, all the stretched (minims) durations were given to the suitable syllables. These suitable words discussed here are God, hearts, re-turn, land, all, respectively and that's an important point to note. Indeed, it's very apparent that the composer was conscious of the choice of notes (in length) to be given to a specific syllable.

The next figure below, shows the manner in which Newlove used rhythms in stressed and unstressed syllables. For example, one will note that the phrase *We remember*, was rhythmically accomplished with extreme care.

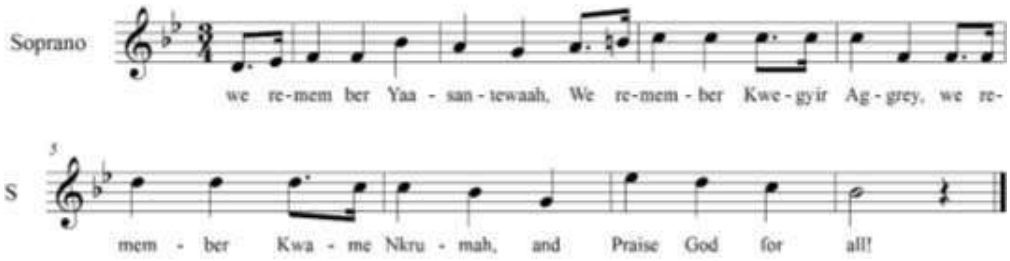

Figure 2 rhythmic stress and unstress

Once more, in the same phrase, and the subsequent one, the composer creates beauty in the outer melodic lines. In Ghana, we will always prefer to unstress the first syllable in the word

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

remember stress on the second and unstress on the last. Annan who composed like a Westerner, was still thinking of his background as a Ghanaian. Hence, he maintained the dominant (the 5th degree of the major scale) on the last syllable which is *ber*.

Examining the figure 2, one may notice that both Yaa Asantewaah and Kwame Nkrumah are steadily implemented as the speech will be read or spoken. If not for the consistency in the rhythmic patterns of the sequence, the composer could have changed the rhythm of kwegyir Aggrey, which is demonstrated in Figure 3 below. This is the sector of the music that cultured my thinking that at times the rhythmic patterns can limit your choice of text or moreover, do very little in terms of speech melody.

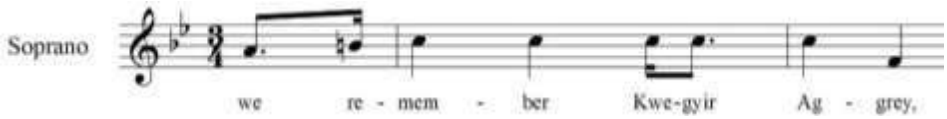

Figure 3 Rhythmic stress and unstressed

The unique construction of an upward sequence (IV – V – VI)

Though sequences are very common in expanding or building melodic lines, I felt the need to deliberate on the process in which Annan correlates the sequence to the text. The upward sequence is established in three steps respectively. In these steps, he mentions three significant figures so far as Ghanaian history is concerned. Each figure for a step. The names are as follows,

1. Yaa Asantewaah (an influential Ashanti queen at the beginning of the twentiethcentury),
2. Kwegyir Aggrey (a public intellectual, an accomplished missionary, educator, and aPan – Africanist)
3. And finally, Kwame Nkrumah (the first prime minister and President of Ghana).

One may wonder why Annan decides to place the substantial name, Kwame Nkrumah last by breaking the protocol. We must note here that, as one may be thinking about protocols, the composer is also thinking about the climax of the sequence, and that is the difference. Another terrific idea constructed by the composer is the fact that he proceeds the sequence with a higher climax, structured in a different melodic pattern, and praises his God on these melodies, just to distinguish God (the superior one) from the names mentioned above. Meaning that the melodic sequence and it's relation to the text is of essence to the composer in both arrangement and accuracy. The score below shows the procedure.

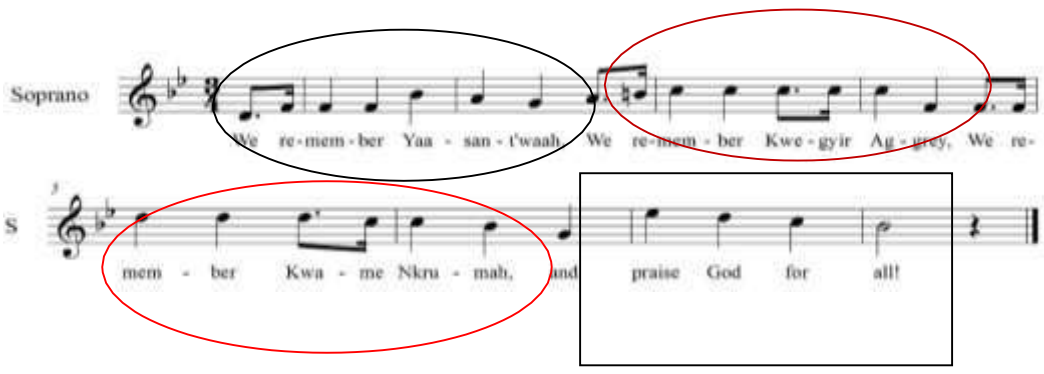

Figure 4 Sequence

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

Me Nyew Nam
Speech melody/Text tune

In this composition, Annan follows the strict rules of what George List calls speech melody. The composition does not attempt to follow the speech melody only, but its rhythm (speech rhythm) as well. Yip (2002) explains that it is conservatively estimated that between fifty and sixty percent of the world's languages are tone languages; languages where pitch contributes to the meaning of words. It is obvious that Annan is greatly influenced by Amu (father of Ghanaian Art music 1899 – 1995). Amu believes that there's a need to maintain both speech melody and rhythm to enable singers and the public render such pieces with ease and makes the piece understandable (this statement was made in a published interview by Agawu and Amu 1987); After Agawu (1984) examines the works of Amu, he concludes that the influence of linguistic factors in Amu's works are very effective. Agawu realizes that the presence of speech melody on sung melodies is very active in most of Amu's compositions. Precisely, this is what Newlove Annan does in the composition of '*me nyew nam*.' Therefore, it is so apparent that the text proposes or suggests the melodic construction of the work.

The text of this piece of music is written in the Fante language from the central region of Ghana. In summary, the persona echoes the fact that he doesn't fear once he walks with his God.

Scoop/Acciacatura (a suggestion to the composition)

From where I stand as an analyst, the technique which has been absent in the entire composition is the application of the scoop (some may call it glide, portamento, or the use of Acciaccatura). Henry Pleasants (1973) thinks that popular musicians or singers (such as Frank Sinatra and Sarah Vaughan) are the best examples for the application of this ornament. In his own belief or judgment, he will always use Jazz and particularly popular singers to demonstrate the use of the appoggiatura. Potter (2006) is concerned that portamento is really avoided by lot of singers today (apart from some opera singers).

Same here in Ghana, most composers have ignored the application of the scoop for various reasons. I can tell these reasons because of my experience as a choral director and a composer in Ghana for 29 years. In Ghana, I have concluded that, most music performers. It is very evident that in Ghana, most performers wish to perform music in their own way and therefore composers ignore dynamics, accents, and ornaments on their music scores. This is also because composers feel that the conductor or the performer has the liberty to interpret music as he pleases. As much as this assertion is true, to an extent, it discourages composers from inserting suggested dynamics, accents, and ornaments in compositions. Indeed, this problematic state of compositions in Ghana makes our scores challenging to interpret by the other worlds. Correspondingly, some composers have the tendency to think and feel that naturally, singers may apply most of their intended dynamics since it is part and parcel of us, as a people. Also, some composers may not feel the need or overlook the ornament's prominence (scoop, glide or portamento). One question that has been challenging my intellect as the recommendation of the application of scoop (and perhaps beyond) in this music is, do we need to design our music scores as Ghanaians in future, that may have symbolic or figurative resources to describe the performance practices in Ghana to the world? I doubt that our way of interpretation in music can be totally described on the staff notation which happens to be the commonest notation in Ghana and perhaps, some parts of the world. Anyway, I have experienced some western

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

composers who also have challenges in scoring exactly what they intend as far as dynamics and effects are concerned.

In my view, I think it is the reason why most singers (especially soloists) apply the scoop frequently and sometimes not purposefully. Potter also made same remark, stating that "to apply the ornament frequently . . . is a common habit and bad one." Though in bar 16, the composer uses A# before the main note (B), to bring the effect of the scoop, I think most performers might take that as an isolated note (circled in figure 6), rather than a scooped note as far as the performance of the music is concerned.

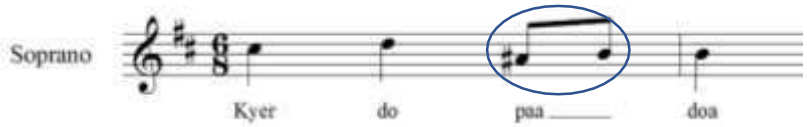

Figure 5 Intended scoop

Buttressing on the same point, in the Akan language of Ghana, scoops are very evident for emphasis. Though Amu may place a small 's' on top of the note or syllable to be scooped, at times he feels reluctant to specify where the glide may start (whether upward or downward). I'm very sure that in the mind of Amu, once you speak the language very well, you'll know where to start. The question one may raise is, *what if the singer is not a native speaker*? For instance, a scoop on a word like 'Yeeeei' in a melody, or speech in Ghana, may start downwards, move to the note, and drop downwards once more. This is seen in figure 7 below. In this figure, one may decide not to sing the notes of the acciaccatura accurately. My A direction of contour.

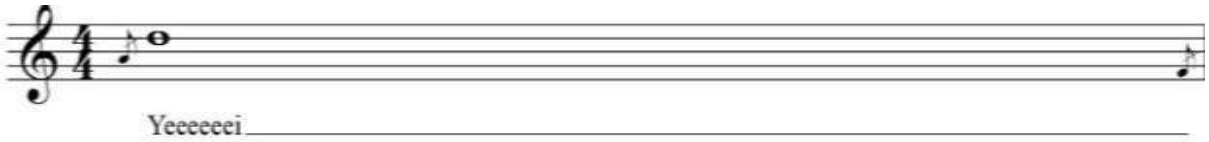

Figure 6 Contour of scoop

In view of all that has been discussed above, I will suggest scoops or acciaccaturas on the right notes (from my lens). Figure 8 is the original melody and its text, and figure 9 is the suggested.

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

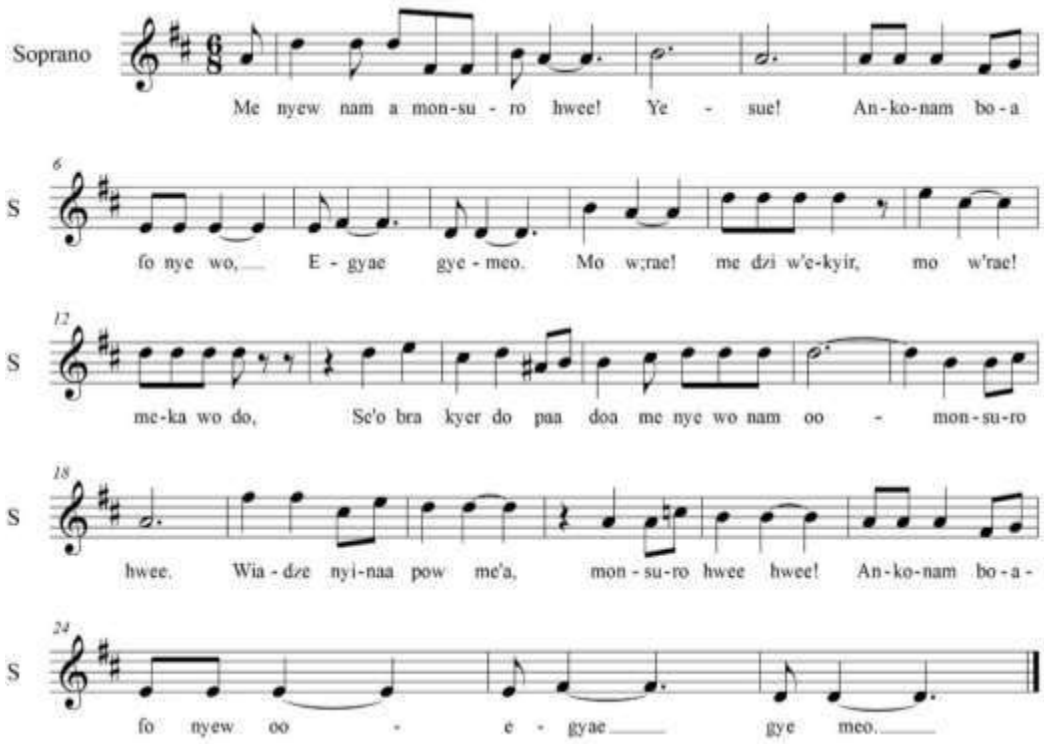

Figure 7 Original text-melody

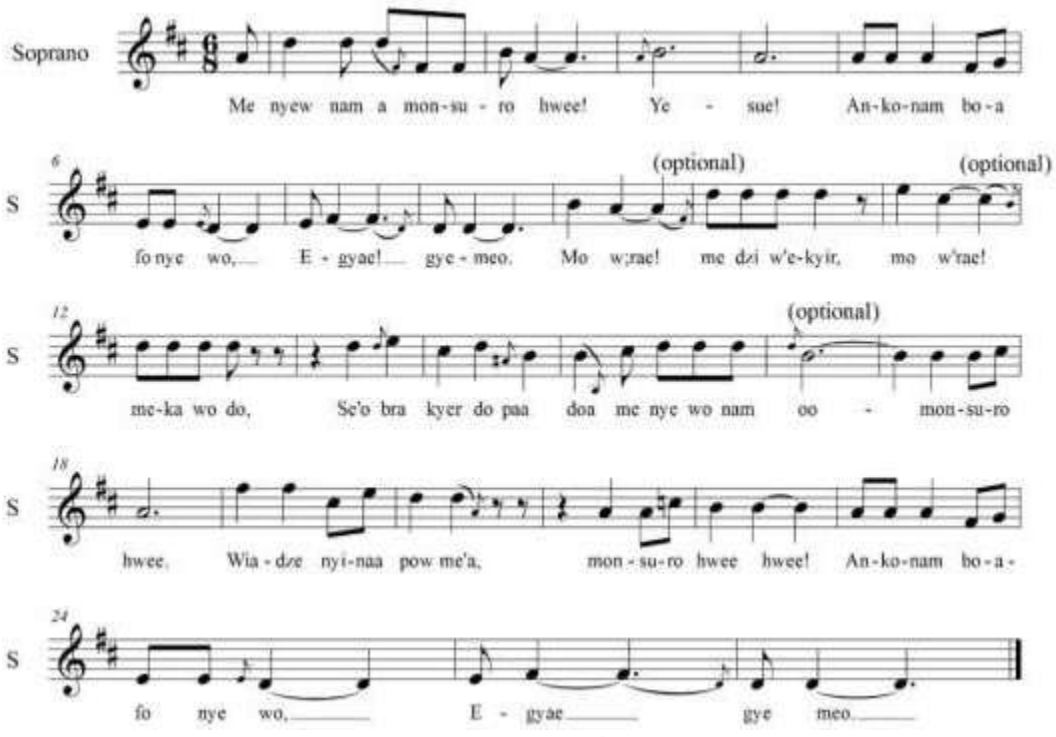

Figure 8 Suggested scoops

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

Mood Swing

In bar 15, the composer paints the text that signifies complications in life by using the minor mode to describe or represent the mood. Though in preparation (to enter the mode and mood), he starts 2 bars before the main bar (15) and achieves this mood swing in downward sequence. Mood swing in compositions (music, poem, speech, etc.) are very emotional when performance takes place in the arts. It fluctuates the emotions of a performer, especially when the suitable mode is used for the appropriate text. Nevertheless, it can easily be taken for granted if not discussed in detail. That's why I agree with Muk Yan Wong (2016) if he states that the relationship between emotion and mood has long been neglected, although philosophical and empirical studies on emotion and mood have made significant progress. Martha Nussbaum also argues that "emotions are forms of evaluative judgment that ascribe to certain things and persons outside a person's own control great importance for the person's own flourishing" (Nussbaum 2001, p 22). In music composition, there is no doubt the change of mode can change the mood of listeners and performers even in instrumental music. After Husain, Thompson and Schellenberg (2002) examining the effect of emotions in music, realizes that one of the conclusions participants drew was the fact that mode manipulations affect mood but not necessarily arousal. Therefore, I think this section of the music (though very little) must not be disregarded. It has been scored in the following figure below.

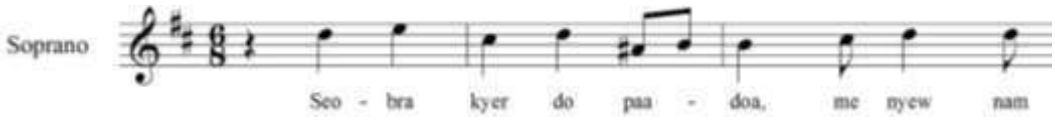

Figure 9 the change of mode for a purpose

Ɔkyɛso Nyame - A Generous God

My observation has been that most contemporary art musicians in Ghana (church music composers in the 21st century), think western (accustomed hymn-like rhythms) in crafting an emotional work (such as music in the sad mood, or contemplative in effect), and rather think African (Agbadza, highlife rhythms, etc.) in an ecstatic or joyful mood. This is not in all cases though, as I stated.

This music (though African in language) is western (like a pure western Methodist, Anglican, or few other western hymns) in rhythm. It speaks deeply to the listener that God (the Christian God) will never fail us if we depend on him. Most performers would like to perform this music as slowly as possible because of the contemplative nature of the music. An African's Western-modeled composition does not sound entirely Western, the resulting, nevertheless, does not consciously reflect African materials (Patricia Kazarow, 1993).

Word-based phraseology

According to Halina (2010), Elsner believes that, though maintaining symmetry in the structure of a piece makes it more refined, expressive, and easy to listen, it can also be very monotonous, ultimately tiresome, inappropriate, and tedious; This is one of the reasons why I come to an agreement with Goldberg's (2010) proclamation that especially in longer works, irregular phrasing will create variety. After Kutnowski (2002), examines the structure of phrases by Astor Piazzolla and many others, he concludes that a great number of composers in the world at some point became fed up with symmetric phrasing as they grew in the art. All the

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

deliberations quoted by these scholars above is just to make a point here that one of the numerous substantial characteristics of this piece of music is the application of asymmetrical phrases in the music. From my personal involvement as a performer in Ghana, the conductor's idea of phrasing is quite different from that of the westerner. What a westerner might term as a phrase, may be lesser or more in the mind of the Ghanaian conductor or performer. In bars 18 and 19 below, one may view the entire unit as a phrase; Yet, in Ghana, the text of the music is of essence to performers that, we'll take it as 2 units, or better still, 2 phrases, just because of the repetition of the text and its punctuation.

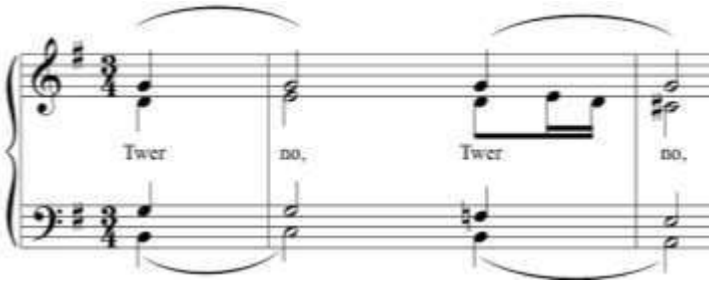

Figure 10 Subjectivity in phrasing

As an automatic consequence, I prefer to name such an act of phrasal structure as *word-based phraseology*. This is defined as a phrasal structure based on the textual phrases rather than melodic. This is to say that Annan considers these irregular phrases because of the structure of the unbalanced meter of the text in the music. Undeniably, in the structure of phrasing in this music, the text is of precedence to the composer, compared to the melody.

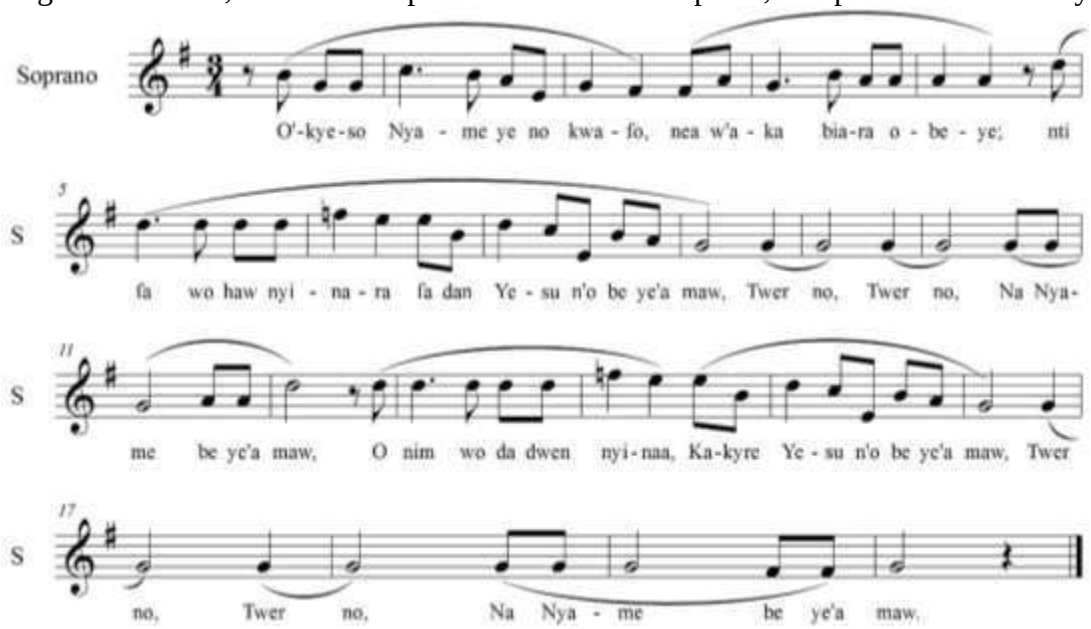

Figure 11 Word-Based Phraseology

As we know, refrains may differ in text when repeated (like the case of Dante Gabriel Rossetti's "Troy Town"). With respect to *Ɔkyɛso Nyame*, the change of text in the refrain alters

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

the phrases from 4 bars to 2. In other scores, the refrain is structured in the exact text. Let's look at how the composer uses different texts for same melody in the refrain.

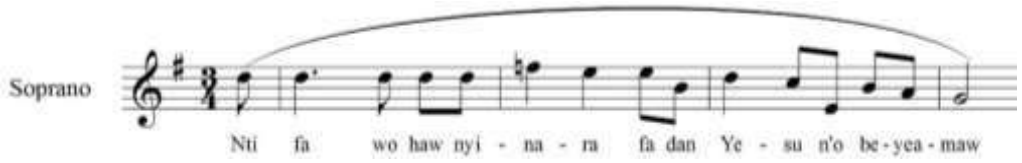

Figure 12 Refrain 1

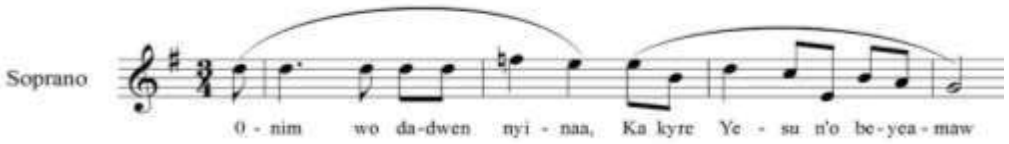

Figure 13 Refrain with different text

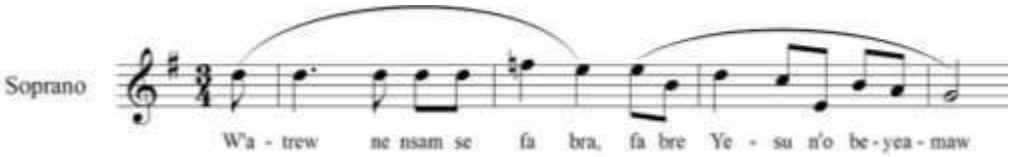

Figure 14 Refrain with another difference in text

Though, there is a continuation in E flat major in other arrangements of the composition, this paper intends to touch on the first movement.

2. CONCLUSION

The key aim of this analytical work is not to declare that there is a single, proper method of representation in these selected compositions. I am especially conscious of the many gaps so far as the analysis is concerned. The influences of several procedures such as form, ranges and registers, tonal areas, construction of sentences, spelling of text, among others have gone unstated and unmentioned, and there has been very little discussion on the implications and meanings of the texts. All the same, one must note here that, music compositions are far too complex to allow a satisfactory view from only one angle.
However, I hope the restriction of focus on this article has not disguised the underlying assessment that these stunning melodies and texts are well organized and requires to be discussed and not gone unnoticed. This means that the compositions meet the requirements to be studied in diverse ways, being formal or informal, and the contribution of such simple works need attention in the academia.

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)

Journal of Multidisciplinary Cases
ISSN: 2799-0990
Vol : 02 , No. 04 , June-July 2022
http://journal.hmjournals.com/index.php/JMC
DOI: https://doi.org/10.55529/jmc.24.15.25

3. REFERENCES

1. Agawu, V. K. (1984). The impact of language on musical composition in Ghana: An introduction to the musical style of Ephraim Amu. Ethnomusicology, 28(1), 37-73.
2. Agawu, V. K., & Amu, E. (1987). The making of a composer. The Black Perspective in Music, 51-63.
3. Goldberg, H. (2010). Phrase Structure in Chopin's Early Works in the Light of Elsner's Instruction. Indiana Theory Review, 28(1/2), 1-13.
4. Hoffer C. 2007, Music listening today, Third edition.C Thomson learning, Inc. (University of Florida).
5. Husain, G., Thompson, W. F., & Schellenberg, E. G. (2002). Effects of musical tempo and mode on arousal, mood, and spatial abilities. Music perception, 20(2), 151-171.
6. Juslin, P. N., & Laukka, P. (2004). Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. Journal of new music research, 33(3), 217-238.
7. Kamien R. 1996, Music: an appreciation. The McGraw-Hill Companies, Inc.
8. Kazarow, P. A. (1993). Contemporary African Choral Art Music: An Intercultural Perspective. Choral Journal, 33(10), 19.
9. Kutnowski, M. (2002). Instrumental rubato and phrase structure in Astor Piazzolla's music. Latin American Music Review, 23(1), 106-113.
10. List G. 1961, Speech melody in central Thailand. University of Illinois Press on behalf of Society for Ethnomusicology.
11. Nketia, J. K. (2002). Musicology and linguistics: Integrating the phraseology of text and tune in the creative process. Black Music Research Journal, 143-164.Nussbaum M, 2001. Upheaval of thought: The intelligent of emotions. (Cambridge University Press)
12. O'Sullivan, D. E. (2003). Text and Melody in Early Trouvère Song: The Example of Chrétien de Troyes's" D'Amors qui m'a tolu a moi". Text, 15, 97-119.
13. Pleasants, H. (1973). Bel canto in jazz and pop singing. Music Educators Journal, 59(9), 54-59.
14. Potter, J. (2006). Beggar at the door: the rise and fall of portamento in singing. Music and Letters, 87(4), 523-550.
15. Rolfhamre, R. (2017). The language of Early Music performance: a proposition on how to connect words and instrumental music. The Musical Times, 158(1938), 81-92.
16. Rycroft, D. (1959). African music in Johannesburg: African and non-African features. Journal of the International Folk Music Council, 11, 25-30. Gabriel H., William F. Thompson, Schellenberg E.
17. Slobada J.A. 1985. The musical mind. The cognitive psychology of music. Clarendon Press. Oxford.
18. Wong, M. Y. (2016). The mood-emotion loop. Philosophical Studies, 173(11), 3061-3080.
19. Zbikowski, L. M. (1999). The blossoms of'Trockne Blumen': Music and text in the early nineteenth century. Music analysis, 18(3), 307-345.
20. Zuber-Skerritt, O., & Knight, N. (1986). Problem definition and thesis writing. Higher Education, 15(1), 89-103.

Copyright The Author(s) 2022.This is an Open Access Article distributed under the CC BY license. (http://creativecommons.org/licenses/by/4.0/)