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ANALYTICAL PRESENTATION OF SAMUEL DOWAANA MENSAH'S "TOONDAN JILMA LANA NAA OSEI TUTU II" (OTUMFUO OSEI TUTU II - A GLORIOUS LEADER)

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Abstract



This paper sought to introduce and analyse Samuel Dowaana Mensah's "Toondan Jilma Lana Naa Osei Tutu II (Otumfuo Osei Tutu II - A Glorious Leader), a multilingual choral composition depicting code switching and written for SATB in honor of his royal majesty Otumfuo Osei Tutu II, on the occasion of his silver jubilee celebration. Using interculturalism as the underpinning theoretical framework, the aim is to expose the reader to the biography of Samuel Dowaana Mensah and through the formalist approach, the compositional features embedded in the work are unknown, using musical analytical parameters. The paper uses purposive sampling method with interviews as instrument for data collection. "Toondan Jilma Lana Naa Osei Tutu II (Otumfuo Osei Tutu II – A Glorious Leader) depicts Mensah's conscious usage of multiple languages to express his identity and the awareness of his thematic intercultural activities. The conclusion offers an analytical presentation of a choral composition that serves as a foundation for the study and creation of choral works by utilising a variety of indigenous compositional features.

Keywords: Analytical, indigenous, code switching, multilingual, intercultural.

1. Introduction

Music is a source of cultural understanding and a site for cultural exchange. As a multimodal activity that invites cognitive, emotional, social, and physical engagement, music provides an embodied and situated experience that is deeply intertwined with cultural traditions and attitudes (DeNora, 2000). Equally, DeNora (2000) is of the idea that, it also plays a major role in communicating cultural traditions across linguistic and ethnocultural divides and offers an effective conduit for exposing societies to the cultures of minority groups. The mixes of different languages used in our daily life has led to the phenomenon called code-switching and according to Smet (2019), code-switching between native language and English in music occurs to express emotions and represents the native culture as well as a means to gain acknowledgement globally. Code-switching in music serves certain social purposes that emphasise the development of people's intimacy, solidarity and local identity, rather than just being

a random switch from one code to another. Ghana is a multilingual country with majority and minority ethnic groups and the major languages spoken in Ghana are the Akan and Dagaare. To add up there are many other languages of minority groups such as Ewe, Nzema, Ga, to mention but a few (Amuah & Wuaku, 2021). "*Toondan Jilma Lana Naa Osei Tutu II*" incorporated code switching between three languages: Dagbani, Asante Twi and English. The music was first staged by the Tamale youth choir at the Great Hall of Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, during the maiden edition of the Otumfuo Osei Tutu II composers' competition under the auspices of Her Royal Highness Lady Julia Osei Tutu in April 2024, with a wide range of audience from all walks of life. The expressiveness of the melodies, the energy that permeates the musical performance, the clarity, brightness, strength, the multilingual switches, and the remarkable African musical styles created a distinct atmosphere. To ensure continuity of such creative composition, it is crucial to keep these innovative works going to widen the repertoire. The study seeks to examine the biography of Samuel Dowaana Mensah and find out how these compositional elements manifest themselves using the formalist viewpoint of analysis.

The paper is structured as follows: the first half covers the biography of Samuel Dowaana Mensah; the second half analyses his award-winning song "*Toondan Jilma Lana Naa Osei Tutu II*" using analytical parameters such as scale, melodic organisation, vocal ranges, harmony, rhythm, texture, form, compositional techniques, dynamics, and text. Finally, the last section concludes and makes recommendations. As a result, all examples will come from the composition following an extensive analysis.

2. Review of related literature

According to Boamah (2011), African art music is the representation of the Africans' soul which binds people together through their language, history, environment and continuity with the past. He further explained art music as written out theories that underline its organisation, involve skilled practitioners and professional focus on formal styles and also demands focused audience attention that is primarily a written music tradition preserved in some form of musical notation, and it is interpreted by its notated version rather than its performance. Nketia (1979) postulates that the development of modern Ghanaian art music could be linked to the activities of British colonial administrators, missionaries and teachers who helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music; the two musical genres which provided the foundations for the emergence of modern Ghanaian art music. However, Agawu (2011) claims that 'If African music includes traditional, popular and art music, then art music is the least prominent of the three (p. 50). In addition, Agawu refers to Art music for advanced analysis as a comparison to the Western world. Therefore, it is of the essence to the public to have free access to analytical works such as this paper. Again, after Dor (2005) analysed Ghanaian choral pieces of three great composers (Amu, Blege and Dor), his conclusion was based on the fact that one of his long-standing wishes for the further development of African art choral music styles has been that research publications on African tonal systems would be available to the prospective composer and music theory teacher. Agawu (2003) avers that analysis sharpens the listener's ear, enhances perception and in the best of cases, deepens appreciation. In agreement with this, the analytical works of composers like Newlove Annan (Amuah & Acquah, 2014) have proven that without capturing the understanding of an extended choral work, it becomes challenging to appreciate such works, and the music may sound extensive and abstract to a listener.

Crystal (1987), in a presentation, explained that there are a number of possible reasons for the switching from one language to another and these will now be considered. The first of these is the notion that a speaker may not be able to express him/herself in one language, so he switches to the other to compensate for the deficiency. As a result, the speaker may be triggered into speaking in another language for a while. This type of code switching tends to occur when the speaker is upset, tired or distracted in some manner. Secondly, switching commonly occurs when an individual wishes to express solidarity with a particular social group. Rapport is established between the speaker and the listener

when the listener responds with a similar switch. This type of switching may also be used to exclude others from a conversation who do not speak the second language.

The final reason for the switching behaviour presented by Crystal (1987) is the alteration that occurs when the speaker wishes to convey his/her attitude to the listener. Where monolingual speakers can communicate these attitudes by means of variation in the level of formality in their speech, bilingual speakers can convey the same by code switching. Crystal (1987) suggests that where two bilingual speakers are accustomed to conversing in a particular language, switching to the other is bound to create a special effect. These notions suggest that code switching may be used as a socio-linguistic tool by bilingual speakers. In order for the audience to enjoy their music, a musician must be very creative in order to integrate exceptional themes. In addition to persuasive performance, music employs suitable compositional approaches to convince listeners to value their work.

3. Theoretical framework

The underpinning theory of this paper is the theory of interculturalism, which involves the integration of two or more cultural elements. Cited in Asamoah (2023), Euba (1995) identified three categories of intercultural activities. First, the thematic interculturalism activity is where a composer of the music is a representative of one of the citizens whose elements are incorporated. The second type is called domicile interculturalism, where the composer employs a medium and idioms from cultures other than his own. The third type is performance-level interculturalism, where the performer and the music are both from different cultures. This article emphasises thematic and domicile interculturalism because the composer is a representative of elements employed in the composition and used elements from another culture rather than his own, aiming to understand the integration of both Western and African musical traditions.

4. Methodology

Musical analysis is the study of musical structure in either compositions or performances (DeVoto, 2004). The paper utilised a case study research design to examine Samuel Dowaana Mensah, analyse his composition titled; “*Toondan Jilma Lana Naa Osei Tutu II*” and draw meaningful conclusions. When the piece was initially performed on stage, its uniqueness and compositional idioms were discovered and attracted the researcher’s attention, prompting the researcher to use the purposive sampling technique to choose the work for in-depth analysis and insightful conclusions. Elder (2009) posited, “Purposive sample refers to selection of units based on personal judgment rather than randomisation” (p.6). Furthermore, data was gathered through interview as a data collection instrument. It was used to collect data on the biography of Samuel Dowaana Mensah. In pursuing the analysis of “*Toondan Jilma Lana Naa Osei Tutu II*”, the compositional analysis was predominantly used to make readers understand the various compositional techniques used in the work. The researcher rigorously employed this sampling technique to choose the composition for a thorough analysis and believed that the composition was a masterwork that ought to be analysed.

5. Discussion of Findings

Profile of Samuel Dowaana Mensah

Samuel Dowaana Mensah was born on 11th October 1997 in Tamale with his roots in Kintampo. He is a multitalented young man based in Tamale in the Northern region of Ghana, and he is known for his versatility and expertise in playing musical instruments such as the keyboard and trombone, to name a few. Samuel's compositions frequently incorporate northern languages, reflecting and promoting the region's musical heritage. His compositions include *Ghana Ti Tingbani* (Ghana our motherland), *A daana ko ma la popeelum* (The Lord has given me joy), *Din nani* (it shall be well), *Ghana suhudoo* (Ghana's peace), to mention but a few. His recent accomplishment includes his participation in the Otumfuo Osei Tutu II composer's competition. His composition titled “*Toondan Jilma Lana Naa Osei Tutu II*” stood out among eight other compositions which was recognised as the best and he was awarded as the best composer on the maiden edition of the Otumfuo Osei Tutu II composers’

competition under the auspices of her royal highness Lady Julia Osei Tutu in April 2024 and in 2022, he was among Newlove @ 50 young composers concert held in recognition of young composers.

Samuel Dowaana Mensah holds a Bachelor's degree in music education, and he is currently pursuing Master of Philosophy in music education (music theory and composition) in the University of Education, Winneba. He is the founder and the executive director of Tamale Youth choir.

Analysis

Bent (2001) reveals 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 the same way that analysis gives an exposure to the overall overview of a piece of music and brings to bear the composer's perception by asking the appropriate questions. "*Toondan Jilma Lana Naa Osei Tutu II*", a multilingual choral piece composed in Dagbani, Asante twi, English and written for SATB was in honor of his royal majesty Otumfuo Osei Tutu II on the occasion of his silver jubilee celebration on the Golden stool as the King of the Ashanti kingdom. This composition acknowledges, hails and celebrates the legacy of his royal majesty.

Melodic Organisation

Ryynänen and Klapuri (2008) described melody as a structured sequence of consecutive notes and rests, often played by a lead singer or a solo instrument. Mereku (2005) also defined melody as "a series of notes varying in pitch that have an organised and recognisable shape." A deduction from the two claims could imply that a melody is a series of sounds seen as a coherent whole. In African music, however, melody is more than merely a succession of notes (Acquah et al., 2022). In addition, the melody outlines the use of all diatonic notes throughout the octave (tonic to tonic) in C major. Melody contours are stepwise, with occasional pentatonic scales reflecting indigenous Akan musical aesthetics.

Rhythmic Organisation

"*Toondan Jilma Lana Naa Osei Tutu II*" (Otumfuo Osei Tutu II - A Glorious leader) is assigned to a compound duple time signatures from the beginning of the piece of music to the very end of the entire choral work. The general rhythmic nature of this choral work found a parallel nature in all four parts in relation to the syllable of the song text and a poly-rhythmic nature in four parts in relation to the syllable of the song text. Technically, "rhythm" is any sequence of sounds or events that has duration; the more complex the rhythm, the more component durations there are and the more varied the order in which they occur (London, 2001).

Scale

The underlying scale for "*Toondan Jilma Lana Naa Osei Tutu II*" (Otumfuo Osei Tutu II - A Glorious leader) was a combination of scales as its fundamental scale. Cited in Amuah and Acquah (2014), Kwami (2011) defined a scale as a "series of pitches arranged in order from low to high or high to low. The foundational scale used in the musical compositions is the heptatonic scale. According to Asamoah (2023), this scale serves as the foundation for the development of various scales that can be used to illustrate the ideas and styles that are represented in the music. The piece starts with the foundational scale that is C major and modulates to the relative minor A minor.

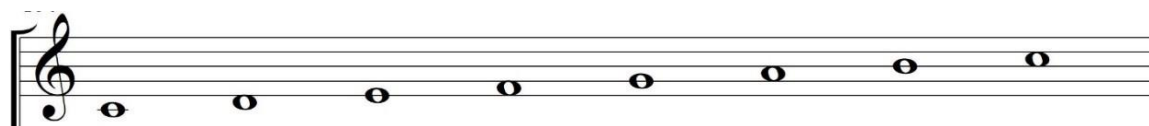


Figure 1: Foundational scale

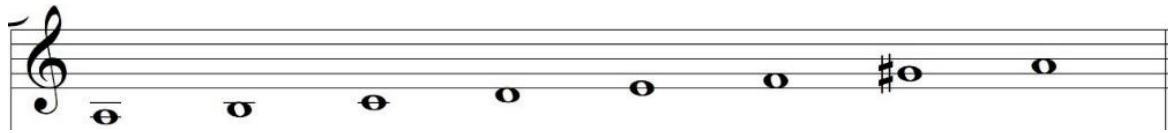


Figure 2: Other scales used by the composer

Harmonic Organisation

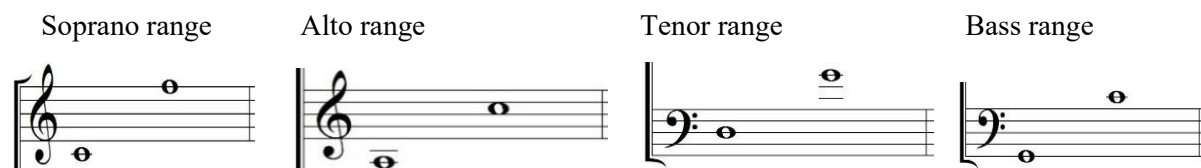
According to Kennedy and Kennedy (2007), harmony is the simultaneous playing of notes, which clarifies how vertical music differs from horizontal music. Harmony can also be defined as the sound produced by playing two or more pitches at the same time. It is the vertical aspect of music created by combining the horizontal aspect's components (Kostka & Santa, 2018). Dowaana is familiar with Western harmonic ideas and procedures, and he understands how to combine them into his music. The composer's piece exemplifies Western harmonic approaches, particularly the use of functional harmony (I, IV and V) and their inversions. Dowaana mostly employs tertian harmony, in which vertical sonorities are created in thirds. This form of harmonic progression is widely employed in Ghanaian cultures such as Akan and Ewe. Manuel & Fiol (2007) underlined that harmony, particularly in the form of singing in parallel thirds, is common in Afro-Cuban traditional music, ranging from *ocha* to *rumba*. Apart from tertian harmony, he used parallel fourths and sixths.

Vocal ranges

The usage of pitch level intervals for the different voice parts in a composition is demonstrated by vocal ranges. The range of pitches used in voice parts within a musical composition is referred to as a vocal range. As Schmidt-Jones and Jones (2007) indicate:

A typical choral arrangement divides women into higher and lower voices and men into higher or lower voices. Most voices can be assigned one of these four ranges, and this gives the composer four vocal lines to work with, which is usually enough. The four main vocal ranges are soprano (a high female or boy's voice), alto (a low female or boy's voice), tenor (a high adult male voice), and bass (a low adult male voice). Arrangements for these four voices are labelled SATB. (p. 87)

Dowaana employed compound melodic intervals, writing vocal lines that exceeded an octave in range. The alto part spanned a 10th (A3 to C5), while both the tenor and bass parts spanned an 11th (D3 to G4 and G2 to C4, respectively). The soprano range was from C4 to F5. Since his vocal range reflects the appropriate pitch selection for each vocal part, it is undoubtedly advantageous for the experienced singer. See the illustrations below.



With this, the composer creatively utilised all of the potential of the selected vocal parts. The vocal ranges above show an analysis of the timbral and vocal register of distinct voice parts.

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 may vary as monophonic, homophonic, polyphonic, or heterophonic. In this article, the composer ingeniously used monophonic, homophonic, and polyphonic textures where entries such as "Naa Osei Tutu" are echoed among voices in a quasi-antiphonal structure in distinct sections.

Dynamics

In music, dynamics mostly refer to how loud or soft a piece of music is performed or composed. The composition has no dynamic markings. Instead, researchers presume that this was purposefully omitted by the composer to allow each music director to use their own musical interpretation of the work, including appropriate punctuation and dynamic interpretation.

Text

In this work, the lyrics were studied in terms of their contours in relation to pitches in the texts, as well as code switching. Dowaana feels that incorporating the use of native languages such as Akan and Dagbani, which is recognised as code switching, offers a unique and culturally rich experience for both the composer and listener. Phrases like “rules in fairness” are matched with firm rhythms and cadential pauses, portraying solemnity and admiration. It is important to note that composers have used code-switching to achieve new and unique aesthetic effects guided by the rhythms and melodies of tonal languages Amuah and Wuaku (2021). This contributes to the preservation and celebration of linguistic diversity while also adhering to the notion of a close relationship between speech and music, as demonstrated by Nketia (1974):

When texts in tonal languages are sung, the tones used normally in speech are reflected in the contour of the melody. Thus, melodic progression within a phrase is determined partly by musical considerations. Sequences of repeated tones and the use of rising and falling intervals of flexures (rise-fall fall-rise patterns) in melodies may reflect the intonation patterns used in speech. (p.15).

The textual-thematic focus of “*Toondan Jilma Lana Naa Osei Tutu II*” was to honour and hail His Royal Majesty King Osei Tutu II, on the occasion of His Silver Jubilee celebration. The song is in three languages: Dagbani, Asante Twi and English to proclaim the message of all and his legacy. The motivation for using multiple languages in this song was to identify with the Dagomba and Asante cultures (using Dagbani and Twi respectively) and to reach a broader national audience using English. The following shows the text of the song in the order it was arranged.

Language	Text in the Song	English Translation
Dagbani	<i>Pay' mi ya ti jilma toon dana Naa Osei Tutu ŋun pah' ri ayi</i>	Hail our glorious leader King Osei Tutu II
	<i>ŋu ni nye yem mi ni yaa daan taliga mma bihi</i>	He is the beacon of strength and wisdom, brethren
Asante Twi	<i>Nana brew, Nana ei ye ma wo ayekoo</i>	Walking majestically, well done, glorious King
English	May your reign be great	
Dagbani	<i>Naa Osei tutu, ti jilma toon danaa</i>	King Osei Tutu our glorious leader
	<i>Naa Osei Tutu Naa n'a tuma pam</i>	King Osei Tutu, well done!
Asante Twi	<i>King Osei Tutu'ee Nana'e nya nkwa daa (Nyame nhyira wo)</i>	Long live King Osei Tutu (God bless you)
	<i>Otumfuo Osei Tutu nea ɔto so mienu, ɔye ɔhen' pɔn</i>	Otumfuo Osei Tutu II is a great King

English	<i>His wisdom is like a river, through the ages</i> <i>Long, upon the Golden stool</i> <i>He sits and rules in fairness, might, and integrity, and in peace</i> <i>His wisdom is like the mountains, steadfast through the years</i> <i>He's the beacon of hope, strength, and Wisdom</i>
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Form:

A musical form refers to the formal structure of a composition. It depicts the primary shape of the composition, giving it a distinguishing character. Hamilton (2006) emphasised 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. "*Toondan Jilma Lana Naa Osei Tutu II*" was structured in Rounded Binary with the form scheme as ABA¹.

Composer's Mood and Intent

Samuel Dowaana Mensah's mood and intent during composition can be inferred using the musical language. The entire musical piece is a celebration of Otumfuo Osei Tutu II, on his silver jubilee and it is prideful, honouring and celebratory. Using broad textures and slow harmonic rhythm provides a majestic and dignified tone. Again, the recurrence of phrases such as "may your reign be great" and "Long live the King" suggests collective respect, not individual appreciation. The use of Akan and Dagbani language phrases in a Western choral idiom represents a blurring of indigenous and global values, conveying cultural immersion.

Formal Structure

The theme is introduced in eight measures in unison in the first section (A), which then breaks into each segment from measure 9 to measure 12. A call is made by the soprano and alto in measures 13 to 20, to which the tenor and bass respond in homophony and introduce code switching. The final part of the section concludes with all parts in homophony from measure 21 to measure 56, with the polyphonic texture found in measures 22 and 23 with a perfect cadence, establishing the home key. This way, Section B introduces a new topic. The first six measures were in unison, then all the parts were in homophony in the relative minor, and the soprano and altos performed a duet that was spaced apart by a third in measures 66 to 71. At measures 83–90, a falling sequence was discovered. Measure 95 marks the beginning of Section C. The entire section is a restatement or fragments of section A with code switching between all three languages being used by the composer (Dagbani, Asante Twi and English languages) repeated several times through to the end of piece.

Compositional Techniques

To illustrate the symbiosis of both Western and African musical resources, "*Toondan Jilma Lana Naa Osei Tutu II*" (Otumfuo Osei Tutu II – A Glorious Leader) was composed using a number of compositional techniques, including modulation, call and response, repetition, fermata staccatos, cadential extensions, and unisons. However, the main goal of this study was to use analysis to highlight the African musical components embedded in the composition. Therefore, the study examines extensively employed code switching and traditional African composing approaches, such as call-and-response, imitation, unisons etc.

Soprano
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei - tu - tu ŋun pah' - ri

Alto
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei tu tu ŋun pah' - ri

Tenor
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei - tu - tu ŋun pah' - ri

Bass
Paɣ' mi ya ti jil - ma toon - da-na Naa - O-sei tu - tu ŋun pah' ri

Figure 3: Monophonic texture

Soprano
Na - na'e - nya - nkwa daa - King O - sei tu - tu'e - Na - na'e - Nya nkwa daa - King O - sei tu - tu'e

Alto
Na - na'e - nya nkwa daa - King O - sei tu - tu'e Na - na'e - nya nkwa daa - King O - sei - tu'e

Tenor
Na - na'e - nya nkwa daa - King O - sei tu tu'e Na - na'e - nya nkwa daa - King O - sei tu tu'e

Bass
wo, - Nya nkwa daa - King O - sei tu - tu'e Na - na'e - Nya nkwa daa - King O - sei tu - tu

Figure 4: Homophonic texture

Unison

In music, "unison" can refer to two or more voices that sound at the same time, at the same pitch, or at intervals of one octave or more. The majority of traditional Ghanaian musical genres frequently employ this method as a harmonic strategy. This was discovered during the first eight measures, and 57-61, in that order. The passage that follows serves as an example.

Soprano
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei - tu - tu ŋun pah' - ri

Alto
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei tu tu ŋun pah' - ri

Tenor
Paɣ' mi ya ti jil - ma toon - da-na Naa - Osei - tu - tu ŋun pah' - ri

Bass
Paɣ' mi ya ti jil - ma toon - da-na Naa - O-sei tu - tu ŋun pah' ri

Figure 5: Unison

Call and Response

A well-known aspect of African music is call and response, a style that functions similarly to a conversational interaction. Bretan et al. (2017) state that the fundamental idea of the interaction is derived from musical "call and response," which consists of one musician playing a phrase and another musician responding with a similar phrase. According to Hickok (2014), call and response entails repeating brief musical lines.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are written below the staves. The Soprano and Alto parts have identical lyrics: 'tu, Na-na brew brew, Na - na'ei ye ma W'a yee - koo - Na - na brew-brew, tu, Na-na brew brew, Na - na'ei ye ma W'a yee - koo - Na - na brew brew, tu, Na-na brew brew Na-na'ei ye ma W'a yee-koo, Na-na brew t'. The Tenor and Bass parts have identical lyrics: 'tu, Na-na brew brew, Na-na'ei ye ma W'a yee-koo, Na-na brew t'. The score is written in a key with one sharp (F#) and a 4/4 time signature. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The lyrics are: 'tu, Na-na brew brew, Na - na'ei ye ma W'a yee - koo - Na - na brew-brew, tu, Na-na brew brew, Na - na'ei ye ma W'a yee - koo - Na - na brew brew, tu, Na-na brew brew Na-na'ei ye ma W'a yee-koo, Na-na brew t'.

Figure 6: Call and response

6. Conclusion

In conclusion, it is pertinent to consider that the objectives of the study were based on a brief profile of Samuel Dowaana Mensah and the use of a formalist approach as an analytical viewpoint to unearth the compositional elements embedded in it. "*Toondan Jilma Lana Naa Osei Tutu II*" (Otumfuo Osei Tutu II – A Glorious Leader) is a multilingual choral composition depicting code switching written for SATB in honor of his royal majesty Otumfuo Osei Tutu II on the occasion of his silver jubilee celebration. The research seeks to uncover the composer's diverse compositional styles by examining various musical parameters such as melodic and rhythmic organisation, harmony, texture, and form. This study enables us to understand how music can bridge cultural boundaries and encourage appreciation for other traditions

Dowaana employed three different languages in "*Toondan Jilma Lana Naa Osei Tutu II*" to represent his affiliation to the people of Dagomba with their language, Dagbani, the language of Ashanti, English as a national language, and his knowledge of his thematic intercultural activities. The vocal composition strictly adhered to the speech contours and rhythmic inflections of the Akan and Dagbani texts. Dowaana used tertian harmony, quartal harmony and explored compositional techniques such as polarity, unison, modulations, call and response, sequences, and repetitions as the African compositional techniques to describe the fusion of interculturalism in African and Western musical idioms. The composer's indigenous and multilingual compositional elements clearly blend well with other Western musical elements across international musical activities, and it will be the foundation for the creations and studies.

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