

Chapter 1 : Sarkodie wants to work with Nima's viral sensation, Ghana2Pac | Entertainment

By Eric Sunu Doe. Ghana's popular musical forms is said to have evolved around the beginning of the 20th century. This text presents an overview of the various popular music styles in Ghana, including some of the key actors who played significant roles in their development.

Traditional music [edit] The traditional musicology of Ghana may be divided geographically between the open and vast savanna country of northern Ghana inhabited by Ghanaians of Gur and Mande speaking groups; and the fertile, forested southern coastal areas, inhabited by Ghanaians speaking Kwa languages such as Akan. It features a mix of melodic composition on stringed instruments such as the kologo lute and the gonjey fiddle, wind instruments such as flutes and horns, and voice; with polyrhythms clapped or played on the talking drum, gourd drums or brekete bass drums. The tradition of gyil music balafon is also common, especially in northwestern Ghana around Wa and Lawra. Music in the northern styles is mostly set to a minor pentatonic or chromatic scale and melisma plays an important part in melodic and vocal styles. There is a long history of either griot or praise-singing traditions. The music of the coast is associated with social functions, and relies on complex polyrhythmic patterns played by drums and bells as well as harmonized song. Drums and dance are often linked, and the tradition of royal talking drums fontomfontom distinct from the northern talking drum means music is widely used for communication of both tangible and esoteric topics. The most well known of southern Ghanaian drum traditions is the kete and adowa drum and bell ensembles. Music can also be linked to traditional religions. An exception to this rule is the Akan tradition of singing with the Seperewa harp-lute which had its origins in the stringed harps of the north and west. Rhythms especially from gombe and ashiko, guitar-styles such as mainline and osibisaba, European brass bands and sea shanties, were all combined into a melting pot that became high-life. Mid-20th century and the invention of Ghanaian pop [edit] Ghana became an independent nation in 1946. The music of Ghana often reflects a Caribbean influence, yet it still retains a flavour all its own. While pan-Ghanaian music had been developed for some time, the middle of the 20th century saw the development of distinctly Ghanaian pop music. High-life incorporated elements of swing, jazz, rock, ska and soukous. Their "Yaa Amponsah", three versions of which were recorded in for Zonophone, was a major hit that remains a popular staple of numerous high-life bands. The next major guitar-band leader was E. Nyame, who sang in Twi. Nyame also added the double bass and more elements of the Western hemisphere, including jazz and Cuban music on the recommendation of his producer and manager E. In the 1950s, dance high-life was more popular than guitar-band high-life; most of the guitar bands began using the electric guitar until a roots revival in the mid-1960s. Dance high-life in the 1950s, 1960s and 1970s [edit] Dance highlife evolved during World War II, when American jazz and swing became popular with the arrival of servicemen from the United States and United Kingdom. After independence in 1946, the socialist government began encouraging folk music, but highlife remained popular and influences from Trinidadian music. Mensah was the most influential musician of this period, and his band The Tempos frequently accompanied the president. The original bandleader of The Tempos was Guy Warren, who was responsible for introducing Caribbean music to Ghana and, later, was known for a series of innovative fusions of African rhythms and American jazz. By the 1960s, however, pop music from Europe and the US dominated the Ghanaian scene until a mid-1960s roots revival. Head revival [edit] By the beginning of the 1970s, traditionally styled highlife had been overtaken by electric guitar bands and pop-dance music. In 1970, the Soul to Soul music festival was held in Accra. With the exception of Mexican-American Santana, these American superstars were all black, and their presence in Accra was seen as legitimizing Ghanaian music. Though the concert is now mostly remembered for its role as a catalyst in the subsequent Ghanaian roots revival, it also led to increased popularity for American rock and soul. By the 1980s, the UK was experiencing a boom in African music as Ghanaian and others moved there in large numbers. In the middle of the decade, however, British immigration laws changed, and the focus of Ghanaian emigration moved to Germany. The Ghanaian-German community created a form of highlife called Burger-highlife. The most influential early burgher highlife musician was George Darko, whose "Akoo Te Brofo" coined the term and is considered the beginning of the genre. Burgher highlife was extremely popular in Ghana, especially after

computer-generated dance beats were added to the mix. The same period saw a Ghanaian community appear in Toronto and elsewhere in Canada. Pat Thomas is probably the most famous Ghanaian-Canadian musician. In Ghana itself during the s, reggae became extremely popular. Hip-life[edit] By the late s, a new generation of artists discovered the so-called Hiplife. Hiplife basically was hiphop in the Ghanaian local dialect backed by elements of the traditional High-life. The hiphop genre came into existence in Ghana through Reggie Rockstone , who is known as the hiplife father [9] and other notable musicians such as Jayso and Ball J. It first came to Ghana as Hiplife where Reggie Rockstone introduced a fusion of hiphop beats with African sounds to create a whole new genre known as Gh hiphop.

Chapter 2 : Class Spotlight: Introduction to Music in Africa | Bowdoin News Archive

Although Castro is no longer with us, in an introduction to some of Ghana's best Afrobeats artists, his legacy cannot go unmentioned.

Art Music in Ghana: As in Nigeria, the activities of British colonial administrators, missionaries and teachers 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. As in Nigeria, the most significant factor in the growth of European music and indeed European culture in Ghana was the Christian Church. Nketia has observed, this growth was: Nketia, *The Music of Africa*, London, , pp. It adopted a hostile attitude to African music. Moreover, this music did not appear to be suitable for the form of Christian worship that westerners were accustomed to. As a result of the need to make Christianity a more widely accepted religion in Ghana, and in view of the limitations of European music for reflecting the semantic and poetic potency of indigenous Ghanaian languages adequately, it became necessary for Ghanaian music to be composed for use in the emerging Ghanaian churches. His father, a drummer and singer, provided the earliest form of musical influence from which the young Amu derived strong motivation to pursue a professional career in music. He later enrolled at the Presbyterian Middle School where he was formally introduced to Western music by the music teacher, Mr. Ntem. Mr. Ntem did not only teach music, he also directed a church choir and was a very proficient organist. By the time Amu left the school in , he had started to play the organ. Of particular significance to his musical career were the activities of one Reverend Gershon Stern, whose love for and knowledge of the music of Handel, Bach and Mozart as well as of other Western composers became a source of inspiration and enlightenment for the young Amu. By the end of his course at the teacher training school in , Amu had acquired enough musical skill to become a music teacher at Peki Blengo Middle Boarding School. In Peki, he continued his own lessons, this time from Reverend Allotey Pappoe. In an interview, Reverend Pappoe recalled that: A study in vision and courage. Christian Council of Ghana, , p. Amu came to take music lessons – theory – with me. Amu at the time could play the harmonium, but not much, and he also knew a bit of the theory of music. I started to teach him the rudiments of music and composition, wading through the syllabus of the advanced course of the Victoria College of Music, London. His teacher, Reverend Pappoe, provided one of the first opportunities for Amu to produce a composition. During his stay there, in response to a challenge by the principal, the Reverend William Fergusson, he arranged a popular Ghanaian tune, Yaa Amponsa. His new words Nnonan Ne Fa set to the well known tune soon gained popularity in many schools and colleges. Whilst he was studying and developing the indigenous traditional African Music He took courses in harmony and counterpoint, orchestration, piano and composition under such great musicians as Herbert Howells and Gordon Jacob. Amu, who is now ninety-six years old, has led an active musical life in Ghana. In addition, he helped to establish the Music Department of the Institute of African Studies, University of Ghana at Legon, where he later worked as Senior Research Fellow from to , when he retired. This author was privileged to attend a special concert held on September 30th, at the National Theatre, Accra by the Ghana National Choir to honour Ephraim Amu, on the occasion of his ninety- fifth birthday. The Choir, which was conducted by Mrs. Dinah Reindorf, mostly performed works by Amu. Stylistic and textual sources of a contemporary Ghanaian Art music composer: His early works are generally simple in character, making use of simple and diatonic chords. Works in this category have been described as having the character of Fine Art Music. It is in these works that Amu began to experiment with the use of polyphonic textures in setting traditional Ghanaian tonal languages. Such works provide the foundation for the more detailed experiments in polyphonic writing of his later works; examples are Adawura Bome Play for Me and Akyede Pa Mafo Giver of Good Things. Corroborating this point, Amu himself remarked that: Amu, *Music in Ghana*. Ghana Musical Society, Vol. Contrapuntal treatment is at this stage most desirable. It is, from my experience, the only way to achieve effective results in writing songs in any language which is markedly tonal. For God so Loved the World. Thus, whether in Ghana or Nigeria, African composers of vocal music are often aware of the need to

preserve and reflect the linguo-musical dialect of their traditional music in their works. In making his works culturally relevant to the Ghanaian situation, Amu relied on a profound and intimate knowledge of his traditional music. He took time to collect and study traditional Ghanaian songs.

Chapter 3 : Music of Ghana - Wikipedia

John Collins: Introduction of Popular Music Studies in Ghanaian Universities () 3 gang Bender of the University of Mainz, was able, with the cooperation of Dr. Simeon Asiamah of the IAS music archives, to obtain a German government fund to digitise and reâ€•document.

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. August The 19th century singer Jenny Lind depicted performing La sonnambula "The most significant feature of the emergent popular music industry of the late 18th and early 19th centuries was the extent of its focus on the commodity form of sheet music ". Amateur music-making in the 19th century often centred around the piano , as this instrument could play melodies , chords and basslines, thus enabling a pianist to reproduce popular songs and pieces. In addition to the influence of sheet music, another factor was the increasing availability during the late 18th and early 19th century of public popular music performances in "pleasure gardens and dance halls , popular theatres and concert rooms". One of the early popular music performers to attain widespread popularity was a Swedish opera singer Jenny Lind , who toured the US in the midth century. In addition to living room amateur music-making during the 19th century, more people began getting involved in music during this era by participating in amateur choirs, joining brass bands or playing in amateur orchestras. The Tin Pan Alley music publishers developed a new method for promoting sheet music: One of the technological innovations that helped to spread popular music around the turn of the century was player pianos. This recorded performance could be "played back" on another player piano. This allowed a larger number of music lovers to hear the new popular piano tunes. The record industry grew very rapidly; "By there were almost 80 record companies in Britain, and almost in the USA". Radio broadcasting increased the ability of songwriters, singers and bandleaders to become nationally known. Another factor which helped to disseminate popular music was the introduction of "talking pictures"â€” sound films â€”in the late s, which also included music and songs. In the late s and throughout the s, there was a move towards consolidation in the recording industry, which led several major companies to dominate the record industry. Variety shows regularly showcased popular singers and bands. In the s, the development of new technologies in recording, such as multitrack recorders gave sound engineers and record producers an increasingly important role in popular music. By using multitrack recording techniques, sound engineers could create new sounds and sound effects that were not possible using traditional "live" recording techniques, [18] such as singers performing their own backup vocals or having lead guitarists play rhythm guitars behind their guitar solo. During the s era of psychedelic music , the recording studio was used to create even more unusual sounds, in order to mimic the effect of taking hallucinogenic drugs , some songs used tapes of instruments played backwards or panned the music from one side to the other of the stereo image. This trend saw music recording companies being consolidated with film, television, magazines, and other media companies, an approach which facilitated cross-marketing promotion between subsidiaries.

Chapter 4 : Lesson Plans | Smithsonian Folkways Recordings

2 By popular music (used interchangeably with contemporary and urban music in this work), I am referring to the new trends of music that emerged in Ghana by the end of the twentieth century.

Chapter 5 : African Music Pages - Introduction

This discussion therefore merely serves as an introduction to the very dynamic musical situation in Ghana â€” a tradition which is anchored on a more coherent national policy on music education than what obtains in Nigeria.

Chapter 6 : Music Down Home: An Introduction to Negro Folk Music, U.S.A. | Smithsonian Folkways Recordings

There are many styles of traditional and modern music of Ghana, due to Ghana's cosmopolitan geographic position on the African continent. The best known modern genre originating in Ghana is Highlife. For many years, Highlife was the preferred music genre until the introduction of Hiplife and many others.

Chapter 7 : Highlife Saturday Night

1 THE IMPORTANCE OF AFRICAN POPULAR MUSIC STUDIES FOR GHANAIAN/AFRICAN STUDENTS by John Collins INTRODUCTION A) The role of popular music and mass entertainment in the independence struggle and.

Chapter 8 : Popular music - Wikipedia

With the "musical mother tongue" status of popular music in Ghana (as discussed in the introduction of this paper) and the proven fact that the best learning occurs when it proceeds smoothly from the familiar to the abstract (e.g., Derry & Murphy, ; Eisner, ; Piaget,), the place of popular music in the Ghanaian basic school music.